

Marxian Approach to Dickens's Novel David Copperfield

Jasna P K

Sullamussalam Science College, Areacode

ABSTRACT: *Karl Marx and Charles Dickens who lived in the same era and faced almost similar social situations taught against the injustice and evils created by the capitalism in European society with the help of their pen and ideology. Their ways and opinions may be different but there is lot of similarities in their thoughts and ideology. In fact, Dickens's stories helped the readers to digest the real meat of Marxism. His novels contain important social messages which are conveyed to the readers through emphatic characters, sharp wit and true to life situations. His novels are embedded with Marxian themes such as notion of class consciousness, exploitation and social injustice under capitalism. He stood for the weak, outcast and the oppressed. David Copperfield is considered to be one of the best novels of Dickens. The various evils of industrial revolution is clearly highlighted in this beautiful novel. This study is to find out the Marxian views in the novel David Copperfield.*

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I. INTRODUCTION

This study titled, MARXIAN APPROACH TO DICKENS'S NOVEL DAVID COPPERFIELD examines in detail how Dickens adopted Marxian views in his novel DAVID COPPERFIELD. A closer examination of Dickens' novels will provide a deeper understanding of the Victorian society during the Industrial Revolution and his attitude towards the ideologies of his society. Charles Dickens's novels offer the kind of insight into the subjective and inter-subjective realities of people which social scientists hope to glimpse but almost always seem to miss. Dickens was from first to last a novelist with a purpose. In nearly all his books he set out to attack some specific abuse or abuses in the existing system of things, and throughout he adopted the role of a champion of the weak, the outcast and the oppressed. Humanitarianism was indeed the key note of his work, and his enormous popularity carried his influence far and wide, he may justly be regarded as one of the greatest social reformers of his age.

Contemporaries Karl Marx (1818-1883) and Charles Dickens (1812-1870) addressed multiple crises of a new underclass in response to the unprecedented escalation of European capitalism. Dickens, through his own experience as a child labourer, illustrated the plight of the proletariat in books like *Oliver Twist* and *Great Expectations*. Marx's early interest in the evolution of economic production, coupled with Hegelian philosophical themes, resulted in *The Communist Manifesto* and *Das Capital*. "Dickens," Judith Newton says, "has been significant for traditional Marxist criticism in that his texts deal explicitly with social issues" (Newton, Judith. *Historicisms New and Old* 452). Marx wrote of Dickens and his fellow novelists that "the present splendid brotherhood of fiction-writers in England, whose graphic and eloquent pages have issued to the world more political and social truths than have been uttered by all the professional politicians, publicists and moralists put together" ("*The English Middle Class*" 4).

Marx and Dickens had a number of parallels in the social reality they perceived. They were writing at a similar time and place and looking at many of the same social problems in resonant ways. In whatever genre, a distinguishing characteristic of a master is the ability to combine scope of vision with detail and depth of vision. Marx believed that as class consciousness dawned upon the proletariat, they would understand that they must rise together against the bourgeoisie. One wonders if Marx believed his ideas, in written or oral form, were accessible or even comprehensible to the working class, whom he considered as the chosen people to fulfil his prophecy. With the serialization and mass distribution of Dickens's stories, however, the proletariat could begin to digest the real fa of Marxism. Dickens was able to deliver important social messages while engaging the reader through empathetic characters, sharp wit, and true-to-life situations. Like a sneak attack, it was as if the bourgeoisie never knew what hit them, or indeed, that they had been hit at all. And the proletariat, finally, were the new heroes of popular literature.

Dickens's novels are embedded with Marxian themes, such as, notion of class consciousness, exploitation and social injustice under capitalism. He constituted himself the champion of the weak, the outcast and the oppressed. In nearly all novels there is an attack upon some legal or social evil. Pip's suffering at his sister's hands in *Great Expectations* symbolizes the lower class's subjection to the upper class. Pip's sister and

relatives constantly remind the boy of his place in the world as an orphan and how he would be dead if not for the (quite meagre) food and shelter grudgingly provided by his sister.

The next Marxist theme embedded in Dickens's novels is the notion of class consciousness. An individual must first meet his or her basic needs before tackling political or social issues. Once these survival needs are met, Marx argues, the process of consciousness can develop. Consciousness evolves from the initial awareness of surroundings, to the consciousness that other individuals exist apart from self and finally to the "emancipation" of consciousness into the realms of philosophy and theology. This liberation of the consciousness occurs when social relations come into conflict with the forces of production; meeting at the place where our social existence determines our consciousness. For Marx, a class must understand its position in relation to economic production. Without the proletariat classifying itself as such, and then unifying through common goals and ideals, the revolution cannot be expected to come to pass. In *Great Expectations*, Pip gets his first taste of class awareness when Miss Haversham instructs Estella to play a card game with him: "With this boy! Why, he is a common labouring-boy!" (46). Charles Dickens is not a Marxist writer but the fictionalized world of Dickens parallels the fundamental social theses in Marx's writings.. This study is an attempt to bring out the Marxist views in Dickens's novel *David Copperfield*.

David Copperfield is considered to be one of the best novels of Dickens. The various evils of industrial revolution, especially the employment of child labour are highlighted in this novel through the sufferings of *David Copperfield*.

II. OBJECTIVES OF THE STUDY

- To find out how Dickens highlighted the evils of industrial revolution in *David Copperfield*.
- To delineate the condition of working class in the above novels.
- To examine in detail, how Dickens adopted Marxian views in the novel *David Copperfield*.

III. METHODOLOGY

The entire work is divided into five chapters. The second chapter titled 'Victorian era and Marxism' discusses Victorian novels and Marxist ideology. The third chapter titled 'Charles Dickens' is a brief life sketch of Charles Dickens. The fourth chapter titled 'Marxist analysis of *David Copperfield*' speaks in detail about how the novel portrays Marxian view of class division, bourgeois culture and child labour. The fifth chapter titled 'Conclusion' acts as a summing up of the points mentioned.

IV. VICTORIAN ERA AND MARXISM

The Victorian age was an era of change, peace and progress in all spheres of life. It was an era of material affluence, political awakening, democratic and social reforms, scientific advancement, industrial and mechanical progress, idealism and pessimism, expansion of education, and the ever widening hiatus between the haves and have not's. The literature of this period mirrors the spirit of the age. This was partly because this essentially middle-class form of literary art was bound to flourish increasingly as the middle classes rose in power and importance. The steady increase of the reading public with the growth of lending libraries and partly because of the picture of life lived in a given society against stable background of social and moral values by people who were recognizable like the people encountered by readers.

The Victorian age was an age of democracy. It was the age of popular education, of religious tolerance, of growing brotherhood and of profound social unrest. The slaves had been freed in 1833, but in the middle of the century England awoke to the fact that slaves were not necessarily Negroes stolen in Africa to be sold like cattle in the market place, but also multitudes of men, women and little children in mines and factories.

England began to think less of the pomp and false glitters of fighting and more of its moral evils, as the nation realized that it was the common people who bore the burden, the sorrow and the poverty of war, while the privileged classes reaped most of the financial foreign rewards. Moreover, with the growth of trade and of friendly foreign relations, it became evident that the social equality for which England was contending at home belonged to the whole race of men; that brotherhood was universal, that a question of justice would never be settled by fighting, and that war was generally unmitigated horror and barbarism.

The Victorian novelists may miss the heights and depths of human passions, there may be no probing of the human heart and no psycho-analysis as in the modern novel, but they cast their nets very wide. Novels like *Vanity Fair*, *David Copperfield* are not modern novels, concentrated wholly on the life and fortunes of a few principal characters; they also provide panoramas of whole societies. David Cecil says: "A hundred different types and classes, persons & nationalities, jostle each other across the shadow screen of our imagination" (qtd. in Tilak 21).

The Victorian novelist was a man of varied moods. His range of mood was as wide as his range of subjects. Just as he dealt with all aspects of society, so also he rendered human moods in all their manifold variety; he was not a specialist in any one mood or temper. The Victorian novelists' width and range of subject

and mood made entertaining story letters with creative imagination in ample measure. Often the pictures were fanciful and romantic. At other times, it stuck close to the facts of actual existence, but the facts were always coloured by the writer's individuality.

The most important expression of this creative imagination was to be seen in the most important part of the novel which was the characterization. The Victorians were all able to make their characters live. In the opinion of Goodlad:

Their characters may not always be real, there may be much in them that is improbable and false, but they are amazing and indomitably alive. They are wonderful, energetic and vital. They act in their own characteristic way; they have their own tricks of speech, their own way of saying and doing things. (qtd. in Tilak 55)

The novels of George Eliot were not content with curiosity and entertainment; they were a summons to the inherent seriousness, the tragic mistake of the life man is faced with. They seemed to resolve the mysteries and contradictions by seeing clearly all that is faced by man.

The novel in the Victorian era was so abundant and politic that it was usual to divide the Victorian novelist into early Victorian novelists and the later Victorian novelists. Writer Walter Allen, in this connection writes, "Thackeray was born in 1811. Dickens in 1812, Trollope in 1815. Charlotte Bronte in 1816, Emily Bronte in 1818, George Eliot in 1817. Mrs. Gaskell had been born in 1810 and lesser novelist born in the Regency period includes Charles Reade (1814) and Charles Kingsley (1819)" (qtd. in Tilak 60).

Queen Victoria ruled England in the latter half of the nineteenth century. The most marked social changes in Victorian England took place in the later sixties and seventies. One of the notable changes was the advent of Marxism. Social institutions and the class privileged so far were found corrupt and degenerate. In all ranks of life free criticism of social customs and religious beliefs takes the place of settled creeds. There was an unprecedented rise of the spirit of questioning. It was a liberal, outspoken age, whose most representative men were neither the aristocrats nor the shopkeepers, but men of University education or men of trained professional intelligence, Dickens and Thackeray, among others, are critics of their age, the latter more so than the former.

The greatest single event fraught with immeasurable consequences for the future was the sudden collapse of English agriculture. A period of bad seasons aggravated the trouble in its initial stages, but the real cause was the development of the American grain lands within reach of the English market. The overthrow of the British landed aristocracy by the far distant democracy of the American farmers was the outcome of this change of economic circumstance. The disintegration of the countryside was further accelerated by the Industrial Revolution. England was no longer the first in industrial machinery or in military power.

Since the number of factories grew, people from the countryside began to move into the towns looking for better paid work. The wages of a farm worker were very low and there were less jobs working on farms because of the invention and use of new machines. Many factory workers were children. Because the factory owners preferred to pay children less than adults, children worked for longer hours and were often treated badly by the supervisors or overseers. Sometimes, children started to work as young as four or five years old since a young child could not earn much, but even a few pence would be enough to buy food.

In the Victorian era, 'Capital' and 'labour' enlarged and perfected their rival organization on modern lines. Many an old family form was replaced by a Limited Liability Company with a bureaucracy of salaried managers. It was also a step away from individual initiative towards collections and municipal and state managed business. This in its turn increased the numbers and importance of shareholders as a class. The shareholders themselves had no knowledge of the lives, thoughts or needs of the workmen employed by the company in which they held shares and their influence on the relation of capital and labour was not good. Fortunately, however the increasing power and organization of the Trade Union, at least in all the skilled trades enabled the workers to meet on more equal terms the managers of the companies who employed them. But the distinction between capital and labour the personal segregation of the employer from the employed in their ordinary lives still went on increasing.

Marxian doctrines, therefore as to the inevitability of the class struggle, constantly gained ground and the more opportunist collectivism preached by the Fabian society was still more influential. However all such doctrines were too theoretical to affect the English worker to any great extent. It was the practical need to defend Trade Union rights that brought labour into politics to form a party of its own. Trade Unionism soon became, in most trades and in most regions of England, a very powerful weapon of defence for workmen.

Marxism, an economic and socio-political worldview of socio-economic inquiry is based upon a materialist interpretation of historical development, a dialectical view of social change, and an analysis of class relations within society and their application in the analysis and critique of the development of capitalism. In the early to mid-nineteenth century, the intellectual development of Marxism was pioneered by two German philosophers, Karl Marx and Friedrich Engel's. Marxist analyses and methodologies have influenced multiple political ideologies and social movements throughout history. Marxism encompasses an economic theory, a sociological theory, a philosophical method and a revolutionary view of social change.

Marxism is based on a materialist understanding of social development, taking at its starting point the necessary economic activities required by human society to provide for its material needs. The form of economic organization or mode of production is understood to be the basis from which the majority of other social phenomena — including social relations, political and legal systems, morality and ideology. These social relations form the superstructure for which the economic system forms the base. As the forces of production, existing forms of social organization become inefficient and stifle further progress. These inefficiencies manifest themselves as social contradictions in the form of class struggle. According to Marxist analysis, class conflict within capitalism arises due to intensifying contradiction between highly productive, mechanized and socialized production performed by the proletariat and private ownership and private appropriation of the surplus product in the form of surplus value by a small minority of private owner called the bourgeoisie. As the contradiction becomes apparent for the proletariat, social unrest between the two antagonistic classes intensifies, culminating in a social revolution. The eventual long term outcome of this revolution would be the establishment of socialism, a socio-economic system based on cooperative ownership of the means of production, distribution based on one's contribution and production organized directly for use. Karl Marx hypothesized that as the productive forces and technology continued to advance, socialism would eventually give way to a communist stage of social development. Communism would be classless, stateless, moneyless society based on common ownership. Marxism is the determining force in social development. It considers the mode of production, class, power- relationships or property ownership in society. Alienation of the working class denotes the estrangement of people from their humanity which is a systematic result of capitalism.

No doubt, there was no strong movement of socialism among the working classes till the last years of the century, but discontent with the spirit of *laissez-faire* had been growing long before John Stuart Mill died in 1873, bequeathing liberal philosophical doctrines that strongly influenced the age that followed. Mill's doctrine was semi- socialistic. In his thought, democracy and bureaucracy were to work together and it was largely on these lines that the social fabric of modern England had in fact been constructed, even though Mill himself and his philosophy had passed out of fashion.

In the nineteenth and the twentieth century's, the proletariat was mainly identified with the industrial working class of the western nations. The dialectical contradiction is between capital and labour not between bourgeoisie and proletariat. Marx's advance on Adam Smith lay in his recognition that include to function as financial value, labour must first be conceived of in general as an abstract category for human activity as a whole. In Marx, the proletariat is at once capital's opposite, its true nature and its gravedigger. In the later nineteenth and early twentieth century's, the proletariat could be identified with a social class, which channelled its anti-capitalist energies into socialist parties and labour unions. It seems, then, that the opposition between 'empire' and 'multitude' is the same as the contradiction between dead labour and living labour or between 'capital' and 'people.' Hardt and Negri put it:

We can now see that imperial sovereignty..., is organized not around one central conflict but rather through a flexible network of imperial society are elusive, proliferating and non localizable: the contradictions are everywhere. (qtd. in Tilak 201)

The notation of 'Ideology' grew increasingly complicated towards the end of this period as it became evident that the proletariat was not the only ideologically oppressed sections of society. Of many Victorian novelists one of the most outstanding document writer Charles Dickens represents in his works the various virtues and vices of the Victorian era

V. CHARLES DICKENS

Dickens was regarded as the literary colossus of his age. He created some of the world's most memorable fictional characters and is generally regarded as the greatest novelist of the Victorian period. During his life, his works enjoyed unprecedented fame, and by the twentieth century his literary genius was broadly acknowledged by critics and scholars. His writing style is marked by a profuse linguistic creativity. Dickens shows characters from lower middle class or lower classes; characters belonging to the upper classes were beyond his range. Charles Dickens was the son of John Dickens. He read privately the novels which his father gave him, namely *Roderick Random*, *Humphrey Clinker*, *Tom Jones*, *The Vicar of Wakefield*, *Don Quixote* and *Robinson Crusoe*.

Dickens began his career as a writer in 1833. After gaining fame and health as a writer of *The Pickwick Papers*, Dickens realized that his ambition could be materialized only through literature. *Old Curiosity Shop* was an immense success and *Barnaby Rudge* a historical romance. He wrote his impressions of *American Notes* (1842) and *Martin Chuzzlewit* (1843). Dickens's next work was the famous *Christmas Carol* (1845), a collection of five Christmas stories. He wrote *David Copperfield* in 1846 and *Bleak House* in 1852. *Hard Times* was published in 1854; *A Tale of Two cities* was written in the year 1859 and *The Uncommercial Traveller* in 1861. *Great Expectations* is undoubtedly one of the best works of Dickens. *Our Mutual Friend* (1864) is his last complete work.

As a child, poor, and lonely, longing for love and for society, he laid the foundation for those heartrending pictures of children, which have moved so many to tears. He learned to understand both the enemies and victims of society between whom the harsh laws of that day frequently made no distinction. He was sentimental, especially over children and outcasts; dramatic or melodramatic and his sensibility always kept him close to the public, studying its tastes and playing with its smiles and tears.

Dickens was regarded as a social reformer, who was dissatisfied with the slow course of legislation; one who wanted to bring about rapid and radical changes to give liberty and voice to the majority of the people. He believed that the English nation was constantly progressing; only certain sections of society were neglected. He showed us the poor who suffered under tyranny and who raised their voice against the hardship of things, battling for bread and rights.

Dickens's radicalism consisted in a profound sympathy with the poor and boundless contempt of all social superiority that is merely obstructive. The various evils of Industrial Revolution, especially the employment of child labour, have been highlighted through the suffering of such children as David Copperfield, employed in various industrial establishments. Conditions in prison ships, called Hulks were even more appalling. One gets a glimpse of the life in the Hulks, in great expectation and the picture is horrible in the extreme. Through such pictures, Dickens's aim was to awaken the conscience of his age.

Dickens in short, fights the battle of the poor but he does so in his own way. His pathetic scenes are often over done but they succeed in their purpose, which is to focus attention on the suffering of the poor and thus to arouse social conscience. He does not attack society directly but indirectly with a smile on his lips.

As a social reformer, Dickens expresses the conscience of his age, which despite all its short comings, he accepted and loved. He became the master of their smiles and tears, a novelist whom they could not read without sympathy. He was that rare type of reformer who could moralize with a smile on his lips, and mix his sermonical powders in such excellent jam that his contemporaries did not realize that he was doctoring them for their good.

Charles Dickens is not a Marxist writer. But he wrote in a society where class divisions or Marxism plays a significant role. So he was highly influenced by this and that is reason for Marxist analysis in some of his novel. The best examples are David Copperfield and Oliver Twist. Some critics have compared these two works, but like all comparisons, not all the points seem relevant. What is necessary to know is that David is the boy Charles Dickens was, a sensitive, imaginative boy, deeply wronged and suffering keenly, but eventually overcoming the adverse circumstances of his life. This struggle against adversity is seen again and again in his books, most terribly, perhaps because of the victims helplessness in Oliver Twist, but it seems to be the most authentic in David Copperfield because it is directly related to Dickens's own childhood experiences,

VI. MARXIST ANALYSIS OF DAVID COPPERFIELD

David Copperfield is considered to be one of the best novels of Dickens. When David Copperfield first appeared in 1850, life in Britain was very different from what it is now. Society was still much more strictly divided into rich and poor, ladies and gentlemen were treated very differently from the working classes. Many of the social ills of the day come within the lash of Dickens. Charles Dickens's protagonist in David Copperfield is the only character who succeeds in the ideology of the self-made man, demonstrating the conflict in the ideologies of the era and Dickens' own ideological inconsistencies. The various evils of Industrial Revolution, especially the employment of child labour have been highlighted through the suffering of such children as David Copperfield and his employment in various Industrial establishments.

The setting describes societies that are evolving from feudalism era to capitalism era. It combines the features of societies in the end of the feudalism era and in the beginning of capitalism era. According to Marx, feudalism and capitalism have the same characteristics; there are only two classes that matter: the dominant classes that own means of production and the subordinate class that do not own it. The subordinate class or the lower society is oppressed and exploited to do productive works to maintain the power of the upper class societies. Marx noticed that all societies are arranged in such a way that a large group of workers does the labour of production while a small group of owners reaps beneath and accumulates wealth. David Copperfield portrays such a condition very well. Almost all the characters in the story are from the lower class societies, just like Peggotty's family, Martha Endell, Tommy Traddles, and Micawbers.

The Victorian era became notorious for the employment of young children in factories and mines. Children were expected to help towards the family budget. They often worked long hours in dangerous jobs and in difficult situations for a very little wage. Many children even were turned out of home and left to fend for themselves at an early age and many more ran away because of ill treatment. This is what is experienced by David when he was a kid; he was forced by his step father to work in his bottling farm in London until he ran away. The poor's condition is of course paradoxical with the Rich's. In feudalism era, the landlord controls the subordinate class that worked as servants. Feudal laws associate slaves with land, which means whoever owns land possesses power.

David Copperfield, being a story of the development of a young boy's personality and of his maturity as a young promising writer does not have much scope of detailed and elaborate discussion of such problems. Even then certain social abuse have been satirized and emphasis has been laid on the importance of charity and benevolence, love and affection and the need of improving educational condition and reforming prison system. George Gissing says, "In both the cases the sublimation of character and circumstances is effected by a humour which seems unsurpassable" (qtd. Tilak 44).

David Copperfield was published in the transition time from feudalism to capitalism and has been famous across countries until today, when capitalism has ruled for almost one century; it shows that this novel which suits the mode of feudalist and capitalist system, has successfully been accepted by the many people in the world. In other words this novel has done its job perfectly as Ideological State Apparatus (ISP) in supporting both two systems, in which social classes exist. John Fiske claims, "Dickens deals with the Ideology of Victorian England in terms of social power, in terms of a structure of domination and subordination that is never state but in always the site of contestation and struggle" (Culture, Ideology, and Interpellation 305).

The beginning of the novel is autobiographical. Dickens describes the wretchedness of the school system at great length. The education was in the hands of private persons and schools were run out of profit motive. David says:

The rest of the half year is a jumble in my recollection of the daily strife and struggle of one lives... the evening school room which was nothing but a great shivering machine; of the alternative of boiled beef hilt roast beef, and boiled mutton with roast mutton... the ground outside the window was not the play ground of Salem House, and the Sounds in my ears was not the sound of Mr. Creakle giving it to Traddles, but the sound of the coach man touching up the horses. (David 124)

Dickens's satire covers a wide range of English life, both private and public. His satire is aimed at every glaring abuse of the day. These social institutions and professions he has satired by giving satiric portraits of individuals connected with them.

After his mother's funeral, Peggotty tells David that he will probably not be Returning to school. David says:

There was one change in my condition, which, while it relieved me of a great deal of uneasiness... At first I was in daily dead of his taking my education in hand again, or of Miss Mudstones devoting herself to it; but I soon began to think that such fears were groundless, and that all I had to anticipate was neglect. (David 152)

The novel goes on describing David's growing up and coming to terms with the harsh realities of the Victorian England. It also embarks one of Dickens constant themes-the neglect of children, which is described when David returns to the Murdstones:

All this time I was working at Mudstones and Granby's in the same common way, and with the same common companions. But I never, Happily for me no doubt, made a single acquaintance or spoke to any of the many boys whom I saw daily in going to the warehouse, in coming from it, and in prowling about the streets at mealtimes. I led the same saintly unhappy life; but I led it in the same lonely self reliant manner' (David 159)

This shows how the novelist deals with life as it seemed to a young boy. The acquaintances that the young boy makes are the world as he sees it. Dickens attempts to change society through his work and writes that David Copperfield deals with the social problems of the time, and points out the errors and inconsistencies in the ideology. For instance, Grimsby's warehouse is close to the harbour and the entire building is overrun with cash and "discolored with the dirt and smoke of a hundred years" (David 173). David's job is to wash the bottles and paste new labels on them:

Murdstone and Grimsby's warehouse was at the waterside. Modern improvements have altered the place... certain men and boys were employed to examine them against the light, and to rinse and wash them. When the empty bottles ran short, there were labels to be pasted on full ones, or cork to be filled to them, or seats to be put upon the corks, or finished bottles to be packed in casks. (David 173)

Dickens deals with two themes that recur in all his novels: one, a description of all levels of society, and two, and his observation that behind a brusque exterior lays a warm and compassionate heart. When David's old schoolmate James Steerforth enters this Utopia, he reintroduces ideology, creating the scandal that tears the black barge or some other kind of super annulated boat with an iron funnel sticking out of it for a chimney and all that it symbolizes apart. Dickens's breaks with the concept of ideology; in David Copperfield, Utopia is a place called yarmouth. Money and status carry no weight there until Steerforth introduces. Neither the false nor the true Utopia lasts; the material conditions that support ideology enter and corrupt both.

Steerforth belongs to the upper classes through his wealth; he displays supreme self- confidence because of material success within the new enters perennial class, an attitude central to Victorian era. He is a typical depiction of the young unmarried male enjoying more free time than his elders and applying himself more to play than to business. Steerforth represents economic prosperity and Emily's opportunity to become the super structures construction of the definition of a fine lady; Ham represents hard work and a life under the

familiar material condition that she knows and despises because she has internalized the false consciousness that little Emily's accepts, she desires Steerforth and all that he represents with his class, and their new acquired aristocratic attitudes:

At first little Emily didn't like to come into my old room. Presently they brought her to the fireside, very much confused, and very shy, but she soon becomes more assumed when she found how gently and respectfully Steerforth spoke to her.... She sat at this time, and all the evening on the old tokens in her old little corners by the fire Ham besides her... that she kept quite slow to the wall, and away from him. (David 334)

Dickens relegates her to a life of poor material condition and humble service to demonstrate the grievous nature of her sin under the completing Victorian ideologies. Service is a humble thing and so little Emily was brought down to an extremely humble level by attempting to raise herself.

Uriah Heep does not balk the system so openly. Rather he assumes the guise expected of him as a member of the proletariat, exploiting the dominant ideology to improve his lot. His exploitation of the superstructure demonstrates the societal clash taking place. The society accepts and rewards for David, a self-made man, while condemning Heep, also self-made.

Heep's own words express the mask of his attitude, "A person like myself had better not aspire. If he is to get on in life, he must get on umbly," which becomes his means to economic gain through a growth in power (David 238). Dickens's conflict between rewarding the self-made Copperfield and punishing the self-made Heep is resolved through the concept of gentlemanly behaviour and respectability. The extent of Heep's deceit is not suspected because of that attitude of humility expected of him in the class structure of society. Goodlad notes:

This is the dilemma of stabilizing a definition of the gentleman that is at once sufficiently demonstrative to include "any man", but sufficiently restrictive to exclude materialistic pretenders. One obvious strategy is to draw emphatic contrasts and is achieved largely by stressing Heep's deceit and hypocrisy undesirable attributes increasingly associated with unregulated (entrepreneurial) activity and unfavourably contrasted to the disinterested service of professionals. (qtd. in Tilak 160)

When Heep is exposed, he threatens all who come against him with economic ruin and echoes the ideology of equal money to worth, even calling Copperfield part of the "Scum of society" (David 72). David describes this desire as one of Heep's "Odious passions" and yet everyone rejoins when David marries Agnes at the end of the novel. Both David and Heep work their way through the ranker of society and David had the material advantage of being backed by his aunt's money for quite some time. The only difference lies in the fact that Heep's methods of exploitation are unacceptable to the ideology. Cecil says, "Dickens may not construct the story well, but he tells it admirably with the first sentence he grips the attention of the readers and does not let it go till the very end" (qtd. in Tilak 26).

The ideology of gentlemanly behaviour, while illustrating Dickens's acceptance of a portion of Victorian ideology, also demonstrates his subversion of that same ideology. Because David and Heep are both self-made men, Dickens has the chance to elevate consciousness by demonstrating that proper behaviour does not necessarily connect to economic status. By eliminating the class differences between David and Heep Dickens examines the social disharmony of the superstructure which believes that two men with the same economic status should be like minded.

David Copperfield portrays the struggle of the labour class society in the Victorian age in earning every penny through suffering and pain for the sake of a bright future. No matter how hard life is, the characters keep trying and caring for each other is reflected mostly in David's life story. Instead of realizing about the social construction the characters in the story choose to work hard. So that they can raise their social position to middle class societies and have prosperous life.

This novel describes the condition in which the hegemony controls the society. Hegemony works through ideology. When the ideology is accepted by the society, hegemony has happened. Steerforth belongs to the entrepreneurial class which developed power through debates such as the one that took place over the Corn Laws, an aid to the landowning class in supporting their luxurious lifestyle while still ensuring a high price for their corn through protective tariffs.

Ideology is a way of legitimating or justifying social and economic arrangements made by the dominant class. When the ideology is accepted by the society, hegemony has happened. In David Copperfield, the characters fight for their fate but seem do not realize that it is part of social construction. They never question whether their fate has something to do with the domination plan of the ruling class; instead, they just simply work hard for the rest of their lives. The ruling class compels the poor work according to their wish. David is forced by his teachers and friends because he is poor. David's stepfather took control over David's house and wealth too because he is weak. On the other side, Micawbers are harassed by the creditors, who were earlier form of capitalists, for the sake of money. Uriah Heep, another form of earlier capitalist who cheated others to gain more capital and get rid of the competitors is manipulative. In brief, in capitalism people are crazy about money, power, and position. Such features appear clearly in the fiction.

In times of capitalism, ideology teaches people that inequality is justice. Through institution, such as media and school, they are made to believe that the poor people are lazy people and successful people are diligent people. The value of success is measured by wealth. The societies do not realize that there is something wrong with the system because their consciousness is pacified by the capitalists. In this case, fiction is one of the means to strengthen the ideological pacification. Meanwhile, Mr Micawber, an old friend of David's who is perennially in debt, exposes Uriah Heep's attempt to scam Mr Wickfield and advance his social standing, which is another apparent example of the evils of capitalism. As a side note, Micawber and his family are always presented as a rather happy family, even though their creditors keep seizing their belongings and Heep files several lawsuits against them which would keep almost anyone down in misery. Thus, Dickens continues to present a life of poverty in a positive light, while still denouncing attempts to enforce property rights. As the entrepreneurial class becomes more solidified, they develop their own strategies for gaining political control.

In the beginning, it is clear that David Copperfield tells the pain and suffering of the lower class societies. However, such bad condition does not result in class consciousness to struggle for social Justice. Instead of realizing about the social constitution, the characters in the story choose to work hard so that they can ratio their social position to middle class societies and have a prosperous life. At the end of the story, Dickens tells that happy ending by living prosperously and having a good profession. This is what in agreed by the capitalist: as long as you stay obedient and work land, you can be successful and have a nice life.

Dickens himself was a part of the entrepreneurial class by virtue of his ambition as a writer, his arrangement with the class in David Copperfield results from problems inherent with the situation Marx describes. One of the aspects of the ideology that Dickens continually challenges in David Copperfield in the concept of proper behaviour and its ideological confinement the landed aristocracy emulated by the entrepreneurial class. David's escape into established source is unique in the novel, and only achieved through the realm of literature is the therefore connects to the bourgeoisie through his material conditions but his act makes an experience beyond the prevailing ideology, unlike the other occupation of the bourgeoisie. David's profession may not way out to the status of a gentleman, according to the superstructure, but David's character supports his reputation. David claims:

I laboured had at my book, without allowing it to interfere with the punctual discharge of my newspaper duties; and it came out and was very self-respect; and the more praise I got, the more I tried to deserve. (David 855)

The novel supports two modes of production: feudalism and capitalism, as a means for the ruling class to maintain their social position and control over the subordinate class. Many of Dickens's ideological conflicts apparent in David Copperfield reflect his contempt for the existing superstructure and its concepts of Voltaire's triumph of human reason and Adam Smith's Laissez-Faire Capitalism to solve the problem of the division of the labour in industrialization. Dickens's attempt to portray the lower classes in a manner that will raise social awareness of their material condition and ultimately lead to consciousness - raising in Victorian society is noteworthy. David Copperfield is a novel which encourages people to work hard and never give up their fate to achieve prosperity and to raise their social position.

VII. CONCLUSION

All the great novelists of the Victorian area were more or less moralists. They did not write for the sake of writing. Charles Dickens also had a serious purpose in his novels. In his novels, he plays the role of a moralists and prophet. David Cecil says in Victorian Novel and Novelists, "Dickens could not even feel much enthusiasm for virtues if they were severe and self regarding thrift, stern justice, the public spirit that sacrifices an individual for a cause" (qtd. in Tilak 49).

Dickens rightly employs Marxian ideologies in his novel David Copperfield. Dickens is very much critical of the evil system of education. In David Copperfield, through Salem house, a typical Victorian school, he salaried the brutality and cruelty of head masters. Creakle the head master of the school is an ignorant brute who believes in the philosophy of physical force and flogging. Cruel parental treatment has also been satirized through Mr. Murdstone. Miss Murdstone is cruelty and inhumanity incarnate. Uriah Heep charity school, which teaches false servility may, as is evident from his own character, produces hypocrites like himself.

In David Copperfield, Dickens has utilized the evils of the practice of imprisoning a poor person for not paying debt. He has shown the squalid life of such prisoners in the king's Beach prison where Mr. Macawber has been lodged. Dickens had a firsthand knowledge of such a prison because he visited the Marshelsea prison where his father was kept many times.

Through his novels Dickens did not merely tell a nice, entertaining story. He was also interested in reforming the evils of the society of his day. He was greatly influenced by the humanitarian movement of his time, a by-product of the French revolution. He exposed the evils responsible for the de humanization of human beings, but he failed to suggest any practical solution because he had no knowledge of practical politics or rather he was very much politically disillusioned and frustrated.

David Copperfield, being a story of the development of a young boy's personality and of his maturity as a young promising writer does not have much scope of detailed and elaborate discussion of such problems. Even then certain social abuses have been satirized and emphasis has been laid on the importance of charity and benevolence, love and affection and the need of improving educational condition and reforming prison system. The need for prison reform has been stressed through pictures of squalor and dirt, drinking and gambling, suffering in prison life, all of which are scattered all over his works. In David Copperfield, there is a realistic picture of the King's Bench prison for debtors. Prisoners were treated like dumb, driven cattle's, more like wild beasts than human beings. The aim was to inflict social vengeance on them, rather than to reform.

The educational system of the day has been satirized, and its horrors exposed, in one novel after another. The owners of schools are uneducated and do not know how to impart education. A clear idea of the horrors of such schools as the suffering of the boys entrusted to the cares of such head masters can be formed from the life of David at Salem house. Mr.Creakle is harsh and callous, and to inflict pain on the boys is a matter of pleasure for him. He knows nothing about the principles of education; neither does he care for it.

Abuses of the legal system and delays in the meeting out of justice are also criticized by Dickens in David Copperfield. He has a firsthand knowledge of the legal system of the country, and among the most vivid of his characters are the portraits of the professional figures from lawyer's office. He does not consider the poor from any level of social superiority, his attitude is not one of patronage, and rather it is one of equality. The advice Miss.Trotwood gives to David, "Never be mean, never be false, and never be cruel" (David 62) represents the idea of conduct Dickens holds.

As Dickens had a deep sense of humanitarianism and reformation, he made ruthless attacks on the social evils, particularly the wretched condition of the work houses. In David Copperfield ,he carried on a crusade against other evils like the miserable conditions in the debtor's prison, in the factories and shops, the corruption prevalent in the election system and certain other evils caused by the rapid industrialization of the country.

At the very least, all the key concepts of communist ideology can be found in David Copperfield, even if the novel itself does not directly espouse communism. Dickens attacked English institutions with a ferocity that has never since been approached, yet he managed to do it without making himself hated, and, more than this, the very people he attacked have swallowed him so completely that he has become a national institution himself.

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