



Pedagogická  
fakulta  
Faculty  
of Education

Jihočeská univerzita  
v Českých Budějovicích  
University of South Bohemia  
in České Budějovice

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Diplomová práce

# Charles Dickens and Mark Twain, the English and American Perspective on Child Heroes Portrayal

## Charles Dickens a Mark Twain, vyobrazení dětských hrdinů v anglické a americké literatuře

Vypracovala: Bc. Vanda Jeřábková  
Vedoucí práce: PhDr. Alice Sukdolová, Ph.D.

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## **Anotace**

Tato diplomová práce se zabývá zobrazením dětských hrdinů v anglické a americké literatuře, v tvorbě Charlese Dickense a Marka Twaina. Vybraná díla jsou *Oliver Twist*, *David Copperfield*, *Dobrodružství Toma Sawyera* a *Huckleberryho Finna*. Jejich osudy jsou analyzovány v tématech dětské práce a chudoby, rasismu, náboženství, vzdělávání a výchově a v zobrazení světa dětským pohledem v kontrastu s pohledem dospělých postav. Závěrečná kapitola je věnována analýze humoru v dílech těchto autorů. Důraz je tedy kladen na sociální aspekt Dickensovy a Twainovy tvorby. Cílem práce je vystihnout zobrazení těchto dětských hrdinů a jejich jednání v literatuře 19. století a reflektovat tak i život obou autorů.

## **Abstract**

This diploma thesis deals with the portrayal of child heroes in English and American literature, in works of Charles Dickens and Mark Twain. The chosen novels are *Oliver Twist*, *David Copperfield*, *The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn*. These novels are analysed in the themes of child labour and poverty, racism, religion, the view of the world by children in contrast to the adult perspective, upbringing and education. The last chapter deals with the humour of both novelists. Thus the emphasis is put on the social aspect of the literary output of Dickens and Twain. The main aim of the thesis is to depict these child heroes and their acting in the literature of the 19<sup>th</sup> century, and to reflect the life experience of both authors.

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# 1 INTRODUCTION

Charles Dickens and Mark Twain - two authors who have been read by millions of people around the world. Their novels, *Oliver Twist*, *David Copperfield*, *The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn*, have told their stories to children as well as adults in many different languages. All these four novels give hope and joy to their readers as well as they carry significant moral aspects. They seem as the detailed depiction of life in 19<sup>th</sup> century and although they were written almost 150 years ago, their main themes are on the front burner even today.

The main aim of the thesis is to find out concordances and differences in child heroes portrayal depicted by English and American novelists and compare these two literal perspectives.

The first part of the thesis will reflect the life background of Charles Dickens and Mark Twain. This part will be important for better comprehension of chosen novels because there will be comprised essential matters which influenced the life and literary output of the novelists. The then literary background is included as well as the classification of the novels.

The main part deals with the interpretation of chosen novels by Charles Dickens and Mark Twain. These novels were chosen because their main heroes are young boys whose age is from approximately 11 to 14 years. *David Copperfield* is the only hero whose story continues to his adulthood. For thus I worked only with first 18 chapters which depicts his childhood and youth adulthood (David is seventeen years old at the end of chapter 18). The main emphasis is on the themes of poverty and child labour at Dickens and racism at Twain, religion and its influence, the view of the world by children and adults, and the influence of upbringing and education on main children heroes. The last chapter of this part is devoted to humour in the novels. According to this, the thesis will be divided into separated chapters which will depict the characteristics of childhood in Dickens and Twain's novels.

The main interpretation is based on chosen novel for the analysis of the child portrayal and the social context. The expert articles will be used as well in order to analyse the portrayal of children and the social environment of the child heroes.

## **2 BACKGROUND**

### **2.1 Charles Dickens and the Victorian novel**

The conditions of literature during 19<sup>th</sup> century in England were very changeable. The significant period of the Enlightenment and Classicism in 18<sup>th</sup> century was replaced by Pre-Romanticism and then by Romanticism. Victoria became Queen in 1837 and the whole period is named after her Majesty – the Victorian Period. This period is characterized by Realism in literature, especially Critical Realism. The most popular genre was the social novel; however, there were more types of novels. The probably best-known author of the social novel at that time was Charles Dickens.

Charles Dickens was born on February 7, 1812, in Landport (today a part of Portsmouth). His father, John Dickens, worked as a clerk in the Naval Pay Office. John Dickens was very generous towards his friends and it was his weakness. Dickens's family often moved from place to place and when Charles was four years old, they settled in Chatham where Charles spent his childhood. There he acquainted himself with the life of fishermen, sailors, craftsmen and other common rural people. Charles went to private school at Chatham and his hobby was to read books: Smollett, Fielding, Defoe, Goldsmith and so on. However, the family had to move after seven years, this time to London, where, in 1824, John Dickens was imprisoned for debts. The whole family, except Charles, moved to prison as well. Charles worked at Warren's Blacking Factory and he visited his family in prison. During this period he became a dissenter of these institutions and he wanted to cancel them. After having been released from prison, Charles's mother insisted on Charles working for the Blacking Factory, but Charles was emotionally disturbed and John Dickens decided that Charles would go to school again. Charles was enrolled at the Wellington House Academy owing to his mother wish. Charles left school when he was fifteen and he became an office boy at an attorney's.

In 1830 he met the daughter of a banker – Maria Beadnell, and Charles fell in love with her, however, after three years of their relationship they broke up. Nevertheless, Dickens became a successful reporter and he began to write for a newspaper and he created his famous pseudonym “Boz”.

Dickens's first series *Sketches by Boz* was published in 1836 however Dickens became popular after publishing short texts for *The Pickwick Papers* series, later a novel. Dickens worked as a full-time novelist; in 1837 he began to publish first chapters of *Oliver Twist* and continued until April 1839.

The literary fiction of the Victorian era is a complex phenomenon which was dominant during the 19<sup>th</sup> century in England. There were more forms of the novel; victorianweb.org<sup>1</sup> states these: the bildungsroman, the detective novel, the epistolary novel, the fantasy novel and short stories, ghost stories, Gothic fiction, the political novel, the sensation novel, science fiction, the Silver Fork School, the slum novel, the utopian novel, the Victorian Governess novel and the new woman novel.

However, the novel *Oliver Twist* is rather difficult to classify because there occur more genres which were used and Claire Wood in her article *Oliver Twist: a patchwork of genres*<sup>2</sup> classified *Oliver Twist* as an experimental novel. Dickens used various techniques such as satire that occurs in those parts which deal with social problems (life in a workhouse, members of the board, the judiciary), sentimentality is typical of behaviour of the poor and treatment of those people. Another element is the use of elements which belongs to the Gothic tradition in meaning that there are many foreshadowing of chosen characters – Nancy foresees her death, Sikes after murdering of Nancy is chased by the vision of her eyes, Oliver sees Fagin and Monks plotting his kidnapping. In chapter 17 Dickens admits that his novel is a melodrama:

It is the custom on the stage, in all good murderous melodrama, to present the tragic and the comic scenes in as regular alternation as the layers of red and white in a side of streaky, well-cured bacon. The hero sinks upon his straw bed, weighed down by fetters and misfortunes; and, in the next scene, his faithful but unconscious squire regales the audience with a comic song (Dickens 2000a :106).

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<sup>1</sup> Forms of the Novel and Short Story. *The Victorian Web* [online]. 6 July 2014 [cit. 2015-04-18]. Dostupné z: <http://www.victorianweb.org/genre/fiction.html>

<sup>2</sup> WOOD, Claire. *Oliver Twist: a patchwork of genres*. *The British Library* [online]. [cit. 2015-04-08]. Dostupné z: <http://www.bl.uk/romantics-and-victorians/articles/oliver-twist-a-patchwork-of-genres#authorBlock1>

Nevertheless, *Oliver Twist* is mostly characterized as a social novel because of many and many realistic scenes of poor people, of crime and of social conditions which occur during the novel.

After the success of *The Pickwick Papers* and *Oliver Twist*, Dickens continues on writing series novels. The novel *Nicholas Nickleby* was published from 1838 to 1839 and the fame of Dickens rose. In 1842 Dickens visited Canada and The United States for the first time. In December 1843 Dickens published his best-known Christmas book *A Christmas Carol*. The same year Dickens' family left England and they stayed in Europe until 1847. In 1847 Dickens began *Dombey and Son* and in 1849 he started the novel *David Copperfield*.

Dickens used his own life experience in his novel *David Copperfield* which he wrote and published from May 1849 to November 1850. Dickens expressed his memories of childhood in the novel *David Copperfield*. His memories on Chatham are obvious in depiction of holidays in Yarmouth at Peggottys'. John Dickens can be seen as a model for Wilkins Micawber even with his quotation that "*something will turn up*", and Dickens involved the life in prison for debtors as well. Charles's school and life in Chatham are depicted in David's life at aunt Betsey's and the Wellington House Academy is shown as the Salem House in the novel. Nevertheless, there are more parallels between the novel and the life of Dickens.

The novel *David Copperfield* is a bildungsroman. Bildungsroman belongs to forms of novel which were popular during the Victorian Period.

The bildungsroman genre deals with the development of the main hero. It tries to catch all the significant events during the life of the hero. It is in close relation with the education novel, which explores the early life, childhood and young adulthood of the hero. "*The dominance of the novel in this age emerged from the intimate connection between a particular form of the Victorian novel, which can best be called realism, with the desires, aspirations, and anxieties of its readers.*"<sup>3</sup>. Bildungsroman became a

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<sup>3</sup> PETRU, Golban. The Victorian Bildungsroman: Towards A Fictional Typology. [online]. [cit. 2015-04-08]. Dostupné z: [http://birimler.dpu.edu.tr/app/views/panel/ckfinder/userfiles/17/files/DERG\\_8/299-318.pdf](http://birimler.dpu.edu.tr/app/views/panel/ckfinder/userfiles/17/files/DERG_8/299-318.pdf)

popular fiction form because it contained important aspects which were essential for the then society (interpersonal relations, desire for better social status...). “*The Victorian Bildungsroman involves the principle of crisis, revelation and change leading to the formation of personality and focuses on the individual that can be defined by his experience of the past and growing self.*”<sup>4</sup>.

In 1853 Dickens performed his very first public reading of his works. Two years later Dickens began *Little Dorrit*. Charles Dickens met Hans Christian Andersen at Gad’s Hill in 1857. In 1858 he left his wife and at the end of the next year he began *A tale of Two Cities*.

*Great Expectations* began to be published, again as a series, from December 1860 to August 1861. *Our Mutual Friend* was published in 1864 until November 1865. During this time Dickens suffered from serious health problems which were caused by overworking. Despite the doctor’s advice, Dickens continued on public reading and in 1867 he visited The United States again. During this American reading tour, Dickens was heard by Mark Twain.

Mark Twain captured his memory on Dickens in the article published in the San Francisco Alta California, January, 1868 (Twain was 32 years old, Dickens 55 years old at the time).

Twain shows his disillusionment with Dickens – Twain mentions the typical English general style and appearance, however, he is disappointed as he writes: “*How the great do tumble from their high pedestals when we see them in common human flesh, and know that they eat pork and cabbage and act like other men.*”<sup>5</sup>. Twain comments on Dickens’s appearance which he describes as “*That fashion he has of brushing his hair and goatee so resolutely forward gives him a comical Scotch-terrier look about the*

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<sup>4</sup> PETRU, Golban. The Victorian Bildungsroman: Towards A Fictional Typology. [online]. [cit. 2015-04-08]. Dostupné z: [http://birimler.dpu.edu.tr/app/views/panel/ckfinder/userfiles/17/files/DERG\\_/8/299-318.pdf](http://birimler.dpu.edu.tr/app/views/panel/ckfinder/userfiles/17/files/DERG_/8/299-318.pdf)

<sup>5</sup> PERDUE, David A. David Perdue's Charles Dickens Home Page. [online]. March 24, 2015 [cit. 2015-04-08]. Dostupné z: [http://charlesdickenspage.com/twain\\_on\\_dickens.html](http://charlesdickenspage.com/twain_on_dickens.html)

*face, which is rather heightened than otherwise by his portentous dignity and gravity.*"<sup>6</sup>, and although he is confused, Twain is fascinated by Dickens.

Twain as well expresses his disappointment on Dickens's reading and oral presentation. Twain states that Dickens "*ought to have made them laugh, or cry, or shout, at his own good will or pleasure -- but he did not.*"<sup>7</sup>. Twain complains of Dickens's way of reading as well because Dickens did not pronounce distinctly and sharply and thus Twain does not agree with the criticism of *The Herald and Tribune* which praised Dickens. Twain points out that Dickens's oral presentation was monotonous and indistinct.

Finally, Twain criticizes Dickens's presentation of his characters during reading *David Copperfield* and concludes the article with the notion that if he could have heard Dickens again, he might have changed his opinion on his way of interpretation.

After his return to England, Dickens continued on reading tour around England, Scotland and Ireland until his collapse: he had a mild stroke. Although the tour was cancelled, Dickens worked on the novel *The Mystery of Edwin Drood*. Dickens, unfortunately, did not manage to finish this novel. He succumbed to after-effects of another stroke, on June 9, 1870.

## **2.2 Mark Twain and American regionalism/Tall-Tale Story**

American literature came through many significant changes during the 19<sup>th</sup> century. The first half of the century was characterized by Romanticism influenced by Poe's literal authorship. During this period there were a few hints of abolitionist opinions. Despite the fact that Romanticism was replaced by Realism, the spirit of anti-slavery remained strong. Realism caused the massive publication of books and it led to diversification of genres. The influx of immigrants and the rise of towns were the reason for the birth of a new literal genre: the local color – the regionalist prose. The local color authors got rid of previous provincial traits and through their works they gained worldwide success. These authors were Bret Harte, Mark Twain (Samuel Clemens) and Kate Chopin.

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<sup>6</sup> PERDUE, David A. David Perdue's Charles Dickens Home Page. [online]. March 24, 2015 [cit. 2015-04-08]. Dostupné z: [http://charlesdickenspage.com/twain\\_on\\_dickens.html](http://charlesdickenspage.com/twain_on_dickens.html)

<sup>7</sup> PERDUE, David A. David Perdue's Charles Dickens Home Page. [online]. March 24, 2015 [cit. 2015-04-08]. Dostupné z: [http://charlesdickenspage.com/twain\\_on\\_dickens.html](http://charlesdickenspage.com/twain_on_dickens.html)

Samuel Langhorne Clemens was born on November 30, 1835 in Missouri as the third of five children and grew up in Hannibal. This town became significant for his future literary authorship.

Clemens's father passed away when Samuel was only twelve years old. For thus Samuel started to work. He was apprenticed to a printer and in 1851 he joined his brother Orion who worked as a publisher in Hannibal. Two years later Samuel left Hannibal and began his journey around The States. After three years he became a pilot of the Mississippi riverboat. During the Civil War he joined the Confederate militia, however after a short time he left. Clemens worked as a newspaper writer for the *Territorial Enterprise* in Virginia City and for the *Californian*. There he used his pseudonym Mark Twain which means "two fathoms deep" or "safe water". This period is significant for Clemens because he learnt the way of writing humorous articles, short narratives and he had an opportunity to write articles of various tones and modes. However, when Clemens signed up with *Sacramento Union*, he got a chance to write what he wanted and he could develop his fantasy in many ways. In 1869 Clemens published *Innocents Abroad*. He showed his memory on home in *Old Times on the Mississippi* which were published in the *Atlantic Monthly* in seven instalments. Clemens recreated them into the novel *Life on the Mississippi*.

According to a review by Christopher Robbins who deals with the publication called *Mark Twain and the South*, written by Arthur G. Pettit, Pettit tried to find out moments in Twain's life which change his stances on black slaves in his life and his attitude towards the Civil War. Robbins mentions those interesting parts of this publication which were essential inspirational sources for Twain. These sources are interpreted in connection with Twain's early life in the Southern border and his experience with black slaves (his father beat them) as well as when he wrote articles which were subordinate to that time. Pettit finds Twain's visiting Hannibal in 1882 as the most important turning point in his life which was reflected in his novel *The Adventures of Huckleberry Finn*.

All these different experiences led Clemens to write novels *The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn*. *The Adventures of Tom Sawyer* can be

seen as “*place of origin of Huckleberry Finn*”<sup>8</sup>, nevertheless, Clemens depicts his memory of his childhood in this novel. Samuel Clemens notes in his *Mark Twain's Autobiography* the names of people who inspired him in creation of Twain's heroes. Tom Sawyer is composed of three different boys: John Briggs, Will Brown and Sam Clemens. Aunt Polly, according to many biographers, shows the signs characteristic of Clemens's mother and Sid Sawyer is similar to Clemens's brother Henry. Even the character of Becky Thatcher is probably based on a real girl, named Laura Hawkins who was Clemens's classmate in Hannibal. Injun Joe was the real person, a half-breed, who had been lost in caves near Hannibal, but contrary to novel Injun Joe, he survived. The town of Petersburg is in real the town of Hannibal.

Clemens used the real people in his novel *The Adventures of Huckleberry Finn* as well. The character of Huck Finn was inspired by a boy, whose name was Tom Bankenship. This boy was a member of Clemens's child gang and as well as Huck he was unkempt and left alone. Even his father, similarly to Pap, was a local drunkard; however Pap is the combination of more local drunkards such as Jimmy Finn or the real Injun Joe. What is more, Clemens's father tried to save the real Injun Joe the same way as the judge Thatcher tried to “reform” Pap. Black slave Jim was based on an old black slave Daniel who lived at Twain uncle's farm.

Clemens's depiction of characters and situations in novels is realistic. He displays maturing of both boys (Tom and Huck) and for thus his novels can be categorized as bildungsroman. Nevertheless, the novel *The Adventures of Huckleberry Finn* is focused on dialects, Twain caught seven different dialects in this novel, and he is as well focused on habits and details of specific region. This classes the novel into American Regionalism or a “local color” novel. American Regionalism became dominant in American literature after the Civil War. Regionalism is focused on characters, dialects, habits and customs, topography and other issues which are closely connected with a specific region. According to *The Oxford Companion to American Literature*:

In local-color literature one finds the dual influence of romanticism and realism, since the author frequently looks away from ordinary life to distant

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<sup>8</sup> GOTTESMAN, Ronald. *The Norton anthology of American literature, volume 2*. New York: W.W. Norton & Company, c1979, xxxiii, 2590 s. ISBN 0393950352, page 13

lands, strange customs, or exotic scenes, but retains through minute detail a sense of fidelity and accuracy of description. (Hart 1995:439)

Characters in regionalism often tend to be stereo-typified and dialogues are characteristic for this art. However, especially Bret Harte introduced an element of humour in American Regionalism and this may influenced Samuel Clemens in his use of humour in the novels as well because Clemens was in apprentice with Harte. For thus “*The influence of the local colour story—and the humorist subgenre—is most clearly apparent in Twain’s tall tales and his books about life on the Mississippi River (culminating in The Adventures of Huckleberry Finn.*”<sup>9</sup>

The Tall Tale is another subgenre used by Twain in his novels. The Tall Tale belongs to literary genres which appeared during colonization of The Northern America and it was characterized by specific signs in language. Procházka (2011)<sup>10</sup> occupies himself with the *Tall Tale* in his publication *Lectures on American Literature*. It is stated in chapter 12 that *booster talk* and *tall talk* occurred in America during colonization. *Booster talk* was characterized by using noble names to unimportant places and things. The name was created due to Boosters, the settlers who wanted to attract more people to join their business. Their language was similar to today language of advertising. Contrary to booster talk, there was *tall talk*. Procházka explains that this different language was

a language of jokes, blurred, ambiguous meaning, humour and irony, mostly used by gold miners and ordinary colonists for entertainment... ..Tall talk are comical or grotesque metaphors and similes, often gradated into hyperboles.(Procházka 2011: 118).

Procházka presents that *tall talk* was the foundation of the tall tale, which is

a folk genre of the frontier anecdote characterized by hyperboles or violent understatement that blurs the distinction between the fictitious and the real: the realistic features only enhance the absurd and grotesque effect.(Procházka 2011:118)

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<sup>9</sup> ENCYCLOPÆDIA BRITANNICA, Inc. *Encyclopædia Britannica* [online]. 1-4-2015 [cit. 2015-04-08].

Dostupné z:<http://www.britannica.com/EBchecked/topic/345547/local-colour>

<sup>10</sup> PROCHÁZKA, Martin. *Lectures on American literature*. 3.edition, rozš. a přeprac. vyd. Editor Justin Quinn. Praha: Univerzita Karlova v Praze, nakladatelství Karolinum, 2011, 320 s. ISBN 9788024619965..

Wonham describes that the tall tale possesses more than one potential meaning and also “consists in a rhetorical pattern of interpretive challenge and response dramatizing the interaction of voices without pretending to solve them into a single, unified voice.”<sup>11</sup>.

Carolyn Brown shows that

the tall tale mediate between three types of folk narratives: true account based on facts, fictional narratives such as fable, joke or ghost story and truth narratives that means myths and sacred histories which are matters of religious belief. (Procházka 2011:119)

Procházka continues with the fact that the main technique of the tall tale, which is exaggeration, leads to the collapse of metaphor and presents the thought that the tall tale tradition originated in the 1830s.

Procházka mentions that Mark Twain was aware of life in the camps and was also interested in tall tales. Procházka considers Twain’s *Jim Smiley and his Jumping Frog* as some kind of imitation of the tall tale. The publication *Roughing It* Procházka interprets as an “*incidental development of the tall tale... ...driven by accidental association of ideas.*”<sup>12</sup>.

Twain partly abandoned the tradition of the tall tales in his works; however, he never left them completely. His next work, *Innocents Abroad*, bears signs of cultivated journalism and Twain still stands in favour of America.

After finishing and publication of his first satirical novel *The Gilded Age: A Tale of Today*, Twain started to work on *The Adventures of Tom Sawyer*, the novel about his childhood and youth which Twain spent on the Mississippi.

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<sup>11</sup> PROCHÁZKA, Martin. Lectures on American literature. 3.edition, rozš. a přeprac. vyd. Editor Justin Quinn. Praha: Univerzita Karlova v Praze, nakladatelství Karolinum, 2011, 320 s. ISBN 9788024619965., page 118

<sup>12</sup> PROCHÁZKA, Martin. Lectures on American literature. 3.edition, rozš. a přeprac. vyd. Editor Justin Quinn. Praha: Univerzita Karlova v Praze, nakladatelství Karolinum, 2011, 320 s. ISBN 9788024619965., page 120

*The Adventures of Huckleberry Finn* is considered as the first modern American epic despite the fact that Twain wanted to create a work where he could represent the speech and life on the Mississippi. Procházka presents that Twain created Huck and Jim as observers of the life on the riverbanks who are surrounded by fraud and violence. Procházka states that

what makes it especially valuable is the productive tension between the adult's and child's perspective which characterizes the first-person narrative of the hero" and "the plot development where outer causes always baffle the effort of the heroes to transform it into a conventional novel of adventure. (Procházka 2011:123).

Procházka concludes this characterization with the mention that although the novel *The Adventures of Huckleberry Finn* represents a local-color publication, it was for the first time in American literature when the main hero of the novel is always "on the road" and by the very last lines which Huck said in the novel (*I recon I got light out for the Territory ahead of the rest, because Aunt Sally she's going to adopt me and civilise me, and I can't stand it.*<sup>13</sup>) Twain showed return to his beginnings to the tall tale.

Twain wrote two sequels of Tom Sawyer: *Tom Sawyer, Abroad* (1894) and *Tom Sawyer, Detective* (1896). These two novels contain the element of humour as well, however Twain went to extremes and it can be said that his exaggeration turned to be more paradoxical.

Novels *A Connecticut Yankee at King's Arthur Court* which was published in 1889 and *The Tragedy of Pudd'nhead Wilson*, published in 1894, indicate the change in Twain's writing. This change was most probably caused by his broken health and illness in family (his oldest daughter Susy passed away in 1896, the youngest Jean was diagnosed as epileptic and passed away in 1909, and his wife became permanent disabled and passed away in 1904) and in 1893 he lost his speculative investments. Although he became successful and famous, Twain, influenced by tragic events in his life, lost his optimism and he focused on criticism of imperialism (*The Man That Corrupted Hadleyburg*, 1900).

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<sup>13</sup>TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 390

In 1909 Twain said:

I came in with Halley's Comet in 1835. It is coming again next year (1910), and I expect to go out with it. It will be the greatest disappointment of my life if I don't go out with Halley's Comet. The Almighty has said, no doubt: "Now here are these two unaccountable freaks; they came in together, they must go out together. (Schmidt. Halley's Comet. [online] [cit. 2015-04-07])

Mark Twain really passed away, of a heart attack on April 21, 1910, the day after the Comet was closest to the Earth.

### 3 ANALYSIS OF CHOSEN NOVELS

#### 3.1 CHILD LABOUR AND POVERTY IN VICTORIAN ENGLAND AND RACISM AND SLAVERY IN THE USA

##### 3.1.1 Child labour and poverty in Victorian England – Charles Dickens

As for the time in Victorian England, Charles Dickens depicted his experience in his novel *Oliver Twist* and *David Copperfield* realistically. These themes make the stories complete and they have an influence on the main heroes as well.

David Cody (2008) describes the situation during The Industrial Revolution in England in connection with the child labour. Cody states that children were forced to work because families were not able to provide for themselves. For thus, children who exceeded the age of 4 were considered as idle and they had to go to work. Cody shows that only 20% of all children in London attended school every day. The others, who were lucky, had to work as apprentices who often worked 64 hours per week in summer and 52 in winter, or they worked as general servants who worked 80 hours per week and their salary reached one halfpence per hour. However, majority of children had to work as prostitutes (who were 15-22 years old), children in the textile industry started to work mostly at age of 5 as well as children who worked in iron and coal mines (those children usually died before they were 25 years old.). The Whigs government recommended in 1833 that “*children aged 11-18 be permitted to work a maximum of twelve hours per day; children 9-11 were allowed to work 8 hour days; and children under 9 were no longer permitted to work at all (children as young as 3 had been put to work previously).*”<sup>14</sup>. Nevertheless, this recommendation was applied only to the textile industry. Another act, in 1847, established 10 hours of work a day for both children and adults.

The life in the workhouse<sup>15</sup> was very hard and difficult for the charges - family (wives and older children) was separated immediately after entering the workhouse and they

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<sup>14</sup> CODY, David. Child Labor. *The Victorian Web* [online]. 10 December 2008 [cit. 2015-04-08]. Dostupné z: <http://www.victorianweb.org/history/hist8.html>

<sup>15</sup> HIGGINBOTHAM, Peter. Classification and Segregation. *The Workhouse* [online]. consulted 16 April 2011 [cit. 2015-04-08]. Dostupné z: <http://www.workhouses.org.uk/>

were not allowed to visit their family members. People there were divided due to their social class and one class was separated from another. Married couples who were over age of 60 could share the room; however they were under the supervision. Children under age of 7 could be placed into female ward and they were allowed to visit each other in a time which was set.

Ruth Richardson is focused on workhouses in the novels which were written by Charles Dickens; especially she is interested in the workhouse from the novel *Oliver Twist*.

At the beginning of the article *Oliver Twist and the workhouse* Richardson summarizes Dickens's description of conditions in Oliver's workhouse. Then Richardson introduces the New Poor Law, which was established in 1834, and she shows the way which Dickens used this Law in his novel "*Dickens shows that the administration was run by self-satisfied and heartless men: the 'man in the white waistcoat' personifies the smug viciousness of the guardians in Oliver Twist's workhouse.*"<sup>16</sup>, and she concludes this topic with the idea that The Victorian Poor System was similar to the Nazi extermination programme.

Finally, she states that Dickens used the workhouse which was in their immediate neighbourhood - the Cleveland Street Workhouse. The food conditions depicted in *Oliver Twist* are similar to real food conditions in the Cleveland Street Workhouse:

A 'new-modelled diet table' ordered gruel every day for breakfast, and an allowance of bread (no mention of butter) with 'a portion' of boiled meat on Sundays, Tuesdays and Thursdays. On each day following, the main meal was only soup, made from the broth in which the previous day's meat had been boiled. On Saturday neither meat nor soup was given, but only a small portion of cheese. Tea, sugar, porter (ale), mutton or mutton broth, were permitted only on a doctors' prescription. Fish was not mentioned, and pork made an appearance only once a year on Christmas Day, along with the only appearance of baked plum pudding. On Good Friday an Easter treat was allowed: 'cross buns one to each'. (Richardson, *Oliver Twist and the workhouse* [online], [cit. 2015-04-07])

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<sup>16</sup> RICHARDSON, Ruth. *Oliver Twist and the workhouse*. *The British Library* [online]. [cit. 2015-04-08]. Dostupné z: <http://www.bl.uk/romantics-and-victorians/articles/oliver-twist-and-the-workhouse>

and even the surrounding of the workhouse looks very the same.

Richardson presents a few hints which indicate that it was the Cleveland Street Workhouse which inspired Dickens: there was a pawnbroker nearby the workhouse and a tallow-chandler's shop whose owner's name was Bill Sykes.

Andrzej Diniejko comments on the theme of criticism of society in the novel *Oliver Twist* by Charles Dickens in his article *Charles Dickens as Social Commentator and Critic*. Diniejko states that Dickens was an excellent moralist who was partly influenced by Carlyle. Dickens tried to point out the problem of social abusing including “*class division, poverty, bad sanitation, privilege and meritocracy and the experience of the metropolis.*”<sup>17</sup>.

*Oliver Twist* is seen as the very first novel by Dickens which deals with social commentary and reflects the Condition of England. Diniejko presents three topics which are dominant in the novel: “*the abuses of the new Poor Law system, the evils of the criminal world in London and the victimisation of children*”<sup>18</sup>. He continues with the idea that Dickens worked with the notion of England as a country of two nations and these two nations are the rich and the poor. Diniejko states that Dickens as well showed the victimization of women in Victorian England and expresses that Dickens criticized the Victorian conscience through the depiction of the poor conditions of workhouses where orphans and the poor were placed. Diniejko presents the novel *Oliver Twist* as “*an important manifestation of Victorian social conscience*”<sup>19</sup>.

### 3.1.1.1 Oliver Twist

Charles Dickens depicts the theme of poverty very realistically. In his novel *Oliver Twist* there is a sharp line between the world of the poor and the rich (or the people who

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<sup>17</sup> DINIEJKO, Andrzej. Charles Dickens as Social Commentator and Critic. *The Victorian Web* [online]. 7 February 2012 [cit. 2015-04-08]. Dostupné z: <http://www.victorianweb.org/authors/dickens/diniejko.html>

<sup>18</sup> DINIEJKO, Andrzej. Charles Dickens as Social Commentator and Critic. *The Victorian Web* [online]. 7 February 2012 [cit. 2015-04-08]. Dostupné z: <http://www.victorianweb.org/authors/dickens/diniejko.html>

<sup>19</sup> DINIEJKO, Andrzej. Charles Dickens as Social Commentator and Critic. *The Victorian Web* [online]. 7 February 2012 [cit. 2015-04-08]. Dostupné z: <http://www.victorianweb.org/authors/dickens/diniejko.html>

come from the middle class). He is really critical to the treatment of the poor in the Victorian period.

During the first three chapters Dickens characterizes conditions of institutions which were designated for poor children and adults. He depicts these institutions, workhouses, as filthy, unclean places inappropriate for worthy life despite the fact that the institutions were supposed to be clean and they were seen as places appointed for rescuing of poor people. Employers of these institutions are often described by Dickens as fat and self-centred people and they symbolize the hypocrisy of the working society which ignores the problem of poor people. These people created the rule for a workhouse which says: “*all poor people should have the alternative (for they would compel nobody, not they) of being starved by a gradual process in the house, or by a quick one out of it.*”<sup>20</sup>. This rule was established because the members of a live board thought that the poor people liked the workhouse, and thus the members imagined the workhouse as “*a regular place of public entertainment for the poor classes; a tavern where there was nothing to pay; a public breakfast, dinner, tea and supper all the year round; a brick and mortar Elysium, where it was all play and no work.*”<sup>21</sup>. This rule was connected with the authority to divorce poor married couples, and for thus husbands lost their duty to care for his family but they had to stay in a workhouse where people received only water and three meals of thin gruel a day. Mr Sowerberry, an undertaker, commented this rule on “*there’s no denying that, since the new system of feeding has come in, the coffins are somewhat narrower and more shallow than they used to be.*”<sup>22</sup>.

The life in the country is not easier even for working people. In chapter 5 Oliver and Mr Sowerberry had to go to a deserted part of the village during their work –

The houses on either side were high and large, but very old, and tenanted by people of the poorest class. [...] A great many of the tenements had shop fronts; but these were fast closed, and mouldering away. [...] The kennel was

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<sup>20</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 11

<sup>21</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 11

<sup>22</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 23

stagnant and filthy. The very rats, which here and there lay putrefying in its rottenness, were hideous with famine. (Dickens 2000a: 33)

The situation is not better even in London. Dickens describes habitations of poor people in London as well and all these dwellings are dirty and small. Fagin's flat is depicted as *"the walls and ceiling of the room were perfectly black with age and dirt."*<sup>23</sup>. Nevertheless, Oliver finds Fagin's place far more homely than the workhouse because the room is quite cosy with food all around the table. Although Dickens does not mention any workhouses which were built in London, people of lower social class there still lived under the threat of death.

Both these scenes, the first one from the country and the second one from London, may show the life which was influenced by The Industrial Revolution. People from the country left their home and went to cities because they had believed in better life, but many of them did not succeed in the city. Even Oliver left the country and went to London with a hope of better future:

He had often heard the old men in the workhouse, too, say that no lad of spirit need want in London; and that there were ways of living in that vast city which those who had been bred up in country parts had no idea of it. It was the very place for a homeless boy, who must die in the streets unless some one helped him. (Dickens 2000a: 46)

Because of keeping this hope alive, Oliver must accept it and he stays with Fagin and his band of thieves when he arrives to London.

Child labour is depicted in the novel *Oliver Twist* in some ways. Dickens tried to characterize employers as well as children who had to work for them. When Oliver almost gained his very first job, he was nine years old. The workhouse where Oliver lived offered *"a reward of five pounds to anybody who would take Oliver Twist off the hands of the parish"*<sup>24</sup>. At this point it is obvious that the workhouse sold their wards as slaves and not as free human beings. Dickens shows the callousness of the then social

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<sup>23</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 51

<sup>24</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 14

system by the reward of five pounds and bargaining for lower cost on Oliver, and expresses his critical attitude towards selling children as an inexpensive manpower. Mr Gamfield, who worked as a chimney sweep, displayed his interest in this offer because he needed those five pounds. Working for Mr Gamfield was extremely dangerous for children because he used them for the worst job – they had to clean the interiors of chimneys. Many boys have lost their life there:

[...] young boys have been smothered in chimneys before now. That's all smoke, and no blaze; vereas smoke ain't o' no use at all in makin' a boy come down, for it only sinds him to sleep, and that's wot he likes. Boys is wery obstinite, and wery lazy, gen'lmen, and there's nothink like a good hot blaze to make 'em come down with a run. It's humane, too, gen'lmen, acause, even if they've stuck in the chimbley, roasting their feet makes 'em struggle to hextricate theirselves. (Dickens 2000a: 16)

Nobody took the fact, that Mr Gamfield had an interest in torture boys to death, into consideration and the office should have decided whether Oliver would be given to Mr Gamfield or not. Fortunately, Oliver was aware of Mr Gamfield having been known as a brutal and vicious man and when an old gentleman in the office noticed Oliver's scared face, he decided that Oliver would not be given to Mr Gamfield.

Oliver was then given to Mr Sowerberry as his apprentice. Mr Sowerberry worked as an undertaker and grew fond of Oliver contrary to his wife who hated Oliver. Mrs Sowerberry gave Oliver leftovers which their dog did not eat and even she, together with Charlotte and Noah Claypole, plotted against Oliver. Their plan was successful and Oliver fled from them.

The relationship between Oliver and Noah depicts the difference of social status though they are very similar. Contrary to Oliver who is an orphan, Noah has both parents and he represents the obsession with the class distinction in Victorian England. This distinction may be caused by fear of losing the social status and instinctive reaction on anyone who is poorer or is seen as a threat. Dickens depicts this snobbish behaviour as something which is characteristic of almost every social class apart from the poorest people such as Oliver and other orphans. These orphans, especially Oliver, are bearers of modesty and purity. These qualities may evoke the feeling that Oliver is not an

ordinary human being; he is something more, like an angel. This feeling is reduced in the scene when Oliver argues with Noah and he shows his wilder, emotional side and thus Oliver behaves like an ordinary child when he defends himself.

This confrontation of Oliver and Noah precedes the confrontation of the world of the poor ones and thieves and the world of the rich ones. Oliver moves from the first world to the second one and is influenced by both of them. He is aware of both these worlds and he chooses the world of the rich because it gives him the assurance of surviving in the real world. Both these worlds mingle and contradict each other in many ways. Nancy, the girl from the edge of society and probably a prostitute, decides to help Oliver and symbolizes the bridge between the world of thieves and the world of higher class when she risks her own life and betrays her gang of thieves. Symbolically, this betrayal happened on London Bridge. Despite the fact that she is a traitor, she does not want to leave those thieves although she has a chance for a better life without them. Nancy's decision to stay with thieves costs her life. For thus Nancy is not only the symbol of a bridge between two different worlds, she even joins the good and the evil inside her moral fibre because she is the only character who acts in good and bad ways.

Nancy and Oliver as well belong to characters who were not completely influenced or destroyed by their social status, especially Oliver can be classified as a resilient child. Luthar and Cicchetti (2000) state that "*Resilience is a dynamic process wherein individuals display positive adaptation despite experiences of significant adversity or trauma.*"<sup>25</sup>.

Dickens added to his novel *Oliver Twist* a significant character – Fagin, the Jew. Although Dickens denied his anti-Semitism, through this character Dickens depicts the view on Jews in Victorian England. He describes Fagin in a stereotypical way; Fagin is seen as a typical Jew connected with the idea of Jewish criminals and Jews known as the second-hand traders. When Oliver meets Fagin for the first time, this sequence is really scary: "...standing over the fire, with a toasting-fork in his hand, was a very old shrivelled Jew, shoes villainous-looking and repulsive face was obscured by a quantity

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<sup>25</sup> PRINCE-EMBURY, Sandra a Donald H SAKLOFSKE. *Resilience interventions for youth in diverse populations: Springer series on human exceptionality*. New York, NY: Springer, [2014]., xix, 475 p. Springer series on human exceptionality. ISBN 9781493905423.

*of matted red hair. He was dressed in a greasy flannel gown...*<sup>26</sup>. Dickens presents more Jews in his novel and adds them their typical anti-Semitic attributes such as big noses, nasal accents and grasping behaviour.

Not only Dickens wrote about Jews – George Eliot’s novel *Daniel Deronda* shows the life of Jews as well, however, Eliot expresses the conversed view on Jews. Although Eliot came from Protestant family, she studied religions and she was touched by Judaism (but she did not convert, she became an atheist). In her novel *Daniel Deronda*, Eliot shows her interest and experience with this religion. Although she presents the typical view of Jews in Britain:

[...] from the upper classes (who superciliously refer to Mirah as a "little Jewess"), to the middle classes (Mrs Meyrick instantly presumes Mirah might have "evil thoughts"), to the working classes (the man in the pub who asks, "[If] they're clever enough to beat half the world - why haven't they done it?") (Owen 2009: *Daniel Deronda: a Victorian novel that's still controversial* [online][cit. 2015-04-08].)

Eliot stays untouched by the prejudice of Jews in her novel.

Moskovitz, the author of the article *From Fagin to Riah: How Charles Dickens looked at the Jews* –which is the review of the publication *From Fagin to Riah: Jews and the Victorian Novel*," Harry Stone, *Midstream*, Winter 1960, begins with the introduction of Jewish History in England. He states that during the 19<sup>th</sup> century English people believed in many superstitions and canards about Jews, for example that Jews killed Christian children for their blood; poisoned wells or that Jews had the strange, sinful sexual orientation. He as well states that Dickens might have been influenced by the then theatre plays because these plays always displayed Jewish stereotypes.

Moskovitz points out, as well as Harry Stone<sup>27</sup>, that Fagin, the Jew in *Oliver Twist*, evinces the elements of theatrical Jew – his appearance (hooked nose, red-haired) and the way of clothing correspond to the then theatre portrayal. However Fagin does not

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<sup>26</sup>DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 51-52

<sup>27</sup> Dickens and the Jews," Northwestern University, Harry Stone, March, 1959 - "From Fagin to Riah: Jews and the Victorian Novel," Harry Stone, *Midstream*, Winter 1960

follow habits of his Jewish nationality. Moskovitz concludes that the only thing which indicates that Fagin is a Jew is that he is named as The Jew.

Moskovitz pursues the origin of Fagin and he states that the character of Fagin is formed of two different people – the first one is Bob Fagin, a friend of Dickens who worked with him in Warren's Blacking Factory, and Ikey Solomon, a well known Jewish fence from Petticoat Lane. Solomon was caught and his life and, especially, his trial were similar to Fagin's trial.

Moskovitz concludes his article with the idea that Dickens used the character of a Jew in many of his works and he depicted them in various ways – from anti-Semitic point of view to sympathize with their plights. Finally, Moskovitz states the examples of Jews in Dickens's works.

### **3.1.1.2 David Copperfield**

Charles Dickens deals with the child labour and poverty in the novel *David Copperfield* as well, however, contrary to the novel *Oliver Twist*, the depiction of the child labour entered into details and poverty is mostly described from the perspective of the higher class in *David Copperfield*.

David was sent to work, when he was 10 years old, after the death of his mother. Mr Murdstone, his step-father, gives reasons that “*What is before you is a fight with the world; and the sooner you begin, the better.*”<sup>28</sup>. Then Mr Murdstone sends David to London where David is going to start his job in the service of Murdstone and Grinby, the wine trade. When David is leaving his native home, he expresses that his childhood has ended by this exact moment: “*See, how our house and church are lessening in the distance; how the grave beneath the tree is blotted out by intervening objects; how the spire points upward from my old playground no more, and the sky is empty!*”<sup>29</sup>. This moment is essential for another reason. David leaves all his past behind him and he is

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<sup>28</sup> DICKENS, Charles. *David Copperfield*. Reprinted. Ware: Wordsworth Classics, 2000, 750 p. ISBN 9781853260247. page 133

<sup>29</sup> DICKENS, Charles. *David Copperfield*. Reprinted. Ware: Wordsworth Classics, 2000, 750 p. ISBN 9781853260247. page 134

heading for the future which is uncertain – he is losing all his certainty despite the fact that he is only a child, and he feels that no one cares.

After his arrival to London, David starts working in the service of Murdstone and Grinby as a little labouring hind. David's job was to:

examine the empty bottles against the light, and reject those that were flawed, and to rinse and wash them. When the empty bottles ran short, there were labels to be pasted on full ones, or corks to be fitted to them, or seals to be put upon the corks, or finished bottles to be packed in casks. (Dickens 2000b: 135).

Although it seems that his job was in no way difficult, it is important to be aware of the fact that David was only 10 years old and all alone in London. David was lodged at Micawber's family and they liked each other but David knew that the family has its own problems and he decided not to open his heart to them. It is depicted that David had problems with money because his salary was not so high – only six shillings a week and he could hardly save any money because he spent his money on food which included a penny loaf and pennyworth of milk for breakfast and another small loaf and modicum of cheese for supper. He sometimes bought a roll or a slice of pudding for his lunch. In case that David saved some money, he bought a pint of ready-made coffee and a slice of bread and butter. However, he suffered from nostalgia for old life and he missed any encouragement: “*From Monday morning until Saturday night, I had no advice, no counsel, no encouragement, no consolation, no assistance, no support if any kind from any one, that I can call to mind, as I hope to go to Heaven!*”<sup>30</sup>. David primarily suffered from the lack of emotions and feelings of the other people - he was socially isolated. For all these reasons David decided to flee from London and he went to his aunt Betsey Trotwood where he found love and refuge again. He worked again when he was old enough for that.

The topic of poverty is mostly depicted from the perspective of higher social class. David comes from a well-off family even though David was a half-orphan and when he lost both his parents, he was adopted by his aunt Betsey. Nevertheless, during the time

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<sup>30</sup> DICKENS, Charles. *David Copperfield*. Reprinted. Ware: Wordsworth Classics, 2000, 750 p. ISBN 9781853260247. page 140

which he spent in London, he ascertained the feeling of being poor. After his decision to visit his aunt, David meets the poor and paupers during his way. He alone looks like one of them and people ignore him or look down on him: *“The fly-drivers, among whom I inquired next, were equally jocose and equally disrespectful; and the shopkeepers, not liking my appearance, generally replied, without hearing what I had to say, that they had got nothing for me.”*<sup>31</sup>.

David was the witness of arrogant behaviour towards the poor one when he learnt at Salem House. David was sent to Salem House near London to gain an education. When David had arrived, he met with Mr Mell, one of the masters at Salem House. During the time before the other boys arrived to Salem House (David came there during summer holidays) Mr Mell taught David. Although Mr Mell was not allowed to chat with David, they formed some kind of friendship each other. The situation changed after the arrival of the boys. Their leader, James Steerforth, came from a rich family and he disrespected Mr Mell because Mr Mell was poor and his mother lived in a near poorhouse. David unintentionally reveals Steerforth the truth about Mr Mell’s mother and Steerforth uses that against Mr Mell. Once boys had to have a class on Saturday and Steerforth confronts Mr Mell during his lesson. He affronts Mr Mell and exposes him to ridicule. Mr Mell defends himself and although he is obviously in the right, he is dismissed after this conflict. David is silent and does not stick up for Mr Mell though he could because David is friend with Steerforth and though Mr Mell tries to find support in David. Before Mr Mell leaves the class he replies to Steerforth: *“James Steerforth, the best wish I can leave you is that you may come to be ashamed of what you have done today. At present I would prefer to see you anything rather than a friend to me, or to any one in whom I feel an interest.”*<sup>32</sup>. Through these words Mr Mell shows the real character of Steerforth. Steerforth affirms that by saying that Mr Mell does not display the same feeling as they do, because poor people are totally different from them. Then he adds that his Mom will send Mr Mell some money. He shows his hypocrisy and David unquestioningly admires Steerforth for his generosity and does not see the reality contrary to Traddles who was the only boy who cried for Mr Mell and had compassion

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<sup>31</sup> DICKENS, Charles. *David Copperfield*. Reprinted. Ware: Wordsworth Classics, 2000, 750 p. ISBN 9781853260247. page 164

<sup>32</sup> DICKENS, Charles. *David Copperfield*. Reprinted. Ware: Wordsworth Classics, 2000, 750 p. ISBN 9781853260247. page 89

with him. David's naivety is shown at this point and he looks up to Steerforth for a long time thereafter.

Contrary to Steerforth, there is Peggotty's family which is poor but very generous towards David and the other people. However not all the poor people are good and the rich people are bad, David met poor people who deceived him as well as he met rich people who helped poor people. When David was sent to school in Canterbury, he was accommodated at Mr Wickfield. There he met Uriah Heep, a fifteen years old guy who was the apprentice of Mr Wickfield. Although Uriah is poor, and he always repeats that, he is lately seen as a villain of the story. In contrast to him there is Mr Strong who is rich but he married very poor girl. However, their marriage is happy and their love is real and deep.

### Summary

Dickens depicts the theme of the child labour and poverty in both novels. However, he uses different perspectives – the novel *Oliver Twist* is seen from the perspective of a boy who was born as the poor and he experienced the real poverty and misery of poor people: the hunger, physical torture and beating, and the life of people on the edge of society. David Copperfield, contrary to *Oliver Twist*, was born into middle class social status. Nevertheless, he experienced psychical torture as well as physical; however, psychical torture was more intensive in this novel. David felt poverty as well, mainly hunger, but he suffered more mentally than corporeally in contrast to Oliver.

Both boys experienced the child labour which is in both cases very brutal and unsuitable for little boys.

Dickens expresses these two topics in two different ways – the novel *Oliver Twist* is shown in more concrete and tangible level and the novel *David Copperfield* is rather focused on abstract and emotional impressions.

Connection of these two levels shows the solid image of the society of Victorian England and Dickens expresses his strong concern about the then society and its habits and behaviour through these perspectives. As for human affections, which are rather

exceptional in Dickens' novels, the author inclines to the previous tradition of sentimentalism.

### 3.1.2 Racism and slavery in the USA – Mark Twain

Twain set his story into the beginning of the forties of the 19th century, before the Civil War. Both adventures, *Tom Sawyer and Huckleberry Finn*, take place in Missouri which was claimed as a slave state. A topic of slavery and racism takes a large space in his novel *The Adventures of Huckleberry Finn*.

Northern states abolished slavery during 1774 - 1804 and in 1820 the trade with slaves was absolutely forbidden, the punishment for this trading with slaves was a death penalty. Křížová (2013) states that although at the beginning of the 19th century there were over 750 000 black people and 90% of them lived in the South of The United States, only about 60 000 were free people. Black people could marry each other however their marriage did not come into force and black people were kept by white. This capture was known as *breeding of slaves*. Plantation owners (cotton plantations) needed more slaves so they trade their slaves. It was common that almost every slave was separated from his or her family. Especially children were sold and sent to different parts of the US.

Křížová (2013) notes that black slaves could not bring white people to trial, they could not make any contracts, not even marriage and sexual assault of black women was punished only in case that somebody else's property had been damaged. Nevertheless, there was an ethical movement which Křížová calls as a *benevolent slavery/vlídne otrokářství*. She depicts this kind of slavery as “*a far more effective psychological duress on slaves than brutal slavery which was held in Caribbean area. Black slaves were made to believe that they should work for their owners voluntarily and with love.*”<sup>33</sup>. However majority of black slaves lived in the South, many of them worked and lived at family farms where there were only about ten slaves at all.

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<sup>33</sup> KŘÍŽOVÁ, Markéta. *Otroctví v Novém světě od 15. do 19. století*. Vyd. 1. Praha: NLN, Nakladatelství Lidové noviny, 2013, 348 s. ISBN 978-80-7422-236-8.. Strana 247 – my translation

On the other hand, Mark Twain worked with the history of Europe as well and left many hints in his novels about Huck and Tom. Roger B. Salomon (1962) states that Twain was highly educated in European history and his attitude towards the American Civil War and history consists of allegiance, uncertainty, paradox and consequent ambiguity. He also states that “*Twain’s images of history reflect the interaction of a writer’s private insights with a major facet of his cultural tradition.*”<sup>34</sup>

Salomon (1962) also supposes that Twain passed from optimistic to pessimistic point of view in his novels.

### 3.1.2.1 The Adventures of Tom Sawyer

The topic of slavery is not covered in the novel *The Adventures of Tom Sawyer*. There are few references but this topic is not incorporated in depth. There is a young black whose name is Jim. The only clue which shows that he is a slave is obvious from his way of addressing Tom – “*Can’t, Ma’rs Tom*”<sup>35</sup> and he obeys Aunt Polly. However his language is characteristic and is different from the language of whites.

In the novel there is mentioned a racial prejudice against blacks when Tom is arguing with Huckleberry in chapter 6, where Tom says that “*I never see a nigger that wouldn’t lie...*”<sup>36</sup>. Contrary to Tom’s opinion Huckleberry has different experience with blacks. He shares his food with a black of Mr Rogers whose name is Jake. Huckleberry reveals that Uncle Jake is “*... a mighty good nigger. He likes me, becuz I don’t ever act as if I was above him. Sometimes I’ve set right down and eat with him*”<sup>37</sup>. However Huckleberry admits that his behaviour is in contradiction to expectation and conception of white people but actually, for society, he is allowed to behave that way because although Huckleberry is not a black one, he belongs to the lowest social class.

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<sup>34</sup> ROSS, John F. Twain and the Image of History by SALOMON, Roger B. *Nineteenth-Century Fiction*. Vol. 16, No. 4 (Mar., 1962), 368. Published by: University of California Press. Article Stable URL: <http://www.jstor.org/stable/2932416>

<sup>35</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 11

<sup>36</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 35

<sup>37</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 128

### 3.1.2.2 The Adventures Of Huckleberry Finn

The novel *The Adventures of Huckleberry Finn* is often considered as an anti-racist novel.

Hunter Sinclair prepared a review of *Lighting Out for the Territory: Reflections on Mark Twain and American Culture* (1997), by Shelley Fisher Fishkin, where the author Fishkin tries to interpret Twain's ideas about racism and depicts Twain's attitude towards racism. Sinclair presents the part of Fishkin's publication which shows a letter written by Twain, sent to president of Yale. According to this letter Twain wrote "*We have ground the manhood out of them [African Americans], and the shame is ours, not theirs, and we should pay for it*"<sup>38</sup>. Fishkin states that Twain did not try to glorify the "Slave South" but he satirized racism by behaviour, thoughts and words of his characters.

Tony Tran tries to point out the main ideas of *Jim Dilemma: Reading Race in Huckleberry Finn*, by Jocelyn Chadwick-Joshua (1998) about racism and Twain's attitude towards racism in his review of this publication. It is obvious from Tran's review that Twain had a similar opinion on slaves and racism which was characteristic of abolitionists. There are few opponents who see Twain's novel *The Adventures of Huckleberry Finn* as a racist work but Chadwick-Joshua presents her opinion on this novel in a different way. Chadwick-Joshua puts emphasis on the fact that Twain used three different black people as a model for Jim's character and he was probably inspired by his experience with a black one, John Lewis, when this black person saved his life as well. Tran stands that Chadwick-Joshua in her publication argues that Twain depicted Jim in different situations and actions and these characterizations show more Twain's abolitionist stance than racist one.

There are few different views on the black people in the novel. Twain uses depiction of hypocrisy of the white society towards black ones. Some typical prejudices are mentioned as well, for example that blacks are a thieving race. Another significant point

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<sup>38</sup> SINCLAIR, Hunter. *Lighting Out for the Territory: Reflections on Mark Twain and American Culture*, by Shelley Fisher Fishkin. [online]. New York: Oxford University Press, 1997 [cit. 2015-04-08]. Dostupné z: <http://twain.lib.virginia.edu/07twain/sinclair.html>

is that the owners of slaves were Christians “*By and by they fetched the niggers in and had prayers, and then everybody was off to bed.*”<sup>39</sup>. This contradiction is depicted twice, at the very beginning at Widow Douglas’ house and at The Phelps’ Farm (more in chapter Satire and Humour).

The best example of hypocrisy towards black people is depicted by Huck’s Pap in chapter 6. Huck’s Pap is described as a heavy drinker who is at the edge of society but he is still a white man and for this reason his crimes are not so serious contrary to crimes of black ones (when people in the village think that Huck had been murdered, they announced a reward 300 dollars on Jim and 200 dollars on Pap). Pap thinks that he is something better than the black man even though this black one is highly educated, intelligent and rich, because Pap has white skin and does not need anything else to be better person:

Oh, yes, this is a wonderful govment, wonderful. Why, looky here. There was a free nigger there from Ohio—a mulatter, most as white as a white man. He had the whitest shirt on you ever see, too, and the shiniest hat; and there ain’t a man in that town that’s got as fine clothes as what he had; and he had a gold watch and chain, and a silver-headed cane—the awfulest old gray-headed nabob in the State. And what do you think? They said he was a p’fessor in a college, and could talk all kinds of languages, and knowed everything. And that ain’t the wust. They said he could vote when he was at home. Well, that let me out. Thinks I, what is the country a-coming to?  
(Twain 2001: 188)

Contrary to this opinion of Pap and his influence on Huck, it is interesting that during the story Jim overtakes the role of Huck’s father and this change is essential for both Huck and Jim.

Huck and Jim have in common the struggle for freedom even though each of them has a different reason. Huck wants to escape from society because he is frightened of being “sivilised”. Jim longs for saving his wife and children and make them all free out of the slavery:

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<sup>39</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117., page 170

He was saying how the first thing he would do when he got to a free State he would go to saving up money and never spend a single cent, and when he got enough he would buy his wife, which was owned on a farm close to where Miss Watson lived; and then they would both work to buy the two children, and if their master wouldn't sell them, they'd get an Ab'litionist to go and steal them. (Twain 2001: 235)

There is a significant symbol of freedom in *The Adventures of Huckleberry Finn*. This symbol is the Mississippi River. At the beginning of the story, the river is for Huck and Jim the safest place in the world. The Mississippi River is in contrast to the land which is the place of all the troubles that Jim and Huck share. When they go down the river, they do not have to pretend any social roles. They behave in a natural way. The land is the symbol of the slavery for Jim and the symbol of oppression for Huck. Nevertheless, these symbols are changing their meaning during the storyline because when they miss the port in Cairo, the Mississippi river carries them away far more to the South of America. At the end of the novel both Huck and Jim find their freedom on the land.

During their way Huck sometimes feels pangs of conscience that he helps a runaway black because he is influenced by opinions of white people (“*Give a nigger an inch and he'll take an ell.*”<sup>40</sup>) but on their way Huck gradually changes opinion on Jim as he knows more and more about his black companion. In chapter 14 Huck admits, that Jim “*Well, he was right; he was most always right; he had an uncommon level head for a nigger.*”<sup>41</sup> And in chapter 15 Huck apologized Jim for his bad behaviour towards Jim:

It was fifteen minutes before I could work myself up to go and humble myself to a nigger; but I done it, and I warn't ever sorry for it afterwards, neither. I didn't do him no more mean tricks, and I wouldn't done that one if I'd a knowed it would make him feel that way. (Twain 2001: 233)

There are a few more hints which indicate that Huck thinks about Jim as a real human being:

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<sup>40</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 235

<sup>41</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 225

He was thinking about his wife and his children, away up yonder, and he was low and homesick; because he hadn't ever been away from home before in his life; and I do believe he cared just as much for his people as white folks does for ther'n. It don't seem natural, but I reckon it's so. (Twain 2001: 286)

When Jim is caught and imprisoned at the Phelps's farm, Huck decides to help him escape although his decision goes against white society expectation. When Huck makes this decision he is seen as someone who has fully understood that the slavery is wrong.

David Smith deals with the topic "*Racial Discourse*" in his article. He presents Twain's novel *The Adventures of Huckleberry Finn* as anti-racist and explains his opinion. Smith expresses his understanding of the word "race": *race itself is a discursive formation, which delimits social relations on the basis of alleged physical differences.*<sup>42</sup> Then Smith represents Twain's description of Jim contrary to description of black people by Thomas Jefferson. Smith points out the main differences between these two depictions and comes to the conclusion that "*Jim, in short, exhibits all qualities that "the Negro" supposedly lacks.*"<sup>43</sup>. Twain's fight against racism is subtle, hidden in allusions and for this reason readers often do not recognize the real intention of the novel.

In the next part Smith works with the word "nigger" which Twain used in his novel. Smith presents that this word has few different connotations – Huck and Jim use the word "nigger" in a sense of "*an inferior, even subhuman, creature, who is properly owned by and subservient to Euro-Americans.*"<sup>44</sup>, contrary to Pap who represents typical way of thinking during the time of Reconstruction in The United States after the Civil War. Smith concludes this problem with the idea that use of this word was needed for creation and establishment of context about Jim and his importance for anti-racist consolidation of the novel.

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<sup>42</sup> SMITH, David L. Huck, Jim and American Racial Discourse. *Genius* [online]. Mark Twain Journal, Vol. 22 No. 2. Black Writers on Adventures of Huckleberry Finn One Hundred Year. [cit. 2015-04-08]. Dostupné z: <http://genius.com/David-l-smith-huck-jim-and-american-racial-discourse-annotated#note-3719569>

<sup>43</sup> SMITH, David L. Huck, Jim and American Racial Discourse. *Genius* [online]. Mark Twain Journal, Vol. 22 No. 2. Black Writers on Adventures of Huckleberry Finn One Hundred Year. [cit. 2015-04-08]. Dostupné z: <http://genius.com/David-l-smith-huck-jim-and-american-racial-discourse-annotated#note-3719569>

<sup>44</sup> SMITH, David L. Huck, Jim and American Racial Discourse. *Genius* [online]. Mark Twain Journal, Vol. 22 No. 2. Black Writers on Adventures of Huckleberry Finn One Hundred Year. [cit. 2015-04-08]. Dostupné z: <http://genius.com/David-l-smith-huck-jim-and-american-racial-discourse-annotated#note-3719569>

Smith continues with showing of racial stereotypes and states that these stereotypes are sources of humour in the novel. He works with Jim's superstitious nature and tries to explain the reason why Twain included superstitions in the novel. According to Smith, superstitions undermine the dominant racial discourse.

At the end, Smith is focused on the character of Tom Sawyer in *The Adventures of Huckleberry Finn*. Smith presents behaviour of Tom towards Jim and Huck and depicts it as a typical behaviour of white society. Then he presents few examples which seem paradoxical, for example when Huck said about Jim that Jim's skin is black but his inner spirit is white. Smith as well claims that Huck does not want to be "sivilized" because he believes that this act would change him in someone like Tom Sawyer.

Smith concludes his statement with the idea that

Twain rejects entirely the mystification of race and demonstrates that Jim is in most ways a better man than the men who regard him as their inferior. But he also shows how little correlation there may be between the treatment one deserves and the treatment one receives. (Smith, David. Huck, Jim and American Racial Discourse [online][cit. 2015-04-08])

Twain described some habits of black people in the novel as well. Black people are described as strongly superstitious people. In chapter 2 Jim narrates his adventure with a witch and he is so proud of his amulet. In chapter 4 Jim tells Huck's fortune with the help of hair-ball "*as big as your fist, which had been took out of the fourth stomach of an ox*"<sup>45</sup>. The daily routine of the black slaves is depicted as well:

[...] I knowed ole missus en de widder wuz goin' to start to de camp-meet'n' right arter breakfas' en be gone all day, en dey knows I goes off wid de cattle 'bout daylight, so dey wouldn' 'spec to see me roun' de place, en so dey wouldn' miss me tell arter dark in de evenin'. De yuther servants wouldn' miss me, kase dey'd shin out en take holiday soon as de ole folks 'uz out'n de way. (Twain 2001: 201)

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<sup>45</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 181

When Huck stays at Grangerfords, the daily routine of slaves is depicted, too: “*Each person had their own nigger to wait on them - Buck too. My nigger had a monstrous easy time, because I warn’t used to having anybody do anything for me, but Buck’s was on the jump most of the time.*”<sup>46</sup>. Surprisingly these black slaves behaved well towards Jim. Huck mentions in chapter 20 that Jim was always mighty good towards him and “*He was the easiest nigger to laugh that ever was, anyway.*”<sup>47</sup>. Even old doctor, who helped Tom when he had been shot, shares the same opinion as Huck “*Don’t be no rougher on him than you’re obleeged to, because he ain’t a bad nigger. [...] I tell you, gentlemen, a nigger like that is worth a thousand dollars—and kind treatment, too.*”<sup>48</sup>

Contrary to the fact, that Jim is a black man, Twain depicted him as an equal human being with emotions and feelings (“*Jim won’t ever forgit you, Huck; you’s de bes’ fren’ Jim’s ever had; en you’s de only fren’ ole Jim’s got now.*”<sup>49</sup>). However Jim is able to humble himself when Tom devised a plan of escape and Jim says: “*Jim he couldn’t see no sense in the most of it, but he allowed we was white folks and knowed better than him; so he was satisfied, and said he would do it all just as Tom said.*”<sup>50</sup>.

### Summary

By comparing these two novels, Twain focused on slavery and racism primarily in *The Adventures of Huckleberry Finn*. He realistically reports readers on the way of living the then black people with all their habits and lores.

Twain even depicts the tense atmosphere between white and black society and the attitude of white people towards the blacks. It is obvious from his description that even poor but white people were on higher social status than the black ones. This idea is shared in both his novels.

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<sup>46</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 249

<sup>47</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 265

<sup>48</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 384

<sup>49</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 235

<sup>50</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 357

However Twain tries to delineate the blacks as equal to white people through the behaviour of Huck Finn. Twain places Huck into delicate situation when Huck must decide what is wrong but worth, or good but immoral. Huck's mental acting seems realistic however his final decisions and behaviour are quite romantic.

## 3.2 THE IMPORTANCE OF RELIGION

### 3.2.1 Victorian religion – Charles Dickens

The religion can be seen as another indicator which influenced Dickens's child heroes, although Dickens used religion, mainly Christianity with modesty. Nevertheless, Dickens criticized those characters who claimed having been Christian but they did not behave as Christians at all. This may be connected with the conflict between humane ethic and theological dogmas which occurred in Victorian England.

Josef L. Altholz (*The Liberal Catholic Movement in England*, 1962) states that the Victorian religion could have been in tension because there was not any systematic theology and theology itself

was a sort of unsystematic and semiconscious quasi-Calvinism, positing the Atonement rather than the Incarnation as the central fact of Christianity, and stressing the sterner and harsher Christian doctrines: original sin, reprobation, vicarious atonement, eternal punishment. (Altholz. *The Warfare of Conscience with Theology* [online] [cit. 2015-04-07])

For thus the conflict between the religion and humanism arise. The religion was strongly influenced by The Industrial Revolution as well and the stern Christianity began to develop into transcendentalism. Altholz presents that “*the Victorian religious revival had made men too moral to be orthodox, too humanitarian to be Christian*”.<sup>51</sup>

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<sup>51</sup> ALTHOLZ, Josef L. *The Warfare of Conscience with Theology*. *The Victorian Web* [online]. 15 August 2001 [cit. 2015-04-08]. Dostupné z: <http://www.victorianweb.org/religion/altholz/a2.html>

### 3.2.1.1 Oliver Twist

In the novel *Oliver Twist*, Dickens used religion, especially Christianity, as an element of satire.

Janet L. Larson agrees with the notion that Christianity and other biblical stories create the frame of the novel *Oliver Twist* in his article *Early Biblical Boz: The Case of Oliver Twist*. She divides Dickens's depiction of religion into two significant parts – the first one is used as satire and irony and the second one corresponds to explanation of good and evil in the novel.

Larson states, as well as Steven Marcus, that Dickens used parables in his novel *Oliver Twist*. Larson focuses on the parable which is about *the Good Samaritan*. She divides this parable into three special parts and the first part can be seen in chapter 8 when Oliver is on his way to London. She explains that this parable means the beginning of Christian spiritual growth and consolidation of trust in the promise of eternal life, but it is different for Oliver because he must undergo the physical survival, not spiritual. Oliver does not search for the spiritual truth but for a place to rest, for a real family. Larson presents the idea why Dickens used parables in his works and she states that he used parables for pragmatic reasons. However, Dickens used the Good Samaritan parable as a criticism of the then social conditions, because this parable carries the idea of a good neighbour:

“By combining pathetic and horrific social documentation with the Good Samaritan story, Dickens wanted to recall his readers to a fresh sense of what the officially current values of a Christian country should mean in the actual urban setting. The desolate parish boy is his test case.” Larson, *Early Biblical Boz: The Case of Oliver Twist*. [online] [cit. 2015-04-07]

Larson continues with the second part of the Good Samaritan parable. This part appears in the scene when Mr Bumble speaks with Mr Sowerberry. The interpretation is focused on Mr Bumble as a guide of Oliver and the use of satire creates a contrast between Mr Bumble or Fagin and Mr Brownlow or Mrs Maylie as the others Oliver's helpers.

Dickens shows that his characters are mainly Christians; however, many of them do not behave as Christians. Through Christianity Dickens lambasts everyone who called himself as a “good Christian” because especially these people do not obey Christian principles.

In chapter 2 Oliver is questioned by the board and the members ask him whether he says prayers every night for people who feed him and care for him – like a Christian. Oliver answers that he does because this is the answer which the board wanted to hear. This part carries an important idea which Dickens admits as well – *“It would have been very like a Christian, and a marvellously good Christian, too, if Oliver had prayed for the people who fed and took care of him.”*<sup>52</sup>. There is probably anchored the idea of praying for people who torture us, described in Luke’s Gospel, chapter 6, verses 27-28 (or in Matthew’s Gospel, 5:43-48) – *“Love your enemies! Do good to those who hate you. Bless those who curse you. Pray for those who hurt you.”*<sup>53</sup> Jesus explains that Christians should follow the example of the Father - God, who was the very first who loved his enemies. For this reason Oliver would have been the real Christian contrary to the members of the board, but Dickens noted that Oliver did not pray because nobody had taught him.

Dickens even uses the same strategy of criticism on Sikes’s dog.

He’s an out-and-out Christian, said Charlie. This was merely intended as a tribute to the animal’s abilities, but it was an appropriate remark in another sense, if Master Bates had only known it; for there are many ladies and gentlemen, claiming to be out-and-out Christian, between whom and Mr Sikes’s dog there exists very strong and singular points of resemblance.  
(Dickens 2000a: 116)

The evident contradiction in this way of Christianity and real Christianity is depicted in chapter 46 when Nancy meets Rose and Mr Brownlow. Rose acts amiably and kindly towards Nancy who denies this way of acting because she is not used to getting and accepting this behaviour. She expresses her experience with people in a different way:

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<sup>52</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. Page 10

<sup>53</sup> *Nový Zákon/New Testament: Nová Bible Kralická/New Living Translation*. 1. vydání. České Budějovice: BIBLION, o.s., 2008. 1019 stran. ISBN 9788090352889. page 261

“Your haughty religious people would have held their heads up to see me as I am tonight, and preached of flames and vengeance.”<sup>54</sup>, and asks Rose why the other people who call themselves Christians cannot behave as Rose does. Mr Brownlow tries to comfort her with his opinion on those assumed Christians by words:

A Turk turns his face, after watching it well, to the East, when he says his prayers; these good people, after giving their faces such a rub against the World as to take the smiles off, turn, with no less regularity, to the darkest side of Heaven. Between the Mussulman and the Pharisee, commend me to the first! (Dickens 2000a: 304)

In this case Mr Brownlow prefers Muslims to people who may say that they are Christian but they do not act that way, they are only superficial, they do not take their belief seriously and their religion is only a part of social status.

Oliver learns about the real Christianity when he lives with Mrs Maylie and Rose. He looks forward to going every Sunday to church because there was nobody who pretended to be out-and-out Christian; these people were humble in their faith:

The poor people were so neat and clean, and knelt so reverently in prayer, that it seemed a pleasure, not a tedious duty, their assembling there together; and though the singing might be rude, it was real, and sounded more musical than any Oliver had ever heard in church before [...] And at night Oliver read a chapter or two from Bible, and in the performance of which duty he felt more proud and pleased than if he had been the clergyman himself. (Dickens, 2000a: 208).

This side of Christianity is touching him – Oliver has a pleasure to be a member of the Church and feels important for it.

Diana C. Archibald introduces Gordon’s analysis and interprets his ideas about *Oliver Twist* in her article *John Gordon's Sensation and Sublimation in Charles Dickens*. She presents that Gordon perceived Oliver as an active main character which was able to

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<sup>54</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 302

bend the story. Gordon compares Oliver to Jesus, because Oliver disposed of power to heal Rose when he had prayed for her and Archibald quotes:

He is born in the dead of winter. For a time he is apprentice to a carpenter-- Mr. Sowerberry, maker of coffins. As a child he escapes those who wish him ill by running away. He consorts with prostitutes and other lowlifes without being corrupted by their influence; instead, he helps one of them achieve salvation. [...] His dreams and musings typically bring him into communion with heaven. He forgives his enemies: indeed his last recorded words of the book, spoken in Fagin's cell [...] can hardly fail to recall Jesus' own last words on the cross [...] (Archibald: John Gordon's Sensation and Sublimation in Charles Dickens [online] [cit. 2015-04-08]).

Archibald continues with Gordon's idea of Oliver-Jesus relation to the fact that Oliver was not able to save Fagin probably because Fagin can be seen as the Devil, and Fagin is depicted as the most demonic creature in the novel.

Christianity is not the only belief which appears in the novel. Dickens depicts the faith in destiny; there are a few allusions in the novel which indicate the faith in predestination. This predestination is caught right in chapter 1 when Oliver was born –

But now that he was enveloped in the old calico robes which had grown yellow in the same service, he was badged and thicketed, and fell into his place at once – a parish child – the orphan of a workhouse – the humble, half-starved drudge - to be cuffed and buffeted through the world – despised by all and pitied by none. (Dickens 2000a: 5)

Oliver must face up to prejudices during the whole story. When he is at Mr Sowerberry, his wife's maid Charlotte sees Oliver as "*a dreadful creature that is born to be a murderer and a robber from its very cradle.*"<sup>55</sup>

Dickens expresses other situations which significantly affected Oliver's future and describes them as a kind of predestination as well, for example when Dickens depicts

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<sup>55</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 40

the scene in chapter 3 when an old man in an office makes decision about Oliver's handing out to Mr Gamfield and the Oliver's future depends on finding old man's ink bottle. Nevertheless, Oliver proves over and over again that these prejudices are wrong and he is totally different person.

Another character who must face up to prejudices is Nancy and she is almost defeated by these prejudices but at the end it is Rose who has such a strong influence on Nancy that Nancy tries to persuade Bill to leave London and start a new life. Unfortunately, Nancy did not have the opportunity to find out whether she was strong enough to prove that she was far better than the other thought.

### **3.2.1.2 David Copperfield**

There are few hints during the story which are focused on Christianity, for instance Clara Copperfield once read about Lazarus revival, the interiors of Peggotty's house/ship were decorated with biblical tableaus which depicted Abraham and Daniel, or David asked Mr Peggotty whether he had gave his son the name of Ham, because Mr Peggotty's family lived in a ship (or according to David, they lived in a sort of ark) and the meaning of his idea is that Noah second son was named Ham as well; and every Sunday David and his family went to church. All these examples show that David knew about the Bible and Christianity; however, Christianity is not seen as a dominant belief through the story.

Eitan Bar-Yosef deals with the biblical theme of David and Uriah, which appears in the novel *David Copperfield* and the way of its influence on Victorian readers in the article *'It's the old story': David and Uriah in II Samuel and "David Copperfield"*. Bar-Yosef states that David's childhood is closely connected with the Old Testament and he adds that young David, before he met Uriah in chapter 15, behaves the same way as biblical young David. There are many parallels which both Davids have in common, that even continue when David is sent to Salem House. David meets Steerforth which Bar-Yosef connects with the meeting of biblical David with Jonathan. Later in the novel there is another parallel to biblical David and Jonathan because this David married Jonathan's sister as well as David Copperfield is attracted by Steerforth's sister. Both these relationships are strongly influenced politically.

Bar-Yosef continues with the comparison of biblical David and Uriah in connection with David Copperfield and Uriah Heep. They both have the interest in the same woman – Agnes and in both stories David wants to kill Uriah. However, Dickens changed the attributes of characters. Biblical Uriah is a poor, but honest and legal husband of Bathsheba and it is the King David who longs for Uriah's wife. Another fact is that the King David was red-headed, not biblical Uriah. Dickens's depiction of David caused the purging of King David's sins.

Bar-Yosef states that it is Uriah who should be seen as the main hero of the bildungsroman because he ascends to the middle class from the lower class on his own. However, Bar-Yosef adds that Uriah is the victim of abusing by the middle class as well.

Finally, Bar-Yosef interprets the development of David from the Old Testament character to the New Testament ideal. He illustrates this problem on the scene in Canterbury when David did not recognize the parallel between him and biblical David. David unfastens himself from the Old Testament by his Protestant creed and leaves Uriah Heep and James Steerforth in the past, in their Old Testament story. Bar-Yosef concludes his article with the notion that David Copperfield, contrary to King David, can be seen as "*truly innocent and virtuous*"<sup>56</sup>.

The topic of mind manipulation is the most problematic in the novel. After the death of Mr Copperfield, his wife Clara lived alone, only with David and Clara Peggotty who was their nanny and caretaker. Then she met Mr Murdstone to whom she fell in love with. At the beginning everything seemed alright to her even though Peggotty warned Mrs Copperfield of Mr Murdstone and David did not like him from the very first moment. After the wedding Mr Murdstone invites his sister to live with them and they together take charge of everyone in the house. Their main focus is placed on Clara. Her behaviour started to change right after the wedding. From the very beginning she is

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<sup>56</sup> BAR-YOSEF, Eitan. It's the old story': David and Uriah in II Samuel and "David Copperfield" The Modern Language Review. Vol. 101, No. 4 (Oct., 2006), Published by: Modern Humanities Research Association. pp. 957-965. Article Stable URL: <http://www.jstor.org/stable/20467021><http://www.jstor.org/discover/10.2307/20467021?uid=3&uid=2475843483&uid=60&uid=2134&uid=2475843493&uid=3737856&uid=2&uid=70&purchase-type=none&accessType=none&sid=21106261418043&showMyJstorPss=false&seq=9&showAccess=false>

forced to control herself. David observed Mr Murdstone and his mother and he is fully aware of their future:

He drew her to him, whispered in her ear, and kissed her. I knew as well, when I saw my mother's head lean down upon his shoulder, and her arm touch his neck – I knew that he could mould her pliant nature into any form he chose, as I know, now, that he did it. (Dickens 2000b: 42).

Mr Murdstone and his sister kept David's mother in incessant fear and called it as firmness. David depicts that firmness as *“the ground quality on which Mr and Miss Murdstone took their stand. I nevertheless did clearly comprehend in my own way, that it was another name for tyranny; and for the certain gloomy, arrogant, devil's humour, that was in them both.”*<sup>57</sup>. When Mr Murdstone enjoins Clara to submit to Miss Murdstone, Clara denies that but Mr Murdstone threatens her and Clara succumbs to his will and apologizes to Miss Murdstone. They humiliate Clara for the first time and permanently. Since then Clara allows Mr Murdstone everything, she even approves corporal punishment on David when he was not able to solve the arithmetic task. Clara's attitude towards David changes enormously and finally she stands up for Mr Murdstone than for her own son: *“Oh Davy! That you could hurt any one I love! Try to be better, pray to be better! I forgive you; but I am so grieved, Davy, that you should have such bad passions in your heart.”*<sup>58</sup> David sees which way the wind blows and he is desperate:

They had persuaded her that I was a wicked fellow, and she was more sorry for that than for my going away. I felt it sorely. I tried to eat my parting breakfast, but my tears dropped upon my bread and butter, and trickled into my tea. I saw my mother look at me sometimes, and then glance at the watchful Miss Murdstone, and then look down, or look away. (Dickens 2000b: 56)

Through this description it is obvious that Mr and Miss Murdstones were successful in Clara's influencing and manipulation.

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<sup>57</sup> DICKENS, Charles. *David Copperfield*. Reprinted. Ware: Wordsworth Classics, 2000, 750 p. ISBN 9781853260247. page 46

<sup>58</sup> DICKENS, Charles. *David Copperfield*. Reprinted. Ware: Wordsworth Classics, 2000, 750 p. ISBN 9781853260247. page 56

When David arrives from school on holidays he finds his mother and Peggotty home alone. They have wonderful time together and unfortunately it is their last day together without any fear of Mr and Miss Murdstone. David also finds out that he has a little brother. Despite the safety Clara shows signs of being brainwashed. She accused Peggotty of jealousy of Miss Murdstone:

You are so jealous of Miss Murdstone as it is possible for a ridiculous creature to be. You want to keep the keys yourself, and give out all the things, I suppose? I shouldn't be surprised if you did. When you know that she only does it out of kindness and the best intentions! (Dickens 2000b: 101)

and then she defends Mr Murdstone as well:

When you talk of Mr Murdstone's good intentions, and pretend to slight them, you must be as well convinced as I am how good they are, and how they actuate him in everything. And he takes great pains with me; and I ought to be very thankful to him, and very submissive to him even in my thoughts; and when I am not, I worry and condemn myself, and feel doubtful of my own heart, and don't know what to do. (Dickens 2000b: 102)

Through this confession Clara is depicted as a feckless being without any free will who obeys his master boundlessly. Her boundless devotion and obedience is shown in a moment when Miss Murdstone forbids David to touch his little brother and Clara agrees. Clara expresses her devotion to Miss Murdstone and admits that Miss Murdstone and her brother are better than she is. David comes to realize that he is another tool for mother's manipulation and he decides to protect his mother so he obeys all Murdstones's commands. Unfortunately, his effort is in vain and his mother is frightened and worried to death. David's little brother dies the day after Clara's death. Peggotty narrates David about Clara's last moments and it seems that she recognized the truth and she thought back on her beloved husband, Mr Copperfield:

Daybreak had come, and the sun was rising, when she (Clara) said to me, how kind and considerate Mr Copperfield had always been to her, and how

he had borne with her, and had told her, when she doubted herself, that a loving heart was better and stronger than wisdom, and that he was a happy man in hers. (Dickens 2000b: 117)

Clara was able to compare her both husbands and it seems that she finally saw the light. Although David is devastated by Clara's death, he knows that once Peggotty meets the Lord and He will tell her "Well done." for her devotion and unselfishness which she displayed towards David's mother.

### Summary

The influence of Christianity can be seen in both novels; however, Dickens works with the topic of Christianity only in the novel *Oliver Twist*. He uses this religion as an instrument of satire – he criticizes the society through the behaviour which goes against all Christian principles.

Nevertheless Dickens shows that both boys, Oliver and David, prefer Christianity in some ways. Oliver begins to like it after having lived with Mrs Maylie and Rose. David's child attitude towards Christianity is rather undefined; Dickens only shows that David is aware of Christianity but does not depicts David's relation to it.

The theme of predestination is set in both novels but it is developed mainly in the novel *Oliver Twist*. Predestination is used as another way of Dickens's criticism of the then society in *Oliver Twist* as well as in *David Copperfield*.

Dickens expresses the experience of mind's manipulation in the novel *David Copperfield*. His depiction of this topic is similar to religious fanaticism which leads to absolute destruction of the human character.

### **3.2.2 Religious traditions in the United States – Mark Twain**

Religion and personal believe belongs to central motifs of Twain's novels. Both his main characters must deal with the religion however each of them is confronted with different problems.

During 19<sup>th</sup> century protestant churches tended to convert black people to Christianity and their partial integration into Christian groups. Twain depicts this theme in *The Adventures of Huckleberry Finn*. His experience captured in this novel responds to the then facts – many white southerner preachers owned their own slaves. Křížová (2013) states that black people often converted to Methodist or Baptist church because they could sing and dance there which irritated white society and these churches were unorthodox and black people felt free to express their feelings and beliefs.

Superstitiousness of black people is based on verity as Křížová (2013) describes. She states that superstitions were widely spread by black people and they also respected them.

### **3.2.2.1 The Adventures of Tom Sawyer**

The role of religion or more specifically the role of belief is significant in the novel *The Adventures of Tom Sawyer*.

The influence of Aunt Polly on Tom is really considerable however there are more people in the story who have a significant impact on Tom's belief such as his friends Huckleberry Finn and Joe Harper. Aunt Polly can be seen as a cause of Tom's Christian belief – she wises up to importance and seriousness of the situation that she is responsible for Tom because he lost his parents and this is the reason of her effort to bring up Tom in a Christian spirit. Although she is the faithful Christian, she is a very superstitious person. Thus Aunt Polly is depicted as a comic character for her combination of Christianity and superstitions. In chapter 12 it is obvious that she is “*infatuated with patent medicines and all new-fangled methods of producing health or mending it*”<sup>59</sup>. She is really keen on these special methods and she trusts them probably more than she believes in God. She collects all brand new information and she is eager to try each and every method on anyone who is somehow diseased. Tom looks like he was ill in chapter 12 and Aunt Polly decided to give him medical treatment known as the water treatment. Nevertheless her treatment does not evince any effects so she adds

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<sup>59</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 61

more methods such as “*hot baths, sitz baths, shower baths and plunges*”<sup>60</sup> as well. When all these methods fail she hears of Pain-killer and she pins her hope on it. This issue illustratively demonstrates the power of faith to something which is not scientifically substantiate and its core predominantly comes from some superstition or hearsay.

Mrs Harper acts as the exact opposite of Aunt Polly in the story. Sereny Harper is depicted as a steadfast realist who does not trust in superstition. In chapter 19 aunt Polly believes that Tom was endowed by a Christian spiritual gift of prophecy. She is determined to persuade Mrs Harper to believe that Tom possesses a gift of prophecy but Mrs Harper knows that Tom was lying. Even Tom’s brother Sid is sceptical about Tom’s dream or the gift of prophecy and he does not believe in any word of Tom. Sid is described as a realistic and rational character as well as Mrs Harper however he is far younger than she is.

Aunt Polly sometimes suffers from thinking that she is a bad Christian because she commits sins. Immediately in chapter 1 Aunt Polly blames herself of being such a silly about Tom and talks a lot about her Christian suffering “*I ain’t doing my duty by that boy and that’s the Lord’s truth, goodness knows. Spare the rod and spile the child, as good book says...*”<sup>61</sup>. Aunt Polly proceeds from the biblical Proverb 13:24 – “*If you don’t punish your children, you don’t love them. If you do love them, you will correct them.*”<sup>62</sup>. According to this proverb she feels guilty for her acting towards Tom “*...he’s my own dead sister’s boy, poor thing, and I ain’t got the heart to lash him...*”<sup>63</sup>. She excuses her sin that she must take care of her orphan’s nephew and every time when she punishes him her heart most breaks. And this problem is the reason of her sin of not obeying the Holy Word.

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<sup>60</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 62

<sup>61</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 6

<sup>62</sup> Bible Gateway. [online]. American Bible Society, 1992 [cit. 2015-04-08]. Dostupné z: <https://www.biblegateway.com/passage/?search=Proverbs%2013:24&version=GNT>

<sup>63</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 6

\*A Bible which was published by Gustave Doré in 1866

Tom is forced to attend Sunday school where children collect coloured tickets. When any child collects a certain number of tickets, this child receives a Doré Bible\*. Tom exchanges his modest property for coloured tickets and then he receives the Bible however it is not obvious why Tom did that because Tom hates going to church and evidently does not understand what it means to be the real-life Christian. For example, Tom is bored during the sermon and he wants to catch a fly but he catches it right after the finishing of the sermon because he thinks that it is sin to catch the fly during the sermon. Confirmation of the fact that Tom does not understand Christianity can be found in chapter 10. Tom and Huckleberry Finn are witnesses of a murder and both believe that they are cursed because they are sinners. Tom understands Christianity as a magic institution and when the man is obedient he/she will be saved. For this reason he makes a vow that “*if ever I get off this time, I lay I’ll just wallwe in Sunday schools!*”<sup>64</sup>. This idea represents Christianity as a deal between Tom and God. And it is God who must save Tom first and if He saves him this time, Tom will obey Him later. Similar sequence takes place on Jackson’s Island when Tom and Joe are praying. They pray quietly and they do pray because they understand that the prayer works as some kind of magic formula or a ritual which protects them from “*a special thunderbolt from Heaven*”<sup>65</sup>.

The influence of Tom’s friends is different. Tom’s friends often believe in myths and superstition and even Tom often speaks about superstition and trusts it. In chapter 6 Huckleberry Finn explains Tom the way of curing the warts. The boys argue about more ways of curing the warts. Tom defends his idea of spunk water. Huckleberry argues that this way does not work but Tom explains him the method:

You got to go by yourself to the middle of the woods, where you know there’s a spunk-water stump, and just as it’s midnight you back up against the stump and jam your had in and say: Barley-corn, barley-corn, injun-meal shorts, - Spunk water, spunk water, swaller these warts, and then walk away quick, eleven steps, with your eyes shut, and then turn around three times and walk home without speaking anybody. (Twain 2001: 34)

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<sup>64</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 56

<sup>65</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 70

Another method which both boys know is the use of beans and Huckleberry describes his method like this:

You take and split the bean, and cut the wart so as to get some blood and then you put the blood on one piece of the bean, and take and dig a hole and bury it 'bout midnight at the crossroads in the dark of the moon, and then you burn up the rest if the bean. You see that piece that's got the blood on it will keep drawing and drawing, trying to fetch the other piece to it, and so that helps the blood to draw wart and pretty soon off she goes. (Twain 2001: 35)

Tom agrees and adds the magic incantation he heard from Joe Harper "*Down bean, off wart; come no more to bother me.*"<sup>66</sup>. The last way of curing the warts is a magic with a dead cat. Huckleberry knows this magic from old Mother Hopkins. Both boys believe that she is a witch. The method with a dead cat is based on that

"You take your cat and go and get in the graveyard 'long about midnight when somebody that was wicked has been buried; and when it's midnight a devil will come, or maybe two or three, but you can't see 'em, you can only hear something like the wind, or maybe hear 'em talk; and when they're taking that feller away, you heave your cat after 'em and say, Devil follow corpse, cat follow devil, warts follow cat, I'm done with ye! That'll fetch any wart. (Twain 2001: 36)

There are more cock-and-bull stories in *The Adventures of Tom Sawyer* which are typical of tall-tale literary genre. In this case it can work or can be depicted as some kind of belief for the novel's main characters. Tom Sawyer believes in superstition as well as in Christian God or more. However his belief is based more on magic and rituals and when his ritual fails he explains the failure that there had to be a witch who cancelled the effect of the ritual (in chapter 8 Tom hides a marble in the ground and believes that after enchanting there will be more marbles which were lost so far but his superstition fails - "*But now this thing had actually and unquestionably failed. Tom's whole structure of faith was shaken to its foundations. He puzzled over the matter some*

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<sup>66</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 36

time, and finally decided that some witch had interfered and broken the charm.”<sup>67</sup>). Nevertheless, every magic sometimes works. People tend to have everything under control contrary to Christian point of view that is based on fact that the real faith in God is in willingness to hand control to God. Tom and his friend are too young to understand this issue and this is the reason why Joe Harper and Huckleberry Finn give up their turning into Christian right after three weeks in chapter 23.

### 3.2.2.2 The Adventures of Huckleberry Finn

The importance of religion is not significantly rendered in the novel *The Adventures of Huckleberry Finn*. At the beginning of the story, Huck learns about Christianity from Widow Douglas and Ms Watson however he is strongly confused by them because their interpretations of Christianity are diverged. Huck often tends to Widow Douglas' interpretation because her Christianity is depicted as more moderate:

Sometimes the widow would take no one side and talk about Providence in a way to make a body's mouth water; but maybe next day Miss Watson would take hold and knock it all down again. I judged I could see that there was two Providence, and a poor chap would stand considerable show with the Widow's Providence, but if Miss Watson's got him there warn't help for him any more. I thought it all out, and reckoned I would belong to the widow's, if he wanted me. (Twain 2001: 176-177)

Although Huck is confounded by different interpretations, he attempts to apply the Christianity to his life but on the grounds of his unintentional ignorance Huck's belief does not work as the widow and Miss Watson say. Miss Watson told Huck to pray every day and whatever he had asked he would get it so Huck prayed for hooks to his fish-line but he did not receive any. When he asks Miss Watson why his prayers did not work she refuses to answer Huck and the confusion about prayers is increasing. His puzzlement is obvious when Huck escapes to Jackson's Island. There was a habit of sending a loaf of bread with mercury along the river. This loaf of bread was supposed to find the missing one who had been lost in the water. Huck finds the loaf of bread and believes that someone, probably the widow, is praying for him and her prayers are

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<sup>67</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 46

working right know. For this reason not only Tom but even Huck can think about Christianity as some kind of witchcraft. Because of bad interpretations of Christianity Huck even does not hesitate to tell Miss Douglas that he wanted to go to the bad place (the Hell) but he did not mean it that way, he was only bored and wanted to go somewhere and had some fun.

In the novel *The adventures of Huckleberry Finn* Twain depicted more superstitions. Huck knows and practises many of these superstitions but Jim knows more of them and uses them as well. This way Jim is characterized as a rather superstitious person despite the fact that even Jim has been informed about the Bible and Christianity because he gets in argument with Huck about the king Solomon and when he is captured at Phelps' Farm, Mr and Mrs Phelps visit him every other day and pray and have discussions with him about Christianity. However it seems that even Phelps cannot break Jim of his superstitious habits.

Sometimes Jim combines both Christianity and superstitions. Jim once had a dream that he gave his ten cents to a black one named Balum. The name Balum refers to the person called Balaam who appears in *The Old Testament* in the Bible, in the Book Numbers 22:21-34. Balaam is blind to God and his ass is cleverer than her Master and she attempts to save his Master. Jim describes Balum as “*he’s one er dem chuckle-heads, but he’s lucky...*”<sup>68</sup>. Jim had had a vision that his investment in Balum would help him in his financial situation. Then Jim found Balum and gave him his money. Balum went to Church and because of the gospeller’s sermon that “*whoever give to de po’ len’ to de Lord, en boun’ to git his money back a hund’d times...*”<sup>69</sup> Balum gives those ten cents to poor ones because he believed that he would gain more but he did not receive anything in back. Neither Jim nor Balum understood this Christian tenet and Jim even combines two different beliefs together – he easily transforms Christianity into a kind of supernatural magic which works on same principles as superstitions. Jim and Huck’s unintentional ignorance of Christian tenets might be caused by bad interpretation of higher society because it is obvious that everyone adjusts their personal belief to their own needs and it all shows hypocrisy of the then society.

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<sup>68</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. p. 203

<sup>69</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. p. 203

According to the article of Jillian Davis (2006) *From Bondage to Freedom: The Use of Religion and Superstition in Huckleberry*, Twain works with religion and superstitions because he tries to depict Huck's way of searching for freedom. Davis stands that Twain characterized people who were Christians as *adjusted, happy and without fear*<sup>70</sup> and for this reason Huckleberry could not believe in Christianity and he trusted in superstitions because Huck is somebody who was searching for more. Twain described Huck's life which was in many respects very sad and desperate, when his mother had died, Huck's life with Pap and other matters which made him grow up faster than other children of his age. Davis describes another point of this issue. Huck's belief in superstition is different to society which is "sivilised" and it sends him into some kind of rebel or even someone who is searching for real freedom in life.

### Summary

The motif of religion and personal belief is essential in Twain's novels. Both novels, *The Adventures of Tom Sawyer and Huckleberry Finn*, include many and many superstitions which come to real for all who believe in them. The most interesting is the fact, that Twain mingles Christianity and paganism together. It could be understandable for children, that they use both, Christian belief and superstitions because readers easily recognize that Tom or Huck do not understand Christianity and they see this religion as equal to superstitions. Nevertheless Twain went some more. Surprisingly even adults behave the same or very similar way as children. They say they are Christians but they believe in superstitions as well. This hypocrisy of adults is depicted in both novels.

Twain captured the religion of the blacks very well. The best example is Jim. His opinion on belief and his own belief is in concordance with reality – black people were strongly superstitious and they believed in magic although they had superficial knowledge of Christianity. The difference between black and white people in their personal belief was that white people were able to distinguish between Christianity and superstitions which black people often disregarded.

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<sup>70</sup> DAVIS, Jillian. *From Bondage to Freedom: The Use of Religion and Superstition in Huckleberry Finn*. *Serendip Studio* [online]. 15-May-2006 [cit. 2015-04-08]. Dostupné z: [http://serendip.brynmawr.edu/sci\\_cult/courses/emotion/web5/jdavis.html](http://serendip.brynmawr.edu/sci_cult/courses/emotion/web5/jdavis.html)

### **3.3 THE WORLD VIEWED BY CHILDREN AND THE WORLD VIEWED BY ADULTS**

#### **3.3.1 Diversification of classes in Victorian England – Charles Dickens**

The view of the world depends on the viewer. Dickens distinguished two perspectives – the children perspective, and the adults' perspective. Children – *Oliver Twist* and *David Copperfield* – differ from the adults because their view is often very naive and their wrong interpretation of the adult's behaviour is in many cases humorous. The novels differ in the point of the view: the novel *Oliver Twist* is written in the third person narrative form contrary to the novel *David Copperfield*, which is in the first person narrative. For thus *David Copperfield* seems more emotional oriented than *Oliver Twist*.

The view of the adults is different and is often focused on a social class. David Cody<sup>71</sup> presents that there were few classes in Victorian England and the influence of the Industrial Revolution kept their hierarchy relatively stable until World War I. He divides the classes into the upper class, the middle class, the working class and the under class. The under class was seen as the class for people who lived in poverty (they were as well known as sunken people). Cody as well states that there were disagreements between the middle class and the working class. Only the upper class was in charge of the political system but the middle class gained more privileges and for thus it gained a higher social status than the working class.

Dickens depicts these problems in the view of adults and tries to show the rivalry between these classes as well.

##### **3.3.1.1 Oliver Twist**

In the novel *Oliver Twist*, these two worlds are strictly divided by the viewers. Although this novel is written in the 3<sup>rd</sup> person narrative, readers easily recognize which part they are reading.

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<sup>71</sup> CODY, David. Social Class. *The Victorian Web* [online]. 22 July 2002 [cit. 2015-04-08]. Dostupné z: <http://www.victorianweb.org/history/Class.html>

Children's view is presented by Oliver. This character is quite monotone and melancholy. Oliver showed his aggression only once - when Noah Claypole had insulted Oliver's mother. On the other hand Oliver expresses his kindness towards people who love him and even who tried to abuse him. Rose depicted Oliver by these words: *"He is a child of a noble nature and a warm heart, and that Power which has thought fit to try him beyond his years, has planted in his breast affections and feelings which would do honour to many who have numbered his days six times over."*<sup>72</sup>.

When Oliver had been kidnapped from Mr Brownlow, he imploringly begged Fagin for returning the books which Oliver had carried to the bookshop. Oliver knew that Mr Brownlow was interested in those books and he did not want to disappoint him. The part when Rose Maylie is ill and Oliver ardently prays for her is more serious: *"And what had been the fervency of all the prayers he had ever uttered, compared with those he poured forth now, in the agony and passion of his supplication for the health and life of the gentle creature who was tottering on the deep grave's verge!"*<sup>73</sup>. Oliver had shown the same mercy to Fagin in prison before Fagin was hung. Although it was Fagin who betrayed Nancy and told Sikes about her, and his disclosure was the reason why Sikes murdered Nancy, Oliver has mercy upon him and pities him: *"... 'Oh! God, forgive this wretched man!' cried the boy, with a burst of tears."*<sup>74</sup>.

Oliver's opinion is sometimes a source of humour but this phenomenon is rather rare, for instance when Oliver met Fagin for the first time, he thought that Fagin was of the stern morality. Oliver's opinion on Fagin comes into existence on the basis of his child naive view of the world. Oliver behaves as an every ten years old child – he sees that Fagin and boys are doing comical tricks and does not understand that they practise the thefts. Oliver is as well unaware of the fact why Fagin is angry on boys when they do not discharge their duties and because of this misapprehension Oliver believes that Fagin is a decent person.

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<sup>72</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 270

<sup>73</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 214

<sup>74</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 356

However, the situations which are most typical of Oliver are these when Oliver expresses his feelings of gratefulness and his effort to repay all good deeds. This topic is best depicted in chapter 32: Oliver was shot and Maylies cared for him. When his condition became better, Oliver gives thanks and promises of repaying:

But at length he began to get better, and to be able to say sometimes, in a few tearful words, how deeply he felt the goodness of the two sweet ladies, and how ardently he hoped that he could do something to show his gratitude, something which would prove to them that their gentle kindness had not been cast away, but that poor boy was eager to serve them with his whole heart and soul. (Dickens 2000a: 202-203).

The view of adults depends on the environment, social class, and age. The biggest change in the view can be seen at Mr Bumble's character because during the story he changed the environment and social class which had the strongest impact on the development of his character. At the beginning he works as a minor church official, however, he behaves the same way as his superiors who are from the middle or higher social class. These people completely ignore the needs of the poor, they expose them to ridicule, affront them and trouble them in every possible way. This sort of people is the most criticized by Dickens in the novel. At the end Mr Bumble lost his job and the middle class social status, and is placed to the workhouse where he had worked before. There Mr Bumble finally recognizes all those hardships which he had caused to the others and changes his opinion on this place: "*Mr Bumble has been heard to say, that in this reverse and degradation, he has not even spirits to be thankful for being separated from his wife.*"<sup>75</sup>.

These two factors, environment and social class, are obvious during Oliver's adventures in London as well. There he met two groups of people. The first one includes poor people who are mostly thieves and their social status is low, and the second group involves people who belong to higher social class.

The first group is best characterized by the behaviour of Fagin, Sikes and Monks. All these three men are not afraid to play hardball with everything or everyone that can

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<sup>75</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 358

thwart their plans. When Oliver was shot during the robbery, Sikes left him dying in a ditch and Monks, who is Oliver's half-brother, did not hesitate to kill him in order to gain the heritage. Nevertheless, there can be found a few people who differ from these people, such are the Artful Dodger or Nancy. They might be influenced by their age because both are teenagers, but they somehow differ from stereotypes of the given group.

The Artful Dodger reveals that he is the pickpocket because he wants money and not to be dependent on anybody. He expresses his idea in chapter 18 when he speaks with Oliver about Fagin and Oliver says that he wanted to go back to Mr Brownlow and the Dodger replies: "*Why, where is your spirit? Don't you take any pride out of yourself? Would you go and be dependent on your friends?*"<sup>76</sup>. The Dodger shows his will to be free although he is not sure about the future anyway.

Nancy is the most significant character of this group. She is developing during the story and at the end she completely changes her view on herself. When Nancy met Rose, she characterized herself as

[...] the infamous creature that lives among the thieves, and that never from the first moment on London streets have known any better life, or kinder words. Do not mind shrinking openly from me, lady. The poorest women fell back as I make my way along the crowded pavement. (Dickens 2000a: 263)

but Rose feels pity for Nancy and tries to persuade her that she is not like this and that Nancy still has a chance for better life "*It is never too late for penitence and atonement.*"<sup>77</sup>. However, Nancy denies this offer because she tries to protect Bill Sikes. She is not prepared for change yet. Nevertheless, after the second meeting with Rose and Mr Brownlow Nancy changes her mind "*I am chained to my old life. I loathe and hate it now, but I cannot leave it. I must have gone too far to turn back, - and yet I don't*

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<sup>76</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 117

<sup>77</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 265

*know...*<sup>78</sup> and she intends to flee together with Sikes from London. At that moment, when Nancy asks Bill for fleeing with her, it is obvious that Nancy has been changed and Bill is still the same person who has not changed his behaviour. These two views are clashing with each other and the tragic ending is inevitable.

The second group consists of people who are well-educated and their social status is high. Although these people behave kindly towards poor people and especially towards Oliver, their attitudes to the word and their opinions depend on their age. Mr Brownlow and Mrs Maylie represent the older generation. Their virtue, composure and wisdom are their most powerful advantage.

Young generation presented by Rose and Harry is largely passionate and their view on the world is rather romantic; primarily the love between Rose and Harry and their latter marriage is romantic. Rose is aware of her origin and for thus she denies Harry's proposal initially. Even Harry's mother, Mrs Maylie, tries to dissuade Harry from that proposal, but Harry is unyielding and for his love to Rose he surrenders his job and social status and he started a new job as a preacher and then Rose accepts his proposal. Both Rose and Harry act naive but their decision goes against the expectation of the then higher society.

Nonetheless, what they have in common is the effort to help Oliver. Although it may seem that their effort is starry-eyed, their warm-hearted acting saved a poor soul from sure death.

### **3.3.1.2 David Copperfield**

The novel *David Copperfield* is written in the first person narrative – it is recounted by David Copperfield himself. For thus his view of the world is primary. He only presents view of the other characters.

David child's point of view as a child view mingles naive and realistic view. Naive view is mainly expressed in situations which involve David's inner feelings. In chapter

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<sup>78</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 307

3 Peggotty took David to Yarmouth. David meets Peggotty's family and falls in love with Little Em'ly and David depicts his first love very idealistically:

I am sure I loved that baby quite as truly, quite as tenderly, with greater purity and more disinterestedness, that can enter into the best love of a later time of life, high and ennobling as it is. [...] As to any sense of inequality, or youthfulness, or other difficulty on our way, little Em'ly and I had no such trouble, because we had no future. (Dickens 2000b: 36)

This love is characteristic of children, it is pure and innocent as well as those children are. Nevertheless, when David meets Em'ly again, after a year, he recognizes that something in her has changed. He still loves her but Em'ly rejects him. It was caused by the fact that both children have grown up a bit and they have different experience and view of the world. David seems to be naive and innocent contrary to Em'ly who is trying to be better, as she once told David during his first visiting: "*I should like so much to be a lady.*"<sup>79</sup>. This simple sentence predicted Em'ly's future.

David shows his fears and depicts them quite realistically. He is frightened of Mr Murdstone for the first time. His fear is based on Mr Murdstone's appearance (sinister dark eyes, black hairs, deep voice) which, unfortunately, reflects his inner nature. This issue is very common in the novel *David Copperfield*, that outer appearance mirrors the inner nature, for both good and evil characters. Characters who are depicted as dark and ugly are often evil, and characters who seems beautiful are good. This rule is not always valid, for instance Steerforth is depicted as a really charming and handsome guy, but in almost all cases the appearance corresponds with the inner characteristic. Another character, whom David met at Canterbury, and matches to the rule is Uriah Heep. Uriah can be seen as David absolute opposite. Although they came from similar environment during their childhood, David keeps his love and sympathy to people contrary to Uriah who grows up in a bitter and rancorous person. His external description is quite scary, resembling a snake:

[...] his sleepless eyes would come below the writing like two red suns, and stealthy stare at me for I dare say a whole minute at a time; and whenever I

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<sup>79</sup> DICKENS, Charles. *David Copperfield*. Reprinted. Ware: Wordsworth Classics, 2000, 750 p. ISBN 9781853260247. page 35

looked towards those two red suns, I was sure to find them, either rising or just setting [...]. [...] As I came back, I saw Uriah Heep shutting up the office; and feeling friendly towards everybody, went in and spoke to him, and at parting gave him my hand. But oh, what a clammy hand his was! As ghostly to the touch as to sight! It was such an uncomfortable hand that, when I went to my room, it was still cold and wet upon my memory. (Dickens 2000b: 192, 195)

Even Uriah's behaviour to David is fawning and unnatural, especially when Uriah always repeats that he is poor and his acting is subordinate to his origin. In contrast to those two characters, Mr Murdstone and Uriah Heep, there is Peggotty's family. Peggotty, Mr Peggotty and Ham come from poor conditions, but they act honestly and humbly. Although they must face constant setbacks, they do not yield and they continue on trying.

David expresses his fear and loneliness when he is in London and must work in the service of Murdstone and Grinby realistically. Through his feelings Dickens criticizes the child labour and conditions of this labour.

Although many situations seen by David are serious, he changes their meaning into humorous situations through his naive and child's perspective when he tries to interpret them.

Another character who behaves more naive than rational is David's mother Clara. She keeps her child's behaviour and naivety as it is obvious in chapter 2 when she forces David to narrate again and again the things which Mr Murdstone and his friends told about her:

[...] 'What was it they said, Davy? Tell me again. I can't believe it.'/ 'Bewitching' I began./ My mother put her hands upon my lips to stop me. 'It was never bewitching,' she said, laughing. 'It never could have been bewitching, Davy. Now I know it wasn't.'/ 'Yes it was. Bewitching Mrs Copperfield,' I repeated stoutly. 'And pretty.'/ 'No, no, it was never pretty; not pretty,' interposed my mother, laying her finger again. 'Yes, it was. Pretty little widow.' (Dickens 2000b: 26).

Clara's behaviour to Peggotty is depicted as childish because Clara acts like spoiled child who must have it in her own way and does not listen to advice which Peggotty tries to give her about Mr Murdstone. Due to her stubbornness and naivety Clara becomes an easy victim of Mr and Miss Murdstones.

Aunt Betsey is depicted in the first chapter as someone who does not behave as anyone else and does everything in her own way. After moving at aunt Betsey, David recognizes that this woman is very clever and she really does not need help from anybody else. She is proud on her social status, however, when she leads the argument with Mr Murdstone, she retains her social class with honour and David sees the difference between her, who acts like a real dame, and Miss Murdstone who is, contrary to Betsey, a pitiful parody of a Lady. However, the real power of her inner strength may be found in her listening to Mr Dick. It can be said that Betsey Trotwood is inspired by Shakespeare's quotation "*Better a witty fool, than a foolish wit*"<sup>80</sup>. Betsey showed her kindness when she decided to take care of Mr Dick. Brother of Mr Dick did not want to care for his brother and he put him in the house for mentally ill. Miss Trotwood made a stand against this decision and she took charge of Mr Dick. In contrast to her cognates, she respects Mr Dick and appreciates his advice. David follows her example and he respects Mr Dick as well and he considers Mr Dick as his close friend.

### Summary

The perspective of children and the perspective of adults are strictly separated by the motivation of each character. Oliver Twist as well as David Copperfield are depicted as naive but warm-hearted innocent boys and their inner qualities reflect in their behaviour towards the other people. Both boys are tried by the outer world but they do not allow anyone to break their inner spirit, although David Copperfield, who is more sensitive, was almost broken in a few situations. However, Dickens depicts these two boys as morally strong personalities.

Dickens uses an obvious contrast for distinguishing of the characters in both novels. Characters who are depicted as ugly and they are seen rather in dark colours are often

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<sup>80</sup> Shakespeare, William. *Twelfth Night Or What You Will*. Ed. Kenneth Deighton. London: Macmillan, 1889. *Shakespeare Online*. 20 Dec. 2010. < [http://www.shakespeare-online.com/plays/twn\\_1\\_5.html](http://www.shakespeare-online.com/plays/twn_1_5.html) >. Act 1, scene 5, page 2

bad people contrary to characters who are nice and who are displayed in light colours. These characters are almost always good. However in a few cases Dickens used this depiction with a different intention – a few of his characters are depicted as nice but their inner qualities respond to bad characters and vice versa. Through this intentional confusion Dickens achieved another level of criticism of the then society.

### **3.3.2 Child-centred world - Mark Twain**

Albert E. Stone (1962) describes Twain's novels about children as a "child-centred world" where even adults behave as grown-up children.

The children point of view is obvious in *The Adventures of Tom Sawyer and Huckleberry Finn*. The first one is related in the third form narrative but Twain tries to capture all feelings and expressions of Tom Sawyer. His narration is really close to young readers. *The Adventures of Huckleberry Finn* is written in the first form narrative and for this reason readers are closer to Huck than to Tom. However in both novels it is evident that Twain stands on the children side.

The adult perspective is more problematic in *The Adventures* because Twain merely indicates their behaviour and especially attitude. Mainly *The Adventures of Huckleberry Finn* can be seen from two different perspectives. Children probably do not see the world of adults because they do not possess experience with the grown-up world and for this reason children can see this novel as an adventure only for children. On the other hand, for the adult readers it is obvious that Twain used his childhood experience, not his grown-up opinion, on the world as an allegory for the then United States.

#### **3.3.2.1 The Adventures of Tom Sawyer**

The view of the world by children and by adults is relatively interwoven. This point of view starts with typical children idealism and ends with adults' realism. However these views of the world are blended somewhere in between.

The perspective of children, especially Tom and his friends', is influenced by their knowledge of heroes and myths. Tom and Joe love the story of Robin Hood and they

often pretend that they lived in times of Robin Hood and played brigands. Once Tom explains the story to Huckleberry Finn and involves him into the game as well. It almost appears that Tom prefers his imaginative world to the real world. He admires pirates, brigands, bandits, treasure hunters and he often speaks about a circus. Tom projects all his romantic flights of fancy about these outcasts to the real world. It can be seen as some kind of escape from the reality. Tom dreams about being a clown, a soldier, an Indian or a pirate in chapter 8. Tom and Joe both share the idea that “*they would rather be outlaws a year in Sherwood Forest than President of the United States for ever...*”<sup>81</sup> when they pretend that they are brigands. When Tom, Huckleberry and Joe escape to Jackson’s Island, they pretend to be pirates. On Jackson’s Island Tom depicts his idea about pirates:

Oh, they have just a bully time – take ships, and burn them, and get the money and bury it in awful places in their islands where there’s ghosts and things to watch it, and kill everybody in the ships – make ‘em walk a plank...  
...They don’t kill the women – they’re too noble. And the women’s always beautiful, too. And don’t they wear the bulliest clothes! All gold and silver and di’monds. (Twain 2001: 69)

They spend the day on Jackson’s Island and they already miss their home. The idea of being pirates is gone and the reality is very cruel for them so they miss their families.

Tom once decided to become a treasure hunter but first he must explain to Huckleberry where to find the hidden treasures. Tom again talks about reliable methods of finding treasures

[...] sometimes on islands, sometimes in rotten chests under the end of a limb of an old dead tree, just where the shadow falls at midnight; but mostly under the floor in ha’nted houses[...] . [...] Anyway, it lays there a long time and get rusty; any by and by somebody finds an old yellow paper that tells how to find the marks – a paper that’s got to be ciphered over about a week because it’s mostly signs and hyroglyphics [...] (Twain 2001: 113)

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<sup>81</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 48

His explanation looks like a superstition but Tom believes it and he convinces Huckleberry to believe it as well.

During the last adventure at the end of the novel, Tom and Huckleberry pretend to be robbers because they can rob anybody and they can kill everyone but women because they are beautiful and rich and awfully scared. Tom emphasizes that the real robber talks to women polite and he always must his hat off. When women are kept in prison for a long time they always fall in love with the robbers.

It is obvious that Tom's idea about these people (pirates, treasure hunters and robbers) is really romantic and his view is rather immature.

There is another indicator which shows that Tom and his friends are still young children – their fear. Tom suffers from different types of fear. He is scared of dark. It is quite typical for children of his age. Then he is scared of superstition. He knows and believes too much superstition that his fear is almost neurotic. And his biggest fear comes from his mind, from his guilty conscience. Together with Huckleberry they were witnesses of a murder and they promised each other not to tell anyone about it. Nonetheless Tom's conscience is so strong that he suffers from nightmares and he even gets ill. Although he breaks the promise during the legal proceedings and reveals who the murderer is, his conscience still scares him because the murderer is at large. However the fact that Tom bears witness in court indicates that Tom is maturing. He breaks his promise to Huckleberry to vindicate the innocent Mr Potter. His decision is right.

Tom's maturing is shown as well when he saves Becky Thatcher from punishment of a teacher. Becky accidentally tore the teacher's book of anatomy and Tom saw it. In this case the difference is shown between Becky and Tom. Becky saw how her friend Alfred had destroyed Tom's book of grammar but she does not tell the truth when the teacher is asking Tom why he did that. Contrary to Becky, Tom takes the guilt on himself although he did not tear the teacher's book. Tom behaves more maturing than Becky.

In the story there are two more situations when Tom has to rely on himself. The first when he is on Jackson's Island, and the second when he and Becky get lost in the cave. In both cases he must prove that he can survive.

On Jackson's Island Tom spends his time with Joe Harper and Huckleberry Finn. Tom is the one who persuades Joe and Huckleberry to stay because Tom knows about the prepared funeral for the boys. It can seem like some kind of a bad joke but it also can mean the confrontation between boys and society that they are able to survive without the help of adults especially when they must spend the whole night in the thunderstorm. The motif of storm in the novel symbolizes the time of change. Actually, there are two thunderstorms during the story. The thunderstorm on Jackson's Island might mean the separation of society and the reunion again but after the reunion Tom and his friends are more experienced because they know that they survived, they are older than they were. The second storm is depicted in chapter 26 and it also symbolizes Tom's conscience because he thinks that all his friends became Christians and he did not so he is reprobated forever. However this storm does not have such a massive effect on Tom as the storm on Jackson's Island "*By and by the tempest spent itself and died without accomplishing its object. The boy's first impulse was to be grateful and reform. His second was to wait – for there might not be any more storms.*"<sup>82</sup>.

The last step from childhood into adulthood can be symbolized by the cave where Tom and Becky get lost. They spent here three days and three nights. When Tom is looking for the way out of the cave he finds Injun Joe. Fortunately Injun Joe escapes and Tom can go back to Becky. He does not tell her who he met. The last day in the cave children are desperate. Tom takes his kite's string and tries for the last time to find the way out. Although he cannot see anything because of the dark in the cave, he finally finds the light and saves Becky and himself. He proves again that he can look after himself and even after someone else. By this adventure his childhood ends and he is absolutely ready for maturity. Tom is not a child, not yet an adult.

The end of Tom's adventure is represented by finding a treasure. Tom ascertains where Injun Joe hid his treasure after being lost in the cave. Tom and Huckleberry get rich however Huckleberry feels miserable and although he has home now, he escapes. Tom finds him and persuades him to stay. Tom speaks to Huckleberry more like adult than child but when he sees that Huckleberry is unyielding he tries a trick which adults often

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<sup>82</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page107

use when they want to persuade children. Tom promises Huckleberry that if he stays, Tom will involve him into Tom Sawyer's gang. Huckleberry finally agrees and stays "*Well, I'll go to the wider for a month and tackle it and see of I can come to stand it, if you'll let me b'long to the gang, Tom...*"<sup>83</sup>. On the other hand the treasure guarantees that boys gain acceptance by adults because they are now financially secured. Finally, they become heroes of the small village of St. Petersburg.

Contrary to the children's view of the world, there is the view of the adults. However these two views of the world are in some ways similar. It is obvious in chapter 5 when adults and children are at church. Adults are as bored as children and they are interested in a beetle which suddenly appears ("*...Other people, uninterested in the sermon, found relief in the beetle, and they eyed it too...*"<sup>84</sup>). The whole view of adults on the world turns into children's view when a poodle dog appears on stage. Similarly as children even adults believe in superstition.

On the other hand adults behave differently when they are under supervision of adults who are usually on higher post than they are. Children often behave spontaneously and naturally in contradiction to behaviour of adults which is more affected and contrived. In chapter 4 when the Great Judge Thatcher visits the town, behaviour of all adults is different than usual. Everyone is "showing off" – Mr Walters with official activities, the librarian with his arms full of books, the young lady teachers and the young gentleman teachers with small scolding, in contrast to children as little boys who "*showed off with such diligence that the air was thick with paper wads and the murmur of scuffling*"<sup>85</sup>.

The difference in promises between Tom and Huckleberry and between Injun Joe and Muff Potter is stated in the story as well. Tom and Huckleberry made a promise not to tell anyone that they know who killed the doctor. Finally Tom breaks his promise and reveals that the real murderer is Injun Joe. Injun Joe promises to Muff Potter not to tell anyone that Muff Potter killed the doctor but when the dead is found Injun Joe immediately declares that it was Muff Potter who had killed the doctor. Although both

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<sup>83</sup>TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 163

<sup>84</sup>TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 30

<sup>85</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. Page 25

Tom and Injun Joe break their promises, their motivation is totally different. However it is Tom's conscience which has the most important role. Tom knows that Muff Potter is innocent and he is the only one who can testify it. For this reason Tom behaves honestly, more like adult although he knows that it is extremely dangerous for him and eventually he can be the next victim of Injun Joe if he calls him a murderer. Injun Joe, contrary to Tom, only wants to save his life. Injun Joe does not care for innocent Muff Potter; he is too self-centred that even his conscience does not manifest itself.

### **3.3.2.2 The Adventures of Huckleberry Finn**

The view of the world by children and by adults is in the novel *The Adventures of Huckleberry Finn* is similar to the novel *The Adventures of Tom Sawyer*, however there are more philosophical and deeper topics as well. The most problematic is the issue of slavery and the social status of black people.

The view of slavery by children is represented by Huckleberry. Huck perceives the black as slaves not human beings at the very beginning although in the novel *The Adventures of Tom Sawyer* he admits that he sometimes eats with them but this might be caused by his social status of a poor orphan. He is there represented as a person on the edge of society but he still belongs to the white society. In the novel *The Adventures of Huckleberry Finn*, Huck changes his opinion on the black people. Before his escape he was not interested in them so much but when he escapes with the black one, named Jim, Huck gets to know more about this racial group. At first he is quite distrustful of Jim. Jim wants to be free and earns a lot of money to save his own family from slavery and if their owner had not sold them, Jim would have stolen them from their slave master. From these words Huck thinks that Jim has changed a lot since he is on the run:

Just see what a difference it made in him the minute he judged he was about free. It was according to the old saying, 'Give a nigger an inch and he'll take an ell'. Here was this nigger which I had as good as helped to run away, coming right ou flat-footed and saying he would steal his children – children that belonged to a man I didn't even know; the man that hadn't ever done me no harm. (Twain 2001: 235)

It is obvious that Huck cares more about an unknown white slave master than about his friend Jim. Huck thinks that Jim's children belong to the slave master only, he does not consider Jim as their own father and for this case the children belong only to Jim but Huck does not understand that the black can have the same feelings or even families such as the white people. This leads Huck to denounce Jim but when he gains a chance to do that he changes his mind. Huck seems confused because Jim talks about Huck as the best friend that Jim has ever had but Huck always heard from white people that blacks are only for working and serving, they are bad, they can only lie and it is unwise to trust and believe them. He meditates on doing right and wrong decision. He thinks that he behaved wrongly that he did not tell about Jim to people when he had the chance but then he admits that he would feel as bad as now if he had told about Jim and he makes the final decision:

[...] what's the use you learning to do right, when it's troublesome to do right and ain't no trouble to do wrong, and the wages is just the same? I was stuck. I couldn't answer that. So I reckoned I wouldn't bother no more about it, but after this always do whichever come handiest at the time [...] (Twain 2001: 237)

At this point it is obvious that Huck's conscience stands between decision what is expected from the white and what is really right. Although he thinks he does the wrong thing he resolves to do only what he wants and even though it might seem selfish his decision is right. This is the main turning point in the story for Huck and his perception of the blacks.

When Jim is caught and imprisoned at Phelps' farm, Huck wants to save him. He writes the letter to Ms Watson. However during writing he thinks back on Jim and he recognizes that his decision to denounce Jim to Ms Watson is terribly wrong. All his memories of Jim are too nice and he remembers the way of Jim's behaviour towards Huck:

I see Jim before me, all the time, in the day, and in the night-time, sometimes moonlight, sometimes storms, and we afloat along, talking, and singing, and laughing... I'd see him standing my watch on top of his'n, stead of calling me, so I could go on sleeping... and would always call me honey, and

pet me, and do everything he could think of for me, and how good he always was. (Twain 2001: 330)

After this mediation Huck decides to save Jim regardless of the cost “*All right, then, I’ll go to hell! And for a starter, I would go to work and steal Jim out of slavery again; and if I could think up anything worse, I would do that too; because as long as I was in, and in for good, I might as well go the whole dog...*”<sup>86</sup> This issue is in contrast to Tom Sawyer decision to save Jim. Huck wants to save Jim because Jim is his best friend. Tom wants to save Jim because he knows that Jim was freed by Ms Watson in her last will but he does not tell the truth to Huck because he behaves too immaturely and he only wants to have another adventure. Huck acts reasonably and responsibly, at this point he appears more aware and mature than Tom who behaves even quite recklessly.

At the end of *The Adventure of Huckleberry Finn* Jim sacrifices his freedom to save Tom. This is the very last moment which persuades Huck that Jim is the real human being which deserves the true free life although he expresses it a strange way “*I knowed he was white inside...*”<sup>87</sup> . Jim’s behaviour towards Tom, when he had stayed with wounded Tom until Huck sent a doctor, impressed even dwellers of the town and although Jim must stay in prison, they praise him and they respect him. Finally the truth about Jim’s freedom is revealed. The change in behaviour of whites towards Jim is noticeable. They treat him as equal. However whites still act due to social expectation. There is the main difference between society and Huckleberry because although whites treat Jim as equal, they behave due to social expectation so far contrary to Huck who has treated Jim as an equal for longer time and against his own conviction and conscience.

The fact that Huck acts as an adult and responsibly is obvious when he tries to save the duke and the king even though they were abusing Huck and Jim all the time and it was the king who handed Jim over to white people. The duke and the king are depicted as a pair of imposters who rob people of their money by pretending that they are someone else. They often play bad dramas but their masterpiece happens when they hear about an

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<sup>86</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. Page 330-331

<sup>87</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. Page 377

old man who passed away and left his money and property to his brothers. Huck soon recognizes that they are liars but he also pretends and he plays the game with them. When the king sold Jim the duke sent Huck away to find him. Huck knows where Jim is and he is heading for the Phelps Farm. He stays here and when he hears about the duke and the king that they are in the town and dwellers are planning to expel them from town he decides to save them. Although he did not have to do that because they were really cruel towards him, Huck cares about them and tries to do the best for them because he knows that “*Human beings can be awful cruel to one another...*”<sup>88</sup>. Huck acts like this because he listens to his conscience. Over and over again he behaves in a good way but against the then social expectation.

The conflict between society and Huck’s individuality is evident throughout the whole story. The topic of freedom pervades the whole story and even Huck experiences the feeling of being only a property of someone at the beginning of his adventure when a new judge adjudges Huck to his father instead of Widow Douglas. This part can symbolize the absurdity of owning the black people as some kind of property and dealing with them as things, not as human beings.

A contradiction between Huck and society pervades every adventure; although it had started earlier - in the novel *The Adventures of Tom Sawyer*. Huck feels uncomfortable by being “civilised” as he calls it. The issue of being socialized is quite lightened by Twain because during reading *The Adventures of Huckleberry Finn* Twain depicts many situations which are negatively influenced by socialized and civilized people. These civilized people often act hypocritically; once towards Huck when Huck’s father turned back to town and when he recognized that Huck is rich, Pap starts to care about his son even though in the past he had not and even he had beaten him. Although the whole town knows about his cruel acting towards Huck, a judge entrusts Huck to Pap’s care instead of Widow Douglas’ care, because the judge acts according to civilized people’s rules.

Huck recognizes the same behaviour at Slaves’ masters during his adventure. These masters consider their black slaves as their properties and they think that they can act

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<sup>88</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. Page 343

with them as they want. However sometimes Huck meets people who behave similar as Huck towards black slaves; that these few people perceive that blacks have their own feelings and the whites when they trade the black want that the black family should stay together and not to be separated.

The strongest hypocritical moment is probably depicted when Huck spends some time at Grangerfords' farmstead. The Grangerfords family is a feud with the Shepherdsons family. The whole feud started thirty years ago but now nobody knows the reason of the very first row. Nevertheless the feud has continued since now. Huck does not understand why these families are still in feud because he thinks that the whole matter is absurd when nobody knows why they are in fight. This behaviour shows superficiality and nonsensicality of literal following the given moral and social rules. Both families take retaliation for their casualties for granted and hardly anybody in both families recognizes the absurdity of the dispute.

In the novel there is depicted the significant difference between Tom and Huck. Although Huck is still more or less a child, he does not understand Tom yet when they are playing at robbers. Tom's imagination is extremely vivid and he persuades the other boys that there are many and many enemies they must fight with. However after a month all boys retire from Tom's gang "*So then I judged that all that stuff was only just one of Tom Sawyer's lies. I reckoned he believed in the A-rabs and elephants, but as for me I think different...*"<sup>89</sup>. Huck explains Tom's behaviour that it is strongly influenced by Sunday school. The view of Huck is more realistic than Tom's and at this point Huck acts reasonably and like grown-ups.

### Summary

Stone's idea of child-centred world in these two novels of Twain is undeniable although Twain is the author who let his characters grow up. Both his main characters are developing through the story and they are maturing. Their maturing is caused by situations which Tom or Huck must solve on their own and often these situations are dangerous or even boys are forced to fight for their lives or for a life of someone who is important for them.

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<sup>89</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. Page 179

On the other hand, Twain devotes his experience on boys. He tries to depict his childhood and memories but even his opinion on difficult or taboo topics such as his view of the Civil War or racism and slavery.

Twain criticizes the white society for its superficiality and hypocrisy as well. This criticism seems oblique, especially in *The Adventures of Tom Sawyer*, because it is depicted through the behaviour of adults, not through acting of Tom. In *The Adventures of Huckleberry Finn* Twain is more specific with this problem because readers can see the wrong side of white people through Huck's perspective and through his mind. Even though these novels are determined for children, they are allegorical impeachment of the white society as well, but it is obvious only for adult readers because these readers have knowledge of history and they are able to see the problems which Twain deals with.

### **3.4 UPBRINGING AND EDUCATION**

#### **3.4.1 Different ways of upbringing and education in Victorian England – Charles Dickens**

Dickens presented the theme of upbringing and education as essential for his child heroes and he showed two different sides of these themes. Upbringing of Oliver Twist was different from David Copperfield because Oliver was an orphan and he spent his early childhood in the hospital and in the workhouse. However, David went through psychological abuse and after the death of his mother, he was sent to boarding school. Both David and Oliver gained better education and treatment after having been adopted – Oliver was adopted by Mr Brownlow and David by his aunt Betsey.

Dickens expressed the way of living in the workhouse as well as at boarding school. His interpretations were due to his experience which corresponded to the Victorian period.

The education was seen as a privilege at the beginning of 19th century. Only children of rich parents were allowed to be educated. However, there were special lessons provided

by churches, known as the Sunday Schools. Despite the fact that many daily schools were found during the reign of Queen Victoria, a lot of children were still forced to work and not to attend the school regularly. The elementary Education Act, also known as Forster's Education Act, established that all children between of ages 5 to 13 should be educated. This Act belongs to Educational Acts which were established from 1870 to 1893 in England.

Children who were brought up in workhouses should have been educated as well. Orphans were usually under the control of the legal guardian until they reached the age of fourteen. Then they were supposed to be old enough for working. The education of those children was established by The Poor Law Commissioners. Children were supposed to be educated for three hours a day in reading, writing, arithmetic and in Christian religion.

### **3.4.1.1 Oliver Twist**

The theme of upbringing and education pervades the whole novel *Oliver Twist*. Dickens depicts different settings and different ways of upbringing and education.

Oliver's upbringing and education can be divided into three parts – before Oliver fled to London, Fagin's influence on Oliver and the influence of Mr Brownlow and Mrs Maylie.

Before he fled to London, Oliver went through upbringing of Mrs Mann. Mr Bumble once called Mrs Mann as “...a humane woman. You feel as a mother, Mrs Mann...”<sup>90</sup>. However, Mrs Mann is not depicted as a humane woman. Children who were committed to Mrs Mann's care suffered from hunger and coldness and many of them died of hunger or fell into the fire. A few children had been accidentally killed when they were scalded by hot water or smothered during turning up a bedstead. When children were hungry and they showed it, they were punished by beating and locking up in the cellar. Mrs Mann was able to maintain her job because she intimidated all her wards.

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<sup>90</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 8

A new regulation over food was established after relocation of Oliver to workhouse “each boy had one porringer and no more – except on occasions of great public rejoicing, when he had two ounces and a quarter of bread besides.”<sup>91</sup>. Boys in the workhouse suffered from starvation for three months until one boy declared that he would eat anybody who would sleep next to him. The other boys were so frightened that they decided to ask for more food and poor Oliver was chosen to do that. Oliver was punished for this daring act; he was put into isolation and was offered to anybody for five pounds.

When Mr Gamfield shows his interest in Oliver, Mr Limbkins tries to persuade him to take Oliver for three pound ten with the comment that “*He’s just the boy for you. He wants the stick now and then; it’ll do him good; and his board needn’t come very expensive, for he hasn’t been overfed since he was born.*”<sup>92</sup>

Oliver does not improve his position noticeably even at Mr Sowerberry. Mrs Sowerberry feeds him with the leftovers after the dog and Oliver must sleep under the counter among the coffins. Although he could eat meat, Oliver missed anybody who could be his friends. According to Mr Bumble food and especially meat are the cause of bad behaviour:

It’s not madness, ma’am, it’s meat. You’ve overfed him, ma’am. You’ve raised a artificial soul and spirit in him, ma’am, unbecoming a person of his condition. The only thing that can be done now, is to leave him in the cellar for a day or so till he’s a little starved down; and then to take him out, and keep him on gruel all through his apprenticeship. (Dickens 2000a: 43)

and Bumble continues with his advice to Mr Soweberry that he should not spare Oliver: “*They’ll never do anything with him without stripes and bruises.*”<sup>93</sup>. Mr Sowerberry,

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<sup>91</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 12

<sup>92</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 17

<sup>93</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 42

although he does not agree with this method, obeys Mr Bumble and his wife and punishes Oliver by beating. Oliver has no option but to escape to London.

During his way to London, Oliver meets Jack Dawkins, also known as The Artful Dodger. The Artful Dodger takes Oliver to London and introduces him to Fagin. Fagin likes Oliver's external appearance and decides to educate Oliver the way of being a thief. When Fagin practises with the Artful Dodger and Charley Bates, Oliver is fascinated by them but he does not realize that his new friends are practising pocket-picking.

Fagin influenced Oliver by his approach to work. Oliver thinks of Fagin that he is stern morality and his comments on the misery of idle and lazy habits inspired Oliver to be actively employed. Moreover, Fagin recognized Oliver's sensitive nature and chose a positive attitude towards Oliver and rewarded him for successful practice: "*You're a clever boy, my dear. I never saw a sharper lad. Here's a shilling for you. If you do on in this way, you'll be the greatest man of the time.*"<sup>94</sup>. This attitude has a strong impact on Oliver and it motivates him more than the threats and corporal punishments.

Upbringing and education by Mr Brownlow and Mrs Maylie and Rose is totally different from Oliver's previous experience. Both these families come from higher social class and, fortunately for Oliver, do not despise the poor. When Oliver met Mr Brownlow for the first time, Mr Brownlow was robbed by The Artful Dodger but a police officer caught Oliver instead. Oliver was sick and lost consciousness at the court of law and Mr Brownlow took Oliver to his house. There Mr Brownlow and his housemaid Mrs Bedwin cared for him "*with a kindness and solicitude that knew no bounds.*"<sup>95</sup>. Mr Brownlow is a keen reader and once he asked Oliver whether he would like to work as a novelist. Oliver replied that he would rather be a bookseller. Mr Brownlow smiled and told Oliver that he would help Oliver with the education of whatever Oliver would want to.

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<sup>94</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 58

<sup>95</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 69

Oliver experienced the real education when he lived at Mrs Maylie's. Mrs Maylie arranged tutoring for Oliver:

Every morning he went to a whiteheaded old gentleman who lived near the little church, who taught him to read better and to write; and spoke so kindly, and took such pains, that Oliver could never try enough to please him. Then he had his own lessons for the next day to prepare, and at this he would work hard, till evening came slowly on [...] (Dickens 2000a: 208)

Oliver gains education and love at Mrs Maylie's. He spends his free time with Rose and Mrs Maylie. These two women show Oliver the real maternity love and bring him up with kindness and love, and Oliver finally experiences the feeling of having family.

#### **3.4.1.2 David Copperfield**

The novel *David Copperfield* presents the theme of upbringing and education in many different ways. Both topics are shown in two different spaces – the first at home (in family) and the second at school, and both these types are divided into two sides, one quite common and another one which may be called “extreme” or on the verge.

David's education and bringing up at home by his mother and aunt Betsey is distinguished by friendly atmosphere. Both these women act as guides through the education, not as teachers. They encourage David in education and they try to help him when David has some difficulties. Thanks to their attitude David likes education and he yearns for more knowledge and information. They are kind and warm-hearted at David's bringing up as well. When Clara read about Lazarus revival, David was so scared that Clara and Peggotty had to take him to the window which was directed at the graveyard and they showed him that there was nothing to be afraid of. Before Mr Murdstone came, Clara had played with David in the garden or they had often danced in the living room.

After adoption by Aunt Betsey, David is older but Aunt Betsey and Mr Dick see him as a young guy and they behave toward him with respect to his age. Mr Dick and David went out every day and they flew the kite together and when David was at school, Mr

Dick came every Wednesday to visit him. Aunt Betsey takes care of David's upbringing and education and offers him whether he would like to go to school. Aunt Betsey is pleased that David agrees with her offer and enrolls him at school at Canterbury. When she leaves him at school David, Aunt Betsey gives him advice "*Trot, be accredit to yourself, to me, and Mr Dick, and Heaven be with you! Never be mean in anything; never be false, never be cruel. Avoid these three vices, Trot, and I can always be hopeful of you.*"<sup>96</sup>. Through these words and due to aunt's behaviour when she left him, David recognizes that his Aunt Betsey really likes him:

With these words she embraced me hastily, and went out of the room, shutting the door after her. At first I was startled by so abrupt a departure, and almost feared I had displeased her; but when I looked into the street, and saw how dejectedly she got into the chaise, and drove away without looking up, I understood her better, and did not do her that justice. (Dickens 2000b: 194)

Completely different situation in upbringing and education appears after the entering of Mr and Miss Murdstone. For keeping the respect and discipline they intimidate David into obedience. They bring David up by force and they keep him in incessant fear that he has done something wrong.

They take care of David's education as well. Although the lessons are led by David's mother, Mr and Miss Murdstone observe the lessons and they pay attention on Clara because she is trying to help David. David compares these lessons with the lessons before:

I had been apt enough to learn, and willing enough, when my mother and I had lived alone together. I can faintly remember learning the alphabet at her knee. I seem to have walked along a path of flowers as far as the crocodile-book, and to have been cheered by the gentles of my mother's voice and manner all the way. But these solemn lessons which succeeded those, I remember as the death-blow at my peace, and a grievous daily drudgery and misery. They were very long, very numerous, very hard – perfectly

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<sup>96</sup> DICKENS, Charles. *David Copperfield*. Reprinted. Ware: Wordsworth Classics, 2000, 750 p. ISBN 9781853260247. page 194

unintelligible, some of them, to me – and I was generally as much bewildered by them as I believe my poor mother was herself. (Dickens 2000b: 48-49)

After one lesson during which David was not able to solve the maths problem, Mr Murdstone gave him a beating and locked him up in his room for five days. Then Mr Murdstone decided to enrol David at Salem House.

Salem House reminds more of some kind of correctional institution than a boarding school. Mr Murdstone sent David there during summer holidays and for this reason David stays alone at school with Mr Mell who takes care of his tutoring. Mr Creakle, the headmaster of Salem House is depicted as brutal person who beats and tortures his wards. Before his arrival at Salem House, David learnt about an eight years old kid who was tormented to death at that House. When David arrives, Mr Creakle orders to fit a sign on David's back and this sign says: "*Take care of him. He bites.*"<sup>97</sup>. David, humiliated by this sign, is frightened of his future schoolmates. One day, during summer holidays, he finds a gate which is defaced with the names of schoolchildren. David is especially scared by the names Steerforth and Traddles and he imagines the days when his mates arrives back to school. Fortunately, his fears fade away when David meets his new schoolmates and even he is on friendly terms with those redoubtable Steerforth and Traddles. Thanks to his new friends David exists at Salem house until the death of his mother.

After Clara's death David stays with Mr and Miss Murdstone. They do not force him into learning and do not beat him anymore. They torture him psychologically – they ignore him completely and they even dismiss Peggotty. David is desperate and he wishes he could return back to school. However, Mr Murdstone decides that David is educated enough and sends him to London to work.

During his life at Aunt Betsey, David went to another school, in Canterbury. Aunt Betsey enrolled David there because David agreed on the ground of being close to his Aunt and Mr Dick. The school in Canterbury is diametrically different from Salem

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<sup>97</sup> DICKENS, Charles. *David Copperfield*. Reprinted. Ware: Wordsworth Classics, 2000, 750 p. ISBN 9781853260247. page 71

House to David. The headmaster at Canterbury school is Doctor Strong, a kind and intelligent old gentleman. David felt miserable the very first day at school because he felt that he did not belong there among the other boys, and he behaves shy, but the next day he feels better and after fourteen days his doubts and fears sank into oblivion and he behaves the same way as his schoolmates and he is fully accepted by them. He likes school very much: "*Doctor Strong's (school) was an excellent school, as different from Mr Creakle's as good is from evil.*"<sup>98</sup>. Not only schools differ from each other, but it was behaviour of both headmasters that reached remarkable difference. Mr Creakle did not hesitate to dismiss his teacher Mr Mell because Mr Mell was poor and his mother lived in a poorhouse. Doctor Strong, in contrast to Mr Creakle, married poor Annie and he takes care of her whole family, and he had mercy on the poor. It was widely known among students that Doctor Strong helps each poor soul who asks him for help: "...*if any sort of vagabond could only get near enough to his creaking shoes to attract his attention to one sentence of a tale of distress, that vagabond was made for the next two days.*"<sup>99</sup>, however, for his behaviour and his fellow feeling, Doctor Strong himself became the idol of the whole school and was adored as a stunning headmaster:

It was very gravely and decorously ordered, and on a sound system; with an appeal, in everything, to the honour and good faith of the boys, and an avowed intention to rely on their possession of those qualities unless they proved themselves unworthy of it, which worked wonders. We all felt that we had a part in the management of the place, and in sustaining its character and dignity. Hence we soon became warmly attached to it and learnt with a good will, desiring to do it credit. We were well spoken of in the town, and rarely did any disgrace, by our appearance of manner, to the reputation of Doctor Strong and Doctor Strong's boys. (Dickens 2000b: 205)

This description shows that Doctor Strong was highly respected man and he gained this reputation through his behaviour and his attitude towards boys and people who were hardly equal to him – the poor and Doctor showed his interest in Mr Dick as well although Mr Dick is mentally deficient.

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<sup>98</sup> DICKENS, Charles. *David Copperfield*. Reprinted. Ware: Wordsworth Classics, 2000, 750 p. ISBN 9781853260247. page 205

<sup>99</sup> DICKENS, Charles. *David Copperfield*. Reprinted. Ware: Wordsworth Classics, 2000, 750 p. ISBN 9781853260247. page 205

### Summary

Both Dickens's novels, *Oliver Twist* and *David Copperfield*, deal with the topic of upbringing and education. Dickens shows his strong criticism towards the then institutions which secured the care for the poor and education of children. The way of upbringing and education is changing after intervention of the higher social class. Before that both boys (David after the death of his mother) suffered from lack of emotions as well as lack of education. These needs they gain after adoption to higher social class (Oliver is adopted by Mr Brownlow and David is adopted by his aunt Betsey). Oliver went through the Mrs Mann upbringing and the workhouse where he had only a slight possibility of surviving. Dickens expresses a colourful depiction of those institutions and he criticizes them through the satire of the leading characters of those institutions. Contrary to Oliver, David experienced the life at boarding school. Dickens creates Salem House, David's boarding school, and criticizes the situations there as well. Then Dickens uses the contrast of Salem House and the school in Canterbury for better illustration that there were good schools as well as bad schools.

### **3.4.2 Education in the United States – Mark Twain**

Monroe (1911) states that education in the United States gained its importance after the Revolution and there were free elementary schools in all states by the year 1870.

Tucker (1843) presents in his publication *Progress of the United States in Population and Wealth in Fifty years* that “*The 1840 census indicated that of the 3.68 million children between the ages of five and fifteen, about 55% attended primary schools and academies.*”<sup>100</sup>. Herbs (1996) states that at the beginning of the 19<sup>th</sup> century teachers were not trained but this problem had been solved and in 1823 the educational institutions for teachers were founded.

Children of various ages and skills were together in one room and *Monitorial System*<sup>101</sup> was used as an efficacious method of teaching. This method is based on cooperation between a teacher and older pupils who help teacher educate younger pupils.

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<sup>100</sup> TUCKER, George. New York: New-York, Press of Hunt's merchants' magazine, 1843. 226p. ISBN X. p. 141, Dostupné z: <https://archive.org/details/progressofunited00tuck>

<sup>101</sup> Monitorial system. *Encyclopædia Britannica* [online]. 2007, 1-15-2015 [cit. 2015-04-08]. Dostupné z: <http://www.britannica.com/EBchecked/topic/389525/monitorial-system>

In Digital History there is an article *Traditional Family Values and Breakdown of the Family*<sup>102</sup> which describes the evolution of the family in the history of the United States. Typical “traditional family” occurred in the United States in the middle of the 19<sup>th</sup> century. It was connected with a modern architecture - houses were constructed of more separated rooms and lives of owner-occupiers became more private. This was even a time when women became real housekeepers and began to make motherhood as their vocation. However the birth-rates were dramatically reduced because the abortion was legal until the 1880s.

Twain paid attention to the then education system as well and he depicted it in details, mainly in the novel *The Adventures of Tom Sawyer*.

Twain used the theme of upbringing and education as the one of the most significant aspects of his novels. His child heroes are strongly influenced by those people who care for them; the behaviour of children, Tom and Huck, corresponds to their social status. However, especially Huck, does not seem to be influenced by society, contrary to Tom, and he goes against all the then moral expectations of the white society.

### **3.4.2.1 The Adventures of Tom Sawyer**

The topic of upbringing and education is depicted in *The Adventures of Tom Sawyer* quite markedly. The main emphasis in upbringing is put on religion and good manners. The main carers are Aunt Polly and the church. Education is closely connected with school and Sunday school. All these institutions (church, school) are characterized highly realistically.

Aunt Polly is very strict in upbringing of Tom. It is obvious that she loves her nephews Sid and Tom even though she often makes differences between them. It is understandable because Sid (Sid = the half brother of Tom) is polite and tranquil contrary to Tom who is energetic and vigorous. Because of Tom’s nature Aunt Polly

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<sup>102</sup> Mintz, S., & McNeil, S. *Traditional Family Values and Breakdown of the Family*. Digital History [online]. 2013 [cit. 2015-04-08]. Dostupné z:[http://www.digitalhistory.uh.edu/topic\\_display.cfm?tcid=67](http://www.digitalhistory.uh.edu/topic_display.cfm?tcid=67)

often gets angry and she must punish him because it is required according to the Bible. Aunt Polly always says that punishing Tom breaks her heart – *“Every time I let him off my conscience does hurt me so; ad every time I hit him my old heart most breaks...”*<sup>103</sup>. Although Aunt Polly behaves sternly in upbringing and punishments and she frequently uses emotional extorting (*“His aunt wept over him and asked him how he could go and break her old heart so; and finally told him to go on, and ruin himself and bring her grey hairs with sorrow to the grave, for it was no use for her to try any more...”*<sup>104</sup>), she shows her love by praising Tom even if it is often wrong, for example in chapter 2 and 3 when Tom must paint the fence white and he forces his friends by trick to paint it white instead of him. Mary, who is Tom’s cousin, behaves maturely even if she is still very young. She tries to bring up Tom as well but she acts kindly to Tom. She helps him with learning verses from the Bible by heart and she always speaks nicely about Tom.

School surrounding has quite strong influence on Tom as well. It is a place where he must spend the whole morning and a part of the afternoon. Tom meets Becky Thatcher at school and falls in love with her. Children are educated at school as well as brought up. When children are disobedient, they are punished. The punishment often involves corporal punishment (*“...no mere ferule will answer for this offence, Take off your jacket. The master’s arm performed until it was tired, and the stock of switches notably diminished...”*<sup>105</sup>). Lessons at school are extremely boring to Tom and children sometimes must study in silence. At the end of the school year the school organizes an “Examination” day. The teacher wants to prepare a good show at this day and because he is very nervous, he punishes children more than usual *“His rod and his ferule were seldom idle now – at least among the smaller pupils...”*<sup>106</sup> and he even scares the youngest pupils to death. Older pupils contrive some revenge but their attempts are cruelly punished. The position of teachers seems unlimited in the story.

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<sup>103</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. Page 6

<sup>104</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 57

<sup>105</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 38

<sup>106</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 100

### 3.4.2.2 The Adventures of Huckleberry Finn

In the novel *The Adventures of Huckleberry Finn*, Huckleberry is depicted as a kind of a maverick. He is a half-orphan and his father appears in town sporadically. Huck is adopted by Widow Douglas which cares of his education. Huck must keep a regime and he is under stress from that. He must wake up early and attend school every day and because of his frustration he wants to escape. Although Widow Douglas is very nice to him and she tries to explain him how important his education is Huck is still unhappy. Widow Douglas and her sister Mrs Watson take care of Huck's Christian education as well but they explain their belief to Huck differently and he does not know which one is the right one.

School influence is evident during Huck's and Jim's adventure however even if Huck knows many and many historical events, rulers and kings; he interprets his knowledge of them wrongly. Jim is astonished by his knowledge because he does not know that. Even Huck's knowledge of the Bible is quite good, it is clear from the part when Huck is trying to explain Jim the story about King Solomon.

Huck's father is characterized as a local drunkard who beats Huck every time when he is drunk. He is strongly against education and he forces Huck to stop attending school because nobody in Huck's family has been educated so far. Later in the story he kidnaps Huck and escapes with him to the wild forest. The only reason why Huck's father cares about his son is Huck's money.

During the journey Jim has quite significant influence on Huck. Huck feels pangs of conscience for a long time because his acting is against all moral law of white society, that he is helping the black fugitive who is suspected of Huck's killing, but gradually he is changing his opinion on Jim. At the end of the story he can see Jim as a free equal human being. This change of opinion is the most important point, because the white understand the black as equal. At this point Huck behaves highly developed contrary to the period society which was able accepted black as equal many and many years later, almost at the end of the 20<sup>th</sup> century.

Brownell deals with Jim's characters in his publication *The Role of Jim in Huckleberry Finn*. Brownell call Jim as a "moral catalyst" of Huckleberry Finn. He depicts Jim's importance as "*Jim's primary function is to further the characterization of Huckleberry Finn: by his presence, his personality, his actions, his words, to call forth from Huckleberry Finn a depth of tenderness and moral strength that could not otherwise have been fully and convincingly revealed to the reader.*"<sup>107</sup> Brownell presents that it was Jim who helped Huck with his emotional intelligence, Jim showed Huck the real deep respect for human dignity and its importance for interpersonal relationship. This experience of Huck is depicted in chapter 33 when Huck tries to save the Duke and Dauphin.

Brownell states that Jim might be seen as a symbol of real and pure love. He asserts that Huck is surrounded by violence and falsity of the outer world and it is only Jim who shows Huck the real meaning of love. Jim is honest when he narrates the story with his little deaf daughter and expresses his feelings of shame and desperation when he had recognized that his little daughter was deaf and how badly he had hurt her. Widow Douglas has the similar function, however Huck was not able to find the way towards her and there were always barriers between them. This obstacle is overcome in relationship between Jim and Huck.

It is as well mentioned that Huck and Jim share their experience with superstitions and this point may describe the common human desire of something supernatural, something which is above everything and beyond the limited power.

During the last adventure Huck meets Phelps family. Mrs Sally Phelps is a sister of Aunt Polly who is the legal guardian of Tom Sawyer. Although the fact, that Sally and Polly are sisters, they differ from one another. Aunt Polly seems stricter in her upbringing methods but she is strongly influenced by her Christian belief contrary to Aunt Sally who must bring up her own children and she is probably used to children bantering. Aunt Polly sometimes exploits emotional extorting towards Tom for rectifying his behaviour. She uses this method more often than corporal punishment.

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<sup>107</sup> Brownell, Frances V. "The Role of Jim in Huckleberry Finn." *Boston Studies in English* 1: 74-83. Rpt. in *Exploring Novels*. N.p.: Gale, 1998. N. pag. Discovering Collection. Web. 29 Apr. 2010. Dostupné z: [http://www.fatherryan.org/uploaded/faculty/nebeld/The\\_Role\\_of\\_Jim\\_in\\_Huckleberry\\_Finn-FVBrownell.pdf](http://www.fatherryan.org/uploaded/faculty/nebeld/The_Role_of_Jim_in_Huckleberry_Finn-FVBrownell.pdf)

Aunt Sally acts in a different way. She uses corporal punishment often but as Huck says “*I didn’t mind the lickings, because they didn’t amount to nothing...*”<sup>108</sup> and she avoids emotional extorting, she had rather say what is her problem and she acts more sincerely. Aunt Sally gives the impression of rising above all the boys’ troubles because she admits that “*...for all boys was a pretty harum-scarum lot...*”<sup>109</sup>. She even trusts Huck and Huck, when he escapes and betrays Aunt Sally’s trust, is full of remorse. The upbringing method of Aunt Sally seems more efficient than Aunt Polly’s one.

### Summary

Twain gives readers elaborated description of educational system in *The Adventures of Tom Sawyer*. He depicts the space of schools and teachers’ personalities very well and picturesquely. His characterization of educational school system corresponds to reality as well as his depiction of upbringing children by their parents or legal guardians. Twain also captures the shift in families; the running of typical family is pretty similar to today family.

Twain depicts even the lowest social class and blacks; he realistically interprets the life of the poorest white people and slaves in his novel *The Adventure of Huckleberry Finn*.

In both novels education and upbringing is closely connected with Christianity, this religion has the strongest influence on bringing up both Tom and Huck and they are often influenced by Christianity when they solve their own personal problems.

Although each novel is focused on different social classes, Twain easily goes through them among each novel and enter them down to the slightest detail. Through his interpretation readers can even imagine the picture of a common black family, not only the white ones, and thanks to the comparison readers recognize that there is no difference between black and white families, both types are centres of love, peace and asylum for all family members.

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<sup>108</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. Page 370

<sup>109</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 387

## 3.5 SATIRE AND HUMOUR

### 3.5.1 The way of Dickens's humour – Charles Dickens

Charles Dickens wrote his novels *Oliver Twist* and *David Copperfield* in a realistic way. He showed the then society with all its everyday problems as well as he presented his main heroes' feelings and attitudes.

Dickens criticized the then society through his works – in *David Copperfield* through realistic depiction and in *Oliver Twist* through humour and satire. Dickens's satire reaches its top in comments on situations which Oliver must face. Dickens shows the hypocrisy of society through his comments and shows it on concrete behaviour of chosen characters (such as Mr Bumble in *Oliver Twist* or Mrs Murdstone in *David Copperfield*).

However, Dickens even used a sort of kind humour for expressing the naive view of his children characters. Through this humour Dickens presents the innocence and purity of his heroes Oliver and David.

#### 3.5.1.1 Oliver Twist

*Oliver Twist* is not only the adventure story. Dickens tried to depict the then Victorian England in its 1830s. He used humour and irony as well; the most satirical depiction is used on characterization of the charity system. The most satirical criticism is laid on passages which deal with an official capacity and the state judiciary.

Dickens expresses the situation of poor people contrary to the people who are responsible for the poor. He used contrast in behaviour as well as in appearance. Poor people are emaciated, soiled and they wear torn clothes in contrast to Mr Bumble and his colleagues who are fat and clean and their suit is always neat. However, the behaviour of those who are not poor is often worse than the acting of the poor ones.

In chapter 2 there are a few allusions to English law system: ... “*on a rough hard bed, he sobbed himself to sleep. What a noble illustration of the tender laws of England!*”

*They let the paupers go to sleep!*”<sup>110</sup>. Another situation is very ironical, when members of the board ask Oliver whether he prays for the people who feed him and take care of him. What is worse, poor people are often humiliated by their orderlies such was Oliver in chapter 3: “*Oliver remained a close prisoner in the dark and solitary room to which he had been consigned by the wisdom and mercy of the board.*”<sup>111</sup> This scene emphasizes the previous matter (asking Oliver on his prayers for the members of the board) and describes the moment when Oliver was allowed to go to dining hall:

As for society, he was carried every other day into the hall where the boys dined, and there sociably flogged as a public warning and example. And so far from being denied the advantages of religious consolidation, he was kicked into the same apartment every evening at prayer-time and there permitted to listen to, and console his mind with, a general supplication of the boys, containing a special clause, therein interested by authority of the board, in which they entreated to be made good, virtuous, contented, and obedient, and to be guarded from the sins and vices of *Oliver Twist*: whom the supplication distinctly set forth to be under the exclusive patronage and protection of the powers of wickedness, and an article direct from the manufactory of the very Devil himself. (Dickens 2000a: 15)

This situation depicted by Dickens shows the hypocrisy and sufficiency of the members of the board, as well as their cruelty and perversity.

In chapter 3 there is a perfect characterization of people who decided about placement of poor children to work: “[...] *the magistrate was half-blind and half-childish, so he couldn't reasonably be expected to discern what other people did.*”<sup>112</sup>

The portrayal of Mr Bumble is probably the one of the most satirical character in the novel. He is fat and arrogant and although he wears a coat which is embellished by

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<sup>110</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 11

<sup>111</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 14

<sup>112</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 19

buttons that depict “*the Good Samaritan healing sick and bruised man*”<sup>113</sup> (the same picture is placed on the parochial seal), he shows no mercy with his wards – he does not help sick and bruised people, he is the one who makes people sick and bruised:

[...] it was nice cold weather, and Oliver was allowed to perform his ablutions every morning under the pump, in a stone yard, in the presence of Mr Bumble, who prevented his catching cold, and caused a tingling sensation to pervade the frame, by repeated applications of the cane. (Dickens 2000a: 15)

Mr Bumble belongs to characters who are developing during the novel. He married Mrs Corney. Before marriage Mrs Corney behaves kindly towards Mr Bumble and Mr Bumble acts like a hero: “[...] *but as Mr Bumble accompanied the threat with many warlike gestures, she was much touched with his proof of his devotion, and protested, with great admiration, that he was indeed a dove.*”<sup>114</sup>, but their relationship is changing after marriage. Mrs Bumble uses violence for gaining her ambitions and during one altercation Mr Bumble says to Mrs Bumble that “*the prerogative of a man is to command and the prerogative of a woman is to obey.*”<sup>115</sup>. This statement will become fatal to Mr Bumble because at the end of the novel, when the truth transpires this statement turns over him when he blames his wife on stealing the jewellery:

[...]’It was all Mrs Bumble. She would do it,’ urged Mr Bumble, first looking certain that his partner had left the room. ‘That is no excuse,’ replied Mr Brownlow. ‘You were present on the occasion of the destruction of these trinkets, and, indeed, are the more guilty of the two, in the eye of law; for the law supposes that your wife acts under your direction.’ [...] (Dickens 2000a: 345)

For the first time, the law goes against Mr Bumble and he recognizes unpleasant consequences of judicial system. He cannot believe that this could happen to him and he denies the truth: “*If the law supposes that, the law is a ass – a idiot. If that’s the eye of*

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<sup>113</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 24

<sup>114</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 174

<sup>115</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 234

*the law, the law's a bachelor; and the worst I wish the law is, that his eye may be opened by experience – by experience.”*<sup>116</sup>

In other parts of the novel there can be found humour as well but this humour, especially when it is used in scenes with Maylies' and Mr Brownlow's family, is kind and polite. For instance, Mr Losberne who is depicted as a hot-tempered but warm-hearted person, caused few humorous moments just like when he confused Mr Giles with regard to his testimony about breaking-in or when he travels to London with Oliver, Oliver thinks that he recognized the house where he hid with Sikes and alarms Mr Losberne. Mr Losberne sinks into his hot-blooded nature and he starts to attack on the owner of the cabin. When he recognizes that he was probably mistaken, he apologizes and then he tells Oliver: “... *'I am an ass! Did you know that before, Oliver?'* *'No, sir.'* *'Then don't forget it another time. ...'*”<sup>117</sup>

When Dickens wrote about the world of thieves, he used humour for completion of stereotypes of his characters such as in chapter 13 when Fagin and his gang need to know what happened to Oliver but they do not want to go to the police station:

[...] there was one very strong objection to its being adopted – and this was, that the Dodger, and Charley Bates, and Fagin, and Mr William Sikes, happened, one and all, to entertain a most violent and deeply-rooted antipathy to going near a police-office on any ground or pretext whatever. (Dickens 2000a: 80)

In chapter 43 the Artful Dodger is arrested and convicted of pick-pocketing. During the trial he behaves like a noble gentleman who is seriously offended by the tribunal. He ridicules each statement of the tribunal and when he is convicted he comments the statement on:

I'll come on! Ah! (to the Bench) it's no use your looking frightened; I won't show you no mercy, not a ha'porth of it. You'll pay for this, my fine fellers. I wouldn't be you for something! I wouldn't go free, now, if you was to fall

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<sup>116</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 345

<sup>117</sup> DICKENS, Charles. *Oliver Twist*. Reprinted. Ware: Wordsworth Classics, 2000, 373 p. ISBN 9781853260124. page 205

down on your knees and ask me. Here, carry me off to prison! Take me away! (Dickens 2000a: 291)

By this expression the Artful Dodger ridicules the court of law completely and shows the stupidity of the system.

James R. Kincaid depicts the scene from chapter 2 in the novel *Oliver Twist*, when Oliver stands at the board, in the article *Oliver Twist: Laughter and the Rhetoric of Attack*. He explains the function of laughter in this situation. Kincaid states that details are very funny on their own; however, the situation as the whole is far more complicated. Oliver is not aware of the seriousness of the problem and it may seem funny, but the readers feel sad for him. Kincaid shows that Dickens urged readers “*to decide against laughing in favour of crying*”<sup>118</sup> and he continues that readers are forced to decide frequently during the novel and then he presents the scene with Mr Gamfield during his defence of using boys as chimney sweeps. At this point Kincaid expresses the idea that readers may almost identify themselves with Mr Gamfield.

However, Kincaid states that Dickens had the absolute control over humour and for thus he was able to persuade readers to sympathize with Oliver. Nevertheless, he used humour as a shift of our attention from serious problem and by this enticing away Dickens points out our inner callousness.

Kincaid continues with the interpretation of a special technique which Dickens used in the novel and this technique is based on the duality – Dickens presents two different worlds which are in a clash somehow. Kincaid illustrates this method on Nancy and Sikes: Nancy is connected with the social world and Bill symbolizes the torturous world “*Two orders of reality, connected only by a startling and accidental relevance of referents, are violently contrasted here: the order which contains the social world, easy jokes and thoughtlessness, and the horribly intense and torturous world.*”<sup>119</sup>. Kincaid concludes this idea this way: “*The novel's humour, in other words, maintains that the*

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<sup>118</sup> KINCAID, James R. Chapter Three. *Oliver Twist: Laughter and the Rhetoric of Attack [Part III]*. *The Victorian Web* [online]. 9 March 2010 [cit. 2015-04-08]. Dostupné

z: <http://www.victorianweb.org/authors/dickens/kincaid2/ch3c.html>

<sup>119</sup> KINCAID, James R. Chapter Three. *Oliver Twist: Laughter and the Rhetoric of Attack [Part III]*. *The Victorian Web* [online]. 9 March 2010 [cit. 2015-04-08]. Dostupné

z: <http://www.victorianweb.org/authors/dickens/kincaid2/ch3c.html>

*real conflict is between the outcasts and the establishment, even after the plot itself has introduced a new theme which seems to provide a sanctified society and which turns against the outcasts.*<sup>120</sup>

In the next part Kincaid interpreters the character of Mr Bumble and his comic meaning in the story. He states that the most essential part of humour about Mr Bumble is inserted in his role of henpecked husband. Kincaid presents Bumble as a person with two faces, one is brutal and cruel contrary to the other one which provides some sort of sympathy with Oliver and for thus this is the reason why Mr Bumble cannot be seen as a frozen monster such are Mrs Mann and Mrs Corney. Kincaid points out, in association with Mr Bumble, that there is a divide at the centre of the novel and masters and victims switch their places. This transformation heads for the change in attitude on some characters such as Mr Bumble or Sikes.

Finally, Kincaid works with the character of the Artful Dodger and expresses his idea that Mr Bumble and the Dodger are similar in many ways.

Kincaid concludes his article that the humour of the novel was directed to these ends:

to make us see how incomplete and hostile a reaction our laughter is, to force us by this recognition briefly to see in ourselves the shadow of Fang, Mrs. Corney, and the gentleman in the white waistcoat, and to direct us through this insight into a participation in the vital action of the novel which is, at once, more complete and much more intense. (Kincaid, Chapter Three. *Oliver Twist: Laughter and the Rhetoric of Attack [Part III]*. [online] [cit. 2015-04-07])

### **3.5.1.2 David Copperfield**

Dickens did not use humour as an instrument of criticism in his novel *David Copperfield* as frequently as he did in his novel *Oliver Twist*. His humour in this novel is light and gentle because it is created by David child's view of the world.

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<sup>120</sup> KINCAID, James R. Chapter Three. *Oliver Twist: Laughter and the Rhetoric of Attack [Part III]*. *The Victorian Web* [online]. 9 March 2010 [cit. 2015-04-08]. Dostupné z: <http://www.victorianweb.org/authors/dickens/kincaid2/ch3c.html>

James R. Kincaid interprets the comic aspects of the novel *David Copperfield* in the article *David Copperfield: Laughter and Point of View*. Kincaid states that *David Copperfield* is Dickens's funniest novel. He comments on the use of comic characters and presents their importance in the novel – these characters (Micawbers, Traddles, Peggottys and Mr Dick) appear strategically on significant places during the story. Their importance is hidden in their comic nature and they were used for establishment of “*a strong value system directly opposed to David's (and Murdstone's) firmness.*”<sup>121</sup>.

Kincaid states that “*the novel is never ironic in the sense of attacking its hero; it is never critical of David's decisions.*”<sup>122</sup>. He continues with the idea that the novel is split into two different worlds and he depicts these two worlds as one which is comic and imaginative and the second, which is hostile and commercial. Kincaid mentions Dickens kind of humour which is rhetorical and he states that through this humour Dickens reached the complexity of the novel. Kincaid concludes that “*Laughter is used to establish values, themes, and, paradoxically, the atmosphere of melancholy.*”<sup>123</sup>

In chapter 2 David describes a church service. David depicts the strange behaviour of Peggotty and he feels confused when Peggotty is angry that he behaves the same way as she does. David does not feel well that he is watching the preacher because he thinks that staring on anyone for a long time is impolite. Then he observes the other people in church and he recognizes that there is a sheep at the door which is about to enter the church. After a little while David thinks that the pulpit could be a great place for playing and then he is so bored that he falls asleep.

David was once asked by Mr Barkis to pass the message on to Peggotty. Mr Barkis learns about Peggotty from David narration when he takes David to Yarmouth. After knowing that Peggotty has never been married Barkis asks David whether he could

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<sup>121</sup> KINCAID, James R. Chapter Seven. *David Copperfield: Laughter and Point of View*. *The Victorian Web* [online]. 10 March 2010 [cit. 2015-04-08]. Dostupné z:<http://www.victorianweb.org/authors/dickens/kincaid2/ch7a.html>

<sup>122</sup> KINCAID, James R. Chapter Seven. *David Copperfield: Laughter and Point of View*. *The Victorian Web* [online]. 10 March 2010 [cit. 2015-04-08]. Dostupné z:<http://www.victorianweb.org/authors/dickens/kincaid2/ch7a.html>

<sup>123</sup> KINCAID, James R. Chapter Seven. *David Copperfield: Laughter and Point of View*. *The Victorian Web* [online]. 10 March 2010 [cit. 2015-04-08]. Dostupné z:<http://www.victorianweb.org/authors/dickens/kincaid2/ch7a.html>

write to Peggotty that “*Barkis was willing.*”<sup>124</sup>. David seems confused but he keeps on his promise to write this message to Peggotty. Peggotty refuses Mr Barkis but finally she accepts after the trip to Yarmouth. During the whole journey Mr Barkis asks whether Peggotty is feeling “pretty comfortable” over and over again and he tries to enchant and captivate Peggotty, and when they arrive to Yarmouth Mr Barkis comments the whole situation on “*it was all right.*”<sup>125</sup>. Peggotty then asks David whether he agrees with the marriage and he does:

I should think it would be a very good thing. For then, you know, Peggotty, you would always have the horse and cart to bring you over to see me, and could come for nothing, and be sure of coming [...]Look at me, Peggotty, and see if I am not really glad, and don't truly wish it! (Dickens 2000b: 121-122)

Peggotty is glad to hear it and she adds with humour: “*Barkis is a good plain creetur, and if I tried to do my duty by him, I think it would be my fault if I wasn't – if I wasn't pretty comfortable.*”<sup>126</sup>. David continues on describing Mr Barkis's wooing which is quite humorous as well. Mr Barkis hardly says a word and it seems that he is satisfied with observing of Peggotty. Mr Barkis wears for wedding a brand new suit

[...] of which the tailor had given him such good measure that the cuffs would have rendered gloves unnecessary in the coldest weather, while the collar was so high that it pushed his hair up on end on the top of his head. His bright buttons, too, were of the largest size. Rendered complete by drab pantaloons and a buff waistcoat, I thought Mr Barkis a phenomenon of respectability. (Dickens 2000b: 126)

Their wedding is a surprise for David and Peggotty glosses her wedding that “*she was very glad it was over.*”<sup>127</sup>. After wedding Peggotty learns that Mr Barkis is a kind of skinflint and if Peggotty needs some money for shopping, she must “*prepare a long and*

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<sup>124</sup> DICKENS, Charles. *David Copperfield*. Reprinted. Ware: Wordsworth Classics, 2000, 750 p. ISBN 9781853260247. Page 58

<sup>125</sup> DICKENS, Charles. *David Copperfield*. Reprinted. Ware: Wordsworth Classics, 2000, 750 p. ISBN 9781853260247. Page 121

<sup>126</sup> DICKENS, Charles. *David Copperfield*. Reprinted. Ware: Wordsworth Classics, 2000, 750 p. ISBN 9781853260247. page 122

<sup>127</sup> DICKENS, Charles. *David Copperfield*. Reprinted. Ware: Wordsworth Classics, 2000, 750 p. ISBN 9781853260247. page 129

*elaborate scheme, a very Gunpowder Plot.*”<sup>128</sup>. Mr Barkis is obviously money-minded contrary to Micawber’s family.

Micawber family took care of David when he worked in London. They behaved very kindly towards David. However, their greatest problem was money – they were in debt all the time and Mr Micawber was put in prison for debtors. Mr Micawber lobbies to eliminate the then establishment there. Through this little rebellion Dickens criticized the then society, mainly the Establishment.

Mrs Micawber confides in David about their problems and she sends him to pawn with books and silver cutlery. David feels embarrassed but he likes Micawber and when they refused his financial help, he tries to help them this way. Nevertheless, both Mr and Mrs Micawbers are incorrigible. After every visit of creditor and left with failure although he tried hard, they act the same way:

At these times, Mr Micawber would be transported with grief and mortification, even to the length of making motions at himself with a razor; but within half an hour afterwards, he would polish up his shoes with extraordinary pains, and go out, humming a tune with a greater air of gentility than ever. Mrs Micawber was quite as elastic. I have known her to be thrown into fainting fits by the king’s taxes at three o’clock, and to eat lamb-chops, breaded, and drink warm ale (paid for with two teaspoons that had gone to the pawnbroker’s) at four. (Dickens 2000b: 139)

Micawbers were forced to move from place to place and they did not get rid of their debts, however, Mr Micawber does not yield and always keeps his motto: “in case that something will turn up.”

### Summary

Dickens’s humour differs in his novels *Oliver Twist* and *David Copperfield*. Dickens used humour as a way of satire and criticism of society in both novels; however, he was more aggressive in the novel *Oliver Twist*. In this work Dickens criticizes the social system and the judiciary through his comments. He was allowed to do that this way

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<sup>128</sup> DICKENS, Charles. *David Copperfield*. Reprinted. Ware: Wordsworth Classics, 2000, 750 p. ISBN 9781853260247. page 132

because *Oliver Twist* is written in the third person narrative. Through this way of narrating Dickens was able to express his opinion better than in *David Copperfield*, which was written in the first narrative form and Dickens tried to depict his child's feelings realistically when he wrote about his childhood. Although he had only a limited scope of activity, Dickens satirically depicted his opinion on the judiciary in connection with the problem of financial debtors and the treatment with these debtors.

On the other hand, Dickens used a sort of kind humour which sourced from naive view of the world. This humour is used in both his novels and is typical of children – Oliver and David. This humour occurs in situations which are interpreted by these boys and it is caused by misapprehension of that given situation.

### **3.5.2 The way of Twain's humour – Mark Twain**

Mark Twain belongs to realistic writers who depict the real life of American white society and their attitude towards everyday life (Tom Sawyer) and black society (Huckleberry Finn), although Twain is focused on the relationship of two outsiders and their comparison. Their common craving for free is seen as the central theme which contradicts the system but the novel *The Adventures of Huckleberry Finn* gains the sense of humour and the hue of innocence through the naivety and immaturity of that desire.

Twain collects dialects of English among people from different social classes which emphasize authenticity of his novels. He also trustworthily describes everyday life of his characters and shows the way of living in the middle of the 19th century.

Jim Hunter in *College English* Vol. 24, No. 6 (1963) calls Twain as the author of boy-books or Romantic realist. Hunter rationalizes that Twain's characters of Tom and Huck are children who are realistically depicted but their behaviour is rather romantic and he compares it with Golding's *Lord of the Flies* where he says that Twain's characters keep their innocence and sense for fair play. These characters, especially Huck, are not selfish and their instinct against injustice is fully developed.

Twain also uses humour in his works. This humour is quite ethical and often veers towards satire. Episodic composition is typical of humoristic prose and Twain uses this composition as well as situation comic of everyday life. Through his satire Twain shows the hypocrisy of white society and expresses his experience and attitude towards political happenings in the then United States.

### 3.5.2.1 The Adventures of Tom Sawyer

The novel *The Adventures of Tom Sawyer* is more humorous than satirical novel. The source of humour can be found in Tom's relationship. When Tom falls in love with Becky, his love and many attempts to gain Becky are always depicted in a soft sense of humour. Tom shows different relation towards a boy who is rich. They are in a row and the whole issue ends with yelling at each other. Even relationship between Tom and his Aunt Polly is the source of humour in the novel. Tom always tries Aunt Polly's patience (*"The switch hovered in the air - the peril was desperate"*<sup>129</sup>). Aunt Polly is quite creative and does not use only corporal punishment *"Like many other simple-hearted souls, it was her pet vanity to believe she was endowed with a talent for dark and mysterious diplomacy, and she loved to contemplate her most transparent devices as marvels of low cunning."*<sup>130</sup>. She often recognizes Tom's tricks too late and she is not ashamed to laugh at herself. The last significant relation is between Tom and Huck. Tom adores Huck because Huck is someone who is at the edge of society and for this reason everybody is scared of him and thus Huck is so attractive for Tom.

There is a criticism of the Church in the story when villagers are in Church and they pay attention to a beetle and a poodle dog more than preaching. Adults act the same way as children and their worlds are connected at this point. They all are bored and they give preference to funny animals over serious preaching.

Not only the Church is criticized. Twain exposed the Sunday school to ridicule. He depicts Tom as he exchanges yellow tickets with friends. These tickets contain verses from the Bible and children learn them by heart. When they have enough tickets of

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<sup>129</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 5

<sup>130</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 6

specific colour they gain their own Bible. But Tom does not learn the verses, he only barter them, because he wants the Bible however he has no intention in reading it. Tom managed to gain all the ticket which he had needed and showed them to Mrs Walters “*It was the most stunning surprise of the decade, and so profound was the sensation that it lifted the new hero up to the judicial one’s altitude, and the school had two marvels to gaze upon in place of one.*”<sup>131</sup>. Tom is so proud that he deceived everyone but finally when he is asked the question who were the first two disciples he replied that David and Goliath.

Sarah Dickey in her review of *Mark Twain: The Fate of Humor* by James Cox presents that Twain showed his full humour potentiality in *The Adventures of Tom Sawyer*. Cox interprets that Twain revealed his childhood experience although he did not appear as a central figure. Cox even stands that Twain “*created a character to impose it on a form.*”<sup>132</sup> Twain burlesqued many topics such as romantic love between Tom and Becky or the adult world but he created it as an unbiased observer, he left his characters to create the humour.

### 3.5.2.2 The Adventures of Huckleberry Finn

Mark Twain used humour in *The Adventures of Huckleberry Finn* as well. However the humour in this novel is stronger, more ironic and satiric. Twain primarily criticizes social problems of his era.

The source of humour is often set in misunderstandings between Huck and the society. This misunderstanding appears right at the beginning of the story when Miss Watson holds forth about the Hell and Huck replies her that he wants to go there, but it is because he only wanted to do something and did not understand Miss Watson and her worries “*Then she told me all about the bad place, and I said I wished I was there. She*

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<sup>131</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 25

<sup>132</sup> DICKEY, Sarah. *Mark Twain: The Fate of Humor, by James Cox* [online]. Princeton: New Jersey: Princeton University Press, 1966 [cit. 2015-04-08]. Dostupné z: <http://twain.lib.virginia.edu/07twain/dickey.html>

*got mad then, but I didn't meanno harm. All I wanted was to go somewheres; all I wanted was a change, I warn't particular*"<sup>133</sup>

Another topic which Twain criticizes white society through humour is education. In chapter 14 Huck and Jim debate King Solomon. Although Huck knows this story and he is able to tell Jim the main point, he cannot defend his opinion. Huck only repeats the most commonly used phrases in contrast to Jim who scrutinizes the problem deeper; he uses his common sense and personal experience and goes into details. It is obvious that intelligence does not depend on social class and status because Huck is white and can read and it is not a proof that he is smarter than Jim.

Twain even deals with the racism and its stupidity in chapter 14. Huck and Jim speculate on equality of Frenchmen and Americans because they do not share the same language. At this point Jim explains that Frenchmen speak different language as well as cows have their own language and cats have different one. However Jim's idea is deeper. He wants to show Huck that a human being is still human being no matter what language he speaks. At this point it is obvious that Jim tends to unity contrary to Huck whose perception of the world is more diverse

Why, Huck, doan' de French people talk de same way we does?" "Looky here, Jim; does a cat talk like we do?" "No, a cat don't." "Well, does a cow?" "No, a cow don't, nuther." "Does a cat talk like a cow, or a cow talk like a cat?" "No, dey don't." "It's natural and right for 'em to talk different from each other, ain't it?" "Course." "And ain't it natural and right for a cat and a cow to talk different from us?" "Why, mos' sholy it is." "Well, then, why ain't it natural and right for a Frenchman to talk different from us? You answer me that." "Is a cat a man, Huck?" "No." "Well, den, dey ain't no sense in a cat talkin' like a man. Is a cow a man? - er is a cow a cat?" "No, she ain't either of them." "Well, den, she ain't got no business to talk like either one er the yuther of 'em. Is a Frenchman a man?" "Yes." "Well, den! Dad blame it, why doan' he talk like a man? You answer me dat! (Twain 2001: 227-228)

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<sup>133</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 170

Richard K. Barksdale in his publication *History, Slavery, and Thematic Irony in Huckleberry Finn* gives readers a thumbnail sketch of the States before the Civil War and presents that Jim's escape and survival must be seen as a real miracle. Barksdale continues with the attitude of the white society towards slavery today and mentions that they often ignore this problem maybe because they want to forget that and the black society still deals with this cruel history and is traumatized by it even today and this society tries to ban racial cues in education. Their fight is focused on *The Adventures of Huckleberry Finn* as well because Twain used the word "nigger" more than 200 times.

Barksdale depicts the problem that Twain seems racist for a number of today Americans. He asserts that Twain used fugitive Jim and poor Huck for a specific reason – "*Twain obviously desired to explore the ironic implications of such an association in a "sivilization" riddled by racial division and prejudice.*"<sup>134</sup> – and continues with the idea that Twain wanted to show that two absolutely different people can be friends. This friendship could be arisen "*only outside the normal areas of civil and social discourse*".<sup>135</sup> Barksdale even states that this friendship was hardly possible because poor white people strongly disrespected black people and there was a sharp boundary between them, but Twain was ironical about this problem and made it possible.

At the end of the article Barksdale presents his idea that readers who think that Twain was racist do not see the irony which Twain used in his novel and are not able to recognize the ironic message of the novel.

Twain even combines racism and religion together and depicts Silas Phelps satirically in chapter 33:

He was the innocentest, best old soul I ever see. But it warn't surprising; because he warn't only just a farmer, he was a preacher, too, and had a little one-horse log church down back of the plantation, which he built it himself at his own expense, for a church and schoolhouse, and never charged

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<sup>134</sup> BARKSDALE, Richard K. *Mark Twain Journal*. Vol. 22, No. 2, Black Writers on "Adventures of Huckleberry Finn" One Hundred Years Later (FALL, 1984), pp. 17-20, Published by: Alan Gribben. Article Stable URL:<http://www.jstor.org/stable/41641248>

<sup>135</sup> BARKSDALE, Richard K. *Mark Twain Journal*. Vol. 22, No. 2, Black Writers on "Adventures of Huckleberry Finn" One Hundred Years Later (FALL, 1984), pp. 17-20, Published by: Alan Gribben. Article Stable URL:<http://www.jstor.org/stable/41641248>

nothing for his preaching, and it was worth it, too. There was plenty other farmer-preachers like that, and done the same way, down South. (Twain 2001: 340)

Uncle Silas works as a preacher who preaches for free so he is adored among people in the village. It is strange that even if Silas is the preacher, he owns many slaves as well. But the slavery, or better owning of a human being and make him into work, is forbidden in the Bible. However unclce Silas and Aunt Sally think that they do their best “*Uncle Silas came in every day or two to pray with him, and Aunt Sally came in to see if he was comfortable and had plenty to eat, and both of them was kind as they could be [...].*”<sup>136</sup>

In chapter 23 Twain criticizes people who are able to do everything for money. The duke and the king had prepared the stage for their show and the king humiliates himself over and over again in order to gain some money. This scene depicts how people are desperate to gain money regardless of the cost and they do not hesitate to degrade each other: *The people most killed themselves laughing; and when the king got done capering and capered off behind the scenes, they roared and clapped and stormed and haw-hawed till he come back and done it over again, and after that they made him do it another time.*”<sup>137</sup>.

Twain’s attitude towards American Civil War is evident in the story about Grangerfords and Sheperdsons. From this point, when Huck meets Buck Grangerford, Twain began his satirical link. These two families, Grangerfords and Sheperdsons, symbolize the North/Union and the South/Confederacy. Huck learns that both families live in close proximity and both share the same steamboat landing and visit the same church. Nevertheless, these families are into a mutual long lived feud that spans generations. The worst fact is that nobody knows why they are in this mutual feud

[...] “Has this one been going on long, Buck?”“Well, I should reckon! It started thirty year ago, or som’ers along there. There was trouble ‘bout something, and then a lawsuit to settle it; and the suit went agin one of the

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<sup>136</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 356

<sup>137</sup> TWAIN, Mark. *The Adventures of Tom Sawyer and The Adventures of Huckleberry Finn*. Ware: Wordsworth Editions, 2001, 396 s. Wordsworth classics. ISBN 9781853260117. page 283

men, and so he up and shot the man that won the suit—which he would naturally do, of course. Anybody would.”/ “What was the trouble about, Buck?—land?”/ “I reckon maybe—I don’t know.”/ “Well, who done the shooting? Was it a Grangerford or a Shepherdson?”/ “Laws, how do I know? It was so long ago.”/ “Don’t anybody know?”/ “Oh, yes, pa knows, I reckon, and some of the other old people; but they don’t know now what the row was about in the first place.”(Twain 2001: 250)

Twain expressed opinion about The American Civil War in this story however the plot of the novel had happened earlier before the Civil War commenced. Twain characterized the feud of families as a stupid act as well as he saw the Civil War because Grangerfords and Sheperdsons ignored similarities they shared (their honour, land or even history) and during years of their feud they even forgot the reason why they were fighting for.

### Summary

The sense of humour is essential for the work of Twain. His humour in *The Adventures of Tom Sawyer* is rather sincere but not cruel. It is closer to childlike humour and due to this type of humour Twain observes and depicts his memories of his childhood. He characterizes the society and its hypocrisy but subtly through the eye of an innocent child.

Twain’s humorous tone is getting sharpen in *The Adventures of Huckleberry Finn*. Twain still shows that his sense of humour is very good and has class however he turns his humour into irony and sarcasm. Through these acts of inexplicit negation Twain comments on historical events and depicts the then society in full detail. Due to his humour and satire readers recognize his attitude towards American Civil War and his feelings for it. The most significant it is in the episode with two feuding families which is typical allegory of the Civil War. Thanks to the satire Twain shows his opinion on black people and he tells readers that although there are black and they are slaves, they are still human beings and the white society, which has Christianity that says that all people are equal, this white society denies the fact about black and this is the root of their hypocrisy.

Despite the fact that humour of Twain in both novels is different, it still tries to point out what was wrong with the then society and shows the problems which are actual even nowadays.

## 4 CONCLUSION

All four analysed novel deal with the fates of four young boys. Although all these boys are orphans, they go through different life experience and their behaviour towards that corresponds to their uniqueness.

Both Dickens and Twain depict children from different social class. Their characterization of boys from the middle class – David Copperfield (Dickens) and Tom Sawyer (Twain), and of boys from the lowest class – Oliver Twist (Dickens) and Huck Finn (Twain), evinces the resemble features despite the fact that Dickens lived in England and Twain in The United States.

David Copperfield and Tom Sawyer both live at their aunts' and their aunts provide them with accommodation and food. Their aunts care for them with love and sympathy and they have mercy for their boys. However, inner natures of boys are absolutely different and although both boys were based on real boys (novelists themselves) they behave in a different way. The main difference between them is the fact that Tom Sawyer did not have to work hard like David Copperfield. Tom spends the ordinary childhood without any frustration or mental abuse although his aunt Polly sometimes tries to influence Tom through mental pressure. Nevertheless, this mental pressure can be hardly called the mental abuse which David Copperfield went through. It can be said that these two novels depict the inner family life in Victorian England and family life before the Civil War in The States better contrary to Oliver Twist and Huckleberry Finn. In this case Twain and Dickens achieved the criticism which comes from the inner world.

Oliver Twist and Huck Finn, on the other hand, come from the lowest social status. Despite being born as the poor, both boys keep their opinion and they are not changed by the outer world – Oliver went through the workhouse and he lived with thieves and Huck lived in a society which was pro-slavery and then with an outcast black slave Jim, but none of them accepted common expected social conditions. However, at the end of novel they choose in an opposite way to each other. Oliver wants to stay with Mr Brownlow contrary to Huck who escapes from Phelps' family. Their decisions show the difference between these two societies. Oliver chooses the life of the middle class

because he experienced that rich people, primarily highly educated rich people, have mercy with the poor and they can give them another chance (Rose and Mr Brownlow offered help to Nancy). Huck, contrary to Oliver, escapes from “civilised society” because he experienced the behaviour of white people towards the black which was extremely brutal and it went against all his moral principles. For thus their decisions originate from their inner nature and it is obvious that they decided in a right way. *Oliver Twist* and *Huckleberry Finn* depict the outer world of society and report the various events and problems of the then society in details. This portrayal and criticism corresponds to the view on the outer world.

Religion, especially Christianity, goes through all analysed novel and it is mostly used as the instrument of society’s criticism. Both authors point out that there were many people who said that they are the real Christians but they do not act that way. Through hypocrisy of these Christians Dickens shows the problem with the poor and their life conditions and Twain depicts the superficial behaviour of these Christians towards black slaves. None of these Christians obey the Christians principles and this matter intensifies the superficiality and hypocrisy of society in Victorian England as well as in The States.

Dickens and Twain both used another phenomenon which appeared during their lives: they included superstitions and fables. Twain worked with superstitions of black people and he even connected these superstitions with Christianity. Dickens worked the similar way; however, he used fables which were spread in England. Although they associated their superstitions and fables especially with the lowest class (the black and the poor), they as well left other characters, who were from higher social class, to believe in them (this is obvious mainly at Twain’s). Even boys, Oliver, David, Tom and Huck, cannot be seen as the Christians, Oliver likes Christianity because he sees Christianity connected with his inner pleasure from spending his time with Rose, David is aware of Christianity and believes that the job of the preacher is cool, and Tom and Huck somehow recreated Christianity into another superstition.

The analysed novels depict the view of children as well as the view of adults. Children, especially boys, see the world often in a naive way. Dickens and Twain tried to express all their emotions even if the narrative person was in the third form. However, David

Copperfield and Huckleberry Finn are written in the first narrative form and for thus these novels seem more emotional focused. They depict the maturing of the main characters better and their thoughts are more understandable and more evident. Although having been written in the third narrative form, Dickens and especially Twain tried to depict the inner feelings of Tom Sawyer as well as Oliver Twist and their maturing is characterized as well.

Despite the fact that boys grow up in a different environment, they all try their best and they stay innocent in contrast to society which wants to influence them and change them into one of it. Even though they are naive, the boys comment or react on the adults' behaviour and through that the society is seen in the authentic image. Through the views of their children heroes, Dickens and Twain could depict the superficiality of the society again. The novels David Copperfield and Huckleberry Finn even capture the rivalry among social classes. Dickens depicts this rivalry in both his novel, in Oliver Twist it is obvious during the fight of Oliver and Noah, but Dickens expresses the enmity in David Copperfield in details in characterization of Uriah Heep or during the argue between Aunt Betsey and Mrs Murdstone. Twain as well deals with the rivalry among social classes in both his novels, however the main stress he laid in Huckleberry Finn, in the scene when Pap rails at the blacks. This way Twain outlined the fact that even the poorest white people in The States were seen as someone better than black people, although these white people were often drunkards and boors.

Both Dickens and Twain depict the education and upbringing of their heroes. These two aspects are elaborately displayed in all analysed novels. Although it seems that the best upbringing the boys gain in their family, Twain shows that not all people who we called family members are suitable as the main carers. The fact is that David Copperfield, Oliver Twist and Tom Sawyer found their family happiness and they are somehow brought up by their cognates, but Huckleberry Finn found the real family in Jim, who was the black slave. It is an interesting fact that Twain does not agree with the model that the fine upbringing and education can be provided only by people who reached at least the middle class social status. The similar contradiction is sketched by Dickens in David Copperfield, by depiction of Murdstones' education; however, David is saved by his aunt Betsey who reached a higher social status even though Murdstones' social status is quite high as well. It is the only Huckleberry Finn who is influenced in his

maturing by someone who, in the then society, is in lower social position. Huckleberry is the only one as well who denies the upbringing and education by anyone from higher social class and although he liked the life at Widow Douglas, he did not feel free. His life attitude is similar to the attitude of The Artful Dodger in *Oliver Twist*. However, contrary to the Dodger, Huck stays innocent; he does not follow the requirements of the society which the white society awaits and anticipate of Huck.

Dickens and Twain even depict the environment of schools. It is obvious that both types of children's education, in Victorian England and in The States, were really pitiable. It reflects the fact that the then adults saw children as their small copies and they did not care much about their mental development. The environment of these schools can be seen as another object of both writers criticism.

Both novelists used humour in their novels but with different intention. *David Copperfield* and *The Adventures of Tom Sawyer* were written in kind humour; the humorous scenes were created through the naive view of the main heroes. This humour might have criticised the acting of adults and society but it is still very polite and it shows that boys did not understand the situation and they try to deal with that somehow.

Dickens and Twain are far more aggressive in *Oliver Twist* and *The Adventures of Huckleberry Finn*. Their humour often graduates into irony and sarcasm. These two novels are more satirical than humorous. Both authors criticise the then society very sharply and Dickens even force the readers to recognize that they behave the same way as the society which Dickens criticises. They have in common that they want to point out chosen social lacks and the effort to hide it and not to change it. For thus they both work with paradoxical situations and often force the scenes to extreme – Twain used the character of Tom Sawyer in the novel *Huckleberry Finn* as an absurd figure which fulfils everything down to the slightest detail. The similar charge of society used Dickens in depiction of The Artful Dodger's trial. However, both make efforts to show the distorted society and they strive to make readers recognize what is wrong and what should be changed.

Both authors, Dickens and Twain, use many different literary genres in their works. Their works are humorous, satirical, with a bit of mystery and adventure. All analysed novels can be seen as a strong critical charge of the then society.

## 5 RESUMÉ

Cílem této diplomové práce bylo reflektovat životní zkušenosti obou autorů – Charlese Dickense a Marka Twaina – a jejich vliv na portréty dětských hrdinů, kteří se vyskytují v jejich tvorbě. Interpretační analýza pak byla zaměřená na díla *Oliver Twist*, *David Copperfield* a *Dobrodružství Toma Sawyera a Huckleberryho Finna*. Cílem také bylo vybrat společná témata těchto děl a hlouběji je analyzovat v kontextu doby. Úkolem tedy byla reflexe společenské doby 19. století ve Viktoriánské Anglii a ve Spojených státech před občanskou válkou, společně s nastíněním problémů této doby.

V úvodu práce je nastíněn život a dílo obou vybraných spisovatelů. Tato část byla zařazena z důvodu lepší představy o životě autorů a jejich životních zkušenostech, a zároveň tato kapitola zahrnuje i literární teorii, vztahující se k tvorbě Charlese Dickense a Marka Twaina.

Práce obsahuje celkovou analýzu třech děl a jednu částečnou analýzu, protože hlavní cíl bylo reflektovat dětské hrdiny. Částečná analýza se týká díla *David Copperfield* Charlese Dickense, jelikož toto dílo zachycuje život Davida i v dospělosti. Pro diplomovou práci však bylo stěžejní pouze dětství, proto analýza toho díla končí v 18. kapitole, ve které David dovrší sedmnácti let. K analýze děl bylo nutné užít nejen primární, ale i sekundární literaturu, která zahrnuje odborné články, publikované na internetových databázích. Vybranými díly se zabývala již celá řada literárních vědců, kteří se především soustředili na sociální problematiku – chudobu, rasismus – ale také na satirickou stránku jednotlivých vybraných děl.

Ústředním tématem všech vybraných děl je zařazení postav do společenské třídy. Rivalita mezi těmito třídami se projevuje ve všech analyzovaných dílech. Téma společenské vrstvy je důležité, protože skrze postavení v určité třídě se odvíjí chování postav. Většina postav pak zároveň podléhá stereotypizaci v závislosti na své společenské vrstvě. Tato stereotypizace se však neprojevuje u hlavních hrdinů v takové míře, jak by se mohlo očekávat. *Oliver Twist* je nositelem noblesního chování, které by více odpovídalo slušně vychovanému chlapci z vyšší střední třídy. Naopak Tom Sawyer se vyznačuje poměrně zpustlým chováním, které dosahuje až kritické hranice s tyranii. Nejzajímavější dětskou postavou pak je Huckleberry Finn, jehož chování sice

neodpovídá jeho společenské vrstvě, ale zároveň neodpovídá ani očekávání jeho etnické skupiny (bílé), a Huckleberry se tak stává dobovým rebelem v každém jeho rozhodnutí. Skrze chování je pak patrný záměr obou autorů – kritika tehdejší společnosti. Hlavní děšší hrdinové dosahují extrému v těch oblastech, které jak Dickens, tak Twain vidí jako potřebné napravit.

Podobný kritický přístup je patrný i v analýze náboženství v těchto dílech. Je patrné, že oba spisovatelé byli ovlivněni tehdejší křesťanskou věroukou, jelikož křesťanství se objevuje ve všech čtyřech analyzovaných dílech. Zároveň je také ve všech těchto dílech zdrojem kritiky, jelikož oba autoři zachycují zneužívání této víry s cílem získat větší moc nad ostatními. V analýze *Olivera Twista*, *Toma Sawyera* i *Huckleberryho Finna* se objevuje myšlenka „dobrého křesťana“. Takovýto křesťan je však jen ironické pojmenování člověka, který se sice tváří, že je křesťan, ale nedodrhuje ani základní křesťanské principy. Nejlepší příklady těchto dobrých křesťanů pak lze nalézt v románu *Oliver Twist*. U Twaina spíše dochází k tomu, že se jeho hrdinové snaží chovat jako dobří křesťané, ale nejde jim to kvůli svým vlastním předsudkům vůči sobě samým – například Huckleberry Finn si často myslí, že svým chováním musí jít vůči všem božím principům a zásadám, ale ve skutečnosti se chová víc jako pravý křesťan než kterákoliv jiná postava v tomto románu. Tyto předsudky, které Huckleberry má, však vznikly na základě milného sebezpojetí bílé rasy a Twain tímto kritizuje soudobou společnost.

Dalším motivem je vidění světa ze dvou odlišných perspektiv – z děšské a z dospělé – přičemž ta děšská často sklouzává do naivní představy o světě. Je zajímavé, že oba autoři zaznamenali svět z pohledu dětí, který odpovídá skutečnému děšskému pozorování, a nijak se nesnažili tento pohled vylepšit pohledem dospělého člověka. Zachovávají tak naivní, přesto ale nevinný pohled těchto dětí, a tím vytváří kontrast mezi dětmi a dospělými. Svět dospělých se pak více jeví jako velmi povrchní a zkažený, avšak působením dětí na tento svět dospělých lze ještě najít naději pro lepší budoucnost.

Dickens ani Twain se nevyhnuli vykreslení výchovy a vzdělávání svých hrdinů. Dickens se věnuje i životu žáků na internátních školách a vychází z vlastních školních zkušeností. Twain také zachycuje prostředí školy, hlavně v románu *Dobrodružství Toma Sawyera* a poukazuje na problematiku učitelů a tělesných trestů. Dalším faktorem, který má vliv na výchovu chlapců, je prostředí, ve kterém se právě nacházejí.

Dickens i Twain pracují s psychologií postav a vytváří tak určité charakterové typy. Oliver Twist je vykreslený jako resilientní dítě, takové, které dokáže vzdorovat nepříznivým podmínkám v životě, aniž by ho to duševně poškodilo. David Copperfield je spíše Oliverův protiklad, je velmi citlivý a uzavřený vůči světu. Na Tomu Sawyerovi je patrná kombinace více chlapců, jak uvádí sám Twain, jelikož jeho postava se jeví poměrně schizofrenně. Huckleberry Finn se ze všech těchto dětských hrdinů chová nejmypěleji a nejzodpovědněji, což může být důsledkem toho, že se vždy musel spolehnout jen sám na sebe a sám sebe udržet při životě.

Závěrečná část této práce se věnuje užití humoru v analyzovaných dílech. Ve všech dílech je patrná snaha autorů o vytvoření děl, které jsou vyprávěné dětmi. Hlavní dětské hrdinové vystupují jako skutečně nevinné děti, které pozorují okolní svět a svou nevědomostí dochází k naivní interpretaci vnějšího světa. Tyto výjevy jsou nejen humorné, ale většinou i velmi kritické vůči tehdejší společnosti. Dickens i Twain svou satirou závažných témat dokázali poukázat na problémy své doby velmi inteligentním a zdvořilým způsobem.

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