

I. INTRODUCTION

Charles Dickens and His Family Background

Charles Dickens, the most popular novelist of nineteenth century England, was born at Mile End Terrace, Land Port, Portsmouth on 7th February 1812. He was the second child of eight children of John Dickens, a spendthrift clerk in the Navy Office and Elizabeth Barrow Dickens. He has an unsettled childhood as John Dickens was constantly shifted from one naval base to another. With John Dickens' transfer, the family shifted to London before he was three. In 1817, he was again transferred to Chatham, Kent and the family settled at Ordnance Terrace. The life in Chatham was quite pleasant and comfortable as John Dickens was able to afford a three-story house and two servants. Growing Dickens had a nursemaid, Marry Willer, who entertained him with terrifying bed-time stories. In Chatham, he was first introduced to letter by his mother. He also had his schooling under William Guiles who quickly appended the boy's intelligence and aptitude for learning and encouraged him.

Dickens was a man of divergent interests. In his childhood, one could often see him 'perched on some chair or table singing comic songs in an atmosphere of perpetual applause'. A touch of ill-health prevented him from participating in the children's games He had to amuse himself by reading novels. He used to read the works of Defoe, Cervantes, Smollet, Fielding and Goldsmith. He also became interested in exotic stories and read Arabian Nights with a child's curiosity. In 1822, John Dickens was transferred to London. The elder Dickens' prodigal nature ultimately led him into financial straits from which he could not extricate himself, and the situation was alarmingly precarious. Mrs. Dickens made a feeble and foolhardy attempt to conduct a school to augment the family resources but only succeeded in further diminishing them. The Dickens' family fell into poverty and shifted to the

cheaper lodgings. The household situation grew meaner and shattered the harmony and happiness enjoyed at Chatham. The school education for Dickens became unaffordable privilege out of their reach, and he was instantly withdrawn from the school and came to join the family in London. In such harsh situation, Charles Dickens was forced to accept work in a blacking-factory in Thames Waterfront. His job was to cover and level the pots of blacking, i.e. boot police. Charles was then just twelve and hyper-sensitive. He felt tormented to mix with the coarse boys gloating in foul language throughout the day. He worked in this factory for barely four and five months, but he could never forgive his parents for forcing him to work in the squalid rat-infested factory. He was so bitterly agonized to find his dream of becoming a well-educated and socially respected man fall into pieces. The humiliating experience of this period was so profound that it always remained fresh in heart. It made him an injured artist – a life long advocate for the cause of poor, especially children.

Shortly afterwards, on 24th February, 1824, John Dickens was arrested for debt and removed to the Marshalea Debter's Prison situated in the High Street, South work, London. Mrs. Dickens and their four smallest children also joined him. During the melancholy, young Charles had only irregular relations with his family.

The next four or five years were a painful ordeal. In addition to degrading level labor, Charles endured the indignities of insufficient food, shabby quarters, and the association of rough compassion. It was a humiliating trial that left an indelible impression on the proud and sensitive boy. This was the most miserable period of his life, which left permanent and profound effect on Dickens' imagination and attitude towards the lower class people. In after years he never alluded to this episode, except in the pages of *David Coffierfield*. It is likely that this introduction to the consequences

of poverty was instrumental in shaping the pattern of his life. Dickens became distinguished by furious energy, determination to success, and an inflexible will.

After John Dickens had been in prison for about three months, his aged mother died. The legacy that he found was sufficient to affect his release and to relieve his immediate financial embarrassments. One boon of this change in fortune was that Charles was taken out of factory a few weeks later and sent back to school. He spent the next two and a half years in an academy, completing all of the formal education that he was to receive.

In the spring time of 1827, then a youth of fifteen entered a solicitor's office. While applying himself to the law, he managed in his free time to master shorthand. About a year and a half later, the energetic young man felt ready to hazard a less tedious and more promising occupation, and he became a free-lance court reporter. For over three years, the future novelist was brought into close contact with grim facets of the city life as exhibited in the courts. His work was seasonal and to some degree sporadic, so he was able to spend much time reading in the British Museum.

The pain and shame of the experiences were for Charles seminal points to which he would return again and again throughout his life. He was highly energetic. He left the clerks' job in less than two years. Resolved to learn shorthand and find better opportunity, he worked very hard and learned it quickly and headed off to London in search of job. In 1828, he joined Doctor's Commons, a college or a Common House of doctor's of law near the St. Paul's Cathedral as a freelance reporter for proctors. In 1832, Dickens left law and embarked a career of journalism. He was a natural reporter with flair for descriptive writing. He began by covering cases in the ecclesiastical courts but soon worked his way up to Parliament. In a brief period, he was able to be recognized among the ninety or eighty parliamentary

reporters as an excellent reporter both for accuracy and astonishing speed in transcript.

Then two years later, from 1834, he started to work as parliamentary reporter for *The Morning Chronicle*, a more powerful liberal paper; and traveled extensively to collect the reports about the on going political activities such as meetings and elections. About this period, he tried to put his hands in the literary works for the first time and started to publish his literary sketches.

A Brief Survey of Charles Dickens' Works

In 1833, Charles Dickens wrote his first sketch for the *Old Monthly Magazine*; other sketches followed quickly, and a year later the name of “Boz” was attached to him. In 1836, the first series of ‘*Sketches by Boz*’ appeared in volume form. The book’s success was immediate. The same year Charles married Catherine Hogarth. The reputation that Dickens earned by his *Sketches by Boz* got him an invitation from the publishers Chapman and Hall to write a serialized text for the monthly “Comic Cockney”. And the supporting plates were to be drawn by the artist Seymour. Dickens ‘thought of Pickwick’ and this was the origin of the Posthumous Papers of the Pickwick Club by which Dickens established his fame for all times. They appeared first in twenty monthly installments beginning in April 1836 and were subsequently published in book form in 1837. And what a writer he was! With each year came a new and increasingly successful and complex novel.

Pickwick Papers, published in monthly installments, from April 1836 to November 1837 met with tremendous success. This novel proved Dickens’ genius for comic and farcical writing and established him as a renowned young writer among the London Publishers. This novel proves Dickens’ comic and farcical writing. *Pickwick Papers* was a burlesque, a cheerful world of laughter. The humor and the individual

idiosyncrasy of the characters are extraordinary in their own way. The immediate success of the book rests on the lively portrait of the early nineteenth century social scene with subtle vividness. The book undoubtedly lays the general view of English town and Country just before the Industrial Revolution altered its appearances so startlingly.

Oliver Twist came out in 1836. Dickens was a prolific writer. He had written *Oliver Twist*, *Pickwick Papers*, and *Nickolas Nickleby* simultaneously. He is, no doubt, one of the greatest novelists in English language. *Oliver Twist* was the first full-fledged novel published under his own name. It was grim and menacing in its theme as *Pickwick* had been cheerful; it attacks on the sins of the criminals and Pharisee alike. The Book is a social criticism and heavily attacks the bogus government administrations and social institution for their unrestrained harassment of humble and innocent people. Loaded with pathos, nightmare, symbols of isolation, loss and confinement, the novel is a portrait gallery of various physical locations, anecdotes and characters. The various forces that arise from the different corners of social life and their perpetual clash and jostle in the novel come to form the dialogic nature of the book.

Nicholas Nickleby was published in 1839. In the preface of the first edition of the novel, Dickens wrote that the main purpose of the novel was to expose the atrocious state of things existing in the private schools of that time. The book well displays Dickens' caliber to dramatize the oddities of human behaviors with all their richness and diversity.

The Old Curiosity Shop (1840-41) has once described as 'a rambling tale' with no particular object but to furnish scope to little Nell, her grandfather and host of other characters to display their humors, their pathos or their ferocity. Nell is a saintly

child whose devotion to her selfish old grandfather could produce an emotional appeal to the Victorian mind. David Daiches in *A Critical History of English literature* observes that “the death of little Nell, which reduced to tears the populations of England and America has become the standard example of Dickensian sentimentality.....” (Daiches 1054).

Burnaby Rudge (1841) is Dickens’ first historical novel based on Gordon Riots (1780). The historical novels are clearly manipulated and considerably exaggerated. At the same time, Dickens, who was against the capital punishment in the beginning, here demonstrates the demoralizing effect of it.

Dickens visited America in 1842. He had expected much from his visit. He had thought that in a free Republican state, he would find more natural goodness, equality, and justice than he could find near at home. But he was disillusioned by the disgusting manners and crudity and venality of the Americans. *Americans Notes* (1842) and *Martin Chuzzlewit* (1844) record this disillusionment. Observing the novel *Martin Chuzzlewit*, J. Hillish Miller argues that “The aim of *Martin Chuzzlewit*, as Dickens himself, is to ‘show how selfishness propagates itself; and to what a grim giant it may grow, from small beginnings.’ The novel is full of people who are wholly enclosed themselves, mysterious to those around them” (123).

Christmas Books was a collectively publication of five fairy tales for Christmas during 1843-48. *A Christmas Carol* (1843) is the most popular among them. Christmas was to Dickens a great festival of goodwill. So, there is a lot of didacticism in the *Christmas Books*.

In *Dumpty and Son* (1846-48), we can find Dickens’ criticism on the way of capitalistic life. It tells the story of the proud and wealthy London merchant Mr. Dombey who tries to impose his ambition on his son Paul Dombey, a delicate child

who dies in childhood as little Nell. He neglects his daughter, Florence Dombey, and he himself is abandoned by his second wife. Finally, he loses his fortune, becomes destitute and is driven to solitude. In this how, Dickens reduces the proud capitalist to an object of sympathy. In comparison with early novels, it has a fairly tidy and coherent structure, but the handling of the central motive is rather superficial.

David Copperfield was issued during 1849-1850. The richness, flexibility and strength of this novel give it a special place among Dickens' works. This novel was regarded by Dickens himself as his masterpiece. In *David Copperfield*, autobiography has been subdued into art with remarkable skill. He has, in it, most splendidly merged his autobiography i.e. personal history, his childhood miseries, adventures and experiences into art. David, the protagonist, is no doubt, Dickens' most favorite child he ever created in his works as he portrays his own personality in him. In fact, this is the review of the journey of his life.

David suffers immensely in his childhood under the cruelties of his stepmother abetted by his sister, Miss Murdstone. After a long period of intolerable humiliation, he escapes away to his aunt. Protected and educated, he falls in love with Dora as Dickens has fallen with Maria Beadnell; becomes first a newspaper reporter and then famous novelist and settles down a comfortable life very much similar to Dickens' own. It is one of his most entertaining novels and contains less criticism in comparison to others.

Bleak House appeared during 1852-53. It attacks on the Chancery Court and the delay and inequality of the law. In this, as in *Dombey and Son*, death functions as a touchstone of reality. It is a measure of wretchedness of man's earthly sojourn, awful and profound, but – and this is much to the point - more kindly than the torments imposed by society. This novel exposes the grinding ugliness of industrial

development; the abstract theory of Utilitarianism; shallow self-interest; the anti-social forces of the Capitalist; and trade Unionism.

Hard Times published in 1854, is centered mostly on the situation of industrial workers. The social and political questions, which Dickens was always concerned about, are the focal point of it. The Coketown presented in this novel is the epitome of all industrial towns of his day. It even exposes the inhumanity of the Victorian Civilization with rare sensitivity. David Daiches comments that “in *Hard Times*, Dickens was always keenly aware of the social situation around him, turned his attention to the morality of Utilitarian industrialist and its effect on the possibilities of human happiness” (1056).

Little Dorrit appeared in monthly installments from December 1855- 1857. The target of attack in this novel is the unreformed Civil Service with its nepotism and injustices. The novel received much criticism. It was condemned as the product of his declining literary power. Even the most Dickensian defenders had to speak in apologetic tone. ‘Carlyle, according to Hasketh Pearson, “enjoyed the satire on party government” but “Blackwood’s magazine summed up the book as ‘twaddle’ and ‘Thackery called the book’, ‘dead stupid’ and ‘dammed sot’ (Pearson 226-27). Though it received such notorious criticism on its publication, critics like G. B. Shaw, Angus Wilson reversed the judgments and defended it as one of the masterpieces.

A Tale of Two Cities came to Dickens as far back as 1846, when he was beginning *Dombey and Son* and also engaged in *the Battle of Life*. With this novel Dickens again returned to the historical novel, a genre he had already tried in *Barnaby Rudge*. But it is vastly different from *Barnaby Rudge*. It deals with the major events of the French Revolution and the scene is laid in the two cities, London and Paris.

Great Expectations, published in 1861, belongs to the last phase of Dickens' literary career and accordingly to some critics 'it is the best of his novels. Dickens had understood the life of fantasist because he had lived it, and no one who is familiar with the recent scholarship dealing with Dickens' can doubt that *Great Expectations* is a kind of symbolic autobiography. It is a symbolic representation of Dickens' vision of the moral life. The chief characteristics of the novel is that good and evil, what we must desire and what we must loathe, are inextricably intertwined and involved with one another in such a way that no human hand can sort them out.

Our Mutual Friend (1864) is about "money, money, money, and what money can make of life" according to J. S. Hillish Miller. In this novel, unreality of money has spread out to define the lives of the most characters and to dissolve them in its emptiness. Master or slave, high on the scale or low, such characters float free in an unsubstantial realm of subjective fantasy. *Edwin Dorrit*, Dickens last fragment remained incomplete by the sudden death of the author. This novel, if it had been finished, could be described as a Psychological Thriller.

Dickens was true journalist from the very early stage of his life. He had entered the career of an author through journalism. Despite of being as a novelist, an orator, and continual domestic problems, he published his own journal *Household Works* from thirteenth March 1850 until the end of May 1859. From 1859, he composed another journal *All the Year Round* in succession to the former until his death.

Dickens was undoubtedly the complete artist: the poet and craftsman, the painter of the city life and the social prophet, and a magician and the statesman. He created no school and, to speak plainly, had no successor. He captured the popular imagination of the time so remarkably that no other novelist had done before. Despite

some murmurs against his sensationalism and sentimentality, he has always been held in high critical esteem. Really he is the genius truly 'inimitable'.

Dickens was truly endowed with extraordinary creative energy. He possessed an inborn talent for art. However, his novels are not the outcome of his pure imagination. They demonstrate the social and biographical realities artistically. His whole career and achievement were singularly consistent. Though he grew and developed, he never lost the living sympathies that lie at the heart of his greatness. These sympathies were rooted in an almost endless relish for the richness and variety of life and of human nature, a love of experience that exulted in the pure vividness with which things are themselves.

In fact, Dickens the great entertainer of several generations and one of the most favorite authors of both English and non-English readers lived an energetic life and most successfully maintained his popularity forever. In his days, he enjoyed unprecedented popularity and success. The tide of Dickens' success surged into every corner of society. Observing the popularity and success of Dickens, Philip Collins, the professor of English literature in the University of Leicester, argues:

... whether readers thought of him as a friend, or as the phenomenon 'Charles Dickens' rather than a mere author, he was to this extent accorded a supra-literary status quite unlike that which any other English writer has ever enjoyed; for however one regarded his benevolence and his views on questions of social interest, it was common ground and detractors that he was, at least a considerable author, and no one could deny his enormous & widespread popularity.

(2)

There is saying that the true critics dwell on excellencies rather than imperfections. But the critics on Dickens have tried to explore both sides. However, such explorations, whether negative or positive, have enhanced his familiarity and popularity, raised his status among the literary personalities, and moreover helped to gain public recognition. Most of the critics have acknowledged the greatness of Dickens as a novelist. Walter Allen, one of the admirers of Dickens, tries to defend the author from all kinds of negative attitudes. He claims that misapprehension and misjudgment emerges only through biasness of his popularity as he comments,

Dickens was the great novelist who was also great entertainer, the greatest entertainer, probably in the history of fiction. Much of the misapprehension of him comes from the fact and the related fact that formally he was a man of little education writing for a public often more poorly educated than him. (Allen, 157)

In fact, Allen is right in his observation. We find some critics quite prejudiced against Dickens. His lack of education, his social status, his being liked by lower class people have often been the point of their objection. True to Allen's claim, the popularity of Dickens, works were boundless from the beginning. They have been sold in large numbers and regularly read from the street to the palace with equal zeal.

Critical Review of Oliver Twist

Oliver Twist (1837), one of the masterpieces of Charles Dickens, is greatly popular novel written on the economics and social grounds of Victorian England. The novel was Dickens' second novel, his first being *Pickwick Papers*. *Pickwick Papers* was a hilarious comedy bordering on farce written primarily with the aim of entertaining the readers. However, in Dickens the reformatory instinct was very strong and in the very next novel '*Oliver Twist*', his readers were surprised to see him

ruthlessly attacking the social evils, in particular the wretched conditions in the workhouse.

Oliver Twist clearly describes the world of crime and evil. Whether it is the workhouse where the innocent children are starved to death, or Fagin's den where thieves and robbers are trained and harbored, the novelist seems to be concerned with the darker aspects of mankind of then England. He presents the story of the exploitation of a child in such a manner that no greater lover of oppressed children throughout English literature has able to reproduce it. Naturally Oliver's sad plight under the callously cruel system of the workhouse and thereafter under the thieves calls forth situation arousing our pity for the famished orphan

Dickens treats Oliver throughout as a pathetic figure. His ninth birthday 'found him a pale thin child, somewhat diminutive in stature, and decidedly small in circumference'. Mr. Bumble takes him to the workhouse from the baby farm where 'one kind word or look had never lighted the gloom of his infant years'. Before presenting him to the 'board', Mr. Bumble, the beadle, gives him a tap on the head with his cane to wake him up, and another on the back to make him lively. The poor boy brushes away two or three tears that intervene in his eyes before bowing to the 'board'. After the interview he is hurried away to a large ward, where, on a rough, hard bed, he sobs himself to sleep. When Oliver has committed the grave crime of 'asking for more', he is put to solitary confinement. Of course he is not denied the benefit of exercise which is washing himself in nice cold water under the pump where the beadle prevents him catching cold by causing a tingling sensation to all his body by repeated application of the cane.

Since its publication in 1937, several critics have commented on this novel from different perspectives; realistic, Marxist, satirical, etc. Let's examine some of the critical comments.

Queen Victoria (reigned from 1837-1901) was one of the ardent admirers of Dickens' works. Her personal diary dated 1st January 1839 showed that she had read *Oliver Twist*. The queen was too much fascinated by the exposition of miserable conditions of the children in the workhouse and appreciated the work. She read the novel despite Lord Melbourne's suggestion not to read the novel. In her diary she has recorded her experience of reading the novel *Oliver Twist*. She writes:

Talked to [Lord Melbourne] of my getting on with Oliver Twist; of the description of "squalid vice" in it; of the accounts of starvation in the Workhouse and Schools, Mr. Dickens gives in his books. Lord M. says, in many schools they give children the worst thing to eat, and bad beer, to save expense... (qtd. in Collins' *The Critical Heritage*, 44)

After reading the novel, the queen found the book excessively interesting. So, she defends the novel against Lord Melbourne's accusations, as her diary (dated from 7 April 1839) notes:

Lord M. was talking of some dish or other, and alluded to something in *Oliver Twist*: he read half of the 1st vol. at Panshanger. "It's all among Workhouses, and Coffin Makers, and Pickpockets," he said; "I don't like *The Beggar's Opera*; I shouldn't think it would tend to raise morals; I don't like that low debasing view of mankind." We defended *Oliver* very much, but in vain. "I don't like those things; I wish to avoid them; I don't like them in *reality*, and therefore I don't wish them represented," he continued; that everything one read should be

pure and elevating. Schiller and Goethe would have been shocked at such things, he said. Lehzen said they would not have disliked reading them...

(qtd. in Collins' *The Critical Heritage*, 44)

Commenting on this novel, John Bayley views *Oliver Twist* is a modern novel. It has the perennially modern pretension of rejecting the unreality of a previous mode, of setting out to show us "things as they really are" (83). Here, he means to say that the novel depicts the real aspects of the society.

Similarly, another critic, John Hobsbaum claims, "Dickens is treating the official world of parish and charity as criminal and unconvictably criminal at that. The language which Dickens uses to describe them is that of a persecuting attorney grimly convinced of his cause's justice" (39-40). The commentary highlights the satirical tone on parish, charity and their persecuting attorney of Victorian society.

Andrew Sanders comments that *Oliver Twist* features adventures thorough the insecurities of criminal life to the comforts of bourgeois respectability. He writes, "Oliver's adventures in London, and the opposition of the insecurities of criminal life to the comforts of bourgeois respectability, are again rendered through a series of sharp contrasts of scene, mood, and narrative style, an effect Dickens himself compared to 'streaky bacon'" (406-407).

Arnold Kettle observes the novel, *Oliver Twist*, remarking that "what engages our sympathy is not Oliver's feelings for mother he never saw but his struggle against oppressors of which famous 'grue scene' is ended a central adequate symbol" (107). Here, Kettle views that Dickens' aim to highlight the struggle against oppression in society.

The novel is a strong censure of the workhouse, the church, the judicial system and other social institutions married by 'decay and corruption'. David Daiches confirms it and argues, "Oliver Twist is the first of Dickens' novels to concentrate on specific social ills, but as always with Dickens, the force of the indictment falls most heavily on the individuals who admonish the attack institution rather than on the institution at such" (1053). The commentary carries the theme of quest of moral life.

Likewise another critic, J.B. Priestly has claimed that "... Dickens, who had cared nothing for tradition, who laughed at solemn bigwigs, who had disliked official England, had to be buried in Westminster Abbey..." (20). Here, Dickens seems to be against the official authorities and traditions.

G. K. Chesterton in his book *Appreciation and Criticism of the Works of Charles Dickens* (1911) views *Oliver Twist* in the following ways:

Some parts of it are so crude and so clumsy a melodrama, that one is almost tempted to say that Dickens would have been greater without it. But even if he had been greater without it, he would still have been incomplete without it. With the exception of some gorgeous passages, both humor and horror, the interest of them lies not so much in its revelation of Dickens' literary genius as in its revelation of those moral, personal, and political instincts which were the makeup of his character and the permanent support of that literary genius. It is by far the most depressing of all his books; it is in some ways the most irritating; yet its ugliness gives the last touching of honesty to all that spontaneous and splendid output. Without this one discordant note all his merriment might have seemed like levity. (39)

With this claim, Chesterton is trying to show both plus points and minus points in *Oliver Twist*. Though it has some negative sides, he observes the work as 'really appreciable'.

Such observation well displays that *Oliver Twist* has lived through diverse interpretations and readings. However, none of the critics above cited deals with the issue which I am going to raise in this text. They have overlooked how an innocent child like Oliver Twist has been treated and made to suffer in the world of experience. So, for the first time, I am going to raise the issue and the theoretical tool 'Christian Theology' will help me to prove it.

II. CHRISTIAN DOCTRINE

What is Christian Theology or Christian Doctrine?

Christian Theology or Christian Doctrine had begun with the preaching of Jesus Christ. "Theology" is a word of a familiar type, being similar to words like "biology", "pharmacology", and so on, in which the "-logy" part designates the study or science of the subject denoted by the first half of the word; in this case "theo-" is derived from the Greek word "theos", meaning God, and hence theology is the study of God. The other word in use, "doctrine", is derived from a Latin word which means "teaching", so that Christian doctrine is what Christians teach. It follows from these considerations that the subject-matter of theology is God. Naturally it is not concerned merely with God in himself, but with the activity of God and with every area of human thought and experience which is affected by belief in God.

But we are talking about Christian theology, and therefore the concern of the theologian is with what Christians believe about God. Christian doctrine is a statement of what Christians believe. Such statements might be found in the creeds and confessions of the church which were drawn up to express the beliefs of those who framed them. The task of theology is to state what Christians believe in a systematic and orderly fashion.

We may look at the matter from another point of view. We have just been speaking about what Christians believe, as if Christian faith were a matter of believing in certain things, statements that can be expressed in propositional form. But the simplest Christian knows that Christian faith is primarily a matter of trusting in God through Jesus Christ. Theology, therefore, asks the question, what does it mean to have a personal trust in God? We can say that theology is an expression of what it means to trust in God.

At a more serious and personal level, Christian doctrine feeds the soul of the believer and enables him to grow in Christian faith and understanding. Although the study of doctrine can be merely a matter of the mind, the mind can be the route by which the Word of God reaches the heart and influences the life. Christian doctrine, studied in a spirit of humility and prayer, opens up the mind to the revelation of God and provides spiritual food for the believer. He learns more of the character of the God whom he worships, he understands more fully the tragic situation from which he has been saved, he appreciates more fully the wonder of the divine grace which saved him, and he realizes more of the spiritual possessions which God wishes to bestow upon him.

Christian doctrine thus provides the fuel for devotion. It sets the heart on fire with love for God and gives the inspiration for worship. It is arguable that much Christian worship is cold and formal, simply because it lacks an adequate basis in the presentation of Christian doctrine. Christian worship is the human response to divine revelation, and it is only when worship is based on the presentation of the Word of God to the congregation that they can respond with warmed hearts and give God intelligent praise and service.

Evil

Biblically speaking, evil is a barrier or something that is in the way. An “evil” person can be defined as someone who places the blockade in the path of someone who is trying to enter the kingdom of God. The evil committed is not so much a crime against humanity as it is a legalistic requirement. So biblically speaking, evil is defined as any act or regulation that attempts to score brownie points with Gods, as if God can be manipulated. This in effect serves as a barrier between humanity and God.

Oxford dictionary defines “‘evil’ as the reverse of good, physically or morally, whatever is censurable, painful, disastrous or undesirable (Evil, 390)”.

According to Hinduism evil that we experience - illness, poverty, and disaster - is considered to be the punishment inflicted by god on the evil doer. Leading a virtuous life in accordance with the moral order can break the chain of reincarnation and lead to liberation.

Buddhism assumes that human existence is characterized by suffering: birth, illness, old age and death. The reasons for these sufferings are human desires.

Therefore, Buddhism proposes to stop desiring which is considered to be the sources of all types of sufferings. This can be acquired only by developing an attitude of indifference. This attitude and complicated ascetic practices make us reach nirvana.

Islam identifies evil with disobedience of God's will and his law. Muslims must avoid forbidden deeds and obey rules, which God orders or only recommends through the Koran.

Judaism regards evil as sin, unfaithfulness to the covenant with God, through deeds and moral or ritual negligence, which are contrary to God's law.

From the perspective of Christians who also believed in God's revelation in the Old Testament, evil creates a problem. In any case, evil depends on man's freedom, on his responsibility and his conscious breaking of God's law. So the first cause of evil is sin. In the first ages of Christianity the Church rejected Manichean doctrine, which claimed that there was an evil deity equal to good God.

The Catechism of the Catholic Church gives a synthesis of the Christian concept of evil in three points. First of all it states that God created good and ordered world. The Catechism confirms human beings' responsibility of "subduing" the earth and having dominion over it. Finally the Catechism poses fundamental questions

concerning the scandal of evil, which contradicts the goodness and omnipotence of God. If God the Father almighty, the Creator of the ordered and good world, cares for all his creatures, why does evil exist? To this question, as pressing as it is unavoidable and as painful as it is mysterious, no quick answer will suffice. Only Christian faith as a whole constitutes the answer to this question: the goodness of creation, the drama of sin and the patient love of God who comes to meet man by his covenants, the redemptive 'Incarnation of his Son', his gift of the Spirit, his gathering of the Church, the power of the sacraments and his call to a blessed life to which free creatures are invited to consent in advance, but from which, by a terrible mystery, they can also turn away in advance. There is not a single aspect of the Christian message that is not in part an answer to the question of evil.

Evil may be generally defined as "that which is opposed to the divine order of the universe; the notion is therefore strictly meaningless except to a believer in God". In a moral sense, "evil is contrasted with God". If an orderly, rational universe is postulated, and particularly if it is assumed that there is an omnipotent and beneficent creator, evil disrupts the order and results in sorrow, distress or calamity .(The Encyclopedia Americana 731).

Daily prayer of Christians is a call to merciful God to deliver us from evil and Satan's designs. Like Jesus every Christian is subject to temptation as well as daily attacks and systematic persecutions of the Dragon from the Apocalypse, the beast that came out of the sea, from dark abyss of evil, and has absolute political authority. Christians must pray with all their strength, 'Lord, deliver us from evil!' in order not to be devoured by this greedy and evil 'Moloch'.

Sin

The word 'sin' comes from the Greek hamartia, which means "to miss the mark," just as an archer would shoot an arrow that could never quite make it to the target. Likewise, the target that we are supposed to be reaching is moral perfection and close communion with God. To sin is to fall short of this target. Fornication, sensuality, idolatry, strife, drunkenness, etc. are some of the sins that we can become victims of. The actual sin is that which a person commits of his own free will and for which he is personally responsible. Not only does sin involve total loss of grace but also it is held to be innate in mankind as the descendants of Adam and Eve. According to Longman dictionary, "'sin' is an offence against God or religious law or something that is regarded as wrong or shameful (Sin, 623)".

Sin is harmful to the welfare and spirituality of others. Even more importantly, they alienate us from God, and cause us to fall short of moral perfection. Sin is described in the Bible as transgression of the law of God and rebellion against God. Sin had its beginning with Lucifer, the "shining star, the son of the morning," the most beautiful and powerful of the angels. Not content with his status, he desired to be the most high God which was responsible not only for his downfall but also for the beginning of sin. Renamed Satan, he brought sin to the human race in the Garden of Eden, where he tempted Adam and Eve with the same enticement, "you shall be like God." Genesis 3 describes their rebellion against God and against His commandments. Since that time, sin has been passed down through all the generations of mankind and we, Adam's descendants, have inherited sin from him.

Gardiner in his book Norms for the Novel presents close relationship between sin and good. As he argues; "'sin' is an offense against God, a loss of His friendship. 'Sin' is attractive since it follows a theological basis. If it is not, no sin would ever be

committed because it is sinful, but because it is always under the appearance of good (57)".

Nevertheless, because of its unlikeness to God, sin is always equally sinful and condemnable whether it is committed by the saved or the unsaved; nor is there provided in either case for its cure other than the efficacy of the all-sufficient blood of Christ. Unregenerate men "have redemption" through the blood of Christ; that is, the blood has been shed and it's saving, transforming application awaits faith's appropriation. Over against this it is written of the Christian that "if we walk in the light, as he is in the light, we have fellowship one with another, and the blood of Jesus Christ his Son cleans us from all sin".

Temptation

There are various meanings for the word temptation. Temptation has many synonyms in English. It can mean test, proof, experiment, trial, and enticement. Usually, according to Christian Doctrine, it means either an enticement to sin or a test or trial. Temptation also describes the coaxing or inducing a person into committing such an act, by manipulation or otherwise of curiosity, desire or fear of loss.

The main Greek words for temptation are formed from 'peiraz' and 'dokimaz', both words of which also occur in the Greek translation of the Old Testament called the Septuagint. Both peiraz and dokimaz can mean test or proof. In addition, peiraz includes the ideas of temptation or enticement to sin and of a trial. Dokimaz also carries the connotation of approval or genuineness. From this vocabulary study, we see that "temptation" can mean test, proof, or to establish genuineness of believers; not only "enticement to sin.

Temptation comes from evil desires inside us, not from God. It begins with an evil thought and becomes sin when we dwell on the thought and allow it to become an

action. People who live for God sometimes wonder why they still have temptations. Does God tempt them? No. God tests people but he does not tempt them by trying to seduce them into sin. But God does allow Satan to tempt people in order to refine their faith and help them grow in their dependence on Christ. God has always tested each order of rational beings that He has created. This test has consisted of proof of perfect trust and obedience. A test in itself is not a cause of sin. Only the action of the one tested can turn it into an occasion to sin. Adam and Eve faced a test of obedience, and disobeyed and fell. Christ, in order to redeem men, faced testing, and came out victorious.

There arises a question, was Christ tempted in the same way as Eve and Adam?. Since Jesus was God in spirit and man in flesh, he was not really tempted. The fact that Jesus died in the flesh is proof that he had a body subject to corruption, though God did not permit the body to corrupt in the grave but raised him from the dead. So the word "temptation" in the case of Jesus is only used in the sense of test. The word in the original Greek is "peirazo" which means "to test or to try something in order to prove it." He was tested by Satan's enticements concerning his obedience to the Father and his commitment to his messianic mission, yet he did not succumb to the temptation. , In Jesus' case, the devil failed.

Like Adam, Christ endured [temptation](#). But unlike Adam, he withstood the assaults of the 'Tempter' on all points, thereby providing his [mystical](#) members a perfect model of resistance to their spiritual enemy, and a permanent source of victorious help. [Christ's temptation](#) is placed in immediate connexion with his [baptism](#) on the one hand, and with the beginning of his public ministry on the other. Matthew and Luke relate the story in different order. Immediately after the baptism, Jesus was led up by the spirit into the wilderness to be tempted by the Devil. Jesus

fasted for forty days and forty nights, and in those days he did eat nothing. Such fasts are nearly miraculous. The modern fasting men, and the Hindu fasters, only show that under very abnormal conditions long abstinence from food is possible. Absolutely miraculous events are events which never happened in the past, do not take place in the present, and never will occur in the future. Jesus, it is said, was God in spirit, and by this power fasted. On the hypothesis of his divinity it is difficult to understand how he became hungry. When he became hungry, the devil suggested to [Jesus](#) that he should use his [miraculous](#) power to relieve his hunger, by changing into bread the loaf-like flints of the [desert](#). The devil next takes Jesus to the pinnacle of the temple and tempts him to throw himself to the bottom, by quoting Scripture that angels should bear him in their arms. Jesus either disbelieved this Scripture or remembered that the Devil, like other pillars of the Church, grossly misquoted to suit his purpose, and the temptation failed. The devil then took Jesus to an exceeding high mountain, from whence he showed him all the kingdoms of the world and the glory thereof, in a moment of time. In this way, the devil tried his best to tempt Jesus but he never lost his sense of true spirit and was not bent towards temptation.

Like Jesus every person is subject to temptation as well as daily attacks and systematic persecutions of the Dragon from the Apocalypse, the beast that came out of the sea, from dark abyss of evil, and has absolute political authority. Jesus is our example of how to overcome temptation. Jesus, too, has been tempted as we are now but he has never given in to sin. During our lifetime on earth it is as if we are on an island surrounded by temptation. When we are faced with temptation we must make our choice. The Bible says that when we are tempted God will give us a way to escape. God gives us the freedom to choose how we will respond. We can give in to temptation and sin, or we can ask God to help us overcome the temptation.

Resistance

Generally, resistance means the action of opposing something that we disapprove or disagree with. Oxford Dictionary defines resistance as “using force to oppose sth/ sb” that is a deliberate act and purposive, too. Resistance takes places when there is something occurring against one’s will. This is deliberate because it aims to turn down the unwilling occurring. Sometimes the force may be violent and sometimes mild but the purpose is just to turn down something occurring that does not serve the interest of the person who resists it. It takes places against the established stereotypes of race, culture, religion, territory etc. and in many more other individual cases.

Resistance takes place in human’s life and society for time and again because of the occurrence against people’s interest in terms of race, culture, individual desire etc. People have that consciousness which inspires them to oppose something that is disliked. According to Western Marxism, “there is room for human agency and subjective consciousness; that is, for action and thought that have their origin in human individuals themselves and are not wholly determined by forces over which we have no control”(Berten 84).

Salvation

Salvation means deliverance from danger or suffering. To save is to deliver or protect. The word carries the idea of victory, health, or preservation. Sometimes, the Bible uses the words saved or salvation to refer to temporal, physical deliverance. More often, the word salvation concerns an eternal, spiritual deliverance. Specifically, according to Christian Doctrine, it was Jesus’ death on the cross and subsequent resurrection that achieved our salvation. Raymond William also agrees with the Christian Doctrine’s saying and has argued in the essay “Tragic Resignation and

Sacrifice” that “Redemption is a consciousness of this natural order and of the place of in it, for this is a consciousness of god. The natural order, without the sacrifice, is merely bestial. It is the act of blood and the receiving of the blood, which creates consciousness and, separates man from beasts (161)”.

In Judaism the word ‘salvation’ is used often enough; it refers usually to physical or political deliverance. They took Moses as a ‘saviour because he delivered the Israelites from Egypt, and even the rather disreputable Samson was a ‘saviour’ because of his exploits against the Philistines. Contrary to Judaism, Jesus Christ can remove sin and deliver the Christian believers from sin’s penalty.

We are saved from “wrath”; that is, from God’s judgment of sin. Our sin has separated us from God, and the consequence of sin is death. Biblical salvation refers to our deliverance from the consequence of sin and therefore involves the removal of the sin. So, salvation is the great deliverance from the guilt and the pollution of sin wrought out by Jesus Christ, "the great salvation”.

Salvation encompasses the entire act of deliverance from the righteous justice of a holy God, including [justification](#), [redemption](#), and [sanctification](#). Both justification and redemption are the sole work of God, for which we can claim no credit. Sanctification, on the other hand, is a work of the Holy Spirit in the life of a willing believer. As such, we play a vital role in our sanctification, although it is still primarily a work of God.

Scripture is clear that salvation is the gracious, undeserved gift of God and is only available through faith in Jesus Christ. St. Augustine in *On Christian Doctrine* says, “Man can attain salvation only by the means whereby he becomes good by loving the highest good and by valuing God above everything “for His own sake” and “with no thought of reward (Augustine 108-113)”.

Jesus died on the cross and paid the penalty for our sin. We need to go to the foot of the cross and surrender our lives to God and claim from Him the merits of Christ's righteousness, so that through Him, we might stand purified before the Eternal Father, blameless in His sight. It is the gift of faith. It is the treasure claimed by believers everywhere, who have put their hopes not in high ideals and noble intentions, but in Jesus Christ.

So, Christianity takes God as absolutely the foundation, source and substance of salvation and happiness that all selfish consideration are eliminated from the will and nothing is left but pure love of what is good.

The World of Innocence

Innocence can be defined in a narrow, even technical way: Freedom from specific guilt; the fact of not being guilty of that with which one is charged; guiltlessness. But innocence can also take on a larger meaning that extends beyond technicality into morality. According to Christian Doctrine, the term 'innocence' means to be freedom from sin, guilt, or moral wrong, with respect to a [crime](#). It is the state of being untainted with, or unacquainted with, evil; moral purity. It may also be used to indicate a general lack of guilt, with respect to any kind of crime, [sin](#), or wrongdoing.

People who lack the mental capacity to understand the nature of their acts may be regarded as innocent regardless of their behavior. From this meaning comes the term innocent which refer to a child under the [age of reason](#), or a person, of any age, who is severely [mentally disabled](#).

In some cases, the term "innocence" connotes a [pejorative](#) meaning, where an assumed level of experience dictates common discourse or baseline qualifications for entry into another, different, social experience. Since experience is the prime factor in

a [point of view](#), innocence is often also used to connote an ignorance or lack of personal [experience](#).

The world of innocence refers to a world, where one's [experience](#) is lesser, in either a relative view to social peers, or by an absolute comparison to a more common normative scale. In contrast to the world of [ignorance](#), it is generally viewed as a positive term, connoting a blissfully positive view of the world, in particular one where the lack of knowledge stems from a lack of wrongdoing, whereas greater knowledge comes from doing wrong. This connotation may be connected with a popular [false etymology](#) explaining "innocent" as meaning "not knowing" (Latin *noscere*).

William Blake, in his collective poems, "Songs of Innocence" expresses the sharp quality of innocence, simplicity and naturality. He successfully portrays a world in which we find the childlike simplicity, the touching innocence, the trustful and loving spirit, the simple and pure. The Lambs with their 'innocent call', the children with their innocent faces are innocent in that they have done no harm. They are also innocent in that they have experienced no harm, or at least nothing that challenges their faith. They are naïve and vulnerable. Thus the world is not based upon anything. The innocent is founded in its right relationship: the protector with the protected, mankind with nature.

Blake in this collection of songs has shown what innocence actually means. That is this part sets out an imaginative vision of state of innocence. The state of childlike happiness is wonderfully charming. But it is not a thing that lasts forever. In fact, this is the world of earthly heaven; a world of plenty which excessively has its associative relationship with the world of mirror stage.

Blake has demonstrated simplicity, mildness and innocence in his poem “The Lamb”:

He is meek, and he is mild;

He became a child.

I a child and, thou a lamb;

We are called by his name.

Little Lamb God bless thee!

Little Lamb God bless thee! (Blake 67)

The lines present us a very attractive and simple description of lamb, together with a child’s natural affection for it. The lamb and the child both share the qualities of meekness, mildness and innocence. The child addresses the lamb as it is a human being. In the poem, we are introduced with two symbols. They are ‘the child’ and ‘the lamb’. Both of them are symbols of innocence, purity and joy.

The World of Experience

According to the Biblical doctrine, the world of experience refers to the world of unwise, wrong and immoral. Sex, politic, pervasion, deception, conspiracy, corruption, murder, and such many things are parts of such world. Due to such sins, the people are doomed to endless sufferings, and ultimately to death.

The so called civilized people of the world of experience are characterized by enervating and neurotic pettiness, physical and spiritual sterility and debilitation, an inability to love, yearning and fear-ridden desires. They are sexually inadequate, divided by guilt, alienated, aimless, bored and rootless. Everywhere we find the subjects of existential crisis like guilt, alienation, sin and evil, self-contempt, resentment, despair, boredom and death.

The human life of the world of experience is something dark, hidden, deep, and obscure. He is left alone, helpless, and powerless, confronting a dark, bleak, hopeless and 'Godless World'. He is immersed in mercantilism and materialism; his life is vain, artificial and pointless. Close to being inert, they are helpless in the face of a total disintegration of values.

William Blake in "Songs of Experience" shows a tone of pain, anguish and anxiety. They are the direct counter parts to the poems of "Songs of Innocence". The childlike simplicity, the touching innocence, the trustful and loving spirits, the simple and pure description, here, turns into a bleak hopeless, corrupt and vicious world. The fore and foremost fearful thing about experience is that it breaks the free life of innocence and substitutes a dark, cold imprisoning fear and the result is the deadly blows to the cheerful human spirit.

Commenting upon experience, Margret Bottrall writes; "perhaps the worst thing in experience, as Blake sees it, is that it destroys love and affection" (Bottrall 150). As a result, the world of love and affection turns to the world of denunciation; the world of lack and fragments; the world of corruption, pain and sorrow.

In fact the situation of the poems of "Songs of Experience" is so bitter that we immediately realize that bitterness. The happy songs of innocence are no more there. Neither there is the land of plenty "Songs of Innocence". Throughout the songs of experience elements like corruption, restriction, and destruction are dominant.

III. INNOCENCE AND ITS ENCOUNTER WITH THE WORLD OF EXPERIENCE IN CHARLES DICKENS'S OLIVER TWIST

Dickens possessed an inborn talent for art. He shares 'the moral passion' of Baudelaire and 'the human sympathy' of G.M. Hopkins. However, his novels are not outcome of his pure imagination. His novels present the social and biographical truths artistically. He hates the social evils and intends social reform by exposing and criticizing in his works all the poverty, injustice, hypocrisy and corruption in the 19th century England.

Oliver Twist primarily demonstrates the world of crime and evil, whether it is a workhouse where innocence children are starved to death or Fagin's den where thieves and robbers are trained and harbored. The world of Oliver Twist is the world of brutality, violence, corruption, denunciation and deception on the one side and the situation of appalling poverty, ignorance and innocence on the other. Dickens, not only in Oliver Twist but in his almost all literary works, captured the bitter realities of human existence and mingled them together and brilliantly transformed them into artistic works.

Dickens had closely observed the daily life of rapidly industrializing London. He has observed the dramatic change in the life of people and appalling poverty and destitution resulted from the industrialization. The flocking of country people towards the town in search of better job opportunity in the newly established industries which quickly resulted in hideous overcrowding of town slums, lack of domestic sanitation, public sewage, contamination and rapid spreading of contagious diseases such as TB, Smallpox, typhoid and horrific epidemics. Dickens, who was sincerely worried over such situation, brilliantly expresses his sense of horror and indignation through his writings.

Dickens had not only seen poverty but had experienced it himself. He had gone through the pang of starvation and destitution. He was always concerned about the growing misery of lower class people. He always brought out their misery through works and preached the upper class to show sympathy, as of Maylies's and Brownlow's in *Oliver Twist*, towards less fortunes. He always loved lower class people and was equally loved by them. Dickens is a humanitarian who pours all love and sympathy for those poor, weak, innocent, injured and neglected good people.

Dickens believed that humanitarian attitudes only could be the remedy of the human problems not the capitalist profit making economic attitude which he regarded as the entire cause of growing misery. Through the medium of his literary works he appeals to the society for justice and campaigns for social reformation. The notorious critic and editor Martin Price describes, "Dickens as a social critic . . . attacking evils that had ceased to be current in his day. It would be ridiculed to undervalue the social criticism, and yet one may be struck much more by a moral criticism that finds its inevitable extension in the vast panorama of social system (13)".

In fact, it was the unhappy, neglected childhood that filled the young Dickens with fierce ambition to become a distinguished writer. In his life, he pursued several careers – a boot-blackening factory worker, a clerk in Gray's Inn, a parliamentary reporter for British Press, a short-hand reporter in Doctors Commons, a reader at British Museum, then a journalist and an acknowledged writer simultaneously- and lived a very active life and died early at the age of 58, on 9th June, 1871 leaving behind extraordinary fame and popularity.

Oliver Twist and His Family Background

Christian Doctrine claims that innocence means to be free from sins and moral wrongs. It is the state of being untainted with evil and sin and even moral values. Moral values are qualities that are accord with standards of right or good conducts. They comprise the traditional socio-cultural standards, which encourages and expect human beings to behave responsibly for the smooth and sustained functioning of the society. Similarly, innocence refers to the childlike simplicity, the touching innocence, the trustful and loving spirit, the simple and pure as William Blake presents in his poem under the title “The Lamb”.

Oliver twist, while observing simply, is an innocent lamb. He was born, as a true figure of Jesus Christ. In the flesh, Jesus was a man. Jesus Christ was a divine being united with true humanity. Jesus was God incarnate on earth. The Unitarian Christians, less in numerical strength but numbering a large proportion of the more intelligent and humane, absolutely deny his divinity. The Jews, of whom he is alleged to have been one, do not believe in him at all, and the enormous majority of the inhabitants of the earth have never accepted the gospels. Even in the earliest ages of the Christian Church heretics were found, amongst Christians themselves, who denied that Jesus had ever existed in the flesh. Under these circumstances, the most pious should concede that it is well to prosecute the inquiry to the uttermost that their faith may rest on sure foundations. As a result, he was put on the cross. In fact, he was lamb. He was the truly man of righteous and innocence. He was true to heart, had good intention, and thought everything was good and innocence. However, the world was not as he thought. His innocence is the lack of contact with the evils of the society. In the same way, *Oliver Twist* has not yet come in contact with the evils of the society. So, he always expects good and humanitarian behaviors from all people he met. Contrary to

his expectation, he always found his life is being dictated by greedy, immoral, corrupt and overbearing people. Another similarity between Christ and him is that he, too, believes in God and prays to God whenever he is trapped in difficult situations. He goes to Church for praying. When Jesus is on the cross, he too, throws himself in the hands of God: “Father, into thy hands I commit my spirit! And having said this he breathed his last” (qtd. in Karris, 67).

Oliver Twist was born at one of the 1830s English Workhouses from an unwedded mother who dies soon after his birth. From his birth, the course of Oliver Twist’s life is being surrounded by evil and corrupted people. His mother dies at childbirth and young Oliver finds himself scrubbing floors in yet another workhouse. But Fate has other plans for the plucky lad. He runs away to London to find a new life, only to be coaxed into joining Fagin’s den of thieves, to be trained as a pickpocket by the twitchy Artful Dodger. In quick succession, Oliver then lands up under the care of a compassionate nobleman Mr. Brownlow and the Maylie family, and again back amongst Fagin’s motley gang of delinquents.

He is a link among the three different worlds depicted in this novel – the workhouse, the crime world and the world of the genteel middle class people. He is, as a matter of fact, more a symbol than a fully individualized character. In the opening of the sentence of the novel, Dickens describes him as an ‘item of morality’. Dickens has made him an instrument of exposing the inhumanity, and callousness of the workhouse and the underworld. He belongs to the class to which Mark Twain’s characters from his famous novel *Huckleberry Finn*, Huckleberry Finn and Becky Sharp belong, that is to say, he belongs to no class. He is a mobile character and the novelist makes him freely come across the different cross- sections of the society in order to expose them.

Oliver may be out of luck, but he has got three priceless assets - his innocence, resilience and indomitable spirit. The innocent and unprotected child becomes the subject to a series of violent social attacks. He suffered enormous pains like hunger, thirst, beating and humiliation. It reminds us Jesus Christ's suffering in the hands of the current Pontiffs and Jews of the society i.e. the earliest ages of the Christian Church heretics. Though he was right, he has to surrender his life in front of them for the betterment of his people. In the same way, though Oliver has the most priceless assets like innocence, resilience and indomitable spirit, he has to surrender in front of morally and humanly corrupted people. He has been made a scapegoat like Christ was made by the current Pontiffs and the Jews. When Oliver finds mismatching between his expectation and the so the called civilized world, his heart breaks. He can do nothing except sobbing. He always tries to be acquainted as an innocent and righteous one. But just like Christ, he is always defined as 'ungrateful and worst-disposed' boy. He helplessly tries to defend himself in a very touching tone, with tearful eyes "No, no, sir; I will be good; indeed, indeed, I will, sir! I am a very good boy, sir, and it is so" (16). This line demonstrates him as a person really colored with natural innocence. In fact, he was unknown to the bitter truth that he was just thrown into the world of poverty and crime to suffer just like Jesus Christ. Dickens writes:

...he[Oliver] was enveloped in the old calico robes which had grown yellow in the same service, he was badged and ticketed, and fell into his place at once – a Parish child – the orphan of the workhouse – the humble, half-starved drudge – to be cuffed and buffeted through the world – despised by all, and pitied by none. (3)

Through the story of *Oliver Twist*, Dickens presents the cruelty and hypocrisy of the evil society and presents the extent of the inhumanities upon the unfortunate,

helpless and innocent child like Oliver Twist. Like Christ, he is an innocent, gentle, virtuous, and pure having indomitable spirit, who, by misfortune, is brought into this miserable world and yet remains pure, virtuous and refined throughout.

During the whole story, Oliver has been presented as a completely passive figure, a silent sufferer, who quietly bears awfully harsh treatment imposed on him by the experienced people. He is incapable to cause anything happen. Everything happens to him. He always looks innocent and the chief expression on his face is that of horror, fear, isolation, shame and melancholy. Barbara Hardy in her essay “British Writers” discusses about this child in *Oliver Twist*:

At the centre of the moral action is the virtuous and innocent child, created in a successful blend of myth and particularly. The innocence of the child comes to the Victorian and modern reader out of Christian tradition and social fact, with the simple vividness of a famine poster. His fabulous simplicity is supported by psychological vividness. One of Dickens few strengths as a psychological novelist is his rendering of childhood sensibility. The idealized nature of Oliver is conveyed or licensed – neither metaphor is quit right - in a medium of feeling. Oliver feels timidity, starving bravado, isolation, horror, fear, relief, shame, nightmare and loving reciprocity. (Hardy 48)

It is worth noticing that Oliver looks innocent because he is innocent. The child always yearns for sympathetic look and gets emotionally attached to anyone, whether it is Nancy, Mr. Brownlow, and Mrs. Maylie who appears to love to him. Along with his longing for affection is his natural innocence that makes him think of everyone as innocent. He believes even the tricky Artful Dodger and Fagin, the

ringleader of infamous criminal gang, to be innocent and persists in his belief till the reality rudely shocks him out of the world of illusion.

Unlike other characters in this novel, whose external appearances are utterly deceptive, in Oliver's case there is remarkable correspondence between his inward nature and external appearance. Sikes is evil and he looks evil. The diabolical and sinister nature of Fagin is adequately reflected on his face as Dickens describes him:

In a frying- pan, which was on the fire, and which was secured to the mantel-shelf by a string, some sausages were cooking; and standing over them, with a toasting- fork in his hand, was a very old shriveled Jew, whose villainous-looking and repulsive face was obscured by a quantity of matted hair. He was dressed in a greasy flannel gown, with his throat bare. (56)

When Oliver collapses outside Mrs. Maylie' home he looks not only weak but also innocent. Mrs. Maylie is sure that a child like Oliver could never commit or be a party to a robbery as she claims "This poor child can never have been the pupil of robbery" (Dickens 216). Mr. Brownlow also does not need a second thought to convince himself of Oliver's innocence. . Though at first he accuses Oliver of thieving, his concern over Oliver's welfare on the street is a direct hint of his innocence which successfully helps him convince Oliver to board at his house. Even the skeptical Mr. Grimwig easily acknowledges his goodness.

Thus, Oliver Twist is a complete cipher, quite unbelievable in his genteel speech and adamant innocence. He has such nature only because his experience is lesser to the social peers. He had done no harms to his associates. He is free from sin, guilt, or moral wrong, with respect to a [crime](#). All these assets within him make him true 'Christian figure'. Oliver has the all qualities like love, compassion, and

forgiveness as Jesus had. Not only this, he is in the state of being untainted with, or unacquainted with, evil; moral purity and moral value. Oliver always chooses for not being tainted with evil and immoral things. He always resists when he is forced to do wrong things by criminal gang like Fagin and his associates. The most important thing to enroute the moral values is character, Plato believes that “character is that which reveals moral purpose, showing what kind of things a man chooses or avoids” (Poetics33).

When Oliver Twist ‘asks for more’, he speaks not merely for himself, but also for his intimates of the workhouse and the universal ‘communities’ of the deprived and the starved throughout the world. He is at this point not merely the Oliver Twist, but something both more and less ‘the thing itself’; unaccommodated man. As such he manifests the quality of ‘sacredness’. This act is not less than Christ’s sacrifice of his life for the sake of his people. Thus Oliver, like Christ, is the principle of good surviving through every adverse circumstances and triumphing at last. Though Christ at first suffered a lot and was put on cross, at last he got resurrected transferring into the eternal son of God and lived by the right hand of his father forever.

Dickens has consciously endowed Oliver such Christly assets that surely number him among the blessed of the beatitudes and thus as a fit sacred being. Virtually all the characters in this novel are tested in terms of their reactions and responses towards Oliver, and almost all, in Christian terms, are found wanting.

There are also other good, innocent and Christly figures like Oliver in *Oliver Twist*. As most of the author's characters, Mr. Brownlow too, is brought out with an indirect presentation but it is not long after introducing him that his wholesome goodness is revealed to us. A generous and trusting man he was, perhaps too good a man to be true; but with all the malicious characters in the story, a heroic and pure

persona was needed to ensure a happy ending. With honesty and great wealth as his prime qualities, he assists Oliver in his times of need and demonstrates to society with an exemplary touch, the attributes of a perfect citizen. As the positive extreme in both social status and benevolence, Mr. Brownlow is a definite aid in the development of the theme throughout the novel. Mrs. Maylie and Rose Maylie are the paragon of virtue. Nothing can corrupt them, nothing can contaminate them.

Nancy, for us, must be the good character. She resists all temptations to better her life and gain some amount of social respectability. Without her, Oliver may have never had the chance to grow up in a loving home and learn to be proper in his actions and pure in the soul. Nancy sees in Oliver the innocence of her own childhood being robbed by Fagin's deceiving malpractice. Nancy provides the story with a second chance for Oliver into a proper, honest world. It costs her, her life, but she prospers in helping Oliver as well as doing a lot of justice to society.

Oliver's craving in life is love and compassion. Having experienced nothing, but neglect and humiliation, he is all the time striving to get attention and respect as a human being. Dickens, consciously or unconsciously, has been able to picture the Christ through Oliver, by giving him the attributes of Christ. Oliver has been presented as a divine being with true humanity. He is innocent and really naïve person crushed in the hands of the most corrupted and morally decayed characters just like Christ was crushed in the hands of his enemies.

Journey towards the World of Experience and Temptation by Evils

The world of experience is the world where the sense of humanity, morality and religiosity has gone. It is as Blake says 'a fallen state; a 'lapsed soul'; a 'fall of fortune' at all. The Christian doctrine also says that the world of experience destroys the world of innocence by abstract rule: the laughing green has become an unfriendly

chapel with 'Thou Shall Not' written over the closed door. Morals are replaced by money; mere anarchy is loosened everywhere and the innocent people are fated to live the life amidst hostile and fearful environment created by immoral sin and evil things like sex, politic, pervasion, deception, conspiracy, corruption, murder, moral degeneration and such many things. The problem of the world of experience is that it breaks the free life of innocence and gives the deadly blows to the cheerful human spirit.

Dickens' *Oliver Twist* presents a Christian thematic story in which the innocent Oliver journeys from the world of innocence to the world of experience. The more he comes in contact with the world of experience, the more entangles with the evil people and evil things that hinder his progress, addresses the pervasive problem of evil in society and human nature. He is compelled to bear all inhuman cruelties without any fault of his own. He is deprived from all child rights – motherly love and care, right to education, peace and freedom. He becomes the victim of evil and corruption and is fully exploited.

In this novel, there are many devils like characters who substitute Oliver Twist's innocent and free life with a dark and cold imprisoning fear. Like Jesus Christ, he suffers at the hand of these evil characters. Mr. Bumble, the beadle, Fagin, his fellow criminal Bill Sykes, and Monks, a monstrous and ugly not only in appearance but also in nature, are the evils and grotesque characters created by Dickens in this novel. When these devils enter the life of Oliver, his freedom breaks and he gets the deadly blows.

Dickens presents mainly two dimensions of evil in Oliver's world through the characters of Fagin, the old Jew, and Mr. Bumble, the parish beadle. All these evil characters can be put in the line of the devil tempters of Christ and the pagans who try

to tempt and give Christ enormous sufferings and unjust death. In fact, Bumble and Fagin are, like Pontiffs, who cackle with delight as they exploit others namely the vulnerable Oliver in search of their self-serving goals. Both of them illustrate the omnipresence of evil in the novel, especially as it relates to the treatment of the poor, the exploitation of the innocent, and the corruption of society.

After successfully luring Oliver back into the chasms of his dreadful crimes, the monstrous Fagin creeps out into ‘a maze of the mean and dirty streets’ to find Sikes, who will attempt to mentor the young outcast in a life of crime. Fagin personifies humanity's evil, a satanic underside of the humble compassion exhibited in the novel's most virtuous characters, namely Mr. Brownlow and the Maylies. While Brownlow quells ‘the noise and turbulence in the midst of which [Oliver] had always lived’. Fagin’s bestial nature threatens the enclosure of Edenic innocence found in Brownlow's country home with his evil temptations. Fagin's serpentine qualities extend to the character of Bumble, who embodies an institutional and societal evil that complements Fagin’s criminal schemes. The subtleties of Fagin’s methods of tempting the mind of an innocent child into pick -pocketing arouses in us a feeling of devil’s temptation of Jesus:

‘Is my handkerchief hanging out of my pocket, my dear?’ said the Jew, stopping short.

‘Yes, sir,’ said Oliver.

‘See if you can take out; without my feeling it: as you saw them do, when were at the play this morning.’

Oliver held up the bottom of the pocket with one hand, as he had seen the Dodger hold it, and drew the handkerchief lightly out of it with the other.

‘Is it gone?’ cried the Jew.

‘Here is it, sir,’ said Oliver, showing it in his hand.

‘You’re a clever boy, my dear,’ said the playful old gentleman, patting Oliver on the head approvingly. ‘If you go on, in this way, you will be the greatest man of the time’. (63)

The way in which Fagin ensnares youths like the Artful Dodger, Charley Bates, and Oliver Twist for his own monetary benefits parallels the way in which Christ was tempted by the devil after his baptism, during his forty-days fasting. To show his power, Satan tempted Christ to change the stone into bread; next he was taken to the pinnacle of a temple where the Satan advised him to cast himself down in the sea to find out whether the angels would save him; and finally he was taken to a high mountain rock from where the Satan showed him all the glory of the world and promised to make him the lord of it if he followed him. The difference of temptation is that Jesus could resist the temptation which the youths, except Oliver, in this novel could not.

The fact that the workhouse in which Oliver and other orphans find their only refuge resembles the stark nihilism of Fagin's underworld and exposes the brutal mistreatment of society's poor at the hands of self-serving men like Bumble. While Fagin rejects moral and legal laws by indoctrinating thievery in a life of adolescents, Bumble violates the basic code of love and compassion upon which, in a moral sense, human nature rests. Oliver's famous plea, ‘Please sir, I want some more’ illustrates not only his starvation resulting from Bumble's sadistic practices, but also his desire for the love and compassion that he finds only outside of society's inadequate provisions for the poor. Like a prisoner, he is given very little food, is frequently beaten, and is often confined in a small, dark room. Throughout the novel, this imprisonment is repeated whenever Oliver offends someone who has more power than he does. He is variously imprisoned in ‘a coal cellar’, ‘a dark and solitary room’, ‘a little room by himself’, ‘a cell’, ‘a stone cell the ante-room to the coal cellar’, and

the claustrophobic coffin workshop, as well as the dark, filthy, and labyrinthine rooms of Fagin's criminal gang.

Ironically, the deviants in Fagin's fraternity of thieves make Oliver feel more welcome than do the authoritative figures in his society, which gives focus on the decline in society's ability to effectively correct, or at least recognize, the problem of poverty. Bumble's acerbic rigidity in dealing with the orphans parallels Fagin's animalistic dominion over the subordinate members of his pack. Bumble takes Oliver from the wretched home where a single word or look had never lighted the gloom of his infant years that causes him to burst into an agony of childish grief. Dickens captures Bumble's sadism in a pitiful summation of his 'care' for Oliver:

Oliver Twist and his companions suffered the tortures of slow starvation for three months: at last they got so voracious and wild with hunger, that one boy, who tall for his age, and hadn't been used to that sort of thing, hinted darkly to his companions, that unless he had another basin of gruel *per diem*, he was afraid he might some night happen to eat the boy who slept next to him... (12)

The beadle's determination to maintain his sense of authority at the expense of innocent orphans illustrates the shallowness of his character, which is defined solely by his ability to exert power over defenseless characters like Oliver. Oliver, whose physical health Bumble protects with swift 'applications of the cane' becomes an emblem of the victimized pauper left helpless by society's villainy. Dickens uses Oliver's physical torment to evoke the reader's sympathy and incite his or her awareness of society's corruption.

Where Bumble impedes Oliver's physical and emotional growth, Fagin, at his best, takes an invested interest in Oliver driven by potential monetary reward, while at

his worst, exploits Oliver and endangers his life. He represents the temptation of evil dangled before the growing Twist, who must learn to overcome the attractiveness of criminal fraternity. Bumble, however, represents what happens when one succumbs to a life of greed and exploitation; he represents what Oliver will never become. Dickens characterizes Oliver as a close prisoner in the dark and solitary room to which he had been consigned by the wisdom and mercy of the board. The dark enclosures to which Oliver has been confined, especially the coffin in Mr. Sowerberry's house and the ditch outside the home in Chertsey, become metaphors for his vulnerability, as they protect him from the gloom and loneliness which surround him.

Bumble and Fagin delight in their operations as officers of evil. Fagin's philosophy unfolds toward monetary incentives; Bumble's operates toward personal fulfillment gained by asserting power over paupers. Fagin and Bumble rule with iron hands that define the magnitude and extent of their operations and inspire a degree of wholesome fear within the pupils under their tutelage. Bumble prides himself on possessing the authority to exercise unwarranted punishment over the paupers. He personifies the negative connotations of his name, namely, a state of confusion or a person who literally bumbles. Dickens' characterization illuminates the need to improve the situation of the poor. The beadle in his white waist-coast repeatedly remarks, "I know that boy [Oliver] will be hung" (13) as if he is already a criminal and the death penalty is his due. This comment is particularly chilling because Oliver is depicted as a kind, loving child who has done nothing wrong during his short life.

However, because of social attitudes toward the poor and innocent, he is considered doomed or inherently evil, a born criminal. Fagin impedes Oliver's quest to find an identity and a place within the macrocosm while Bumble exacerbates this impediment by furthering Oliver's misery rather than deterring him from Fagin's

entrapment. The novel resolves Oliver's hardships caused by these two perpetrators by disposing of them with tidy symmetry

Fang, who is an instrument of government, makes the best misuse of his power and suppresses the innocents. Oliver, though entirely innocent, is at once proved guilty and declared to be punished with three months hard labor. If the case was not followed by an honest witness, he would have suffered the imprisonment. Dickens' treatment of Fang in *Oliver Twist* exposes the evils of judicial system in early Victorian England.

Bill Sikes appears in the novel in chapter 13, and his physical appearance – dirty, unshaven and scowling looks with ‘the kinds of legs which . . . always look in an unfinished and incomplete state’ immediately reveal the ugliness and inhumanity of inner nature. Throughout the burglary episode, he is very rough and threatening towards Oliver. He threatens Oliver, “Get up, or I’ll strew your brains upon the grass”.

Monks, Oliver’s half brother, is incorrigibly wicked. He is very much interested in converting Oliver into a thief. He tries to destroy all evidence about Oliver and his parentage and feels triumphant when he throws the locket into the dark, surging waters of the Thames. Likewise, Artful Dodger and Charley Bates also try to tempt Oliver to join their company.

All the above mentioned characters are throughout bad and evil. They enter Oliver’s innocent life and make his life dark, hidden, deep, helpless, and powerless. All these evils try to tempt and convert Oliver into a criminal, but become unsuccessful. When he is faced, he is always rescued from the temptation due his natural innocence and faith in God.

Resistance

A point to be noted about Oliver's character is that his virtue remains uncontaminated throughout the novel. Most of his life is spent under the care of scoundrels like Mr. Bumble, Mrs. Mann, the inconsiderate Mrs. Sowerberry, the devilish Fagin and the odious Sikes. Anyone living under the shadow of the wicked characters should have either completely succumbed to or turned into a rogue himself, but Oliver remains innocent and pure. In spite of all the efforts made by Monks to convert him into a thief, Oliver persists in his goodness.

Yet, he seems to have inherited the polite language, gentle conduct and innocence from his gentry parents. At the same time, he is always defenseless and helpless in the world of brutality and criminality. In a way, his major function as the hero of the novel is to link the upper society with the underworld criminals. By following him, the reader gets to see the extent of brutality, corruptness and criminality prevailed in the society.

Oliver never fits in the world of crime. At the subconscious level he experiences a fear of spiritual and moral extinction if he is forced into the world of crime. As a result, he desperately tries to get out of it. G.K.Chesterton argues about Oliver saying that "He [Oliver] knows that there are wrongs of man to be cursed" (426). Oliver as morally and spiritually oriented young boy, he was able to judge right from wrong.

Some of the critics claim that the novel *Oliver Twist* lacks the real hero saying that Oliver is quite passive and vulnerable. True to say Oliver is real hero of this novel. He is angry protest on the moral plane like Christ. Just as Christ was never bent towards the temptation, so in *Oliver Twist*' case, too. The world and the devil could tempt Christ from outside, but there was no concupiscence in him that could pull him towards sin within his humanity. In the same way, Oliver has the consciousness to

resist which inspires him to oppose something that is disliked and immoral. He therefore could not sin, which makes him perfectly human, not less human. As a result he ends up choosing not to steal when he is forced to burglary. Oliver cries ‘Oh! For God’s sake let me go!’; ‘let me run away and die in the fields. I will never come near London; never, never! Oh! Pray have mercy on me, and do not make me steal. For the love of all the bright Angels that rest in Heaven, have mercy upon me!’ (162).

What the theme of this story says about reality is that, it doesn't matter whether we are rich or poor, educated or not, most competent human beings possess the ability to judge right from wrong and are therefore free to make whatever choices in their lives they wish to make, provided though, that they can live with the consequences of their decisions. In Oliver's case, even just as a very young boy, he too was able to judge right from wrong and ends up choosing not to steal. This reminds us Jesus Christ’s choice of suffering and dies on the cross for the betterment of his people.

Redemption

Set against London's seedy back street slums, *Oliver Twist* is the saga of a workhouse orphan captured and thrust into a thieves' den, where some of Dickens's most depraved villains preside: the incorrigible Artful Dodger, the murderous bully Sikes, and the terrible Fagin, that treacherous ringleader whose grinning knavery threatens to send them all to the ‘ghastly gallows’. Yet at the heart of this drama is the orphan Oliver, whose unsullied goodness leads him at last to redemption as goodness eventually conquers the evil.

Oliver Twist, like a Christian story, where the bad guy gets what he deserves and the good guy lives happily ever after; its main plot follows this same pattern. Fagin, as deserves, ends up in prison and goes mentally insane, while Oliver, the innocent young boy, gets a great home and a loving family. Oliver, like that of Christ, has mainly two states: suffering and redemption. Christ suffered the enormous suffering of an unjust, cruel, and ignoble death, bearing the sin of a cursed humanity on a cross. Oliver, too, at first faced lot sufferings like abuse, beating, hunger, humiliation etc. Jesus’ resurrection into a permanent physical body perfectly equipped

for spiritual life is the turning point in his redemption. Oliver Twist, finally, gets redemption in the sense that all types of threats to him are eliminated. Not only was this he also rewarded with his real identity and happy family with bumper fortune.

Even just as a very young boy, Oliver, like Christ, was able to judge right from wrong and ends up choosing not to steal. As a result of his decision, young Oliver gets a happy shelter and a promising future. Oliver Twist, an orphan, is a loving and innocent child. The evil framework erected by Bumble and Fagin forms the path of experience by which Oliver matures to understand his identity. On the other hand, Fagin's judgment is not so proficient and morally oriented, he remains with nothing but insanity and a solemn life in jail 'till his last day comes about'. That is to be hung.

Oliver Twist's standard of goodness never fits in the worlds depicted in the novel: neither the 'real' and hypocritical world of Bumble and workhouses nor the more honestly wicked underworld of Fagin and his associates are fit for him. He continues in the green world to which the most exemplary for him removed in preparation of metamorphosis of the action into its *triumph phase*. Thus the action of the novel has affinities with the medieval tradition of the seasonal ritual-play. We may call it the 'drama of the green world', its plot being assimilated to the ritual theme of the triumph of life and goodness over the evils. Brownlow forces Monks to reveal the rest of his information: not only is Oliver entitled to a fortune, but his mother was Rose Maylie's sister! All at once, Oliver has money and a family too. The questions about Rose's parents are answered, and she can marry Henry Maylie. Fagin is arrested, convicted, and hanged. His gang is scattered. Monks goes off to America, where he later dies in prison. None of the thieves, in fact, remains active in crime as they are sinners. They are pushed to such a 'black' and 'condemned world' where they suffer not only bitterly but also eternally. Mr. Brownlow adopts Oliver and they all live happily in the county. The orphan as well as a loving and innocent child, in his rags-to-riches career, he finally finds happiness with his aunt, Rose Maylie, and his mentor, Mr. Brownlow.

Northrop Frye argues, in his book *The Secular Picture*, the action of the novel "seems to represent something that carries us into a higher state of identity than the social world and comic world does", he suggests,

adding that, "The closer romance comes to a world of identity, the more clearly something of the symbolism of the garden of Eden reappears, with the social setting reduced to the love of individual men and women within an order of nature which has been reconciled to humanity" (149). This seems close to what happens in *Oliver Twist*. However, the green world described by Dickens, the symbol of the garden of the Eden is held in check, so to speak, as if the green world is not to be seen merely in terms of the Christian Eden but **equally as an expression of the more basic and archaic energy of nature.**

In the end, we can say that Charles Dickens has successfully dramatized the technique of 'Poetic Justice' as redemption. *Oliver Twist's* characters fall into two groups - the good ones and the evil ones. They are either paragons of innocence, virtue, and piety or monsters of evil and wickedness. And in the most religious manner 'Rewards' and 'Penalty' are doled out in the end. The virtuous ones, in spite of having undergone miserable experience emerge triumphant just like Christ got resurrection after his crucifixion. On the other hand, the nemesis visits the evil ones and they are utterly undone as the devil tempters of Christ met death by drowning into the sea.

IV. CONCLUSION

Throughout the novel, Dickens confronts the question of whether the harmful evils he depicts have the power to blacken the soul of innocents and change them forever. By examining the fates of most of the characters in this novel, we can assume that his answer is that they do not because innocents are always untouched and untainted by the unwise, immoral, sin and evil things. Not only this, they are always true to heart. The people, who are true to heart, are always accompanied by God and his moral values. And such people are led towards the world that suits them just as the Christ deserved to get resurrection and sit by the right hand of his father, God, forever. Dickens also unfolds the strong moral lesson that evil characters always meet injury to their moral sensibilities and ultimately collapse.

The nature of goodness and moral value is one of the most necessary characters for a person. A person with moral and religious values, which emerge out of faith in God, undoubtedly is a happy and useful person. Nowadays, people seem to doubt the existence of such values in humanity. They look down upon people's honesty and kindness. As a result they show no sympathy to those who are in trouble and seldom offer to help others. On the other hand, they attach importance to money and benefit. In their opinion, the real objects like emotions, morality and sacredness are illusions. In fact moral and religious value, of all virtues and dignities of the mind, is the greatest, being the character of the Deity. Without these values, man is a busy, mischievous, wretched thing, no better than a kind of vermin. That is to say a person without such values is destined to lose everything.

In a society where people adhere to religious values, they conduct themselves responsibly toward each other since they go in fear of god. They never design to be dishonest or insincere, and certainly never push things to such extremes as to make

life difficult for others. But nowadays moral values are devastated by the pursuit of the happiness.

Like Jesus Christ every person is subject to temptation as well as daily attacks and systematic persecutions of the Dragon from the Apocalypse, the beast that came out of the sea, from dark abyss of evil, and has absolute political authority. So people must have not only the knowledge of moral standard of right and wrong things, but also the capacity to resist the temptation by evil and sinful acts in order not to be devoured by the greedy and evil 'Moloch'. If not it is sure that the person is destined to be cursed and damned, stripping him of everything which once described his humanity, left with only his raw nerves and naked skin.

Thus, the centre of moral and religious value is the objective good to which we aim, and from which the powers of our mind receive their intensification, fullness and satisfaction. Morality, which emerges out of fidelity in God, is so absolutely the foundation, source and substance of the happiness of heaven that all selfish consideration are eliminated from the will and nothing is left but pure love of what is good. People talk a great deal nowadays of the eternal value of morality, but nowhere is this made as clear as in the Catholic theory of merit as concluding to salvation. With exercise of moral standards, the existence of human beings becomes meaningful.

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