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**THE REFLECTIONS OF THE INDUSTRIAL REVOLUTION
ON FICTIONAL CHARACTERS IN THE ENGLISH LITERATURE:
'Oliver Twist' AND 'Sons and Lovers'**

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ABSTRACT

In this study, we aimed at revealing the effects of the Industrial Revolution on fictional characters by analysing the novels, *Sons And Lovers* by DH Lawrence and *Oliver Twist* by Charles Dickens which were written under the influence of this revolution. Since these novels were written by the writers who personally experienced the term, their impressions reflect reality. Thus, the conclusions which were obtained by this study are not limited to the fictional characters in these two novels. They also reflect the situation of people in real life of the term.

We have presented a brief history of the Industrial revolution. It was found out that this revolution was a process rather than an organised and sudden action. The imperialist attitude of United Kingdom, especially towards India, and the Act of Enclosure are two main factors in the development of the process of the revolution. The former provided the necessary capital for the state so that it can encourage new investments and the latter the cheap work power for the factories.

Industrial Revolution provided many people with work yet it caused dehumanisation of them through the long work hours and low wages. Human relations got weakened by the imprisonment in the factories. Their taste of aesthetics was killed and forced to live in grave like pre-fabric blocks or in dirty dens at the suburbs of big cities.

Children and women entered the work-life and they were exploited dramatically. Their entrance to the work life caused a general decrease in wages because men were paid same amount as the women and the children.

The status of women changed after their entrance into the work life because they began to earn their lives by themselves. They were no more bound to their husbands economically. Their economic freedom provided them with other new ones such as sexual and purchasing freedom. This caused the rise of feminism.

We also found out that the people who had moved to big cities with the hope of leading a better life had to live in dirty slums and dens. This situation was very humiliating for them. they fell in the claws of the criminal underworld partly because of the cunning tricks of illwilled people and utopian desires of the poor people and partly because of the lack of the necessary support from society and the state.

As Dickens argues in his novel, *Oliver Twist*, all of the institutions, social or governmental, were corrupted. This corruption helped criminality increase and as a result stricter rules e.g. thieves were hung publicly, were put into effect which caused the destruction of some innocent people.

Industrial revolution created two extreme classes . These were those who sold their work power ,a great majority, and those who bought this work power with his capital and controlled everything in the society.

ÖZET

Bu çalışmada DH Lawrence'ın *Oğullar ve Sevgililer (Sons and Lovers)* ve Charles Dickens'in *Oliver Twist* adlı yapıtlarını inceleyerek Sanayi Devriminin roman kahramanları üzerindeki etkisini incelemeyi amaçladık. Söz konusu yazarlar o dönemi bizzat yaşadıkları için eserlerinde sunmuş oldukları izlenimler gerçekleri yansıtır. Bu nedenle elde ettiğimiz sonuçlar yalnızca roman kahramanlarıyla sınırlı olmayıp o günün toplumsal ortamını da gerçekliğiyle yansıtır.

Sanayi Devriminin kısa bir tarihçesini verdik. Bu devrimin planlı ve aniden olan bir devrim yerine uzun bir zaman dilimine yayılan bir süreç olduğunu gördük. Avrupada Sanayi Devrimi öncesinde uygulanan ve küçük çiftçilerin topraklarını büyük toprak ağalarına devretmek zorunda bırakan *çevirme* (enclosure) hareketi ve Birleşik Krallığın özellikle Hindistan'a karşı olan işgalci tutumları Sanayi Devriminin gelişmesinde iki büyük etkidir. Bunlardan birincisi fabrikalara ucuz işçi sağlarken ikincisi de, hazineyi zenginleştirerek, devletin yeni yatırımlara destek olmasını sağlamıştır.

Sanayi Devrimi bir çok kişiye iş sağlamıştır ancak, düşük ücret ve uzun çalışma saatleri nedeniyle, insanları insanlıktan çıkarmıştır. İnsanların fabrikalarda hapsedilmelerinden dolayı ilişkiler zayıflamıştır. Estetik anlayışları öldürülmüş, mezarlığı andıran tekdüze inşa edilmiş barakalarda veya büyük şehirlerin varoşlarında derme çatma kulübelerde yaşamaya mahkum edilmişlerdir.

Çocuklar ve kadınlar çalışma dünyasına girmişler ve korkunç derecede sömürülmüşlerdir. Bu kesimin çalışma hayatına girişi, yetişkin erkeklere de onlara ödenen ücret kadar ödenmeye başlanması nedeniyle, ücretlerin genel olarak düşüşüne neden olmuştur.

Kadınların çalışma hayatına katılmalarıyla toplumdaki yerleri değişmiş, kendi hayatlarını kazanır duruma gelmişlerdir. Ekonomik bağımsızlık onlara daha fazla hak iddia etme hakkı vermiş, bunun sonucunda feminizm hareketleri başlamıştır.

Daha iyi bir hayat sürme umuduyla büyük şehirlere göç eden kişiler umduklarını bulamamışlar, gecekonduarda veya kulübelerde yaşamaya mahkum olmuşlardır. Gerek devlet ve toplumun ilgisizliği, gerek suç dünyasının kurnaz kişilerinin tuzağı, bazen de bu yoksul kişilerin hevesleri sonucu insanlar suç dünyasının pençesine düşmüşlerdir.

Dickens'in romanında üzerinde durduğu gibi toplum ve devlet kurumlarında büyük yolsuzluklar meydana gelmiştir. Bu yolsuzluklar suçluluğu genel olarak artırmıştır. Bunun sonucu, suçu önleme gerekçesiyle daha sert cezalar uygulamaya konmuş , bu uygulamalardan bir çok masum insanın da canı yanmıştır.

Sanayi Devrimi iki aşırı uç sınıf doğurmuştur. Bunlar iş gücünden başka satacak başka şeyi olmayan büyük çoğunluk ve bu iş gücünü sermayesiyle satınalan ve her şeyin kontrolünü elinde tutan zengin kesim.

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CHAPTER I

INTRODUCTION

Europe has experienced two revolutions in the second half of 18th century, the results of which affected the whole life, first within the borders of the continent then all around the world; French Revolution and Industrial Revolution. The former took place in 1789, and was a bloody revolution which opened a new era in the history of world. Many new trends in all fields of life emerged under the slogan of these three magic words: **equality, liberty and fraternity**.

The latter was as effective as the former one yet it was rather different from French Revolution, in regard to the beginning, duration and resultant effects on human beings. Although it is not possible to give a certain date for the beginning of the Industrial Revolution, some historians state that it dates back to the Plassey War (June 23, 1757); the victory that led to British control of Bengal and marked the first stage in their conquest of India (Plassey, 1996). Their claim bases on the source of capital. With the victory of Plassey, England transformed tons of gold ingots to The United Kingdom Central Bank. This new source provided many new industrial investments.

Others argue that it begins with the invention of Watt's¹ *steam engine* in 1769. This invention was vital for the factory owners because, before then, they had to built

¹ **James Watt** (1736-1819). Scottish inventor and mechanical engineer, renowned for his improvements of the steam engine. (Watt, 1996)

their factories near a running water supply from where they could provide energy for the factory. This dependence on running water brought certain problems for the investors, such as finding workers who admit to work at a low wage in that desolate place and carrying raw materials to the factory as well as delivering the manufactured goods. With the invention of the steam engine, the source of energy was no more running water bound. Investors were able to built their factories at places where they could find necessary work power and raw materials.

However, there is one point common to all the historians involved in the argument that the Industrial Revolution is a process rather than an organised and sudden action.

The aim of this study is not to discuss the historical background of the Industrial Revolution, however some necessary historical information, which would contribute to the comprehension of its results, was given. Instead, we have aimed at revealing the effects of this revolution on human beings who experienced the change. With this aim in mind, we have given a brief historical background of the process since it is related with the preparatory conditions of the revolution. Especially, Enclosure Act¹ caused many small land owners to sell their lands which was the main source of income for them. These people were either to work under landlords maintenance or to go to large cities to search new ways of earning their lives. Most of them did leave for big cities with the hope of finding work which would relieve them. This movement of population caused the establishment of slums or dens at the suburbs of big cities, where people led a miserable life because of both poor housing conditions and poverty. Such places were seen deposits of criminals by authorities as (Huberman, 1976: 185) announces that Enclosure turned the peasants to beggars, vagrants, prostitutes or thieves and thus, the people who live there, criminal or not, were treated in the most severe way.

¹ **Enclosure**, a process known in many European countries, by which commonly held or unoccupied lands or wastelands passed into private ownership. Stimulated by improved agricultural methods, the rise of a landlord class that farmed for profit rather than for subsistence, and the growth of cities as large markets for agricultural products, enclosure resulted in a tremendous increase in agricultural productivity and income. The process also resulted in problems for tenant farmers, who were often displaced without reason or compensation by landlords who wanted the land to serve their own interests. In England, enclosure began in the 1100s.

England's launching into the world with a strong navy and discovering new markets for industrial goods contributed to the development of the Industrial Revolution. While manufactured goods were being sold to overseas, raw materials were being brought to the country. The invention of steam engine allowed ships to sail without being wind-bound, more safely and faster than they used to do. This developed a closer relationship between England and the countries in Asia. The development of commerce with those countries led many new investments in the country each of which demanded new workers. Factory owners met their need of workers by employing children and women at their factories. Because of new machinery, most part of the work did not demand a qualified worker. It could be done by anyone, thus children and women were paid much less than a man. This abundance of cheap workers caused a general decrease in wages of workers; the decrease which caused the exploitation of the workers to the greatest extend.

All these changes which affected human life drastically have become a source of inspiration for some writers. D.H Lawrence and Charles Dickens were two of those writers, who personally experienced the term, and who dealt with the subject in their works intensively. Lawrence did not feel that he should create characters in *Sons And Lovers* to show the effects of the revolution on them because his characters had already been exist in his own family. He was the son of one of those miners who has toiled in coal-pits from sun rise until the darkness of the evening settles. He did not invent a story, either. He has just told the story of his family by enriching it with his artistic genius.

With the Industrial Revolution many new coal mines were opened, railways were built and factories were founded. On the one hand, they contributed to the economy of the country and brought welfare to those who owned the capital, on the other hand, these developments caused incurable destruction in nature which is reflected in the opening scene of *Sons And Lovers*. The destruction is not confined to nature only; human beings were also destroyed by industrial developments. Their ties with natural environment was cut off gradually; people were forced to live in unified, prison-like houses, they were made engage with certain things, though not by law but by pressing them in economic mangle. Because of long hours of work, communication among

members of families weakened and this lack of communication resulted in family disputes which affected the children most in the family.

Poverty, just like other subjects, is embedded in *Sons And Lovers*, yet it is not difficult to detect it because earning and expenditures of Morel is given in details. He has to do an extra work on Sundays to run the family. Except William, we do not see them buying any clothes for any member of the family. The only thing they buy is a plate which Mrs Morel buys bargaining at a price of five pence instead of six. The purchase makes her very happy as if they had bought a house of their own.

In this study we have observed that Industrial revolution created two extreme classes. These were as (Sulker, 1998: 31) states those who are the owner of the means of production who buy the work power of the workers to increase their profit and those who have nothing but their work power who sells it to the former ones.

Alcoholism was a serious problem in the society. The miners generally worked in groups of ten workers which is called 'butty'. This system forced all the members of the butty engaged in nearly the same things in their leisure time. Because the miners worked all day long in mines, where they never saw sun light, they felt they should come together out of work. Their meeting place was usually the pub where they all drank till mid nights. We have tried to reflect, in this study, how this way of living of men affects the whole family in Lawrence's *Sons And Lovers*. Almost all of the disputes take place when Morel is drunk or because he comes home late from the pub. It is not Morel only who is an addict of alcohol as the clerk reveals in the pay office (Lawrence, 1995: 70).¹

Another change which was brought by the Industrial Revolution was that women's beginning to work in factories with their children since the earning of the father was not enough for the needs of the whole family. Entrance of women rendered two important results. The first one was a general decrease in the wages since women and children were paid much less than men, although they did the same work and worked as long hours as

men did. This caused the exploitation of women and children drastically. The second one was the rise of feminism. Women began to be independent economically after they had launched into work life. This encouraged them to put forth their own demands instead of obeying whatever their husbands wanted. One of the slogans of French Revolution, equality, played an important role on the challenge of the women of the term. They stated that the 'equality' should be applied to all individuals regardless the race, colour and sex. In other words female sex should be allowed to have the same opportunities that men had. We have dealt with the causes and results of the rise of feminism in details in this study.

The last part we have spared to Lawrence is the comparison between the two worlds which the writer presents. He presents the Willey farm and the life of the people in that farm. He does this in order to give the difference between the life of industrial society and that of the farmers who represent the purity of natural environment and the life in it. The moving of Leivers family to a further farm is significant to imply that the destruction is going on and the family has withdrawn in order to avoid the harm of the industrial destruction for the time being. Lawrence, himself, escaped from industrial life and from the gloomy atmosphere of the north. He says in a letter: 'I can't bear to be in England when I am in Italy. It makes me so soiled' (Huxley, 1932: 67) and in another: 'The North has all gone evil- I can't help feeling it morally or ethically. I mean anti-life.' (Moore, 1932: 1141).

The second writer who has reflected his experiences of the Industrial Revolution in his novel which is titled as *Oliver Twist* is Charles Dickens. Unlike Lawrence, Dickens created his characters attributing them vividness and humour. As (Allen, 1996) states, he could reach a vast middle-class audience, shocking them into action by his dramatic storytelling. *Oliver Twist*, which began to appear in serial form in 1837, was only the first of Dickens' novels to increase social concern and help bring about reform. The difference of Dickens' works from those of other writers was that the sound which his works produced echoed in the public instantly and made the desired effect on authorities. He criticised society and social institutions directly, sometimes by using the name of a

¹ 'Lawrence, 1995' will be cited as 'L' hereafter.

member of the institution (as Fang (Dickens,1988:122)¹ represents the institution of judgement) or the name of it, such as workhouse, baby farm etc. Heinrich Böll explains the subjects which Dickens dealt with in his works and the instant effects which were imposed by these works to the society as follows:

He has written, in his novels, what he has seen in daily life. His eyes had focused on prisons, workhouses and schools ... and this young man achieved a lot which could be done by very few. Reforms were started in prisons, workhouses and schools and the change began through his criticism.(Aytaç, 1976)

One of the subjects we have studied in *Oliver Twist* is the corruption in both society and social institutions. The example begins with a baby farm where children, who have nobody to look after them, are bred. The parish pays sevenpence and half penny per each child, yet Mrs Mann, the woman who is supposed to look after the children, spend only a little of the money for the children and keeps the rest for herself and the other officers. The money is shared among those who are appointed to inspect this farm. Dickens says humorously: ‘ Mrs Mann knows what was good for children and for herself’ (D:48). Children were too weak and pale because of the want of food. They were beaten and treated badly by this woman.

As Dickens reflects in *Oliver Twist* , workhouses are not better than the baby farms. Orphans are given only little gruel which has no value of nutrition. The managers of these institutions are ‘fat’ contrary to the children who are being ‘preserved’ there. The treatment of the officials in the workhouse to children is unbearable. The relations between the nurse and Mr Bumble, who is known to be a religious man, (D: 222) reveals another side of the putrefaction in such places.

Apprenticeship was a tradition which provided the continuity of a craft from one generation to other. After the Industrial Revolution, the change, which took place in the way of production, killed this tradition. Most of the goods were produced in masses in

¹ ‘C. Dickens, 1998’ will be cited as ‘D’ hereafter.

factories. Yet, some ill-willed people wanted the tradition to be continued because the owners of factories were able to buy children from poor families or workhouses to make them work for nothing but only their maintenance. We have tried to show how these children were treated by their masters and what results this kind of treatment brought.

Since his own father was sent to prison for his unpaid debts, (I have no claim that it was unjust), Dickens felt wounded by the application of law. He criticises the institution of judgement by applying pressure on poor, helpless people. The example of the detained men in the police station (D: 140-141) supports our comment on Dickens' criticism of law. He wants us to make a comparison between the men who were put in the prison for playing flute in the street and the beadle, Mr Bumble, in the workhouse and then to decide who is the real criminal.

Dickens does not leave the institutions of health out of his criticism. The attitudes of the doctor who helped Oliver born and the nurse show that they are not 'humane' to their patients (D:46). Another example in the novel is the woman who died of hunger and lack of sufficient medical care (D:80).

Poverty in Dickens' novel is rather different from that in Lawrence's one. Lawrence presents poverty in connection with other problems of the society. For example it is related with the way of Morel's spending money as well as with low wages. But, the one in Dickens' is an applied one. The children are given very little food deliberately. When Oliver beats Noah, the words Mr Bumble utters are significant. 'You've over-fed him, ma'am' (D: 93). Another clue for the 'applied starvation' is Oliver's asking more gruel for the expense of being beaten (D: 56).

Poverty is the cause of the increase in family disputes in *Sons And Lovers* and the crime in *Oliver Twist*. Poverty is so dreadful in the slums of London that people die of hunger in the dark rooms. They cannot beg because they are sent to jail if they do. They cannot work because they even cannot feed themselves with the money they earn. Dickens describes the poverty from which those people suffer as follows:

The houses on either side were high and large, but very old, and, tenanted by people of the poorest class. ...some houses which had become insecure from age decay, were prevented from falling into the street, by huge beams of wood reared against the walls, firmly planted in the road; but even these crazy dens seemed to have been selected as the nightly haunts of some houseless wretches (D:81)

Although the houses are not suitable for use, people still live in them because they have no other chance.

We have dealt with the rise of criminal world in big cities and the reasons for this rise, as it is revealed in *Oliver Twist*. Dickens shows clearly and expressively how a person is absorbed by criminal world or is pushed into it by ignorant and materialist society by narrating Oliver's going into that world. As a result of the rush to big cities, great changes happened in demographic and urbanising structure of those cities. Especially people who were disappointed with what they had found involved in the criminal world hoping to earn the money which would make them lead the life they dreamt.

The institutions, which are expected to regulate the relationships amongst people and provide necessary help for those who are in need, were corrupted. This corruption contributed the rise of crime as we see the example of workhouses in *Oliver Twist*. Through the institution of apprenticeship, workhouses sell children to anyone who takes him. This meant that each child in workhouses was a potential criminal because they usually escaped from their masters' for the masters were too brutal to them claiming that they had paid money for the apprentice and has the right of treating them as they liked.

CHAPTER II

LIFE AND LITERARY CAREER OF D.H LAWRENCE AND CHARLES DICKENS

2.1 DAVID HERBERT LAWRENCE (1885 - 1930)

English novelist and poet, ranked among the most influential and controversial literary figures of the 20th century. In his more than forty books he celebrated his vision of the natural, whole human being, opposing artificiality of modern industrial society with its dehumanisation of life and love. His novels were misunderstood, however, and attacked and even suppressed because of their frank treatment of sexual matters.

Lawrence was born on September 11, 1885, in Eastwood, Nottinghamshire, the son of a coal miner. His mother had been a school-teacher. The disparity in social status between his parents was a recurrent motif in Lawrence's fiction. A graduate (1908) of University College, Nottingham Lawrence published his first poems in the English Review in 1909 and his first novel *The White Peacock* in 1911. The most significant of his early fiction, *Sons And Lovers* (1913), which was in large part autobiographical, deals with life in a mining town.

Lawrence was sensitive to political events of his age. His early political sympathies have been accurately related to socialist traditions in late- Victorian and

Edwardian Eastwood. The Fabian influence of Willie Hopkin is often rightly stressed, and Lawrence, we know, was introduced to several of Hopkin's large circle of metropolitan political contacts (Nehls, 1957: 134-35).

In 1912, Lawrence eloped the continent with Frieda Weekly, his former professor's wife (sister of the German aviator Freiherr Manfred von Richthofen) marrying her two years later, after his divorce. Their intense stormy life together supplied material for much of his writing. *The Rainbow* (1915) and *Women in Love* (1921) - perhaps his best novels- explore with outspoken candour the sexual and psychological relationship of men and women. In this period he also wrote two books of verse, *Love Poems and Others* (1913) and *Look! We Have Come Through* (1917).

Lawrence led a hurried life in England during world War I because of his wife's German origin and his own opposition to the war. Tuberculosis added to his problems, and in 1919 he began a period of restless wandering to find a more healthful climate. His travels provided the locales of several books: the Abruzzi region of Italy for *The Lost Girl* (1920), Sardinia for *Sea and Sardinia* (1921), and Australia for *Kangaroo* (1923). During stays in Mexico and Taos, New Mexico (1923-25), he wrote *The Plumed Serpent* (1926), a novel reflecting Lawrence's fascination with Aztec civilisation. His most original poetry, published *Birds, Beasts and Flowers* (1923) , flowed from his experience of nature in the South-western United States and the Mediterranean region.

From 1926 on Lawrence lived chiefly in Italy, where he wrote and rewrote his most notorious novel, *Lady Chatterley's Lover* (1928), which deals with the sexually fulfilling love affair between a member of the nobility and her husband's gamekeeper. An expurgated version was published in 1932. Lawrence's third and most sexually explicit version of this work was not published until 1959 in the U.S. and 1960 in England; it had been suppressed in both countries until the courts upheld its publication.

Lawrence died on March, 2, 1930, in a sanatorium in Vence, France.

2.2 CHARLES DICKENS (1812-1870)

English novelist and one of the most popular writers in the history of literature. In his enormous body of works, Dickens combined masterly storytelling, humour, pathos, and irony with sharp social criticism and acute observation of people and places, both real and imagined.

Dickens was born February 7, 1812, in Portsmouth and spent most of his childhood in London and Kent, both of which appear frequently in his novels. He started school at the age of nine, but his education was interrupted when his father, an amiable but careless minor civil servant, was imprisoned for debt in 1824. The boy was then forced to support himself by working in a shoe-polish factory. A resulting sense of humiliation and abandonment haunted him for life, and he later described his experience only slightly altered, in his novel *David Copperfield* (1849-1850). From 1824 to 1826, Dickens again attended school. For the most part, however, he was self educated. Among his favourite books were those by such great 18th-century novelists as Henry Fielding and Tobias Smollett, and their influence can be discerned in Dickens' own novels. In 1827 Dickens took a job as a legal clerk. After learning shorthand, he began working as a reporter in the courts and parliament, perhaps developing the power of precise description that was to make his creative writing so remarkable.

In December 1833, Dickens published the first of a series of original descriptive sketches of daily life in London, using the pseudonym Boz. A London publisher commissioned a volume of similar sketches to accompany illustrations by the celebrated artist George Cruikshank. The success of this work, (1836), permitted Dickens to marry Catherine Hogarth in 1836 and led to the proposal of similar publishing venture in collaboration with the popular artist Robert Seymour. Dickens transformed this particular project from a set of loosely connected vignettes into a comic narrative, *The Pickwick Papers* (1836-1837) The success of this first novel made Dickens famous. At the same time it influenced the publishing industry in Great Britain, being issued in a rather unusual form, that of inexpensive monthly instalments; this method of publishing quickly became popular among Dickens' contemporaries.

Dickens subsequently maintained this fame with a constant stream of novels. A man of enormous energy and wide talents, he also engaged in many other activities. He edited the weekly periodicals *Household Words* (1850-1859) and *All The Year Round* (1859-1870) composed the travel books *American Notes* (1842), and *Pictures From Italy* (1846) administered charitable organisations, and pressed for many social reforms.

As Dickens matured artistically, his novels developed from comic tales based on the adventures of a central character, like *The Pickwick Papers* and *Nicholas Nickleby* (1837-1838), to work of great social relevance, psychological insight, and narrative and symbolic complexity. Among his fine works are, *Bleak House* (1852-1853), *Little Dorritt* (1855-1857), *Great Expectations* (1860-1861), and *Our Mutual Friend* (1864-1865). Readers of all the 19th and early 20th century usually prized Dickens' earlier novels for their humour and pathos. While recognising the virtues of these books, critics today tend to rank more highly the later works because their formal coherence and acute perception of the human condition. In addition to those mentioned, Dickens' major writings include; *Oliver Twist* (1837-1839), *The Old Curiosity Shop* (1840-1841), *Barnaby Rudge* (1841), *Martin Chuzzlewit* (1843-1844) *Dombey and Son* (1846-1848), *A tale of Two Cities* (1859) and *The Mystery of Edwin Drood* (1870- unfinished)

Charles Dickens died on June, 9, 1870, and was buried in Westminster Abbey five days later.

CHAPTER III

INDUSTRIAL REVOLUTION

3.1 DEFINITION AND HISTORY

In the second half of 18th century, almost simultaneous with French Revolution, England began to change fundamentally. This change was economical and social rather than political. A great attack started in the field of industry; many new factories were founded, railways were built and new coal mines were opened. These changes happened in a short period and affected the whole life, first in England then all over the world, are called Industrial Revolution.

Industrial Revolution is generally described as the shift, at different times in different countries, from a traditional agriculturally based economy to one based on the mechanised production of manufactured goods in large-scale enterprises (Industrial Revolution, 1996). This definition is made for any nation-wide enterprise to change an agricultural economy to an industry-based one. Our study will be limited to the Industrial Revolution took place in England so we shall try to give the history of English Industrial Revolution.

It is difficult to give a certain date for the beginning of this period since the action is not an organised one. However many historians claim that the beginning of this pe-

riod (the transition to an industrious economy) dates back to England's pillage of India after the victory of Plassey War, took place in 1757. Toynbee, (1962) reports that after the victory of this war national treasures of India were transferred to England and the reserves of Central Bank of U.K increased rapidly. This fresh blood transfused from India has contributed to the growing of newly born English Industrial Revolution.

Beside the golden ingots brought from India, there are four key materials which contributed to the transition. As Tanilli (1994) states they were **wood, water, coal and iron**. England has changed from a wood and water based economy to a coal and iron based one after the invention of steam engine.

The date, Toynbee (1962) gives for the beginning of Industrial Revolution, is confined to a brief period of time. The process mainly begins with the agricultural policy applied by successive governments in different times. As a result of these applications, farmers who had small stripe of land lost their properties and began to work for those who had larger lands. While peasants were both farmers and producers of industrial articles at their homes, the agricultural policy of governments made them workers for those rich farm owners who held the power of production.

Tanilli (1994) states that industry was not the main source of earning in 1774, although it had been more developed in England than in any other country in the world. The most common type of industry was family production. This type of production had been developed especially in wool industry. Semiindustrious, semifarmer villagers would buy the raw material, they processed it at home with the participation of the whole family and sometimes of some workers hired. These villagers were owners of the machines and land. They were cultivating their lands at the same time while they were producing industrial goods. They sold the harvest and the production in town markets.

Industrial Revolution had great effects on the changes in the whole aspects of life in the 18th and 19th centuries. Its effects, of course, cannot be limited to these two ages as they still make themselves felt. Industrial Revolution did not come out suddenly one morning. Its germination dates back to the discoveries made in the 14th and 15th centu-

ries. These two ages are significant because many new sea routes were discovered. New colonisation was started and new sources of raw materials were found. This process continued gradually until the invention of steam engine by James Watt. After this invention, the rapid growth of new ones and the ways of production depending on these new inventions gained acceleration.

Outburst in building railways was the cause of outburst in the great leap of formation of capital which characterised the mid- nineteenth century. Building railways was not something new, yet, it had been limited to local lines on which small trains ran or to the wagons which were trucked by horses. The length of state railways in 1825 was reported as between 300 and 400 miles. The first outburst in building railways took place in 1824 or 1825 parallel to improvements in economy. During the following years, in 1840s, railways longer than 2000 miles were opened to traffic. This distance was increased to 6455 miles in 1847 (Deane, 1994:152).

A relationship with overseas continents began thanks to the developments in steam engine. Engine driven ship were no more wind bound thus the travels between continents got easier and faster. This relationship with transatlantic countries started a new era in English society. Demands of the society have changed depending on their increasing income. Bourgeoisie's demands, their tastes and businessmen's desire of holding the new markets in hand caused a drastic competition. This competition between producers caused a centralisation in industry.

Until the second half of the 17th century people in England used to earn their lives by cultivating their land and by producing necessary tools for themselves. Some of the people had their sheep-flock or cattle. As it is described above, the Industrial Revolution was a period of transition from an agriculturally based economy to a mechanised one. There was production of goods before the development of industrial society. But the way of production was different. That was a kind of home and workshop production. The individuals in English society were in solidarity because they were in need of other's production. One was producing clothes while the other was making bread and an other carpentry. In such a social structure the production was limited because so was the de-

mand for these goods. However this situation has changed with the reforms of government on agriculture policy. The government thought that lands had not been cultivated as efficient as it could be. To provide the efficiency, they started the event of enclosure.

3.2 ENCLOSURE ACT

Enclosure is a process known in many European countries, by which commonly held or occupied lands or waste lands passed into private ownership. This meant creating new landlords who held great power in their hands.

One of the most important agents caused the rapid development of the Industrial Revolution was work-power. New raw materials were brought to England from the colonies in order to be manufactured. Yet, developed machines were not sufficient alone for processing new raw materials. Workers, supervisors and experts were needed for this manufacturing. In deed the necessary work power was ready potentially. The workers in farms were really in poor living conditions and were ready to be transferred to industry.

During centuries, the policy of agriculture or economy in general had caused the development of a class who engaged in only working for a landlord. This was provided by the act of enclosure.

In England, enclosure began in the 1100s. It was rather effective in the increase of production of agricultural products per square-meter. Yet soon, it created two extreme classes in society; those who owned enclosed farms and the others, a great majority, who worked for the landlords. At the beginning, some of the lands were still left to common use and pasturing. In the 1500s the English monarch, fearing the social unrest of a displaced peasantry, tried unsuccessfully to discourage the enclosure, yet landlords became a dominant force in the British government. The practise gained renewed impetus in the late 1700s and was stimulated by the General Enclosure Act of 1801. Subsequently more peasants were pushed into the laps of landlords and were made workers. Living conditions of these peasants got worse and worse because of the landlords' de-

sire of earning more. Since the landlords held a great power in the government they passed and issued the laws and codes which were for themselves. Before the act of enclosure the people were self sufficient because they were engaged in both farming by which they met their annual food need and producing textile goods or simple tools by which they earned money for other necessities. After that event, they lost moors for pasturing their animals and small pieces land were bought or taken by rich landlords. Life in the rural became rather hard for those who were merely workers of those landowners. This situation caused migration from rural to towns or cities.

After a new field of earning life had emerged, peasants left their present work and moved to places where they thought they could find a better job. These places were usually the ones where new factories were built. The migrations and founding of factories were in an interactive relation. People migrated to the places where new factories were built and investments were made to crowded places lest they should be in difficulty of finding workers for their factories. As a result, problems such as residing, health care, education of children, which need money and difficult to cope with, stood before the governments.

3.3 SOCIO- ECONOMIC CHANGES IN THE PROCESS OF THE INDUSTRIAL REVOLUTION

It is difficult to study and present social and economic changes independently in a society because one is either the cause or the result of the other. Moreover, it is sometimes really difficult to classify a situation or an event whether it is social or economical. For example, the act of enclosure caused the increase in agricultural production, so it should be defined in economical term. Yet, it also caused the emerge of a working class, then, it was a social event. To combine them under the term of socio-economic changes would be better. However, we tried to deal with them independently as possible as we could.

How can great changes take place in a society? For an extensive change which affects all the layers of a society, there must be certain events such as great wars, being invaded by another nation, strong relationship with a dominant culture or fundamental changes in economic life etc.

The reason of change in English society in the second half of the 18th century was, generally, changes in economic life. According to the experts of economy, one of the most important indications of the changes in economy is demands of consumers in a society (Deane, 1994:132) explains the economic change during the process of the industrial revolution in England as this:

English economy was in the process of development in 1770s regarding to the population and the average national income. The transition called as industrial revolution had begun to reveal its form and pre-industry work power, who were basically a mass struggling to earn their daily food and other needs, left its place to a class of proletarian work power who were in demand of luxurious import goods such as tea, sugar and tobacco.

This economic change caused a demographic movement. The movement in population shook the whole life in the country. People, gathered in cities where factories were built, they built houses to take shelter in, searched work to earn their lives. This caused the burst of towns into large cities and large cities into larger ones. These new ones were not the same as old cities. They rather seemed like large villages than real cities. By all these changes a new type of man, thus a society made up of this type of man, was created. This type of man can be called 'industrious man' who is subject to our study and represented by Walter Morel in D. H. Lawrence's novel *Sons and Lovers*.

3.4 FACTORY SYSTEMS

Factory system is working arrangement whereby a number of persons co-operate to produce articles of consumption. Today the term factory generally refers to a large

establishment employing many people involved in mass production of industrial or consumer goods.

During the Renaissance, Kaufman (1996) reports that the advance of science, contact with the new world, and development of new trade routes to the Far East stimulated commercial activity and the demand for manufactured goods and thereby promoted industrialisation. In western Europe and particularly in England, during the 16th and 17th centuries, many factories were created to produce such goods as paper, firearms, gunpowder, cast iron, glass, items of clothing, beer and soap. Although heavy machinery, operated by water power in some places, was used in a few establishments, the industrial processes were generally carried on by means of hand labour and simple tools. In contrast to modern mechanised plants with assembly lines, the factories were merely large workshops where each labourer functioned independently. Nor were factories the most usual place of production; although some workers used their employer's tools and worked on the premises, most manufacturing was done under the domestic, or putting-out system, by which workers received the raw materials, worked in their own homes, returned the finished articles, and were paid for their labour. However, many of the new machines were too large and costly for them to be used at home and it became necessary to move production into factories.

One of the major technological breakthroughs early Industrial Revolution was the invention of a practical steam engine. When textile factories first became mechanised, only water power was available to operate the machinery; the factory owner was forced to locate the establishment near a water supply, sometimes in an isolated and inconvenient area far from a labour supply. After 1785, when a steam engine was first installed in a cotton factory, steam began to replace water as power for the new machinery. Manufacturers could build factories closer to a labour supply and to markets. The development of the steam locomotive and steamship in the early 19th century made it possible to ship factory-built products to distant markets more rapidly and economically, thus encouraged industrialisation.

By taking into consideration the invention of steam engine, historians divide the Industrial Revolution into three parts. The first part begins with the invention of machine works by steam power. The second part begins, according to some economists, with the invention of Gramme machine, which works with alternative current and the last part begins with the use of computers and automation in industry after the World War II (Hançerlioğlu,1993.) This idea was supported by English economist Arnold Toynbee (1962). He takes the invention of steam power as a turning point in the development of civilisation.

Steam power, when compared with uninterrupted potential energy of running water, was not the most economic energy during the period yet it was very practical for the factories. With the invention of steam engine factories could be built wherever the owner desired because they were no more water bound.

Before this invention, investors had to built their factories near a running water supply and it was not so easy to find such a suitable place. Moreover, such places were usually away from dwellings which meant the difficulty of supplying workers and keeping them at this deserted place. They had to bring raw material from distant sources, too. Transportation was not cheap and easy. These were all factors that raised the cost of production.

After the invention of steam engine, the factory owners built their factories in the places where they could be able to find workers and raw materials at a lower cost.

3.5 MASS PRODUCTION

Textiles, particularly cotton goods, were the major factory made products during the early 19th century. Meanwhile, new machinery and techniques were being invented that made possible to extend the factory system to other industries. Kaufman (1996) reports that the American inventor Eli Whitney, who stimulated textile manufacturing in the U.S by inventing the cotton gin in 1793, made an equally, if not more important,

contribution to the factory system by developing the idea of interchangeable parts in making firearms. Interchangeable parts, with which Whitney began experimenting in 1798, eventually made it possible to produce firearms by assembly techniques, rather than custom work, and to repair them quickly with pre-made parts. The idea of interchangeable parts was applied to the manufacture of time pieces from about 1820 on.

All of these developments in technology contributed to the amount of production per hour. As a result, many different kinds of goods were produced in large scales. Mass production reduced the cost of manufactured goods. Thus, it gave chance the producer to compete against other firms..

Another development that contributed to the increase in production was to specialise workers on only one part of the production. This is called *division of work*. Division of work is a basic tenet of industrialisation in which each worker is assigned to a different task, or step, in the manufacturing process. It is believed that this application turned workers into real machines because a worker is assigned to do only limited actions during his work. For example, when automation was not so widespread in industry in the past, a worker in a car factory was to tighten nuts of wheels of a car a whole workday long. Another worker would do another part of the same job. This monotonous way of working would kill the enthusiasm of a person and would turn him into a machine which was programmed to do only one thing. On the other hand that would cause deformations in the body because of continuous working position and using only certain organs of the body.

3.6 WORKING CONDITIONS IN FACTORIES

The introduction of the factory system had a profound effect on social relationships and living conditions. In earlier times both the feudal lord and the guild-master had been expected to take some responsibility for the welfare of the serfs, apprentices, and journeymen who worked for them. Contrary to those landowners, the factory owners did not undertake the responsibilities of health care, education and nutrition of the workers who

worked for themselves. Instead, they paid to the workers and workers were supposed to meet their needs by themselves. Their wages were usually less than they needed to lead a life which was within standards of living. Until the foundations of unions they could not ask their employers to increase their salary because there were a lot of others waiting to do the job for the same or lower wage. This was partly because no particular strength or skill was required to operate many of the new factory machines so any person was able to do the job. The owners of the early factories often were more interested in hiring a worker cheaply than in any other qualification. Thus they employed many women and children, who could be hired for lower wages than men. These low-paid employees had to work for as long as 16 hours a day; they were subjected to pressure, and even physical punishment, in an effort to make them speed up production. Since neither the machines nor the methods of the work were designed for safety, many fatal and maiming accidents resulted. In 1802 the exploitation of pauper children led to the first factory legislation in England. That law, which limited a child's workday to 12 hours, and other legislation that followed were not strictly enforced.

McDonnell (1982:300) criticises the exploitation of children and women during this period and says:

The Industrial revolution helped make England prosperous and powerful but it involved exploitation of the workers who lived under deplorable conditions. As the Industrial Revolution gathered force, towns became cities; more and more villagers, forced by economic necessity to seek work in the growing factories, huddled together in filthy slums. Workers- men, women and children- laboured from sun rise to the sun set for meager wages. No child able to pull a cart in the suffocating coal mines or to sweep a floor in the textile factories was considered too young to work by many employers and parents. For the children of the poor, moral training, medical care and education were practically non-existent.

The workers in the early mill towns were not in a position to act in their own interest against the factory owners. The first cotton mills were located in small villages where all the shops and inhabitants depended on a single factory for their livelihood. Few dared to challenge the person who owned such a factory and controlled the lives of the

workers both on and off the job. The long hours of work and low wages prevented a labourer from leaving the community. The employers thought if a worker got out of the group he would probably be exposed to outer influences and would tempt others to put forth new demands. Later, when factories were located in larger cities, the disadvantages of the mill town gave way to such urban evils as overcrowded sweatshops and slums. In addition, the phenomenon of the business cycle began to manifest itself, subjecting industrial labourers to the frequent threat of unemployment.

This new situation could be described as follows; to the misty atmosphere of the north, a new, extra sun had risen and a great number of people were blind with it while a few number of people were able to benefit from it by the help of accessories they had. This was the transition, later, caused great changes in the whole life in England. The other key words; economy, wood, coal and iron were the means of the transition and they symbolised the transition from what was natural to what was artificial. Artificially was it to take over the machine and the land that villagers, producers of the past, owned and so it was to make them waged workers. What seemed to be natural in that chaos was the poor living conditions of the new working class; children, mostly too young to work in such a place as textile factory, women, some bearing child, some with them, and men, kept working 16 hours of a day. This situation seemed so natural to someone that, Arthur Young (1771:361), a representative of them, puts forth his idea on the subject by saying, 'the lower classes must always be kept poor. It is known by everyone who is not fool that they would never work otherwise.'

This idea was accepted immediately by the employers because it was in favour of them. The theory had already been in practice before Young's idea but after he had voiced it the practice gained a legal (scientifically) support. The balance between wages and the expenditure of the working class - of all society indeed - destroyed. Purchasing power of employees decreased. And the situation desired by Young and his supporters came true.

3.7 CHANGES HAPPENED DURING AND AFTER THE INDUSTRIAL REVOLUTION

With the invention of steam engine, investors chose the place of the factory according to feasibility reports. Such places were no more water bound. They usually were at crowded cities and near raw material supplies. Cities such as Manchester, Liverpool, Birmingham, Bristol and London were interconnected by railways because environments of these cities had rich ore beds. Many new mines were opened all over the country which destroyed environment continuously. The cities mentioned above and the likes, became metropolitans since people from rural areas had rushed to these cities with the hope of finding a better job and leading a more comfortable life. At the beginning, these people could find no place to shelter in, so, the whole family either lived in a single room or tried to acquire their own shanties which had no healthy conditions to live in.

During progressing years an endless struggle between labourers and employers would began. Workers gained some better living and working conditions. The duration of work-time was shortened, working age for children was raised and workers had the power of bargaining on their wages through unions. These were not obtained easily. Many people died, were crippled or led a very deplorable life. When Engels was posed a question like; 'What will the last phase of the Industrial Revolution be?', the answer was a single word: 'Crisis' (Hançerlioğlu:1993).

Industrial Revolution has occupied rather a long period of time. During this period it has affected the lives of millions of people. As all other events which left their stamps in the history of human life, Industrial revolution, too, became a subject to be dealt with for artists. In literature, D. H. Lawrence was one of the most successful writers who reflected the life of miners of the period. In his success, beside his artistic merits, his being the son of a miner, who worked in one of those coal pits, has played an important role.

Another writer who scrutinised the period and produced works related with life of people who lost their identity in industrious cities was Charles Dickens. Being a person

who launched into life at an age of twelve enabled him to grasp the problems of homeless children who were easily pushed into the swamp of crime.

We aimed to analyse the reflections of the Industrial Revolution on the characters of these two writers' novels ; Sons and Lovers (by D.H. Lawrence) and Oliver Twist (by Charles Dickens).



CHAPTER IV

SONS AND LOVERS

It is sometimes really difficult to define a situation as 'real' or 'fictional' because one can find reality in fiction and fiction in real life.

'Works of fiction often tread a fine line between fantasy and reality. This is especially true of the stories of D. H. Lawrence' (Stewart,1996:96) Stewart's idea is valid for *Sons and Lovers* as well, since the characters of the novel have their prototypes in Lawrence's own family and the novel reflects the facts of industrial revolution. Indeed, the novel has not a plot. Lawrence begins to depict an area and the events which are happening independently but related with each other. D.H Lawrence is not an historian. He does not reflect events within the principles of the science of history. Instead, he uses possibilities of the art of literature to depict the living conditions of the period.

Beyond everything Lawrence was a passionate lover of nature. Thus he opposes the destruction of industry on natural environment strictly. Howard (1972: 191) depicts Lawrence's mood as 'becoming increasingly mechanical to meet the growing need for fuel in industrialised England, coal mining seemed to him not only to corrupt the earth from which it took the coal but also to insinuate a pervasive blackness into the people who lived nearby.' His hatred towards the new life brought by industrialisation is reflected in the novel for many times. Beside that, the way he begins his novel reveals his

ideas on the subject explicitly. The miners were put into “Hell” and then to the “bottom of this Hell”.

Sons and Lovers is set in the British Midlands at the turn of the twentieth century. This is a region in central England that is highly industrialised. Factories, coal pits, and ugly row houses are abundant. Yet, Robin Hood's Sherwood Forest is close by the busy industrial city of Nottingham, where Paul works, and the river Trent swirls its way from the city through the wide-open country hills and vales. *Sons and Lovers* constantly contrasts the sensuous, natural environment with that of the cold, drab monuments of industrial town and city life (Leavis, 1951).

‘The Bottoms’ succeeded to ‘Hell Row’. Hell Row was a block of thatched, bulging cottages that stood by the brookside on Greenhill Lane. There lived the colliers who worked in the little gin-pits two fields away. The brook ran under the alder trees, scarcely soiled by these small mines, whose coal was drawn to the surface by donkeys that plodded wearily in a circle round a gin. And all over the countryside were these same pits, some of which had been worked in the time of Charles II, the few colliers and the donkeys burrowing down like ants into the earth, making queer mounds and little black places among the corn-fields and the meadows. And the cottages of these coal-miners, in blocks and pairs here and there, together with odd farms and homes of the stockingers, straying over the parish, formed the village of Bestwood.

Then some sixty years ago, a sudden change took place. The gin-pits were elbowed aside by the large mines of the financiers. The coal and iron field of Nottinghamshire and Derbyshire was discovered. Carston, Waite and Co. appeared. Amid tremendous excitement, Lord Palmerstone formally opened the company's first mine at Spinney park, on the edge of Sherwood Forest (L: 1)

At the very beginning of the story the writer gives an account of the change in life in Bestwood. He reveals some certain clues of the subject he will deal with. The first sentence, ‘The Bottoms’ succeeded to ‘Hell Row’ (L:1) informs us the ‘change’ which will take place. There is a “succession”. It is obvious that something will disappear and new one will replace. Lawrence gives a detailed description of the village. ‘bulging cottages that stood by the brookside on Greenhill Lane.’, ‘The brook ran under the alder trees, scarcely soiled by these small mines’ (L:1). He gives such a description because

he wants to show the pre-industrial condition of the village and wants reader to realise how destructive the change is. Those small mines are not destructive; the brook which runs under the elder trees has not been polluted yet. We hear the writer talking about the “trees”, “brook” or “greenhill lane”. Nature still seems virgin, not ravished by that heavy waste of large factories. The old cottages are embedded into nature. Although they are old, they are in harmony with their environment.

Lawrence immediately presents dehumanising effects of the Industrial Revolution. Words that describe the pass from one phase to another, are chosen and used masterly.

In the first paragraph, the writer gives pre-industrial circumstances of the area. Everything seems to be in a harmony with nature. The mining activity had been there since Charles II, yet this activity had given no harm to environment. The coal, mined, drawn up by donkeys, the colliers work like “ants”, which are symbols of naturalness.

...few colliers and the donkeys burrowing down like ants into the earth, making queer mounds and little black places among the corn-fields and the meadows (L:1).

The simile ‘like ants’ may refer to two different ideas here: First, it may be understood, literally, that these workers work like ants do. When their monotonous motion in and out is observed from a certain distance, they are just like ants carrying food in a regular row. Each donkey brings some pieces of coal and it unloads it around the mouth of pit and then goes to fetch another piece. The coal was piled up there around the mouth. Gin-pits, with their shape, are resembled to ant-hills. The writer’s aim is to reflect the monotonous work of the colliers. They work as machines programmed to do only one motion. According to Lawrence, this constant motion cannot belong to human beings. If it does, that means that these creatures are no more human beings but mere machines. Dehumanisation of human beings is reflected by the simile of ‘ants’. The only thing they do is to work, just like machines. Lawrence, in one of his letters, says that working class engaged, or made so, only in one thing:

It makes me sad beyond words. These men, whom, I love so much- and the life has such a power over me- they understand mentally so horribly: only industrialism, only wages and money and machinery. They Can't think anything else. All their collective thinking is in these terms only. They are utterly unable to appreciate any pure, ulterior truth: only this industrial- mechanical-wage idea . This they will act from- nothing else (Zytaruk,1981).

Second, the naturalness of collier's work is expressed. Although they dig earth to get coal out of it, they do not harm nature. The writer wants to make a comparison between their making use of nature without destroying it and the way large companies obtain the minerals from earth. Because the colliers dig earth to survive, they are resembled to ants which are parts of nature. They work among corn 'fields' and 'meadows'. They are in a harmony with nature.

However, Doherty (1993), puts forth a third idea to which it is difficult to oppose. He says 'few colliers' and donkeys burrow 'down like ants into the earth', the miners engaged in an activity similar to digging their own graves.'

'Death' image is used very often to remind the change, which was brought by the Industrial Revolution, is not a life-giving change to every person. That these coal mines are named as 'gin-pits' is significant. The word 'gin' means 'trap used in a game'. 'gin-pit', then, is a place where those colliers were trapped and from then on, they have nothing to do to change their fate. Their struggle to get rid of the trap is in vain. Another thing which relates these pits with death is the workers' going from illuminated surface of the earth to dark deep of underground. They go to Hades'¹ country to bring that life-giving coal. While the darkness of underground refers to death, the illumination of surface does the life on earth. Those colliers continuously get in and out of the pits ; that is, they reverse between life and death.

I think Lawrence leaves the evaluation of 'ant' image to the reader but no matter whichever the reader accept, the aim of the writer is explicit for using such an image: to

¹ Hades: In Greek mythology, the king of the country of the dead under the ground. (Erhat,1984).

create a conscious in the readers mind that Industrial Revolution came with its dehumanising effects and continued with exploitation of men, women and little children.

A person's mood is affected by the place he or she dwells. As Kearney (1988) puts forth, 'The existence of a subtle interchange between the vital effluence of spirit of a place and man is a reality for Lawrence, and this reality influences his characters greatly.' Lawrence, (1923: 12) himself, states that 'Every continent has its own great spirit of place. Different places on the face of the earth have different vital effluence, different vibration, different chemical exhalation, different polarity with different stars. Call it what you like. But the spirit of place is a great reality.' This place may be an area, a city or a house. Here, I shall deal with the houses the colliers used to live in and those they were made move in.

And the cottages of these coal-miners, in blocks and pairs here and there, together with odd farms and homes of the stockingers, straying over the parish, formed the village of Bestwood (L:1)

The houses in Bottoms were 'bulging cottages' and they were 'here and there'. They were not very beautiful in appearance but each of the house had its own authenticity. Each one reflected the individual taste and understanding of life of its dweller. They were not unified like houses in a military zone. They were at random just like a natural forest where trees grow disorderly, but not in rows.

In the second paragraph the change begins and suddenly things get greater or larger than they used to be. 'Then some sixty years ago, a sudden change took place. The gin-pits were elbowed aside by the large mines of the financiers' (L:1). Large mining companies replaced gin-pits, which symbolise natural way of extracting coal for 'survival' necessity. This is also considered to be the replacement of 'artificial' with 'natural'.

First of all, old houses of the colliers were burnt and the 'dirt was cleansed away'. This event is significant. With those old houses the past of the people was also burnt and cleansed away. Their past is nothing but a heap of dirt now. On the other hand, little, harmless gin pits 'were elbowed' and instead, large ones were opened which, the writer implies, would pollute both natural environment and human soul. Lawrence compares this interrelation with a telegraph:

If we can understand the sending of wireless messages from continent to continent, can we not much more readily understand that the unthinkable sensitive substance of the human intelligence could receive the fine waves of vital effluence transmitted across the intervening space, could receive, and, as in a dream, plainly comprehend? (Arnold, 1962:23)

Lawrence claim that the change is not confined only to the houses. The green valley where the houses overlook is no more as it has been. Just like all fields of life, the valley is also being destroyed gradually but steadily.

New railway has a significant role in the destruction. The writer implies that it is an arrow launched and stabbed into nature's heart. Normally, railways are a means of transportation which are the least harmful to nature but the way they would serve in this period of time and area is different from they used to be. According to Lawrence they would contribute to the destruction of nature by linking large coal mines and factories. They are no more like the trains that carry passengers who wave hands to the people working or dwelling along the railway. Lawrence presents 'black' train in contrast with 'white' colour of the valley. 'Away across the valley the little black train crawled doubtfully over the great whiteness'(L : 68). In this sentence it is not the colour only which creates the contrast. The writer uses literary devices to make us feel the movement of the train. When the sentence is read out loudly, one can hear the unified sound of the shafts, which help the wheels turn on the rails, through the alliteration and assonance which was created with the 'a' sound in 'away across the valley '. The train is resembled to a worm which will gnaw and destroy whole nature. Although it is little it has the power of destroying. It is hungry and that is why it crawls 'over' the 'great' nature.

These trains will carry tons of coal or minerals to factories and they will help factories produce more and release more waste. They are seen the life- vessels of the Industrial revolution because the things they carry gives life to factories. A factory is nothing but a heap of buildings without raw materials. These trains carry raw materials from the mines or from one factory to another because in some cases something produced by a factory may be raw material for another one; like iron logs were produced from ore iron and later these logs are turned into steel in another factory.

Although these railways were a contribution to the development of industrial life, thus to dehumanisation of humans, they were important from the point of view of mass communication. An event happened at one place or a decision related with workers could be delivered to other places where workers gather more quickly. Later the development of communication would contribute to the formation of unions which had vital influences on workers lives.

In the site of those old houses mining companies 'built the squares, great quadrangles of dwellings' (L:2). These new ones were in an order. They were erected in rows but not here and there. The writer resembles them dots on a blank-six domino which strongly associate with unchanged monotony of military affairs. Doherty (1993), resembles them a graveyard. 'In effect, Bestwood is a space of entombment, the miners' dwelling (like crypts in a burial ground) arranged in symmetrical rectangular blocks 'like the dots on a blank-six domino' separated by dark, intricate alley-ways, they are cut off from wider prospects by the 'long line of ash-pits' at the back.. Lawrence depicts scenes related with industry differently from those with nature. Whenever the workers are in the scene they are referred to dirt, black or grey- metallic colour. 'The collier's small, mean head, with its black hair slightly soiled with grey, lay on the bare arms, and the face dirty ...'(L : 62). Sometimes they are even not mentioned as human beings but just 'figures'. 'watch the miners troop home-small, black figures trailing slowly in gangs across' (L : 67). 'Small black figures' contrast 'the white field'. They remind us the image of 'ants'. Yet in this scene the miners are not in harmony with nature as they were in the previous one. This change is stressed with the word 'figures' which implies that the miners are no more human beings. The same contrast is given in (L : 69). Here the

'handsome offices' contrast to 'the colliers sitting in their pit-dirt'. Everything, related with industry, is drawn as uniformed, huge and greyish. The houses erected for the miners are, in a sense, the reflection of the idea of employees on workers life. They desire workers who work like robots or soldiers ready to attend for them at any time.

After the writer gives the account of the sudden change towards an industrialised society he deals with the individuals, representatives of all the other workers, living in this society. In the first chapter, Lawrence gives the characteristics of Mrs. Morel who was the daughter of a man who belonged to middle class.

Mrs. Morel was not anxious to move into the Bottoms, which was already twelve years old and on the downward path, when she descended to it from Bestwood. But it was the best she could do. Moreover, she had an end house in one of the top blocks, and thus had only one neighbour; on the other side an extra strip of garden. And having an end house she enjoyed a kind of aristocracy among other women of the "between" houses, because her rent was five shillings and sixpence instead of five shillings a week. But this superiority in station was not much consolation to Mrs. Morel (L:2).

As he did for the setting, Lawrence gives important clues about the future of his characters, especially of Mrs. Morel. Here we can see that Mrs. Morel has an ambitious and uncontent character which will cause a continuous discomfort during her life.

Mrs. Morel is introduced through the location and extra advantages of the house they settled in. The house is a distinguished one for being an end house and having an extra strip of garden. Its rent is a little more than other dwellers pay for their own ones. By giving these details, the aim of the writer is to imply that Mrs. Morel does not belong to this society or she is different from other women of the village in one way or another. Staying in such a house gives her a feeling of superiority.

Mrs. Morel, although she is one of the main characters of the novel, does not reflect the peculiarities of working class of the term. Since Lawrence did not create his characters in Sons and Lovers- characters had already been existing in his own family or in his friend circles-, we cannot say he must have had some purposes by creating this

character. Yet, through her, Lawrence reflects the subject of class distinction. He also projects her merits in order to show that the others (colliers) do not posses those merits such as to better themselves from being “machines” to a ‘human being’. Gertrude Morel is presented as the motor which trucked the change of women of the industrial period. Although the way of realising is wrong, she is the only one who does not obey all the conventions of traditional husband and wife relationship. When Morel shouts at her that she should wait on her man as all other women have to, she opposes his sovereignty in the family (L : 39). ‘Gertrude Morel is one of the most formidable mothers in all of Western literature.’ says Stewart (1996). She seems, to reader, that she is doing perfect things for her children, but it is seen in the end that she gives harm them which can never be compensated. She is the cause of death of William although it is mentioned that he died from pneumonia. William was always in a depression of remaining loyal to his Mother and loving his girlfriend truly. When his mother asks him if he likes Lily, his answer was ‘Yes.’ But later he tries to console his mother by saying Lily resembles her neither in manner nor wit. And he begs his mother, ‘you have to forgive her for a lot of things’ (L:118). He oscillates between his Mother and his girlfriend. It is this oscillation made him ill and killed.

The situation is the same for Paul. He cannot establish a healthy relationship with Miriam for the same reason which killed William. Mrs. Morel’s relation with her sons is the subject from which the title of the novel was derived, yet since it has no direct link with industrial life, the concern of this study will not be that “Oedipus complex” subject. The examples are good enough to justify Stewart’s(1996) claim.

Lawrence was a true lover of nature yet his love is not confined to nature only. He loved people, especially those belonged to working class. Another reality that tortured his soul was disappearance of peace and harmony in family life. The only thing employees want of them was to work more, thus, usually whole family, even little children, was at work during long working hours.

From its beginnings in England until the present time, as Delaney (1993) puts forth, the Industrial Revolution has had a devastating effect on families. Children as young as

six are forced to serve the voracious machines for twelve hours a day, often being maimed or killed by the primitive equipment and being beaten unmercifully if they slow down. Orphans are taken from workhouses by the cartload and sold as factory slaves. The communication was weakened between the members of a family because each one was often put to different posts. When the husband was off, the wife was at work with some or all of the children or alone herself. This caused an alienation between the members of a family. Men begin to spend their spare time either by sleeping or drinking in the pub which caused so various problems in the family.

‘A good husband came along with his family, peacefully’ (L:5) was so rare that such a family attracted attention wherever they were seen. A particular definition of ‘a good husband’ is not given, but it is obvious that most of the men were not concerned properly with their families. That is why this man with his family attracts attention. Lawrence emphasises that, usually, the women and children were alone. This reveals that, with this new way of life, interrelation among the members of family weakened or ceased. This is because the members of the family are in closer relation with other people out of family. At the first glance there is nothing wrong with this situation. Each individual should develop good relation with other persons around them. Yet, if members are always away from each other and a growing child is in question, the situation is to be taken into consideration. In the process of development of personality, one of the most affective factors is person’s being respected by other people. When this respect is not shown to the person within the family, person turns towards to people or person who show/s this respect. In crowded cities, when children are not kept under control to a reasonable extent, when they are let alone totally, they get lost in that society and may get involved in dangerous situations that can never be compensated in the rest of person’s life. Since society is made up of individuals, every person in that society should be healthy both physically and spiritually if a healthy society is desired.

As Lamb (1953: 11) describes:

A good citizen who is also good person, needs the ability to think clearly, a readiness to be tolerant of other people's ideas and behaviour, a sense of moral and spiritual values." He adds, "Do not expect a school to carry the whole burden in educating a child. However, admirably a school's aims, its powers are limited, for there are many influences beside the school, constantly working on a child's character. These may include street companions, youth clubs, scouts, the cinema the wireless and the comic, but the chief influence of all is and ought to be the home of the child. If it is not, then something is or will be wrong.

In that mining society family's, especially fathers', interest on children is so little that they are in danger of failing to build themselves for their future. If they are left alone, (But usually the women and children were alone) (L:5) without any canalisation towards a better education, they will either be miners, as their fathers are, or cheap-workers in factories in large cities. The question 'What is wrong with being a miner or a worker in a factory?' may be asked. It is seen in the book that such people are exploited by greedy employers. They were turned to machines and were left poor on purpose. They were not valued as human beings. All these things make their life unbearable. Families do not lead a happy life mostly because of financial problems beside some personnel mistakes. Even if they were to lead their lives as miners or cheap-workers they had to acquire basic humanistic values. They had to try to organise life according to themselves but not themselves according to the life imposed to them. It is seen explicitly how those disputes between wife and husband affect Morels' children. Although they have love towards their father they cannot show it because they feel they have to support their Mother against the father. Morel is not so bully to his children unless he is not at a quarrel with the mother. 'Both children hushed into silence as they heard the approaching thud of their father's stockinged feet, and shrank as he entered. Yet he was usually indulgent to them' (L :41-42) 'He would dearly liked the children to talk to him (Morel)' (L : 62), As it is seen in the extracts, Morel wants to establish good relationship with his children, yet children do not want this because they think they must be at their mother's side. When Paul was ill Morel was very tender to him. 'Are ter asleep, my darlin?' Morel asked softly. To his soft question Paul answered. 'No; is my mother coming? Many more examples may be seen in the novel as those ones. Here rises a question, which is indeed a vicious circle: Does Morel behave irresponsibly and harshly because Gertrude treats him so coldly or is she so cold because Morel behaves so? Both of them

have their reasons to justify themselves. Yet the problem is not to detect who is right. The problem is children's misery because of these two mismatched parents.

They are mismatched because they share nothing in common. Gertrude is a strong Congregationalist whereas Morel is presented together with alcohol. The wife is a teacher but his accented speech reveals that he is uneducated. His understanding of life differs from that of Mrs. Morel. When he brings home a cocoanut, the way they give importance to this event reveals their attitude towards life.

'Oh! Oh! Waitin' for me, lass? I've bin 'elpin' Anthony, an' what's think he's gen me? Nowt b'r a lousy hae'f crown, an' that's ivry penny-

'He thinks you've made the rest up in beer,' she said shortly.

'An' I'aren't- that I' aven't. You b'lieve me, I've 'ad very little this day, I haven' all.' His voice went tender. 'Here, an' I browt thee a bit o' brandysnap, an' a cocoanut for th' children. He laid the gingerbread and the cocoanut, a hairy object, on the table. 'Nay, tha niver said thankyer for nowt i'thy life, did ter?

As a compromise, she picked up the cocoanut and shook it, to for my bit of a lad an' see if it had any milk.

'It's a good 'un, you may back yer life o' that. I got it fra' Bill Hodgkisson. 'Bill,' I says, 'tha non wants them three nuts, does ter?' Arena ter for gi' ein' me one wench?' I' ham, Walter, my lad', 'e says; 'ta'e which on 'em ter's a mind.' An' so I took one, an' thanked 'im. I didn't like ter shake it afore 'is eyes, but 'e says, 'tha'd better ma'e sure it's a good un, Walt.' An' so, yer see, I knowed it was. He's a nice chap, is Bill Hodgkisson, 'e's nice chap!

'A man will part with anything so long as he's drunk, and you're drunk along with him' said Mrs. Morel.

'Eh, tha mucky little 'ussy, who's drunk, I sh'd like ter know? said Morel (L:6-7)

4.1 POVERTY

Beside revealing each partner's understanding of life, this dialogue, between husband and wife, reveals mainly two more important things: first, it is obvious that the family is not in a good condition economically. Mr. Morel has to work on Sundays to run his family although it is the day he should take rest. His wage is not sufficient to feed the whole family. He has to give thirty shillings a week to his wife for their fixed, constant expenditures, yet when the writer gives the detailed document of his earning it is seen that his average earning does not meet their routine expenditures (L: 17-18) If Morel's

extra spending is added to the calculation the situation seems worse. Poverty was common during the period of the Industrial Revolution. Sulker (1998:20) states that 'the purchasing power of the workers was so low that even a father and an adult son's earning together was not enough to feed a family.' Hence children, even who were too young to work, were sent to factories. At the first glance the money earned by the child seems to be an extra income to the family budget yet it is not so indeed when the situation is considered as a whole. When these young children were sent to factories for much lower wage than an adult worker was paid, employers preferred hiring these children rather than adults. The abundance of child workers forced adults to work for lower wage than they deserved. Thus the total income remained the same although the number of working members increased in a family. Stewart (1996), in his article on Lawrence's own family, states the poverty that family lived. Here Lydia is the prototype of Mrs. Morel :

With the arrival of children - five in the space eleven years - Lydia's life was a constant round of drudgery. Arthur's fluctuating wages had to feed and clothe this growing family. Lydia, always a hard worker, scrimped and saved to provide for her children. She was determined they would better themselves. Her sons would not go down the pits nor her daughters into service if she could help it: instead they were to have the type of respectable career which had been denied to her.

When Morel fell ill, (L: 45), and was unable to earn money the family's economic difficulties were seen better. It is obvious that without the help of their neighbours they would be able to find no food. This extract reveals another fact with the miners community: they respect Gertrude. Although their income was not higher than that of Morel, they share their food with Gertrude's family. They are the folk with whom Morel has always been boastful claiming that they were much more sincere than the people Gertrude gave importance.

The neighbours were very good to her: occasionally some had the children in to meals. ... And the neighbours made broths, and gave eggs, and such invalids' trifles. If they had not helped her so generously in those times, Mrs. Morel would never have pulled through, without incurring debts that would have dragged her down (L:45)

Lawrence has experienced such difficulties in his own family. Perhaps it was himself who was taken to meal by the neighbours. He must have remembered their insisting on his eating and his shy condition. That is why he, later, made a suggestion in one of his letters, which he wrote to a friend, to solve such problems. He suggested that a reformation be made in society:

There must be a revolution in the state. It shall begin by nationalising of all industries and means of communication, and the land- in one fell below. Then a man shall have his wages whether he is sick or well or old- if anything prevents his working, he shall have his wages just the same. So we shall not live in fear of the wolf at the door for all the wolves are dead (Daly, 1994).

Children's going 'out early in the morning' with the hope of finding something to eat (L: 68) reveals that the 'wolf' is always there at their door. Poverty affects children and mother not only physically but also psychologically. This psychological effect is seen in Paul's behaviour when he went to fetch his father's weekly earning. He is so sensitive and bashful that he cannot ask the other people to let him pass so that he can go to the clerk to take the money. He says he will never go to fetch the money saying that 'they always stan' in front of me, so's I can't get out.' He feels humiliated when a man asks : 'Don't they teach you to count at the Board- School?' (L :72), which was in fact said just to joke the child.

The shopping scene, also, shows how poor they are. Mrs. Morel likes a dish in market place and asks its price. She does not want to buy it because it seems little bit expensive for her. She leaves the dish and goes on her shopping. When she comes back she glances the same dish again. The seller, who noticed her glance asked her if she wanted the dish for five pence instead of six. She bought it (L: 74). This reduction of one penny makes her so happy that they talk (to Paul) on it for a long time. On the other hand this event shows how thrifty she is. Although Morel spends some of his income on drink, he is also aware that they should not be extravagant. He says 'I'm not such a extravagant mortal, as you lot, with your waste. If I drop a bit of bread at pit, in all the dust an' dirt, I pick it up an' eat it' (L : 78).

When Paul and his mother went to the city they hesitate whether they should go into a restaurant to eat something or not because they had too little money to afford the bill. They go in but the waiter is not interested in them. This shows that it is obvious from their appearance that they are poor. Mrs. Morel sees grapes at the greengrocer's and says:

'Now, just look at those black grapes! They make your mouth water. I've wanted some of those for years, but I s'll have to wait a bit before I get them'(L:98)

That she has been waiting for a bit of black grapes 'for years' - which cannot be too expensive to buy for even ordinary people - reveals the degree of their poverty.

Second, it shows that Morel is not a man who behaves responsibly. He does not have the ability of running a family although he is the one who earns money in the family. He gives priority to his own desires rather than the family's common necessities. He has to give his wife thirty shillings a week for routine expenditures such as rent, food, doctor etc. When he earned more than thirty, he spends all the extra money on drink. ' He scarcely spared the children an extra penny or bought them a pound of apples. It all went in drink' (L: 18)

Oh! Oh! Waitin' for me, lass? I've bin 'elpin' Anthony, an' what's think he's gen me? Nowt b'r a lousy hae'f crown, an' that's ivry penny- (L: 7)

It can be seen in the quotation that he is ashamed because he has wasted the money, which he had earned at the pub, on beer. He tries to find an excuse by saying that the pub owner has given him so little money for his assistance. He complains that he is tired in order to disguise his guilt.

Blaming Morel by isolating him from the society in which he lives would not seem fair and such an approach would be too shallow to handle the problem in details. Miners

used to work in teams called 'butty system'¹. The butty often worked, played, and drank together. Members of a butty spend most of their time together, at work (at least twelve hours a day), in the pub and at their other activities such as visiting a nearby town e.t.c. Furthermore as Morel said when he had met Gertrude to depict the miners' life, (You live like th' mice, an' you pop out at night to see what's going on.) (L: 11), the miners' activities are very limited as if they were created to work only. Mrs. Morel blames her husband in the dialogue claiming that he behaves together with his friends. '... and you're drunk along with him'(L:7) She believes his friends affect his behaviours. That is true and Morel is also aware of that yet it is not so easy to get out of that community as Gertrude thought.

Morel does not want to stay at home, instead, he goes to the pub as soon as he finishes his dinner or sometimes he drops to the pub and sits in his pit clothes and comes home very late. This is partly because Gertrude's attitude towards him and partly he does not want to be out of the activities of the butty. As Stewart (1996) explains, Lydia's attitude of superiority placed a further strain upon her marriage. Arthur, whose children were being raised by Lydia to look down upon the coarse father who took pride in being a miner, sought refuge from the cold isolation surrounding him in his home by spending more and more time in the public house. His drunkenness exacerbated relations between husband and wife. Many a night Arthur would stagger home to do battle with Lydia in rows which terrified the Lawrence children.

Walter has already been alienated in his family. Just like Arthur Lawrence, the only place he sheltered was the public house. He wants to keep his ties strong , at least, with his work mates. He does not want to be cast out from the butty. Since Morel is a representative of working men of the period, this situation can be generalised to all members of all butties. The way of life of these people was certainly drawn by the rules of those industrious circumstances. This new lifestyle put such a strong pressure on workers that

¹ Butty system: A system under which a number of men working together as a body, on contract and sharing the profit jointly.(Webster's, 1957.)

they were squeezed between the long and arduous workdays and limited leisure activities some of which would cause the destruction of their families. This collectivism was strongly opposed by Lawrence and stated by him that human beings should experience life individually. Personal merits, tastes and understanding of life should not be pruned by monotonous industrial life where human beings are seen a crowd of working machines.

4.2 CLASS DISTINCTION

Every society has different classes regarding to wealth, race, education or profession. Having such differences is natural and nobody carries an idea in mind to claim the opposite because it would be absurd to claim that a person who has graduated from a faculty belongs to the same social class with a person who has never attended even to a primary school. If they are both wealthy their circle of social layer may overlap from the point of 'being wealthy' but the education part of that layer still remains 'different'. In short, a class distinction is unavoidable within natural limits. However, the Industrial Revolution created two extreme classes which conflicts with the naturalness of the class distinction. In these two extreme classes no circle of layer overlaps. These classes were the working class; uneducated, poor, unqualified and the employers; wealthy and passionate to be wealthier who had all political and clerical power thanks to his wealth. The third one, the middle class, decreased to a little minority proportionally which should, in a healthy society, be the greatest part. Fontana (1995: 168) states that 'there were two nations in the same society, who never talked to each other, felt sympathy towards one another and know nothing about the nature, characteristics or idea of the other, being fed through different kinds of food, have different understanding of life and being ruled by different laws: the rich and the poor.'

Beside revealing their poverty, the talk on the cocoanut shows that an object's importance differs according to the class of the person who owns it. Morel gives great importance to this 'hairy object' whereas Mrs. Morel shakes it just not to be seem indifferent to the thing her husband brought. He talks about it as if it had a vital importance for the family. Mrs. Morel does not value it as her husband does.

The writer wants us to be aware of the social difference between the wife and the husband. Their appreciation and expectations are different. Mrs. Morel belongs to an upper layer of society. This is revealed in a number of ways in the novel. In this dialogue, Morel gives importance to his friend and the thing he brought or received as a present from him. Mrs. Morel is not concerned with those things that Morel is. The way they speak English is also different. Her accent reveals that she does not belong to this society. She reads Bible and claims to be a true Christian. This idea gives her a feeling that she is superior to the other people in the society.

She still had the Bible that John Field had given her. She used to walk home from chapel with John Field when she was nineteen. He was the son of a well-to-do man (L:8)

The Bible that John Field has given her is a symbol here which challenges to the putrefaction in this industrial society. We do not know whether this marriage is the beginning of a tragedy or not, but it is clear that Mrs. Morel is being drifted towards a way of life in which she will continuously struggle with problems some of which will emerge by her desire of changing her children's social status and some others because of the attitude of Morel towards her and the children.

It is not at random that we hear John Field speaking.

'Now sit still, now your hair, I don't know what it is like! It is as bright as copper and gold as, as red as burnt copper and it has threads where the sun shines on it' (L:8).

Lawrence tries to keep the conscience of class distinction alive. In order to do this, here, he makes Field talk. Mrs. Morel is comfortable and pleased to talk to this man because he belongs to a class once she herself used to do. The way they speak English, the subject matter on which the conversation takes place and the place are all significant

for they are referents to Mrs. Morel's status and desires. It gives her a feeling that she is not one of those miners' wives.

In the dialogue above Gertrude and John talk in a way we never see between Gertrude and Morel. Furthermore, Mrs. And Mr. Morel are never seen conversing. They are only seen while they are quarrelling or blaming each other for something. The thing which made Morel and Gertrude love each other was not their deep feelings. Gertrude was charmed by Morel's energy of life which overflowed his flesh.

Morel was then twenty-seven years old. He was well set-up, erect and very smart. He had wavy black hair that shone again, and a vigorous black beard that had never been shaved. His cheeks were ruddy, and his red, moist mouth was noticeable ... Gertrude Coppard had watched him fascinated (L:9)

Lawrence describes Walter through Gertrude's eye. Although she is an educated girl she never wonders about his intellect. She was fascinated by Walter's outer appearance. This attitude belongs to all animals. If they were to marry, they should have considered some humanistic characteristics of each other as well. They must know their inner peculiarities to some extent.

And Morel had been affected Gertrude's refined English and her ladylike behaviour. They had not talk sufficient enough to know each other before they married. On the other hand, her relation with John based on their feelings which were put in words by John while they were sitting together.

Walter Morel melted away before her. She was to the miner that thing of mystery and fascination, a lady. When she spoke to him, it was with a southern pronunciation and a purity of English which thrilled him to hear (L: 9)

Both Gertrude and Morel were *fascinated*. This fascination prevents them from giving a healthy decision on their marriage. They have never considered the level of one others education. That is why we always see them quarrelling instead of trying to solve

their problems by discussing. As they got married by admiring one another's animal characteristics so they tried to solve their problems.

Beside their discrepancy of intellect, economic problems which were mostly caused by the working conditions of the term, played an important role for their disputes. Lawrence, himself, is the son of a miner. He knows the conditions, problems and the way miners society live. He depicts an area where poor people -mostly workers- live to one of his friends in his letter:

I went through the lowest parts of Sneinton to Emily's to dinner when she lived in Nottingham- it had a profound influence on me. 'It cannot be'- I said to myself 'that a pitiful omnipotent. Christ died nineteen hundred years ago to save these people from this and yet they are here. Women with child - so many are in that condition in the slums- bruised, drunk, with breasts half bare. It is not compatible with the idea of an omnipotent, pitying Divine. And how too, shall I reconcile it to a belief in a personal God. I cannot be a materialist- but oh, how is it possible that a God speaks to all hearts can let Belgravia go laughing to a vicious luxury, and white chapel cursing to a filthy debauchery- such suffering - such dreadful suffering- and shall the short years of Christ's mission atone for it all? I do not want them to be punished after death- what good then, when it is all irremediably done? (Boulton, 1979:3,176).

Although Lawrence has an inheritance of religion from his mother, he does not hesitate to question his beliefs after he witnesses the class penury. He thinks those people are being punished in this world and they should directly be sent to Heaven. Of course he wants to express the level of penury of this society of labour by saying so.

He often reflects such scenes in his novel, *Sons And Lovers*. At the very beginning of the novel, he compares the miners to ants. They live under the ground as if they are at the bottom of Hell. The names of the places where they dwell are not at random. 'Hell Row' and 'Bottoms' were chosen deliberately by the writer to tell the colliers are seen the lowest community of the society.

After the writer introduces the two characters to us, he goes back to their meeting for the first time.

Walter Morel seemed melted away before her. She was to the miner that thing of mystery and fascination, a lady. When she spoke to him, it was with a southern pronunciation and a purity of English which thrilled him to hear. She watched him. He danced well, as if it were natural and joyous in him to dance. His grandfather was a refugee who had married an English barmaid -if it had been a marriage. Gertrude Coppard watched the young miner as he danced, a certain subtle exultation like glamour in his movement, his face the flower of his body, ruddy with tumbled black hair and laughing alike whatever partner he bowed above. She thought him rather wonderful, never having met anyone like him. Her father was to her the type of all men. And George Coppard, proud in his bearing, handsome, and rather bitter; who preferred theology in reading, and who drew near in sympathy only to one man, the Apostle Paul; who was harsh in government, and in familiarity ironic; who ignored all sensuous pleasure :- he was very different from the miner. Gertrude herself was contemptuous of dancing; she had not the slightest inclination towards the accomplishment, and had never learned even a Roger De Coverley. She was puritan, like her father, high-minded, and really stern. Therefore the dusky, golden softness of this man's sensuous flame of life, that flowed off his flesh like the flame from a candle, not baffled and gripped into incandescence by thought and spirit as her life was, seemed to her something wonderful, beyond her (L: 9-10).

One of the observable effects of this sudden change in society is bringing people from different classes face to face. Beside the dehumanising effects of the Industrial Revolution, class distinction is dealt with by the writer in details. It is obviously seen at their first meeting that Gertrude and Morel belong to totally different classes.

It is an instinctive characteristics of human beings to have desire or sympathy towards what they do not possess.

When people from different classes come together, they immediately begin to observe one another in order to grasp his or her characteristics. This is an interactive relation. In the end each member of different classes find something interesting in the other's life, behaviour or appearance. No matter one of them belongs to a much higher layer of society or vice versa. There is always something that attracts one another. He wishes to have the same qualities, may desire to act as the other does but he cannot because of the pride of social status. Such a person is aware that his or her superiority lies in the person's unfamiliarity in behaviour to the other.

Walter Morel was born as the son of a miner. He has been only in this miners society. He is almost illiterate but he is very lively and active in this society.

On the other hand, Gertrude is a teacher and very delicate. She belongs to middle class. When they see each other both were fascinated; Morel, because of her delicacy in speech and behaviour and Gertrude, because of his flame of life that overflows off his flesh.

Until that time she had been living according to her father's teaching and his appreciation of life. Furthermore, her father was a unique prototype of all the men in the world. We cannot say that her faith to her father was shaken but it happened to her that there are somebody else who is as worthy as her father.

The writer, again and again, presents past days of Gertrude, 'Mrs Morel came of a good old burgher family' (L: 7), 'She used to walk home from chapel with John field when she was nineteen.' (The writer implies that she had the chance of marrying to a man from her own class) (L: 8), in order to make the reader able to make a comparison between her pre and post marriage life. He wants us to be aware of the class distinction. Perhaps, partially to some extent, he wants to give a message that the real life is the one those miners lead. Others' one is filled with so many strict rules that it never allows one to live the life. That's why Gertrude was fascinated when she got out of those boundaries. When she makes a comparison between understanding of her father and of the new man she met, she sees the vast difference. Her father feels sympathy to only one man yet the miner is so sincere that he speaks with "thee"s and "ter"s.

The passion that held them together in the first glowing months of their marriage cannot survive because of their social and moral differences.

The following extract justifies this statement:

But in the seventh month, when she was brushing his Sunday coat, she felt papers in the breast pocket, and, seized with a sudden curiosity, took them out to read. He very rarely wore the frock-coat he was married in: and it had not occurred to her before to feel curious concerning the papers. They were the bills of the house-hold furniture, still unpaid (L:12)

Gertrude has a religious culture and lying is one of the greatest sins according to her belief. Morel had told her that he had paid for the furniture and other expenditures of wedding, furthermore he had told that they had some money saved. She was a very proud woman who always felt superior herself to other women of the village. With this reality she will lose her prestige among other women.

It is not uncommon to see parents or any members of the family quarrel in literary works written under the influence of other events or in other periods of time. However, it is obvious in *Sons And Lovers* that their whole life is spent by having severe quarrels. Lawrence's aim is to give the problems are especially peculiar to the miners society.

As Stewart (1996) says, most of the men spent their time and money, which was already short to run a family, on drink. Of course financial shortage was not the only problem caused by alcoholism. Men spent their time, out of working hours, in the pubs away from their children and wives. This situation ceased the communication between the members in a family. For example we never see Walter and Mrs. Morel having a conversation on ordinary subjects. Whenever they are on the stage, they are seen while they are shouting each other or Mrs. Morel is saying something sarcastic. The following extract expresses the extent of the difference of understanding between Gertrude and Morel:

Sometimes, when she wearied of love talk, she tried to open her heart seriously to him. She saw him listen deferentially, but without understanding. This killed her efforts at a finer intimacy, and she had flashes of fear. Sometimes he was restless of an evening: it was not enough for him just to be near her, she realised. She was glad when he set himself to little jobs (L: 11)

After they quench their 'animal lust', they no more desire to be together. They even cannot communicate properly because Morel cannot understand, although he listens 'deferentially', what Gertrude says and Gertrude cannot behave emphatically since she does not know what it is to be 'collier'.

In organised groups of people, such as this mining community, there are limited activities and almost all the members of the community are engaged in the same type of activities. They are together during the work time and when they are off, they come together to spend their leisure by playing games or drinking. The level of education of these people should also be taken into consideration. Most of them are uneducated, furthermore almost illiterate. They are mostly interested in doing something which would entertain them momentarily. In fact the pleasure derived from that activity is a temporary one. But the negative effect it left on their life is lifelong.

With his illiteracy, understanding of life, relation to his family and his dialect of speech, Morel is the character who represents other miners. They all act together. Lawrence opposes this type of people. He thinks each person should preserve his or her personality and individuality. Marquard (1995:118) says 'each person should have a field of freedom and individual should strife against sovereign power to create such a field.' Lawrence blames industrialisation and, especially, the manipulating power of capital owners for its dehumanising effects on human beings. His suggestion that 'all industries and means of communication should be nationalised', to some extent, bases on his desire of human beings' individualism. According to him, when a man works for the state he will not have to be obey personal demands of an employer, such as longer working hours and working for lower wages. When a standard of working hours and wages are designated, man will be able to spend some leisure time for himself through which he can develop a free personality.

He renders a welfare prescription for society but Mc Veagh (1981: 209) criticises his prescription by saying :

Those who, on thin pretext, see Lawrence as a prophet of the welfare state no doubt find sustenance in this passage. But the explicit political perception, as will emerge, was for something quite contrasted to the democratic socialism implied by this general plea for large scale fiscal collectivism.

Mc Veagh (1981: 209) may be right in his claim because those who oppose Lawrence's democratic socialism would probably defence their own ideas claiming that 'these miners would drink more if they would be given more free time.' It should also be taken into consideration that 'political perception' was nothing else but the perception of capital owners.

Lawrence, himself, felt that he should do something to change the fate of the working class. But how much this working class desire to change the present situation, and what do they do for the change? He believes that workers should have the conscience of being individuals and human beings. They should try to adapt the conditions to themselves but themselves to conditions.

In *Women in Love*, (Lawrence, 1920 248, 58) he describes how these workers are satisfied with their poor living conditions:

The joy went out of their lives, the hope seemed to perish as they became more and more mechanised. And yet they accepted the new conditions. They even got a further satisfaction out of them. At first they hated Gerald Crich, they swore to do something to him, to murder him. But as time went on, they accepted everything with some fatal satisfaction.(...) There was a new world, a new order, strict, terrible, inhuman, but satisfying in its very destructiveness. The men were satisfied to belong to the great and wonderful machine, even whilst it destroyed them. It was what they wanted. It was the highest that man had produced, the most wonderful and superhuman. They were exalted by belonging to this great and superhuman system which was beyond feeling or reason, something really godlike. Their hearts died with them, their souls were satisfied. It was what they wanted."

Whatever the condition is, if it is difficult to change the condition, human beings tend to adapt themselves to this new situation. This new situation is accepted as a new way of life. In other words instinct of surviving prevails against all other problems.

Those who cannot accord with the new situation either challenge it or are terminated by the merciless rules of the condition. Lawrence tries to emphasise this instinct of human beings in his novel. In *Sons and Lovers*, the only character who 'wants to live by hook or crook', Genth (1953), is Morel. Contrary to others, he does not strive to change himself to a better way of living. This content gives him a biological life force and although he is the one who does the most tiresome and unhealthy job in the family he is the one survives.

In this novel we can see the examples of these types of characters. As it will be seen in the end of the novel Mrs. Morel is terminated and Morel, who can obey the rules, survives. Gertrude does not belong to this society. Even at the times when Morel is good to her she feels herself alone:

Gertrude Morel was very ill when the boy was born. Morel was good to her, as good as gold. But she felt very lonely, miles away from her own people. (L:14)

The distance between she and her own people can either be commented as a physical one or an emotional one. In this context the latter one seems to be stronger. Her life with her own parents was rather different from her present life. Her father's social status was much higher than that of a 'collier'. She does not want to be referred as a miner's wife.

Stewart (1996), states about her father's life that Gertrude grew up in a steady lower-middle-class family with a strong work ethic and a great deal of pride in their self-sufficiency. Her father never recovered from the disgrace of the family's financial losses. He was a stern, self-righteous, satirical man who was unyielding in his joyless morality. Gertrude, as you shall see, inherited most of her father's rigid moral and religious beliefs, though she also has her mother's gentle, humorous streak.

The word 'colliers' is usually used by others for humiliation. They are no more individuals who have their own names such as: 'John' or 'Michael'. They belong to a crowd and are only members of this whole: colliers. When Lily, William's friend, comes

to Morels' she behaves to William so sincere as if there were no other people at home. This reveals that Lily and the like does not count these miners as human beings, as Lawrence says: 'The young lady evidently did not realise them as people: they were creatures to her for the present.' (L :117).

The problem in Morels family arises not only because of Morel's irresponsibility and drunkenness but also because of Gertrude's strife to change this uneducated miner into a sophisticated, religious and responsible one. She is aware that it is impossible to succeed this. Thus she is always in negative attitudes towards him. Instead, she devotes herself to change his sons. Urgan,(1997: 141) says that Gertrude is aware that she lost her prestige in the society because she married to an uneducated miner. And she desires to regain her esteem through having educated and respected children.

There began a battle between the husband and wife- a fearful, bloody battle that ended only with the death of one. She fought to make him undertake his responsibilities, to make him fulfil his obligations. But he was too different from her.(D:14)

It is obvious from the lifestyle of people that the Industrial Revolution has brought deep changes in family life. This change was not a spontaneous and mild one. First of all, these people were forced to live this kind of life both by economic conditions and the employers who thought it would be good to keep the workers poor so that they can make them work for meager wages. This policy of employers was unavoidable for them because of severe competition between each other in the country and between them and foreign companies in the world markets. There are a number of factors that increase the cost of production one of which is expense of work-power. Since other costs of production could not be reduced, they took the way of cutting workers' wages down. Marx (1973 Vol.1: 645), in *Capital*, declares that, in capitalist system, all the methods which are designed to increase social productivity of work are against workers. All the means to develop productivity are turned into mechanisms with which the employers can establish a sovereignty on working class. They reduce human beings to mere machines.

They destroy the working conditions ; the whole world of a person turned into a machine-like working life and the worst, they drag those workers' wives and children under the wheels of capital.

The same idea was put forth by Delaney (1993) and the workers' living conditions and attitude of employers towards them was dramatised as:

From its beginnings in England up until the present time, the Industrial Revolution has had a devastating effect on families. Children as young as six are forced to serve the voracious machines for twelve hours a day, often being maimed or killed by the primitive equipment and being beaten unmercifully if they slow down. Orphans are taken from workhouses by the cart-load and sold as factory slaves. Female children are often sexually victimized by their brutal masters.

In this chaotic atmosphere, the battle between couples is something unavoidable. The extract from *Sons and Lovers* is a reflection of the way of life presented to people by Industrial Revolution.

When the novel is analysed throughout as a whole, it will be seen that Gertrude is a stranger among these people. She is not in relation with her neighbours, she does not like Morel's friends and she hates Morel who is a member of this mining class. Furthermore, she sometimes cannot understand their speech or as Urgan (1997:141) states, she pretends to be. Although she claims to be a true Christian, she despises other people and she does not want to be involved in them.

At a time they were talking about one of Morel's friends called Jerry. Mrs. Morel despises him because, according to Mrs. Morel, he was the same as Morel. He drank every night and not interested in his children's problems. Morel does not accept that he is a bad humoured man. He says so because his value of judgements are different from those of Gertrude.

‘ A mean, wizzen- hearted stick!’ Mrs. Morel said of him.

‘ I’ ve never known Jerry mean in my life,’ protested Morel. ‘ A opener- handed and more freer chap you couldn’ t find anywhere, accordin’ to my knowledge.’ (L :19)

Morel states a reality in this speech . His friends were uneducated as himself but they were sincere in friendship. They had no strict rules which built thick walls between people. Contrary to these people, Gertrude is arrogant and believes that all the others are sinful creatures.

Lawrence was against the dehumanising effects of an industrial society. He often reflects his discomfort by depicting the destruction in natural environment and humans’ life. In general, this destruction comes through the new way of life imposed by industrialisation, but personal defaults are also affective factors on emerging of problems in people’s life.

Lawrence presents his father as the cause of some of the problems in the family. He gives a detailed documentation of his earnings and expenditure, their basic needs for a week and how Morel spends the rest of money. (L: 18). He does this to justify his mother and blame his father for certain things. He hates his father as his mother does. The reason why he is partial is his mother’s manipulations about his father. He is so strongly tied to mother that he feels he has to hate one whom mother hates. Yet, the only person who is faulty is not Morel. Gertrude’s attitude towards Morel and desire of changing her husband and ,what is more drastic, her ambition to make her children leap to an upper stratum of the society are effective factors on the family’s going.

She presents Morel two alternatives which are as certain as black and white; either he should change himself into a true Christian (according to her understanding of Christianity) and take his responsibilities or he should keep away from home and the children. She is not aware of that life has even the slightest tones of all main colours. In deed, what made Morel attractive to her when they met for the first time was that colourful life which was too different from hers.

One of the mainstays of respectability in the mining community in Lawrence's time was the Congregationalist Church. This popular Protestant sect believed people were essentially evil and therefore should spend their lives striving for improvement. Working hard and climbing the social ladder were considered divine missions. Being proud of one's individuality was also a part of the creed. (Stewart: 1996)

Mrs. Morel follows these rules and that's why her only desire is to better her children. Yet we do not see her doing anything for her daughter. This gives us an idea that in Lawrence's time the male are accepted dominant to the female. Her daughter's being better is not something that she could be proud of. I do not want to be unjust to Mrs. Morel by blaming her for being too ambitious to make her children climb an upper class. Any mother would desire this, but the way she tries to make it true is destructive for herself and her family. She boastfully sees that his son goes out with 'the bourgeois of Bestwood.' Lawrence ranks the status of classes in the society through Gertrude's understanding: The townlet contained nothing higher than the clergyman. Then came the bank manager, then the doctors, then the tradespeople, and after that the hosts of colliers.' (L: 53) She is happy that his son, William, 'began to consort with the sons of the chemist, the schoolmaster, and the tradesmen.' The writer mentions the amount of colliers in 'hosts', in order to imply that the others are 'a few distinguished' in the social structure of the village. Owing to their economic conditions, the children of the upper class do not have to work contrary to William. Instead they are engaged in playing billiards and take sportive activities. Her mother is boastful to see his son's being engaged in the same activities although he is the son of a collier.

Lawrence draws contradictory characters and settings in his novel. As Gertrude contradicts to her husband and to the other miners so do the inside- home scenes to outside ones. One of the most significant scenes in the novel is the one in which Morel comes home after he spends a night out with his friend Jeremy who is blamed , by Mrs. Morel , for being indifferent to his own family. They began to quarrel.

Scene I

'I've not spent a two- shillin' bit this day,' he said.

'You don't get as drunk as a lord on nothing' she replied. 'And.' she cried, flashing into sudden fury, 'if you've been sponging on your beloved Jerry why, let him look after his children, for they need it.'

'It's a lie, its a lie. Shut your face woman.'

They were now at battle- pitch. Each forgot everything save the hatred of the other and the battle between them. She was fiery and furious as he. They went on till he called her a liar.

'No,' she cried, starting up, scarce able to breathe. 'Don't call me that- you, the most despicable liar that ever walked in shoe- leather.' She forced the last words out of suffocated lungs.

'You're a liar !' he yelled, banging the table with his fist. 'You're a liar, you're a liar!'

She stiffened herself, with clenched fists.

'The house is filthy with you,' she cried.

'Then get out on it- it's mine.(L:22)

(Morel pushes her out of the house and slots the bolt behind her.)

Scene II

The moon was high and magnificent in the August night. Mrs. Morel, seared with passion, shivered to find herself out there in a great white light, that fell cold on her, and gave a shock to her inflamed soul. She stood for a few moments helplessly staring at the glistening great rhubarb leaves near the door. Then she got the air into her breast. She walked down the garden path, trembling in every limb, while the child boiled within her.

.....

She hurried out of the side garden to the front, where she could stand as if in an immense gulf of white light the moon streaming high in face of her, the moonlight standing up from the hills in front, and filling the valley where the Bottoms crouched, almost blindly. There panting and half weeping in reaction from the stress, she murmured to herself over and over again: "The nuisance! the nuisance!" She became aware of something about her. With an effort she roused herself to see what it was that penetrated her consciousness. The tall white lilies were reeling in the moonlight, and the air was charged with their perfume, as with a presence. Mrs. Morel gasped slightly in fear. She touched the big, pallid flowers on their petals, then shivered. They seem to be stretching in the moonlight. She put her hand into one white bin: the gold scarcely showed on her fingers by moonlight. She bent down to look at the binful of yellow pollen; but it only appeared dusky. Then she drank a deep draught of the scent. It almost made her dizzy. (L: 23-24)

The first scene above takes place inside of the house and its tension is rather high. Lawrence's drawing inside scenes as a battle-field shows us how hard times, full of quarrel, he has lived during his own life. At home, Mrs. and Mr. Morels are always seen at a

quarrel. This was so when Morel cut William's hair, and so was it when Morel came late from the pub. They are not so severe in this quarrel as they were in the last one but this continuous dispute at home disturbed the children most. Another significant thing is Morel is left inside while Mrs. Morel got out of that filthy place. Morel is not loved by any member of the house because of the mother's affect on children. For this reason, Lawrence left Walter (whose prototype was Lawrence's own father) inside the house to make him suffer. Inner side of the house is a place where both characters (Gertrude and Morel) suffered. They even do not want to enter the house. Morel leaves home as soon as he returns from work, sometimes before having dinner. He comes home very late and unwillingly.

'The two man greeted each other, both glad.' (L:20), (they were about to leave the house to have a walk to Nottingham.) , ' ... a bad conscience afflicted him as he neared the house.' (L: 21), (while Walter was returning from the walk), 'He closed the door behind him and was glad.' (L: 42) (he was about to go to the pub.)

The extracts reveal that the house, which should be a home or a shelter for a person, is a place from where they escape. Another quotation to prove this claim is:

There was a feeling of misery over all the house. The children breathed the air that was poisoned, and they felt dreary. They were rather disconsolate, did not know what to do, what to play at.(L:41)

The house was dreary and filthy for not only the husband and wife but also for the children. The children do not know what compassion of parents is. It can be guessed what kind of individuals will be brought up at such a home. What is worse is this situation can be generalised to many - most if not all- families of the term.

In the second scene, as soon as the door closes, the atmosphere changes suddenly. Gertrude goes into darkness but the high moon projects her as if she is followed by a divine power. Her mood changes because of the atmosphere outside. She behaves extraor-

dinarily, as if she were not the one who had a fearful quarrel with her husband. Contrary, she acts as if she came to life again. She is welcomed by natural aspects outside the house. The moon and the flowers are personified by the writer. The moon 'streams' its light and lilies 'stretch' towards her. She is in full contact with nature. She is a holy person now and her touch to the petals of flowers is resembled the touch of Jesus to the dead person whom he brought to life again. She is projected by the circling moonlight.

Light and dark images are used very often by Lawrence. They symbolise death and life. The gin-pits where Morel works are also dark and as Doherty (1993) mentioned before, these pits symbolise 'graves'

Lawrence, partially, saved his mother from that conflicting, painful situation and placed her into that beautiful moonlight atmosphere. He, consciously, left his father in Hell.

The reference of this scene within the whole context of the novel is Lawrence is a man who believed in the purity of nature and he claims that man is happy as long as he lives in harmony with nature. On the other hand his belief that Industrial Revolution ravished everything around him is as strong as his first belief. According to him man is no more man but a machine.

In this scene he tries to reveal the destruction of that mechanised life in human life and individual's soul by symbolising this destruction through the filthy atmosphere of the house and Morel himself, who stands for an average man in that mining community. With the scene outside, he wants us to see how nature embraces human beings when they are in difficulty. The light of the moon, lilies and other flowers are the real colours of life in the grey tones of industrialised and monotonous dwellings.

On the other hand, he puts reality and romance at opposite sides. Home scene reflects the reality of the term as it is a term in which the cornerstones are not fixed yet. Turmoil in all layers of society goes on.

The second scene refers to unreal situation of Gertrude because she seems to forget everything around her. She touches the petals of flowers gently and is almost dizzy. The dizziness is not because of the trouble she experiences. Contrary, she is dizzy because of the nice scent of beautiful flowers. She acts as if she were a teenage girl who is in love.

So far, it is seen that the writer has tried to give the personality of Mrs. Morel by mentioning her ambitions, her attitude towards other people and to herself.

In the birth scene of Paul, when analysed systematically, the adjectives used by the writer are those which refer to negative, dismal and dreary situations or objects. Normally, when there is a birth we expect happiness and celebrations. The situation is not the same at Morel's home. The writer cannot directly and explicitly describe the birth scene because of ethic problems. As a reader we expect the writer to depict the scene at home where Mrs. Morel would give a birth yet Lawrence exhibits what coal miners were doing. He reflects woman's pains and fears by showing the gloomy and arduous work of Morel. Morel attempts to break a block of coal. The hardness of the work and Morel's insisting blows to fulfil the job are parallel to those of Gertrude's while she is giving birth. Morel's breaking the block is as hard as Gertrude's giving birth or visa versa. Morel feels that he has to finish his work and so does his wife.

'He had overworked himself into a frenzy. Rising, wet with sweat, he threw his stool down, pulled on his coat, blew out his candle, took his lamp and went.' (L:30)

In the quotation above, parallelism between the way Mr. Morel does his work and 'a giving birth scene' can be felt. Mr. Morel exerts his strength to break the coal block in the same way as his wife holds her breath to gather strength to bear the baby. The tension is at its highest level since Morel works in a "frenzied" way, and then suddenly the tension decreases. "throwing stool down, pulling the coat on, blowing the lamp and going" are the actions which are done without exerting any effort just as rolling the baby with a blanket and placing it next to its mother.

The atmosphere in which Paul was born has similarities with opening scene of the novel. First of all, they are both beginning of something; opening scene is the one the reader is introduced to the setting and activities of people. The second one is the beginning of a new person's life. In the opening scene the destruction brought by Industrialism to environment and to human life is introduced. In the second one, this continuing destruction is exemplified by depicting how miners work and how the atmosphere is in both Morel's home and coal pit. The atmosphere is described in "grey" colour. The only colour different from environment is miners' mouths' colour. Their mouths seem red in a projected way because the rest of their body is black with coal-dust and dirt. Other colours chosen by Lawrence are lifeless, gloomy and dismal.

'grey rain was falling', 'a grey dismal host', 'all along the road to Bestwood the miners tramped, wet and grey and dirty (L: 31)

The message the writer wants to give in this scene is man is unified with his destroyed environment. According to Lawrence, industrial life changed not only the way of production but also it created a society which is a part of this life. The writer sees these people as if they were chameleons because, instead of trying to organise life according to themselves, which is one of the basic characteristics of human beings, these people change themselves in order to adapt to environment or to any new change imposed by outer circumstances.

'... but their red mouths talking with animation' (L:31)

In the miners camouflaged position, the only visible parts are their mouths and because the rest of the body is not seen, the mouths seem to be hung in the air and as if a group of mouths were talking independently from their body.

Lawrence, by drawing such a scene, wants to emphasise that these people were swallowed by their new grey coloured industrial life. The only parts tying them to life and revealing that they were alive are their red mouths. 'tiredness', 'wetness', 'grey colour', and 'indifference' are the words used to express that the life these people lead is unbearable.

One of the themes dealt with in *Sons and Lovers* is class distinction ; a subject that can be found in all societies of all ages. In the period of industrial change, especially after a newly rich class emerged, this distinction was felt strongly.

Steward (1996) comments the workers' position in the society as:

'When Lawrence was growing up, few members of the working-class in Great Britain had much chance of lifting themselves out of poverty. Many were illiterate and were treated by the upper classes as little more than beasts of burden.'

Walter Morel, contrary to Gertrude, is a representative of average man created by pre and ongoing effects of industrialisation. During centuries, with the act of enclosure, people were gradually made waged slaves by taking their own lands, left illiterate and taught to be obedient through both economic and social pressure. Walter says 'I *am* a miner' stoically, however, the notion of being humiliated can strongly be felt in the sub-conscious of such a person. People from upper class do not call the workers in mines as 'miners', instead, they call them 'colliers', by a word which contains humiliation. This is done even by Mrs. Morel while they, Gertrude, the clergyman and Morel, were having a conversation after a return of Morel from the pits.

'Are you tired ?' asked the clergyman.

'Tired? I ham that', replied Morel. '*You* don't know what it is to be tired, as *I'm* tired.'

'No,' replied the clergyman.

'Why, look yer 'ere,' said the miner showing the shoulders of his singlet. 'It's a bit dry now, but it's wet as a clout with sweat even yet. Feel it.'

'Goodness!' cried Mrs. Morel. 'Mr. Heaton doesn't want to feel your nasty singlet.'(L: 34)

Mrs. Morel wants her husband to keep away from the clergyman lest he should disturb him with his 'nasty' singlet. Morel's sentence, states that the clergyman does not know what being tired is, is significant since it declares middle class to be a parasite feeding on workers. The word 'you' and 'I' are written in italic type. This is done to clarify that Morel uttered them expressively. The way Morel speaks here gives us the impression that he is aware of class distinction that is why he puts the clergyman opposite himself.

On the other hand Morel's behaviour reveals that he really has the culture of lower class because it is not polite or normal to make one's guest feel a sweaty singlet. Another thing that shows he belongs to lower class is his comfortable attitude while he talks to people. He does not pretend to seem other than he is. He behaves, instinctively, spontaneously without having any hesitation of being criticised or blamed. This sincerity can not be seen in Gertrude's attitude as her 'difference' bases on her refined English and limited relations with her neighbours. She can not be blamed for being pretentious for her refined English and being a member of middle class because she really is. The problem with their marriage is her strong desire to make her husband behave just as the clergyman and to have her children leap up to upper class of the society. In the page sixteen, the following extract summarises their problem.

"The pity was, she was too much his opposite. She could not be content with the little he might be; she would have him the much that he ought to be. So, in seeking to make him nobler than he could be, she destroyed him. She injured and hurt and scarred herself, but she lost none of her worth."(L: 16)

In the first chapter of the book Gertrude's life, her characteristics and her past was given. In the second chapter, although it is related with Paul's birth, Walter Morel's characteristics are projected. Individually, he is a spontaneous, warm to everybody (even to the clergyman) and lively character. He is not tired of life contrary to Gertrude. He is

almost an illiterate person who spends most of his leisure time in the pub. From the extract above, it is understood that he is content with the little. His individual characteristics may not be our subject to study in this paper as they are not directly related with the effects of new industrial lifestyle but drunkenness, being illiterate and canalisation of activities out of work have a direct link with the Industrial Revolution. Instead of sending little children to schools they were put into textile mills in order to lower the production costs of a good. If an adult worker were to be hired for the work that could be fulfilled by a child, the money to be paid would be almost two times more than that paid to a child. This situation made child - workers a source of cheap labour for the employers. They were left illiterate and as a result of this the leisure activities of these children were limited to going to pubs, playing cards or the like. Such activities became, in the course time, a lifestyle that shaped a person's intellect and understanding of life. Walter Morel is the representative of such people created by industrial process. Contrary to his wife, he is not in a strife to change his and his children's social position. His motto is ; 'If it was good enough for my father, it is good enough for me.' He sometimes too harsh towards his family yet he is not the only one to be blamed for this harshness. The words his wife utters for him are really provoking. At a quarrel Mrs. Morel says she would wait for a dog instead of waiting for him. Any stray dog seems to be more valuable to her than Morel. Because of her attitude at home Morel prefers spending his time out of his own home away from his children. His wife's attitude cannot be the only reason for his unpleasant behaviours, of course. Because of his undeveloped intellect, Morel's understanding of life does not accord with that of Gertrude. This depends the habitat each were grown in. The social environment they were brought up are quite different.

Spirkin, (n.d: 54-55) states that :

Human conscience is, characteristically, social. This conscience cannot develop as isolated from the life itself, from continuous vivacity of life and social relations. A child is able to acquire the conscience of human only in a human society. Conscience is a product of social life of human beings.

As it is seen, social conscience has not developed in Morel's mood as it has in Gertrude's. Lawrence states that the wife is always trying to make the husband overtake his own responsibilities. These responsibilities, according to Mrs. Morel, are the strife to upgrade their children's social stratum and only way of doing this is to provide them with education. It is obvious that they cannot better themselves through earning money by working in coal mines or factories. They cannot be tradesmen or tradeswomen with their short income.

She also wants Morel to change himself. She wants him to be religious and moral as her own father was. In a way, she takes her father a prototype of 'good husband.'

On the other hand, Morel thinks he is doing enough for the family. According to him, he is the one who earns the necessary money and feeds the whole family. He hopes his sons grow soon and take their places in the pits he has been working for years. He is contented with social status. As a reader we cannot put a blame on Morel. He is right from the point of view of himself. He was born as the son of a miner, he has spent his youth in coal mines. There has been no other way of life for him. That is, he has already accepted the way of life he has been leading. Thus, a conscience of social status has not developed in his understanding. He thinks he was created to be a miner and so does for his sons. He does not feel humiliated by being called "colliers" whereas this is something unbearable for Gertrude. He thinks his only duty is working and earning the money necessary to run the family. He is not aware of the merits of fatherhood. As he himself is not an educated one, he never thinks to educate his children to prepare them for future and when his wife blames him for being negligent towards his family battles break out between them.

We are not certain that Lawrence puts all the blames upon his father for the troubles at home. He draws a bully, drunk and irresponsible type yet when skimmed carefully there he always leaves a way out for his father. The reader cannot totally blame him. For example one evening he comes home late and asks if there was anything to eat at home (page 38). He feels guilty because he is late and knows that he will be asked to give the reason for it. As an answer to his question his wife says coldly: 'You know what there is

at home.' This answer is quite different from 'No, there isn't'. This is a provoking answer. Then, he scatters spoons, forks and other things on the floor '*accidentally*' while he was trying to take a knife to cut bread. Those metal objects produce a sound of which the child is afraid. The wife shouted at him again: 'What are you doing, clumsy, drunken fool? Her attitude gradually gets harsh and finally she says she would wait on a dog instead of waiting on him? Upon this sentence Morel jerks the drawer he was trying to fit and it cuts his shin. With a reflex he throws the drawer and one of the corners catches Mrs. Morel's eyebrow. Her eyebrow bleeds. He suddenly becomes tender to her and his voice is full of excuse.

'Did it catch thee?' (L: 39).

He means 'I didn't mean to throw it at you.' The reason why Lawrence does so is he is not sure who is responsible for the conflict in the family. Although he blames his father in most cases he gives little clues to justify his father to some extent in the reader's eye. He certainly thinks that Walter is not a cruel man but one who acts so partly because of his work and working circle and partly Gertrude's attitude.

Walter Morel was described a quarrelsome person who always behaves rather harsh to the children and his wife.

When he came home he did not speak civilly to anybody. If the fire were rather low he bullied about that; he grumbled about his dinner; if the children made a chatter he shouted at them in a way that made their mother's blood boil, and made them hate him. (L: 37)

Why should and how can a man be so harsh to his own family? Beside his wife's attitude there must be some other reasons for Morel to be so cruel or negligent. First of all manhood is a value which was given importance at the time. He has the gender distinction in his mind and according to him men are dominant over the women. He feels himself free to go to pub and come home whenever he desires. Another thing that makes him feel that he is superior to his wife is he is the one who earns the money necessary for the expenditures of the family. This is a typical situation at the beginning of industrial revo-

lution yet later women would be allowed - furthermore would have to work because of economical problems- to work and begin to put forth their own demands. The prototype of such women in the novel is Clara with whom we shall deal in the further parts of this study.

However personally well-humoured, Walter Morel is a man shaped mostly by social and economic conditions of the period. He was so much unified with work that we see him happy only while he is at work. "the only times when he entered again into the life of his own people was when he worked, and was happy at work. ... It was nice to see him run with a piece of red-hot iron into the scullery, crying: 'out of my road! Out of my road!'" (L :63). When analysed, it is obvious that he was seen, by his wife and children, as merely a 'thing' that provides money for the family. Because he behaved very harsh to children when he was drunk, the children are always afraid of him. 'children hushed into silence as they heard the approaching thud of their father's stockinged feet, and shrank as he entered. ... When he had gone, they sighed with relief.' (L: 41-42) He was drawn as a brutal father by the writer because he himself had experienced such miserable times at his home. His father's drunkenness caused him to create such a character.

And everybody in the house was still, because he was dangerous. He ate his food in the most brutal manner possible, and, when he had done, he pushed all the pots in a heap away from him, to lay his arms on the table. Then he went to sleep. (L : 62)

He was not valued and loved as a father by his children and as a husband by his wife. Behaving collectively- going to pub, working together and spending most of the time together in the pits- prevent him acting individually as a father who participates his family's activities. Walter's having too much alcohol exacerbates the problems in the family; perhaps, the most affective factor along with Gertrude's negative attitude towards him. We do not see them having dinner all together or going anywhere to spend an evening. His relations with his work friends is not revealed in details so we have no idea whether he is loved by them or not but from his leaving home as soon as possible after he comes back from work and coming home as late as the conditions allowed, we can claim

that his work-mates love and value him more than he was valued at home by the members of his family. Such problems are common to most families because most of the men gather in the pub they go home almost at the same time and they work together. The reason why the other women are not so strict as Gertrude is they are not educated as she is and they have no aim to better their children to make them leap to an upper class of society.

4.3 ALCOHOLISM

Alcoholism was one of the most serious problems which brought drastic results to the families of the period. It was sometimes drunk because it was seen as a shelter and sometimes because the person felt he had to owing to the group of people he lived in.

Nothing, however, could prevent his inner consciousness inflicting on him the punishment which ate into his spirit like rust, and which he could only alleviate by drinking. (L:41)

Walter Morel is seen drunk in many scenes in the novel. He was drunk when he drove his wife out of home, when he threw the drawer at his wife and so was he when he brought a coconut for the children. While Gertrude and the clergyman were talking Morel did not want to drink water or tea to quench his thirst. Instead, he wanted to drink an alcoholic drink. This reveals that he is an edict of alcohol. What is worse is, being alcoholic is not limited to Walter only. His friends are the same as he is.

He (Morel) drank rather heavily, though not more than many miners, and always beer, so that whilst his health was affected, it was never injured. (L:16)

This was a lifestyle of the period. Drunkenness of other people is not revealed in the book very often, yet their amount of drinking was compared with Walter's one, who is a heavy drinker as it was stated in the extract above. 'Sometimes a good husband came

along with his family, peacefully. But usually the women and children were alone.’ (L:5) These lines reveal that the number of ‘good husbands’ is not many and as it was said in the sentence, they are seen ‘sometimes’. As it had been mentioned before, Lawrence uses contrasting ideas or images to emphasise the thing what he wants us to realise. ‘sometimes’ in the first sentence contrasts to the word ‘usually’. The sentence stresses that there are a lot of families whose fathers are not good and the phenomenon of having ‘bad’ husbands is ‘usual’. If these families with good husbands are ‘peaceful’ then the others(alone women and children) are ‘restless’ and ‘troubled’ ones.

In another scene, when Paul went to fetch the money, the clerk was warning a child because his father had not go there for he was ill. ‘ you should tell him to keep off the drink.’ (L : 70). This is a mark that it is not only Morel who drinks too much and suffers from it.

Alcohol cannot only be seen the thing on which money wasted. Wasting money is one side of it. It is seen in the novel that it has deeper affects for the whole life of miners. It should be paid attention that all the disputes in the family break out when Morel is drunk. And again the best times at home are when he is sober and when he devotes himself to do a job. Children feel secure when he is sober and come to talk to him and join his work. ‘ Sometimes, in the evening, he cobbled the boots or mended the kettle or his pit bottle. Then he always wanted several attendants, and the children enjoyed it.’ (L : 62). Such times give an impression that if the father did not drink too much and spent his time with the children they would be happier despite their poverty.

Morel does sometimes very humiliating things to get the money for drink. Once, he wants to go to the pub but he cannot because he does not have any money. He steals his wife’s money from her purse. He knows that his wife will understand that he took the money but he “sneaks” it. He ventures every possible dispute or blame for his behaviour.

But that he should sneak it from her thus was unbearable. ... but she could detect the lie. ... so you filch sixpence out of my purse while I’m taking the clothes in.(L:43)

After he sneaks the money he commits another crime. According to Gertrude *lying* is one of the greatest sins. (Though she keeps silent when Paul lies at the presence of her to Mr. Jordan that he himself wrote the letter of application, which, in fact, was composed by William. L: 94) When she asks if he took the money from her purse Morel says: 'I niver clapped eyes on your purse.' But Gertrude can understand that he is lying and she blames him for *filching* the money. It is humiliating for a husband to be blamed for filching his wife's money but Morel does not show any strict reaction to this blame because he knew that he had to stand the results of his behaviour. Instead of doing something to disprove Gertrude's claim he prepares a bundle and attempts to run away from his home. However he cannot get out of the garden because neither has he got money nor the courage to do that. This reveals that he has a very weak personality. He cannot overcome the desire of drinking.

Most of the disputes emerged when Walter was drunk. He loses his conscience when he drinks too much and comes home to quarrel with his wife. As it was in Lawrence's own family, (Arthur Lawrence was a heavy drinker His drunkenness exacerbated relations between husband and wife. Many a night Arthur would stagger home to do battle with Lydia in rows which terrified the Lawrence children.) Stewart (1996), these quarrels in the family affected the children most. In long winter nights Mrs. Morel prepared the dinner and waited Walter's coming from the pub. But Walter came home drunk and too late for dinner which made Mrs. Morel was annoyed. But 'she never suffered alone any more: the children suffered with her.' (L : 61)

Like all miners, Morel was a great lover of medicines.

This time, however, neither pills nor vitriol nor all his herbs would shift the "nasty peens in his head." He was sickening for an attack of an inflammation of the brain. (L:45)

Working conditions were so poor that workers had to have pills and medicine very often to get rid of their pains. They breathed the dust of coal all the time and the pits were very damp because of poor air conditioning. Damp air they breathed caused several

diseases which prevented the workers from work and sometimes left them maimed to life which meant poverty and starvation. 'He risked his life daily...' (L:11) While Morel telling his friends about the coming of the pit manager down the pit, he reveals that the roof seems about to collapse: 'You'll be havin' th' roof in one o' these days.' the pit manager says. The miners work in a place which may collapse at any moment. Although they feel the danger they cannot stop working because they have nothing else to do to earn money. All of them are almost illiterate and not qualified. Furthermore, they know that there are always others waiting to do the same job for the same money. If they lose their job, they will have to beg for food or starve.

When Gertrude and Morel met for the first time, they had a conversation - the first and the last in the novel- about Morel's life. Morel depicts his and all other miners' life very expressively. He talks in a humorous way yet he reflects the very reality with themselves. He says, proudly, that he went down to pits when he was ten. Gertrude exclaims astonished:

'When you were ten! And wasn't it very hard?'
 'You soon get used to it. You live like th' mice, an' you pop out at night to see what's going on.'
 'It makes me feel blind' she frowned.
 'Like a mouidiwarp!' he laughed. He thrust his face forward in the blind, snout-like way of a mole, seeming to sniff and peer for direction. (L: 10-11)

In the opening scene of the novel, Lawrence had resembled the miners ants which have reputation for being hardworking and disciplined creatures. In this dialogue Morel resembles themselves mice which are nuisance and parasite animals. Going further he says that their lives are like that of a mole which never sees sun light. He summarises their lives in the most expressive way with these few sentences. We learn, here, one of the reasons why all the miners go their homes late at night. Since they work all day long under the ground in the pits, they go out at night to see other people and to learn the events of the day.

Those unhealthy conditions forced miners to take medicine in increasing doses. This meant that they were killing themselves gradually. This self-killing was happening publicly, yet neither the workers nor the employers did nothing to prevent these sneaky murders.

4.4 RISE OF FEMINISM

One of the social results of the Industrial Revolution is seen in the novel as the shift in women's status. When Mrs. Morel's children were old enough to be left at home she joined a club which would give her freedom and activity. Until then, she was only a housewife just like all other women in the village.

It was a little club of women attached to the co-operative Wholesale Society, which met on Monday night in the long room over the grocery shop of the Bestwood 'Co-op'. (L: 52)

A female character who dares to join clubs and to enlighten other women was created by developments happened after French Revolution. This is the reflection of working women's new status in new industrial society. Banner (1996) explains the development of this new status as:

The Age of Enlightenment, with its egalitarian political emphasis, and the Industrial Revolution, which caused economic and social changes, provided a favourable climate for the rise of feminism, along with other reform movements in the late 18th and the 19th centuries. In France during the French Revolution, women's republican clubs pleaded that the goals of liberty, equality, and fraternity should apply to all, regardless of sex.

Industrial Revolution was significant for women of the term. Women had been busy with handicrafts at their home yet the money they earned from their crafts was too little in comparison with the real price of the work. Once Mrs. Morel had met a woman called Mrs. Anthony, who was walking along the road. She had a heap of stockings over her arm and they had such a dialogue:

‘I’ve done ten dozen this week,’ Mrs. Anthony said proudly to Mrs. Morel.

‘And how much shall you get for those many?’ asked Mrs. Morel.

‘Tuppence-ha’penny a dozen,’ replied the other.

‘Well,’ said Mrs. Morel. ‘I’d starve before I’d sit down and seam twenty- four stockings for twopence ha’penny.’ (L:29)

Mrs. Morel does not mean that she is not able to do so many stockings in a week. She means that the money Mrs. Anthony earned from those stockings is so little that it would not worth bothering herself with making them. She regards the money as too little. This situation has changed with the spread of industrialisation and the women of the village became waged workers. That they were paid much less than men and forced to work all day long was a fact, yet they were working out of their houses and earning money for the first time. Working out of home meant that this was the beginning of their independence both socially and economically. Mrs. Morel’s sentence ; ‘I’d starve before I’d sit down and seam twenty- four stockings for twopence ha’penny.’ (L:29) is rather significant. She states her social standing by this sentence. Those who belonged to middle class or upper class did not work in factories as other women did. Instead, they stayed at their homes as a symbol of their belonging to an upper class or their welfare. Mrs. Morel confesses that her pride would never allow her to do such work as working in a factory or making stockings for that little money.

In previous chapters, we see women ‘gossiping at the corners of the alley, as the twilight sank, folding their arms under their white aprons’. (L:5) They draw a scene in which they are seemed very helpless. Their arms are ‘*folded*’ like that of a slave who is waiting to be saved. Even if they are not slaves legally, they are presented by Lawrence so because they are completely dependent on their husbands and their insufficient wages.

Their '*white aprons*' remind the uniforms of prisoners. This image used by the writer at another scene. As if the alleys were a slave market or a prison yard, they were exhibited there as; 'the women, in twos and threes, bareheaded and in white aprons, gossiped in the alley between the blocks'. (L: 20-21).

By joining the guild, the depiction of women changes. They are not shown in their white aprons. They no more 'gossip', instead they 'discuss'.

" The women were supposed to discuss the benefits to be derived from co-operation, and other social questions." (L:51)

The extract above implies the beginning of women's launching into working world. While they had been gossiping before, they began to talk about 'the benefit' and 'social questions'. They are presented as if they were the managing committee of a large factory. Until she joins the women's guild Mrs. Morel usually kept away from her neighbours. She did not involve their 'alley gossips'. Yet in the guild she plays the leading role. She involves with them when there is an activity which would reflect her real merits and proper to her status. She is seen reading a paper to the members of the guild. And 'It seemed queer to the children to see their mother, who was always busy about the house, sitting , writing in her rapid fashion, thinking, referring to books, and writing again.' (L:51)

Lawrence presents the reader's perplexity through 'queerness' of the children. In fact we are also queer to see Mrs. Morel doing such things. She is content with her work. Again the writer states children's respect as: They felt for her on such occasions the deepest respect.(L:51) Mrs. Morel could obtain what she always desired. She *was respected* by everybody in the guild and by the reader. Lawrence reflects here their own meetings on Thursdays for the same purpose. He says in one of his letters: ' These Thursday night meetings are for discussing social problems with a view to advancing a more perfect social state and to our fitting ourselves to be perfect citizens- communists- what not.' Roberts (1968).

This new freedom gained by the women of the term disturbed their husbands who were, traditionally, not used to such things. Until then, women were seen by their husbands merely 'housewives', whose duty was to wait on their husbands as Morel states; 'Tha should get up, like other women have to, an' wait on a man' (L:38). Morel's idea was shared by most of the men in miners community that "the guild was called by some hostile husbands, who found their wives too independent the 'clat- fart' shop- that is, the gossip-shop." (L:52)

The women stopped being content with whatever was presented to them and 'the colliers found their women had a new standard of their own.' (L:52)

The attempt of joining such a guild represents the plantation of the seeds of *feminist* ideas. These first seeds are seen as freedom of working for women yet they germinate and grow as sexual freedom which would later expand to all other fields of life. In the progressing chapters Clara Dawes carries this freedom to further stages.

In the case of women in Bestwood, the aim of joining such an association was to provide women with better conditions of living and to rescue them from being mere house- cleaners, cooks and baby-sitters. In the further phase of the act it is claimed that women are superior to men and it continued drawing a line between men women. When Miriam introduces Clara to Paul (L:184) she stretches her hand to Paul very *indifferently*. Her eyes are *scornful*. Other adverbs and adjectives referred to her, while she is talking to men, are 'disdainful, withering (L:230), scathingly, haughtily, in disgust and cynically' (L: 231). Above all other peculiarities, she wants to seem superior to opposite sex. She makes her desire felt by her visible behaviours such as lifting her upper lip up, carrying her head back in contempt.(L: 184-185) She herself also reveals her attitude towards men in her own speech.

While Clara and Paul are having a conversation Paul says for a friend called Margaret:

'I think she's a lovable little woman.'

'She's a great deal cleverer than most men.' Clara answers.

'Well, I didn't say she wasn't.' Paul said deprecating. 'She's lovable for all that.'

'And of course, that is all that matters.' said Clara witheringly.

'I suppose it matters more than her cleverness.' he said; 'which, after all, would never get her to heaven.'

'It is not haven she wants to get -it's her fair share on earth.' retorted Clara. She spoke as he were responsible for some deprivation which Miss Margaret Bonford suffered. (L: 230)

This conversation reflects that, according to Clara, men appreciate women's physical appearance only. Women are seen, by men, as sexual materials with which men would satisfy themselves and put a side until the next necessity of satisfaction. Furthermore they were brutalised and were hit sometimes by men. The sentences, 'Paul never forgot coming home from the Band of Hope and finding his mother with her eye swollen and discoloured ...' (L: 58) and 'the children lay silent in suspense, waiting for a lull in the wind to hear what their father was doing. He might hit their mother again.' (L : 60) reveal that the event of hitting women happens very often. Clara opposes this attitude of men and she tries to emphasise the intellectual existence of female sex. The reason why she is so indifferent towards Paul is her desire of pretending as woman she does not give importance to men just because they are 'men'. I am not to discuss here which of the sexes is cleverer, yet we can interpret Clara's sentence, 'She's a great deal cleverer than most men', as she declares that women have also as much potential intellect as men do. She does not say 'She is as clever as most men'. If she said so, then she would be trying to equal the status of women to that of men, pre-accepting that men's status is higher. By saying 'She is cleverer than most men', she declares that the present intellect of women is higher than that of men and they are men who should try to upgrade their status, not women. Indeed she does this although she knows that claiming women are cleverer than men is as invalid as claiming the opposite. She blames men for pushing the women into rear rows of the society. She implies that men does this using the traditions and religious limitations. When Paul says 'I suppose it (Margaret's beauty) matters more than her cleverness ... which, after all, would never get her to heaven.' (L:230) Clara responds as: 'It is not haven she wants to get- it's her fair share on earth.' She means that men detains women living the beauties and blessings of the life by promising them heaven after their death. She asks men to let the women live while they are alive. She also op-

poses the restriction of the Church of England that 'women are excluded from all positions of power, both clerical and lay.' Laurence (1994). She defences the absolute freedom of women and blames Paul for keeping women under protection which made them, according to Clara, men dependent. She wants Paul to let women solve their own problems by their free wills. She says in a dialogue:

'... you would much rather fight for a woman than let her fight for herself.' (L: 233).

She answers Mrs. Leivers' question if she was satisfied as 'So long as I can be free and independent.' (L: 233).

Paul criticises Clara's understanding of feminism. When Miriam's brother Edgar asks Paul why he called Clara 'Nevermore'(L:231), he answers:

'If she looks at a man she says 'Nevermore', and if she looks at herself in the looking-glass she says haughtily 'Nevermore' and if she thinks back she says it in disgust, and if she looks forward she says it cynically.'"(L:231)

According to Paul, Clara creates an enmity between men and women by her attitude. Feminism, Paul implies, cannot be an action of proving one sex's superiority to other one and neither can it be an action of putting each sex opposite the other which are ready to defeat each other. Instead, it should be an understanding of accepting both sexes' equality in all opportunities in all fields of life. Unfortunately, the concept is still understood and defended, by a great majority, as Clara reflects it in the novel. According to such an admittance, a man can never be a feminist since it is unnatural to defend one's own inferiority. However, in practice, there are many men as active as women in the action of feminism. Lawrence, himself, thought that women were being exposed to difficulties because of the tyranny of men. He says in one of his letters:

Here, in this ugly Hell, the men are most happy. They sing, they drink, they rejoice in the land. (...) Yesterday I was in the Workshop. It is simply snyed with pubs. Every

blessed place was full of men, in the larkiest of spirits. I can tell you. Everywhere you go, crowds and crowds of men, not unhappy, as they usually are.(Daly 1994)

Feminist developments affected society from many different points of views. Along with demanding freedom in various areas of life, religion and the position of women in that spiritual world was questioned. Contrary to conventional beliefs, the idea that people should be allowed to live on their own account without the limitations of the concept of sin became widespread which would later create the understanding of sexual ethic of the twentieth century's Europe. Paul was introduced a religious character in the novel. 'As a boy he had a fervent private religion.' (L : 60). He cannot kiss Miriam because of his belief. ' he was mad to comfort her and kiss her. But he dared not -or could not. There was something prevented him.' (L : 189) Paul, who was given religious education by his mother who was also presented as a strong religious character, begins to change after he wins the first prize. This radical change is reflected in the novel as:

Paul and his mother now had long discussions about life. Religion was fading into the background. He had shovelled away all the beliefs that would hamper him, had cleared the ground, and come more or less to the bedrock of belief that one should feel inside oneself for right and wrong, and should have the patience to gradually realise one's God. Now life interested him more.(L:256)

The change in understanding of religion is given through Paul's ideas. They reflect common idea of the society since the whole society experience the change to some extent according to their position. The writer does not say that 'Paul changes his ideas'; instead he says 'shovelled away them' which means, with some exaggeration, he did not make a selection of beliefs. Lawrence himself blames Christianity - religion in general- for the poverty of the people who live in slums. He says 'I do not wage any war against Christianity - I do hate it - but (...) for the present my religion is the lessening, in some pitiful moiety, the great human discrepancies.' Boulton(1979).

On the one hand, Clara reflects the effects of the feminist wave which was theoretically created by French Revolution and practically developed by the Industrial Revo-

lution. She represents extreme feminist women with her leaving her husband and earning her life by herself and with her sexual freedom. Whenever there is a man around she pretends to be indifferent to him, furthermore she tries to make him feel despised by her. On the other hand, in the background, she represents the women who are slaves of work at their own homes or factories. Clara seemed very indifferent and airy when she met Paul out. She even did not want to talk to him because she disdained all the men. She talked very determined and self-conscious. But when Paul goes to Clara's home, he finds her changed a lot. First of all, the place she lives in, Sneinton, is one of the poorest parts of Nottingham. 'I went through the lowest parts of Sneinton to Emily's to dinner when she lived in Nottingham (...) women, with child - so many are in that condition in the slums- bruised, drunk, with breasts half bare.' Zytruk(1981) Lawrence describes in his letter. Clara lives in a house 'in a mean little street paved with granite cobbles and having causeways of dark blue, grooved bricks. The front door went up a step from off this rough pavement, where the feet of the passers-by rasped and clattered. The brown paint on the door was so old that the naked wood showed between the rents.(...) It was a small, stuffy, defunct room.' (L :259). The similarity between the district described in the letter and Clara's one reveals how much Lawrence depends on reality in his novel. Clara, that disdainful woman, is embarrassed when Paul discovers her real condition in this disorderly, dirty district. 'she did not like being discovered in her home circumstances.'(L:259). When she invites Paul to the kitchen Paul sees that the kitchen is also little and darkish. And there he sees the thing which makes them slaves. The description is significant to give us an idea what sort of a life they are leading:

That was a little, darkish room too, but it was smothered in white lace. The mother had seated herself again by the cupboard, and was drawing thread from a vast web of lace. A clump of fluff and ravelled cotton was at her right hand, a heap of three-quarter-inch lace lay on her left, whilst in front of her was the mountain of lace web, piling the hearthrug. (...) the room was all lace and it was so dark and warm (L:259)

The 'darkness' of the room is emphasised by the writer to give an image that they are living in a 'prison'. These people spend most of their time by drawing threads from

those webs of lace and rolling it again. They rise only when there is somebody at the door or when they need to fetch something for their work. As soon as the mother enters to the kitchen she sits down to continue her work. She does not want to waste time because the money they will get from the work is proportional with the work that is completed. This shows that they are work-bound and cannot go out just like a prisoner, although they were not imprisoned legally. People used to do such things before the Industrial Revolution but they saved time for themselves to do other things as well. What is worse, the money, Clara and her earn, is so little that they hardly survive with it. Clara's mother describes one of the employers as 'he's the sort that takes all and gives naught.' (L:261) When Clara and Paul had met for the first time, Paul thought that she was not so rich as she pretended. 'she wore a large, dowdy hat of black beaver, and a sort of slightly affected simple dress that made her look rather sacklike.' (L:185). The district where they dwell and the condition of their outer door were depicted to express their poverty. Their imprisonment was expressed, beside the little, cell-like, darkish room, with the threads rolled on both wrists which tied them like a 'handcuffs' of a prisoner. Because there is a mountain of lace in front of her, it seems she will sit there rather for a long time more.

Clara is the same as her mother. She has to work to contribute to the family budget. While her mother was drawing threads from the lace she works with the jenny without ceasing the work because of the presence of a guest at home. They work as if they were programmed, (her large well-kept hands worked with a balanced movement. L: 260), or there were someone ready to whip them if they left their work.

Because Clara was brutalised by her husband and because her employers are men who make her a slave, we do not regard her being an extreme feminist as strange. It is a wonder whether she would be the same if she were in better conditions but it is obvious that such an understanding of feminism - claiming women are cleverer than men or all the men should be disdained- was created by her experience of marriage and the living conditions she was put in. It is seen in home-scene that, indeed, she is not as she pretended to be. Her answer to Paul's question if the work is 'sweated' reveals the situation of all women and her notion on this situation: 'More or less. Isn't *all* woman's work? That's

another trick the men have played, since we force ourselves into the labour market.’ (L:261).

4.4 INDUSTRIALISM VERSUS NATURE

Although there is not a fictitious plot in *Sons And Lovers*, the writer was able to create two different worlds successfully. One of the two worlds is Morels’ home in Bestwood, which reflects all negative affects of industrialism in and around itself. The other one is Willey Farm where Leivers live and which symbolises pure, unravished nature.

The writer relates family disputes, alcoholism, poverty, filthy atmosphere, dehumanising affects of industrialism and lack of communication between the members of family to Morels’ home. The place where the house is located (the location of the houses resembled to a blank-six domino which reminds tombs in a graveyard) and its shape reflects the monotonous lie which was imposed by industrial life. We cannot see various activities which would amuse or educate the house-folk. The writer depicts Mrs. Morel while she is working in the kitchen or ironing the clothes. We never see them having dinner all together or sitting to talk about their daily activities. The only sound which is heard from their home is the shouting of the parents at each other or the ‘bang’ sound of Morel’s fist on the tables. These are all reflections of industrial life to Morels’ home.

On the other side, Willey farm is depicted away from industrialism and related with ‘love’. Paul teaches algebra and French to Miriam in the same farm. (L:156). This meant that the farm has the spirit of intellectualism. When the writer talks about nature he talks about beautiful flowers, orchards and untouched woods. The morning is ‘fresh’, clouds are ‘white’ and the water of the Nethermere is ‘very blue’. The writer, again, expresses that ‘it was a new glamorous world.’ (L: 143). (though waiting to be destroyed by ‘the little black train crawling over it. (L : 68). We can see Leivers family having dinner all together and talking them about their daily activities and some social questions such as

nationalising of the land.(the subject which had contributed to the turning of small land owners' into the slaves of large farm holders and factory owners.) the fact that they are not slaves of industry is reflected through Edgar's doing various farm works and his joy while doing them. They can spare time to relief themselves. 'The two men (Edgar and Paul), spent afternoons together on the land, (which should be compared with Jordan's dark , gloomy factory where Paul works. 'his health suffered from the darkness and lack of air.' L: 109), or in the loft doing carpentry, when it rained. And they talked together, or Paul taught Edgar the songs he himself had learned from Annie at piano.'(L: 157)

The working and living conditions at each place are totally different. It can be understood from this comparison that industrial life captured human beings and discounted their tastes of aesthetics and senses by which they felt 'life'.



CHAPTER V

OLIVER TWIST

The Industrial Revolution had great effects on whole life of English society but its greatest negative effect was on the children of the term. Those who had families to take care of them properly were lucky but the proportion of these lucky children in the society was very small and the rest were either in starvation or in the clutches of crime in large cities. Putrefaction in institutions exacerbated the abuse of such children because the articles of law such as apprenticeship or the Poor Law Act of 1834, which in fact were in favour of children, were turned to a chain around the neck of them. Kearns (1992) ranges the effects of the Industrial Revolution and the corruption in institutions as follows:

Nearly all the land and property in this country are owned by a few idlers, and most of the law are made in the interest of those few rich people. The national agriculture is going rapidly to ruin to the great injury and peril of state. The average duration of life amongst the population is very short. Large number of honest and industrious people are badly fed, badly clothed, and badly housed. Many thousands of people die every year from preventable diseases.

Charles Dickens, being the son of a man who was imprisoned for his unpaid debts, and a child who launched into life when he was twelve (Dickens, 1988:7-8) furthermore, living in a time of growing concern about social issues and energetic reform (Allen

1996), grasped the problems of the poor children, most of which rose because of the turmoil of Industrial Revolution, and reflected them in his novel *Oliver Twist*.

While the settlement of industrial life was in process, many people, for some reason or another but mostly for economic reasons, moved to large cities with the hope of finding job and a better life. These people, being unable to find what they had hoped, either lived in a very poor housing and nurturing conditions, (D: 81-82), or they were pushed into criminal underworld (D:101).

Corruption of institutions, starvation, poverty, worthlessness of human life and criminal underworld into which homeless children were pushed are the subjects which Dickens dealt with in this book. Dickens handles such problems because he himself was a child worker in a blacking factory and experienced the ill treatment of factory owners and elder apprentices which is reflected in the novel *Oliver's* relation with Noah Claypole. 'I'm Mister Noah Claypole and you are under me' with this, Mr. Claypole administered a kick to Oliver (D: 77).

5.1 CORRUPTION OF INSTITUTIONS

After the revolution, a new class emerged. This new class, a small proportion of the total population, held economic power. Their economic power was felt in the political life of the country and they soon got the power in government, too. This new bourgeoisie class used their political power in order to obtain new benefits for themselves. Since human beings, contrary to other animals, are always greedy, they tried to find the ways of increasing their property. The easiest way to accomplish this was to make workers work for lower wage and longer hours. Most part of the work in factories did not demand qualification, thus factory owners employed him whoever works for lower wage. They even hired children to whom they paid much less than they paid to an adult. Law and related institutions helped them in their desire.

Dickens begins to depict the corruption with 'church' which in fact should come the last. He does this on purpose to imply that 'although the task of the church (of all religious institutions) is to save people and other institutions from being corrupted, it is more corrupted than those it tries to save.'

The parish authorities inquired with dignity of the workhouse authorities, whether there was no female then domiciled in ' the house' who was in a situation to impart to Oliver Twist the consolation and nourishment of which he stood in need. The workhouse authorities replied with humility that there was not. Upon this, the parish authorities magnanimously and humanely resolved, that Oliver should be farmed. (D: 48)

Dickens introduces the institutions which were supposed to preserve and feed people when they are in need. As it is understood from the extract that one of the functions of parish is to provide shelter for orphans. Since there is no woman in the workhouse Oliver is to be sent to a house where a lady breeds babies for a certain amount of money for each child. As dickens declares this system is really 'humane.' It should be remembered that a healthy society can only be created through effective and trustworthy institutions since they are the ones which organise relationship between individuals and prepare the individual for future or provides him with security.

It is approved by the writer that ' sevenpence halfpenny per small head per a week' (D : 48) is enough to feed a small baby. But it is seen in the progressing lines that the money given by local authorities for the maintenance of children is not spent for them but for ' own use ' of the woman who knows ' what was good for the children.' It is not only her who makes money out of these poor children. The parish authorities and local administrators also have their share from the cake.

The board made periodical pilgrimages to the farm, and always sent the beadle the day before, to say they were going. The children were neat and clean to behold, when *they went*, and what more would the people have? (D : 49).

In such cases, the inspections are expected to be made with a sudden raid so that the authorities can see the usual condition of the place, children, or whatever the object to be inspected is. It is seen that the board sends a message that they are going to inspect the farm. And, undoubtedly, the children are neat and well fed. Two words are chosen deliberately by the writer. 'farm' and 'pilgrimage'. The first one is the name of a place which brings money to its owner. This baby farm is the same for the woman and the authorities because they all earn money from this farm. (though the word 'earn' should be replaced by the word 'steal'). As for the second word, it refers to both material and spiritual benefit. The writer is mocking with the parish authorities. He presents them as if they were going to a holy place where they would gain the favour of the God.

Once, Mr. Bumble pretends not to accept Mrs. Mann's offering a glass of drink (D:51) implying that he is at work and he does not accept such things because they are reckoned to be bribe. He refuses the drink in a tone that the woman understood that he will accept if she insist. Later, he asks what the drink is and finally drinks it. After he gets the drink he complements the woman that she is a very kind hearted, mother like one to the children and adds that he will report this to the board at the first meeting. Dickens wants to show here that the beadle is not only a corrupted one but at the same time a sinful man for he drinks gin.

At another scene the beadle not only drinks what the woman serves for him but also he disturbs the matron by kissing her:

The beadle drank his tea to the last drop; finished a piece of toast; whisked the crumbs off his knees; wiped his lips; and deliberately kissed the matron.

'Mr Bumble!' cried the discreet lady in a whisper; for the fright was so great, that she had quite lost her voice, 'Mr Bumble, I shall scream!' Mr Bumble made no reply; but in a slow dignified manner, put his arm round the matron's waist. (D : 222)

The matron was just about to scream and the beadle let her go because there was knock at the door. Upon this, the beadle 'began to dust the wine bottles with a great violence.' so that the comers could not understand that they were drinking wine. This po-

sition of him creates a contrast with the scene where the workhouse authorities advise Oliver as; 'I hope you say your prayers every night, and pray for the people who feed you, and take care of you, like a Christian'(D : 54).

Children are allowed to stay at a baby farm until they are nine and later they are put into a workhouse. Dickens shows that workhouses are not a bit better than those farms. Although they have a fixed budget for each child in the house, they do not spend it for the children. They even do not give enough food so that they can survive. the 'fatness' of the 'eight or ten men around the table' (D: 53) is the remark that they eat the children's share themselves instead of giving it to the children.

Another institution which was founded for the aim of continuing certain jobs and to provide persons with a job by which they would be able to earn their lives was *apprenticeship*.¹ Apprenticeship was very vital before the mass production of goods. Crafts were carried out through this institution and apprentices were valued by their masters because they always needed these apprentices assistance. Masters wanted their assistants to be skilful. After the revolution this institution lost its importance because goods were being produced by machines in masses. Yet owners of factories knew that they could make use of this institutions to increase their profit. During the latter part of the 18th century in Great Britain, owners of cotton mills collected orphans and children of poor parents throughout the country, obtaining their services merely for the cost of maintaining them. In some cases children five and six years of age were forced to work from 13 to 16 hours a day (Child labor,1996).

Deformation of the institution of apprenticeship caused many problems which were drastic for the children. They were bought and sold just like slaves. This is reflected in the novel by the bargaining between the chimney sweeper and the authorities in the

¹ System of learning the skills of a craft or trade from experts in the field by working with them for a set period of time. The apprenticeship system was used extensively by the craft guilds in the Middle Ages. It continued to be important in learning a trade until the Industrial Revolution in the 18th century. (Microsoft, 1996)

workhouse. The chimney sweeper wants the child just to get the five pounds which was advertised to be given to whom he takes Oliver as an apprentice.

'If the parish would like him to learn a right pleasant trade, in a good 'spectable chimbley-sweepin' bisness', said Mr. Gamfield, 'I wants a 'prentis, and I am ready to take him.'

'It's a nasty trade', said Mr. Limbkins.

'Young boys have been smothered in chimneys before now.' Said another gentlemen (D:61).

.....
'So you won't let me have him gen'lemen.' said Mr. Gamfield.

'No' replied Mr. Limbkins; 'at least, as it is a nasty business, we think you ought to take something less than the premium we offered.

'What'll you give, gen'lmen?

'I should say three pound ten was plenty.' said Mr. Limbkins.

.....
'Come' said Gamfield; 'say four pound gen'lmen. Say four pound, and you've get rid on him for good and all' (D:62).

.....
The bargain was made (D: 63).

Here again, the authorities in the workhouse show an example of misuse of authority. It is heard from them that they do not care how difficult or dirty the job they find for Oliver is, but they feign reluctance to give the child to him because they want some of the premium. This extract reveals that institutions, which were constituted to regulate the relationships between persons or between a person and society, were so much corrupted that they create criminals or starving people. If Oliver had not been immunised against corruption - Dickens represents his hero as morally immune from the effects of his brutal childhood environment (Baldrige, 1993) - he would have been one of the disciples of Fagin. This would have been thanks to the attitude of the parish towards Oliver. Although their duty is to help the poor live, they kill Little Dick by gradual starvation.

One of the basic needs of a human being is feeling himself in security. It will be seen, when analysed, that men who live in the country want to have sons rather than daughters. The reason which makes a base to this want is his desire of feeling secure for he thinks that a son is the protector of his father and the family. In tribal life the number

of men in the tribe determines the relationship with other tribes as whether they dominate or accept the domination of the other tribe. In a civilised society this relationship is regulated by law or supposed to be so. When law fails to succeed this regulation individuals have no other institution to shelter and they lose the feeling of security.

Dickens's father was put into prison for his debts when he was a child (D:7). He has experienced the sanction of law in the most effective way, so he may feel that law worked against his father unfairly. As Woodcock (1987,17) reports Dickens bore, as a deep emotional scar, the memory of his father's detention for debt in the Marshalsea prison. It was a wound to his childhood pride which he never forgave society. For this reason he reflects the unjustness of the law in his novel. When Nancy goes to ask for Oliver to the police station she talks to some men who were detained to be sent to the prison and the writer explains why they are there.

There was nobody inside but a miserable shoeless criminal, who had been taken up for playing the flute (to earn money in the street), and who, the offence against society having been clearly proved, had been very properly committed by Mr. Fang (the police magistrate) to the House of Correction for one month (D:140).

She talks to another criminal. The writer explains:

This was a vagrant of sixty-five, who was going to prison for *not* playing the flute; or, in other words, for begging in the streets. In the next cell, was a man, who was going to the same prison for hawking tin saucepans without a licence; thereby doing something for his living, in defiance of the Stamp Office (D: 140-141).

The writer emphasises that individuals were cornered by an institution from which it is expected to provide relief for them. These criminals have to earn their lives either working or begging both of which were reckoned as 'crime' for the magistrate. According to the writer and the criminals, they do not deserve being sent to prison because they behave so not to be involved in the criminal world.

Here is a dual problem. After the Industrial Revolution so many people moved to big cities such as London in this novel. Those migrants could not find the comfortable life they had hoped. As a result of this, while some of them were earning scarcely enough to feed themselves and their families, the others were engaged in doing illegal jobs such as theft or prostitution. Because the number of such people was rather high, the police officers suspected from any person whose appearance was not good.

On the other hand, along with these real criminals, many people who were trying to preserve their honour by doing small jobs, which gave no harm to anybody, were also punished unjustly. In this chaos, as it is reflected in the novel, some were sent to the prison for playing the flute and some others for *not* playing it. Dickens criticises the judge's misuse of his authority, too.

When one of the wheels has a missed cog in a system, the whole system is affected from that missing cog and finally it causes drastic results which cannot be compensated easily. In that collapsing system, medical institutions were also corrupted. Fairclough (1988: 484) states that the parish doctors were not chosen locally under the new Act (Poor Law Act of 1834) but were appointed on a public competition basis; and it was widely maintained that, in the interests of economy, the commissioners' choice would fall upon bad or inexperienced doctors, since they were the cheapest. The doctors thus appointed were certainly miserably paid, had too much work to do over too large an area.

Dickens reflects this situation by means of the conversation between the beadle and the undertaker:

'We only heard of the family the night before last,' said the beadle. 'and we shouldn't have known anything about them, then, only a woman who lodges in the same house made an application to the parochial committee for them to send the parochial surgeon to see a woman as was very bad. He had gone out to dinner; but his 'prentice (which is a very clever lad) sent 'em some medicine in a blacking-bottle, off-hand.'

'Ah, there's promptness,' said the undertaker.

'Promptness, indeed!' replied the beadle. 'But what's the consequence; what's the ungrateful behaviour of these rebels, sir? Why the husband sends back word that

the medicine won't suit his wife's complaint, and so she shan't take it- says she shan't take it, sir. Good, strong, wholesome medicine, as was given with great success to the Irish labourer and a coalheaver, only a week before - sent 'em for nothing, with a blackin' - bottle in, - and sends back word that she shan't take it, sir! (D: 80)

When parish doctor is out, the apprentice who has nothing to do with medical education, gives medicine to a sick woman. The medicine is sent in a blacking bottle instead of its usual bottle because a full bottle of medicine is never given to a single ill person. It was divided in blacking bottles which are already unhygienic. Another interesting point is that they give everybody the same medicine without examination and regardless their age or condition of health.

While Mr Bumble and the matron were flirting (D: 222) an old woman knocks at the door and says that another old woman is about to die. The answer the old woman got is ' Well, what's that to me? angrily demanded the matron. 'I can't keep her alive, can I?' One may think that such harshness may be heard from any officer even today, yet the response of the old woman reveals that such events of death happens very often at the workhouse. ' No, no mistress,' replied the old woman, raising her hand, 'nobody can; she's far beyond the reach of help. I' ve seen a many people die; little babes and great strong man. ...she says she has got something to tell you.' The old woman knows that the matron will not help the dying woman because she witnessed their ignorance while the previous ones were dying. She says that she has come just to tell the message which that ill woman sent.

In the birth scene of Oliver, attitude of the nurse while she is assisting the surgeon at the deed of birth is annoying. She drinks while she is working and ignorant to the death of Oliver's mother. The surgeon had been sitting with his face turned towards the fire, giving the palms of his hands (D: 46).

They let everything to the course of time and events. They do nothing to survive the patient but robbing her hands and breast. This is not the way of treatment to a patient that is expected from a doctor. On the other hand the nurse gives the birth and death rate

of children because of poor medical care. 'Lor bless her dear heart, when she has lived as long as I have, sir, and had thirteen children of her own, and all on 'em dead except two.' The death rate of the children and, depending on birth, of women is quite high even if the example which was given by the nurse is not an average one.

5.2 POVERTY AND STARVATION

Dickens deals with poverty and starvation with their most intensity that one of the children in the workhouse declares he will eat the boy who sleeps next to him. It was apparently true that 'he had a wild, hungry eye; and they implicitly believed him' (D:56). The writer reflects two kinds of poverty in the novel one of which is the poverty of the men in the street and the other one is that of the needy children and old in workhouses. There were a lot of poor people living in dens or filthy slums in big cities. These people were not allowed to earn their lives by strict rules which were put into effect arbitrarily and partially by local authorities. Economy and security policies of the state cornered people so strongly that they were to make a choice between being a slave in factories or a criminal or the last choice; starving for the sake of honour. What was worse was the articles of law of punishment worked only when the poor were in question. They were accepted as potential criminals. Hawkers, flute players or those who beg instead of playing the flute were all sent to prison by finding a pretext (D: 140).

The woman who died in the parish, as her husband declares, died from hunger. He explains how the condition in which she died to imply their drastic poverty:

... mark my words! I say she was starved to death. I never know how bad she was, till the fever came upon her; and then her bones were starting through the skin. There was neither fire nor candle; she died in the dark-in the dark! She couldn't even see her children's faces, though we heard her gasping out their names. I begged for her in the streets : and they sent me to prison (D: 82).

Dickens is drawing a very dramatic death scene. Dying woman is conscious of her death just like a criminal who is about to be hung. The last demand of the criminal is always asked just before the execution. The woman did not die a natural death according to her husband ; 'she was starved to death.' That is, she was killed deliberately like a criminal, but her last demand, which was to see her children's faces, was not fulfilled. Though she had the chance and right of it she could not see them because they had nothing to illuminate the faces of the children. the dead was resembled a rat rather than a human in the previous lines of the same page. 'The old woman's face was wrinkled; her two remaining teeth protruded over her under lip.' Dickens uses the rat image here in order to imply that these people are not taken for humans; in other words they are not more valuable than rats in the eyes of authorities. That the apprentice of the parish doctor had sent some medicine, which was '*wholesome*', '*in a blacking bottle*' (D: 80) supports this idea. The family gets some bread and cheese from Mr Bumble the following day (D:83) and they eat it with appetite though they are sad for the woman's death. That is a rare exception having bread and cheese for them, thus they do not want to lose this chance.

The description of the streets (D:81) and the houses at these streets reflects the general situation in the shanty parts of all big cities.

Some houses which had become insecure from old age and decay, were prevented from falling into the street, by huge beams of wood reared against the walls, and firmly planted in the road; but even these crazy dens seemed to have been selected as the nightly haunts of some houseless wretches, for many of the rough boards which supplied the place of door and window, were wrenched from their positions, to afford an aperture wide enough for the passage of a human body. The kennel was stagnant and filthy. The very rats, which here and there lay putrefying in its rottenness, were hideous with famine.

Dickens, being 'a man who learned only from life and not from books' Fairclough (1988), depicted such places as vivid as they could be. After the imprisonment of his father, Dickens himself became acquainted with such places when he worked in the blacking factory. Although the houses are about to collapse, some people still keeps us-

ing them for shelter. This shows that they are helpless and have no other place to go. Social institutions do not fulfil their functions or cannot because of the multitude of such people. There are rats in the stagnant water of the kennel. Dickens identifies these poor people with 'rats' because they are seen so by the authorities. Rats are killed wherever they are seen and these people were also killed by starvation and they were put into prison for anything they do. Thus they were seen to be worthy of these filthy places just like rats.

The houses which are being described above are in a town about seventy five miles away from London(we learn this from the milestone to which Oliver had leaned during his escape (D:97)) . Yet they are as dirty and unhealthy as those in big cities. The district where Fagin and his gang live looks like the one where Mr Sowerbery and Oliver went to take the measure of the dead woman (D: 82).

Oliver is taken to the 'respectable Jew' by Artful Dodger. He observes the same things he did in the town. A dirtier or more wretched place he had never seen. The street was very narrow and muddy, and the air was impregnated with filthy odours (D: 103). Furthermore the situation is worse in big cities because there is more migration from rural which is one of the causes of the problem.

The second type of starvation was in workhouses. The starvation in state controlled institutions such as baby farms and workhouses or during apprenticeship which is an extension of the education (torture in fact) in the two former institutions was applied deliberately. Dickens' example of the story of experimental philosopher (D: 48), who tries to make a donkey get used to live without eating anything by lessening its hay every other day, is very striking one to express the situation of those who manage the charity institutions. Unfortunately the donkey dies just before it is given only single stem of barley just like the children such little Dick and the two others (D:171). The result of Mrs Mann 's experiments are given as 'a child had contrived to exist upon the smallest possible portion of the weakest possible food, it did perversely happen in eight and a half cases out of ten, either that it sickened from want and cold '(D:48). This applied starvation was not confined to the baby farm. The farm was a place where the orphans were

trained to get used to live on very little amount of food. Thinking that the boys are used to it, the workhouse authorities continued giving them the same amount which they used to have in the farm. This condition of the workhouse was depicted as :

The bowls never wanted washing. The boys polished them with their spoons till they shone again; and when they had performed this operation (which never took very long, the spoons being nearly as large as the bowls), they would sit look staring at the copper with such eager eyes as if they could have devoured very bricks of which it was composed; employing themselves, meanwhile, in sucking their fingers most assiduously, with the view of catching up any stray splashes of gruel that might have been cast thereon (D: 56).

Furthermore the children were exposed to slow torture of starvation for three months that they lost their temper with the effect of hunger. It is not common to see a human being eating another human, except cannibal stories, neither in fiction nor history. The condition is so helpless for the children that one of the children 'hinted darkly to his companions, that unless he had another basin of gruel per diem, he was afraid he might some night happen to eat the boy who sleep next to him' (D: 56). The children were turned cannibals who are ready to eat each other. Oliver's venture asking for some more gruel at the expense of being beaten by the authorities is significant to express the extent of their hunger. Dickens supports Maslow's¹(1970) theory, ranking basic human needs. Oliver's physiological need (hunger) overcomes his need of security and safety.

The same attitude (giving very little food to the children) is carried out by the institution of apprenticeship which is the last branch of those charities. The undertaker buys Oliver because he knows that Oliver is used to eat little, thus, he will not bring an extra burden to the family's budget. On the other hand he can use the boy for any work 'without putting too much food in him' (D:71). When Oliver gets to the undertaker's home his wife tells to her servant to give 'some of the cold bits that were put by for, (

¹ The American psychologist Abraham Maslow devised a six-level hierarchy of motives that, according to his theory, determine human behavior. Maslow ranks human needs as follows: (1) physiological; (2) security and safety; (3) love and feelings of belonging; (4) competence, prestige, and esteem; (5) self-fulfillment; and (6) curiosity and the need to understand. (Microsoft 1996)

their dog) ,Trip. When Oliver heard that he will be given some 'meat' he trembled with eagerness to devour it' although they are just a few bones which were spared for the dog, Oliver devours their eatable parts 'with all the ferocity of famine.'

Dickens wants to show how low graded these children are seen by those who hold economic power. The woman who died from want of food was seen as a 'rat' with her physical appearance and by the way she died in the dark in that dirty place. Now Mrs Sowerbery takes Oliver for a dog. We can see this in her attitude. She gives her 'bones', she talks him very harsh and she shows a place to sleep which only suitable for a dog. Being treated as a dog is also reflected in Oliver's behaviour. He obeys silently to whatever the woman orders. He eats the flesh on bones with 'ferocity', just like a dog. In fact a dog is freer than Oliver because it has the chance of hunting something for itself whereas Oliver is totally bound to his master in all behaviours. On the other hand he is not aware that those bones were spared for the dog because he had never eaten such *valuable* food until that time. His obedience is, to some extent, because he wants to show his gratefulness to the woman for the ' supper' (D: 74).

Dickens presents the authorities as 'red faced, fat men' to create a contrast with the 'thin and weak' appearance of the children in the workhouse or the people who live in the slums of the town. His aim is to show that the poverty was not experienced by every person during the term. Those who held the capital or political power - they were almost the same people in that society- were in good conditions while great majority, which was made up of the poor, was starving or working in factories like slaves. This contrast was emphasised especially in the scene when Oliver came to the workhouse for the first time. He comes from a place where his 'wretched and miserable' friends live to the one where 'eight or ten fat man' live. He is afraid of seeing so many fat people because he had always seen children thin and weak from hunger.

Dickens presents two worlds in his book. The first one is the real situation which was visualised as bare as it could be. This world of Dickens is full of badness of human beings, places which were dirtied by Industrial Revolution and its effects, thieves, prostitutes, poverty and criminal underworld. The people were stuffed into filthy slums and

children are sold and bought. They are made work in the most dirty and dangerous jobs such as sweeping chimneys for nothing but in the name of teaching the job. The chimney sweep admits that many children who were hung from their waists and descended into the chimneys to clean them died due to the smoke or blaze (D: 61). The corruption is a monster which makes some human beings the lowest creature living on earth. The poor die of hunger and insufficient or nonexistent medical care. Orphans, who have no other place but workhouses, were exposed to slow torture by the authorities of the charities. The writer gives the description of an open market in the twenty first chapter. He does this in order to show all the negative but existing things of his world. In fact he describes the living field of human beings:

It was market morning. The ground was covered, nearly ankle deep, with filth and mire; and a thick steam, perpetually rising from the reeking bodies of the cattle, and mingling with the fog, which seemed to rest upon the chimney-tops, hung heavily above. All the pens in the centre of the large area, and as many temporary pens as could be crowded into the vacant space, were filled with sheep; tied up to posts by the gutter side were long lines of beasts and oxen, three or four deep. Countrymen, butchers, drovers, hawkers, boys, thieves, idlers, and vagabonds of every low grade, were mingled together in a mass; the whistling of drovers, the barking of dogs, the bellowing and plunging of oxen, the bleating of the sheep, the grunting and squeaking of pigs; the cries of hawkers, the shouts, oaths, and quarrelling on all sides; the ringing of bells, and the roars of voices, that issued from every public-house; the crowding, pushing, driving, beating, whooping, and yelling; the hideous and discordant din that resounded from every corner of the market; and the unwashed, unshaven, squalid, and dirty figures constantly running to and fro, and bursting in and out of the throng; rendered it a stunning and bewildering scene, which quite confounded the senses (D: 203)

This scene was drawn by the writer to reflect the negative, pessimist side of the life. Nothing is seen in the name of beauty and optimism in the scene. When analysed visually, the scene is full of 'filth and mire' which is 'ankle deep', 'steam mingling with fog' 'dirty chimney tops', 'unwashed, unshaven, squalid and dirty figures'. In this great confusion the human beings are not separated from animals and nonliving things. They are as dirty and ugly as the others.

When the scene is analysed auditorily, one hears 'the whistling of drovers, the barking of dogs, the bellowing and plunging of oxen, the bleating of the sheep, the grunting and squeaking of pigs; the cries of hawkers, the shouts, oaths, and quarrelling on all sides; the ringing of bells, and the roars of voices, that issued from every public-house, whooping, and yelling; the hideous and discordant din that resounded from every corner of the market'. All of the sounds that rise from the place are 'hideous', 'discordant' and 'din'. They are irregular, thus they do not have any musical quality to give one relief or joy.

Olfactory elements are 'reeking cattle', 'dirty fog', 'pigs', other 'beasts' and 'unwashed' human beings. They are all related with loathsome smells.

If the scene analysed from the point of abstract concepts, it will be seen that immorality sovereigns other abstract elements. Those are; 'thieves', 'idlers', and 'vagabonds' of every low grade, 'hideousness' and 'discordance' and 'dirtiness.'

The reason why the writer uses such elements is he wants us to feel the putrefaction in the society with our all senses. He also wants to show that those things are not secrets; evil things take place and events happen publicly. That is a warning to those who carry the responsibility of turning this 'badness' into 'goodness'. Although they are not something to be approved, they are still 'real' and should be noticed as they are if they are to be changed.

The second world that Dickens presents is an idealised one. After he shows us the negative reality of Oliver's life- all other people's life in fact- he suggests that life be like the one at Mr Brownlow's. The coach which carries Oliver and Mr Brownlow stops before a 'neat' house (D:125). The street is 'quiet' contrary to the 'din' of the market place.¹ We do not see the disorder of the market place in this street whereas it can be seen in the street where the old woman had starved (D: 81) and in the one Dodger and

¹ The market place is identified with the world of ordinary people as a reality.

Oliver had passed while they were going to Fagin's den. 'The street was very narrow and muddy, and the air was impregnated with filthy odours.' Oliver enters to that neat house, 'a bed was prepared' for him instead of sending to 'sleep under the counter'(D: 74). The first words of Mrs Sowerbery was a reprimand to the child: 'There! Get down stairs, little bag o' bones.' Mr Brownlow's mistress, Mrs Bedwin's first words to Oliver are 'Hush! *My dear*.' She utters her words 'softly'. He was given 'bones put by the dog' when he went to the undertaker's home but he is given 'some tea, and toast' by Mrs Bedwin. The apprentice of the parish doctor had given some 'wholesome' medicine in a 'blacking bottle'. The doctor himself was out for dinner. At Mr Brownlow's, the doctor examines the patient himself and with a close concern. (Remember the attitude of the surgeon who turned to the fire to give a heat to his palms instead of dealing with Oliver's mother D: 46) Oliver feels himself in security here, thus he dares to talk to Mr Brownlow without being asked a question. 'I hope you are not angry with me sir!' (D: 130). Until that time he talked to other elders only when he was asked something. This means, it happened to him that he is a person in that house. Dickens, here, supports Maslow's theory once more. After he quenches his physiologic needs (hunger) and feels secure, he shows the marks of self accomplishment. The only interest of Oliver was in food when he was in the workhouse yet his concern turns to the books (intellectualism) when he is in Mr Brownlow's. The writer wants us to imply that the illiteracy of those poor people should not be seen something shameful because they cannot have desire of learning while they are starving. He puts the blame on those who are responsible for the poverty of these people because he tries, throughout the book, to reflect the corruption in the state or religious institutions which causes many other deformations in the society.

5.3 CRIMINAL UNDERWORLD AND CHILDREN

The most devastating effects of the Industrial Revolution on society was experienced by children and women. They were forced to work in factories as long and hard as an adult was forced to. Because child labour was rather cheap than that of an adult, owners of cotton mills collected orphans and children of poor parents throughout the

country, obtaining their services merely for the cost of maintaining them. In some cases children five and six years of age were forced to work from 13 to 16 hours a day (Child labor,1996). They were beaten or tortured in various ways if they slow down the work or if they do anything their masters did not like. Dickens, being one of them, dealt with problems of children who were stuffed into factories or pushed, mostly by corrupted institutions and social discrimination of wealthy people.

We have mentioned the problems related with women in the preceding chapters. In this part of the study we shall try to reveal the treatments which were applied to children and how these treatments caused them to enter the world of crime; the world from which Dickens himself was not far away during his childhood.

Dickens was criticised for being too much 'real' since he included too many villains and prostitutes in his novel. He defended himself as : ' It is useless to discuss whether the conduct and the character of the girl (Nancy) seems natural or unnatural, probable or improbable, right or wrong. It is true. Every man who has watched these melancholy shades of life must know it to be so' (Dickens, 1967:15). Dickens does not only shows the present condition of Oliver Twist. He starts with the birth scene of the child and goes through his life. His aim is to reveal in what conditions a person becomes a 'criminal' who deserves to be hung as Mr Limbkins puts forth when Oliver asks for more gruel (D:56) because they had not been eating sufficient enough to survive for three months in the workhouse : 'That boy will be hung' (D:58). If Oliver were not immunised against evil, (nature or inheritance had implanted a good sturdy spirit in Oliver's breast (D :49), the prophecy of Mr Limbkins would come true. One of the reasons for children's involving illegal affairs is the attitude their masters. They treated to the children so brutal that the apprentices could find no other way but escaping to big cities where villains, like Fagin, set their traps to make these children a member of their world.

Oliver was seen an extra burden to the limited budget of the parish (D:46). His unbearable torture begins in the house of Mrs Mann. He and the other children were given insufficient food . They were beaten, left unwashed, crawling in dirty places. When the beadle asks if Oliver wants to go along with him:

'Oliver was about to say that he would go along with anybody with great readiness, when, glancing upward, caught the sight of Mrs Mann, who had got behind the beadle's chair, and was shaking her fist at him with a furious countenance. He took the hint at once, for the fist had been too often impressed upon his body not to be deeply impressed upon his recollection (D: 53)

The torture in the baby farm was so unbearable that the child wants to go along with 'anybody'. He does not think or calculate the possible results of his leaving this farm because he cannot imagine a worse place than the farm. The phrase 'going with anybody' tells us enough how these children are pushed into crime. This 'anybody' may either be Mr Brownlow or Artful Dodger, yet, because the number of Dodgers is rather higher than that of Brownlows, it seems more likely to be one of the Dodgers.

After he is taken to the workhouse things get worse. 'Mr Bumble gave him a tap on the head with his cane to wake him up and another on the back to make him lively' (D: 53) Mr Bumble hit the child again in front of the board of the workhouse. This means that the board is not against the application of torture on the orphans in the workhouse. The authorities of a charity are expected to be passionate to the children and all other people who are in need of others' help. Yet they are as brutal as a person could be. The board of the parish decides to give Oliver to anyone who wants him in order to remove this 'rebel' from the workhouse lest he should tempt the other children. His life has not a bit importance for these 'eight or ten fat gentlemen', thus they approve that he can be an apprentice of a chimney sweep. They confess that many children die during the performing of the job but they say this just to take some bribe from the sweep:

'Young boys have been smothered in chimney before now,' said the gentlemen. 'That's acause they damped the straw afore they lit it in the chimbley to make 'em come down again' said Gamfield; 'that's all smoke, and blaze; whereas smoke aint o' no use at all in making a boy come down, for only sinds him to sleep and that's wot he likes. Boys is wery obstinit, and wery lazy, gen'men, 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.'

The gentleman in the white waistcoat appeared very much amused with this explanation (D:61)

This extract shows that lives of children are not protected by law, either. The authorities in the workhouse have no idea but getting rid of Oliver. Furthermore they are happy because it is certain that this little devil will either stuck in the chimney or will be smothered there. He will die in both cases. The sweep claims that giving them blaze to make them come down is more 'humane' than letting them die by roasting themselves in the chimney.

Worthlessness of human life is expressed by Dickens very often in the book. In the birth scene of Oliver, the nurse and the doctor, whose duty is to try the best to save human life, are very indifferent to the death of the mother. Instead of trying to make her live the doctor heats himself by the fire and the nurse takes drougths from her bottle in her pocket. It is interesting that the doctor is concerned only with whether the child is legitimate or not. 'The surgeon leant over the body, and raised the left hand . 'The old story' he said, shaking his head. ' no wedding ring, I see'(D: 47) Perhaps they are glad to see her die thinking that the society got rid of such an 'immoral' person.

Understanding of morality of board's members seems interesting because they have a very shallow mood of ethics. The only thing they give importance is whether the children say their prayers or not. Their approach is a useless conservatism rather than being humanist. They even do not care whether the children say their prayers or not. They try to find an excuse to punish them because ignoring prayers is a crime which is to be punished. The punishment is usually locking the 'sinful'(!) creature in a dark room and giving less food than the routine little amount.

Finally the magistrate does not approve the apprenticeship of the child yet this disapprove is not because the law banned children to work in such dangerous jobs, but it is only because the child seemed to be unwilling to go with the sweep (D: 66). Dickens always shows the utmost intense form of events (cruelty of Mrs Mann or Mrs Sowerbery) which are related with ill treatment to the children. It is a wonder why did not he allowed the magistrate to approve the apprenticeship of Oliver with the sweep for he would probably be tortured in worse manner than he was with the undertaker. The reason for

this may be, in my opinion, the aim of revealing the situation of the old woman who died from want of food. An other reason may be, the writer wants to express that there are still people who do their work as it should be done without being affected from the corruption in the society and institutions. The treatment of the authorities of the workhouse is also expressed by giving such a contrast. One of the members of the magistrates say: 'Take the boy back to the workhouse and treat him kindly'(D:66). This warning expresses that they did not treat him kindly.

This event shows that lives of poor people are strongly depended upon the applications of the institutions for they are totally left to these institutions' protection. Thus, people who are to be appointed to the management of them should have humanistic qualities. Dickens emphasises that such things are controlled by those who hold large capital in their hands because they have a heavy effect on the government. Unqualified and inhumane people were appointed to such positions so that they should obey the wants of those patrons. Dickens achieved something good on the subject owing to the vast number of the reader of his sketches. He gained such a great support of all his readers that the authorities had to take their response into consideration and went the way of improving the living conditions in such places.

Oliver is pushed into the world of crime gradually. After the baby farm of Mrs Mann and the workhouse, he is given to an under taker as an apprentice where he experiences days as difficult as those were in the two preceding places. The torture he was exposed to was psychological rather than physical. He was asked to sleep in the shop where the coffins are scattered.

Oliver, being left to himself in the undertaker's shop, set the lamp down on a workman's bench, and gazed timidly about him with a feeling of awe and dread, which many people a good deal older than he, will be at no loss to understand. An unfinished coffin on black tressels (trestles) which stood in the middle of the shop, looked so gloomy and deathlike that a cold tremble came over him, every time his eyes wandered in the direction of the dismal object, from which he almost expected to see some frightful form slowly rear its head, to drive him mad with terror. Against the wall were ranged, in regular array, a long row of elm boards cut into the same shape: looking in the dim light, like high shouldered ghosts with their hands in their breeches pockets. The shop was close and hot. The atmosphere seemed tainted with

the smell of coffins. The recess beneath the counter in which his flock mattress was thrust looked like a grave (D: 75).

The extract above reveals how awe-giving the atmosphere is. The illumination with its dim light increases the violence of fear. If the room were dark he would see nothing and would go to sleep since he had been put in dark rooms before. He was able to stand the beatings or the feeling of hunger because they were applied by outer forces and they were definite. It was obvious that his flesh would hurt and recover in a few hours or days. It was experienced by the child for many times. He already knows what being beaten is because he prefers being beaten to being given to the chimney sweep. 'Oliver fell on his knees, and clasping his hands together, prayed that they would order him to the dark room- that they would starve him- beat him- kill him if they pleased - rather than send him away with that dreadful man'(D:66). The fear he feels in the undertaker's shop, in the dim light is undefined. Furthermore, the process of producing unknown fears is on work. He creates the most dreadful images, within or beyond imagination, because of the atmosphere. The elm boards turned to 'high shouldered ghosts' and it seems to him a dead person is about to raise his head from the coffin. The features of the dead are not described here lest it should lessen the effect of fear that Oliver feels. The boy, the reader as well, imagines it in the most dreadful form or with no form at all. Thus it is far more effective than physical torture.

Oliver was despised socially, too. At his birth scene the doctor declares him illegitimate: "The surgeon leant over the body, and raised the left hand. 'The old story' he said, shaking his head. 'no wedding ring, I see'(D: 47). Then he is told by the gentlemen in the workhouse that he is an 'orphan'. When Oliver fails to understand what 'orphan' means they explained him in a despising manner. 'Hush!' said the gentleman who had spoken first. 'You know you've no father or mother, and that you were brought up by the parish, don't you?' Just like the surgeon, they are only interested in whether he says his prayers or not. They dare to ask such a question as if they were saying themselves. If they were true Christians they would not torture the children by starvation in order to get the children's share for their own use. Dickens' aim is to imply that deformation caused by industrial life is seen in religious institutions as well as in the others.

Oliver was despised by Noah Claypole, who is another apprentice at Mr Sowerbery's shop and is a charity boy. When he comes to the shop the following morning after Oliver was put in, he asks Oliver to take the shutters down by saying: 'I'm Mr Noah Claypole,(...) and you are under me'(D: 77). It seems that he says this to mean he is older than Oliver in this job and in the shop yet when the following lines are analysed it is obvious that he means something else.

Noah was a charity boy, but not a workhouse orphan. No chance-child was he, for he could trace his genealogy all the way back to his parents, who lived hard by; his mother being a washerwoman, and his father a drunken soldier, discharged with a wooden leg, and a diurnal pension of twopence- halfpenny and unstateable fraction (D: 77-78).

He wants to imply to Oliver that he is from a higher stratum of society than that of Oliver. Indeed, he does not accept that Oliver belongs to somewhere. He is merely a chance-child. The word 'chance-child' means here a 'misbegotten child'. He means that Oliver's father is not known. There is nothing to be boastful about his (Noah's) own family yet being a chance- child is lower than having such a family. At another conversation Noah says that Oliver's 'mother was a regular right-down bad 'un.' And continues to make Oliver angry. 'A regular right-down bad 'un, Work'us, and it's a great deal better, Work'us, that she died when she did or else she'd have been hard laboring in Bridewell¹, or transported, or hung; which is more likely than either, isn't it?' (D:88). Noah tries to establish a superiority by telling Oliver that his mother was a prostitute and that was the last straw which broke the camel's back. Oliver can no more stand this humiliation and attacks at Noah. Noah is rescued, from being killed by Oliver, by Mrs Sowerbery and doubtless he is punished in the most severe way (D:90). Along with asking for 'some more' in the workhouse, this is another turning point in Oliver's life. He escapes from the undertaker's and goes to London where traps are waiting to take him into the criminal world.

¹ Bridewell: Originally cells for housing political and religious prisoners, vagrants, and prostitutes; the term simply meant a prison, or house of correction.

So far, in this part of the study, we have tried to reveal how a child is pushed into criminal world by treatments of society and the institutions, the aim of foundation of which is to regulate relations between an individual and the society he lives in. From now on, we shall try to exhibit how a person is absorbed into criminal work and these criminals' relation with the society.

After Oliver reaches to a small town near London, he meets a boy of his age. Nobody but this boy asks Oliver whether he is hungry or not. It is understood from the air the boy throws that he is experienced in this city life. He understands that Oliver is in need of something. The way he greets the poor boy reveals that he is rather self-conscious. He greets the boy in a comfortable and friendly manner: 'Hullo, covey! What's the row?' (D: 100). He is the very person to be coveted by other children, especially by those who are strangers to city life. The answer he gets from Oliver is the one he expects and he makes use of it in the most profitable way. 'I'm very hungry and tired, ...I have walked a long way. I have been walking these seven days.' Everything the boy needs exists in Oliver's situation. He is too tired and hungry to turn away any offer.

Assisting Oliver to rise, the young gentleman took him to an adjacent chandler's shop, where he purchased a sufficiency of ready-dressed ham and a half quartern loaf, or, as he himself expressed it, 'a fourpenny bran!' (...) Taking the bread under his arm, the young gentlemen turned into a small public house, and led the way to a tap-room in the rear of the premises (D: 101).

The boy takes Oliver directly to a shop where they can buy something to eat and then to a public house. They sit in the rear of the premises. Here is an implication that the boy does not want to be seen. He lets Oliver eat the food he bought. By that way he wants to gain Oliver's confidence. When Oliver finishes his food he asks if the boy lives in London. This was the question he expected and answers: 'Yes. I do, when I'm at home, (...) I suppose you want some place to sleep in tonight, don't you?'

Oliver really needs a place to sleep because, just like his hunger, his tiredness is unbearable. It can be seen that Oliver is being absorbed into criminal world so gradually and naturally that the boy can make no notice of it. There is a close connection between poverty and criminal world. His hunger and tiredness contributes to this absorption. Garfinkel (1996) states that 'poverty breeds crime. Most of the poor are not criminals, and many criminals are not poor, but people from environments dominated by poverty are more likely to commit crimes.' We do not see Oliver committing a crime yet his introduction to the crime world is because of his poverty and tiredness. Dickens takes man in the street responsible for children's involving in crimes, too.

By degrees, the shutters were opened; the window-blinds were drawn up; and people began passing to and fro. Some few stopped to gaze at Oliver for a moment or two, or turned round to stare at him as they hurried by; but no relieved him, or troubled themselves to inquire how he came there. He had no heart to beg. And there he sat (D:99)

People saw Oliver before the young gentleman. they could have helped that miserable child and thus could have saved him being a member of the thieves house. Dickens criticises the materialist attitude of people. They only 'turn round to stare at the child'. They see him and understand that he is a stranger for Oliver sits there with his feet bleeding, in dust and very exhausted (D: 99). Furthermore it is a small town where a stranger can easily be differed from the native inhabitants. Yet, they even do not bother to ask where he came from or why his feet are bloody. The only one who is concerned with Oliver is the young gentleman. the boy's interest and the folk's ignorance depend upon the same materialistic reason. The boy will benefit from him by joining him to fagin's gang and so will the people by not giving him some food from their own shares. That is; Oliver is between the young gentleman who pulls him and the people helping that boy by pushing Oliver from his back towards the crime world. Because his father was detained for his debts and Dickens had to earn his life by himself in the street, he criticised the society for being too materialistic. This materialism increased with Industrial Revolution because the poor dreamed to be rich and the rich to be richer by exploiting the poor. This exploitation hit the children most because they were bought and

sold in the name of apprenticeship and used for any work which, indeed, demands no qualification ;such as sweeping chimneys or washing wool or the like in the factories. What was worse was, they were not paid a penny and treated very brutally the example of which is abundantly seen in *Oliver Twist*.

The writer gives a strong hint that Oliver enters to a new world. After Oliver says that he has been walking those seven days the young gentleman says:

'Walking for sivin days! ...Oh, I see. Beak's order, eh? Then he understands that Oliver does not know what 'beak' means he explains it.
'My eyes, how green!' exclaimed the young gentleman. 'Why, a beak's madgst'rate; and when you walk by a beak's order, it's not straight forerd, but always a going up, and nivir a coming down agin. Was you never on the mill?'
'What mill?' inquired Oliver (D:101).

The language they speak is different from each other. They cannot communicate properly. The boy knows both world, thus he is aware that those who have never been to their world would not understand their language. Thus he explains some words or phrases to Oliver. On the other hand, Dickens implies, Oliver learned a few words such as 'beak', 'beak's order' and 'mill' which meant he is already in that world. The total entrance scene was drawn very expressively:

His conductor, catching him by the arm, pushed open the door of a house near Field Lane; and, drawing him into the passage, closed it behind them (D:103).

From that time on, Oliver has no chance of escaping from the trap because he is already in the claws of his predator who 'caught him by the arm'. Dodger (the nickname of the boy) opens the door of the new world wide, with its all ugliness and dirtiness. Oliver is in that house with other thieves. The last thing which Dodger does is closing the door behind Oliver, which meant it is not easy, or possible to get out of this world. Exemplifi-

cation of children's entrance of the world of crime is completed with the fast closing of the door.

The movement of population from rural to big cities caused the settlement of quarters at suburbs of big cities. Migrants were mostly those who had been deprived of their lands in the rural and who had been working under the sovereignty of landlords for only the expense of their maintenance or for little but no amount of money. With industrial developments, these people hoped to find a job in big cities, which would allow them to lead a comfortable life. Unfortunately, life was not as they expected and they could not lead that comfortable life they had dreamed. Instead, they lived a very poor, unhealthy and miserable life. They lived in those filthy and dirty houses just like rats. The poverty and unhealthy conditions created crowds of criminals whom are represented by Fagin and his gang in *Oliver Twist*. The following extract depicts the situation in the most expressive way:

Although Oliver had enough to occupy his attention in keeping sight of his leader, he could not help bestowing a few hasty glances on either side of the way, as he passed along. A dirtier or more wretched place he had never seen. The street was very narrow and muddy, and the air was impregnated with filthy odours. There were a good many small shops; but the only stock in the trade appeared to be heaps of children, who, even at that of night, were crawling in and out at the doors, or screaming from the inside. The sole places that seemed to prosper amid the general blight of the place, were the public-houses; and in them, the lowest orders of Irish were wrangling with might and main. Cowered ways and yards, which here and there diverged from the main street, disclosed little knots of houses, where drunken men and women were positively wallowing in filth; and from several of the doorways, great ill-looking fellows were cautiously emerging, bound to all appearance, on no very well disposed or harmless errands., on no very well disposed or harmless errands., on no very well disposed or harmless errands., on no very well disposed or harmless errands., on no very well disposed or harmless errands., on no very well disposed or harmless errands., on no very well disposed or harmless errands., on no very well disposed or harmless errands (D: 103).

This scene above is totally different than the quarter where Mr Brownlow lives. Dickens' aim is to reveal the reality of the term by contrasting these two dwelling places.

Mr Brownlow represents the native Londoners while Fagin and his gang does those who have come to London afterwards and were involved in the world of crime.

The way Fagin meets Oliver needs being compared with the way the board meets him. The eight or ten gentlemen with the man on the high chair resemble Fagin and his gang. Those gentlemen in the workhouse steal money 'legally', as Mrs Mann uses most of the money, which is paid for the children's maintenance, for herself, and the board demands the chimney sweep to take less than the premium on the bill so that they can get the rest for themselves. Oliver was brought before the board by Mr Bumble. He hit the child with his cane in front of the board and the board remained silent for this behaviour of the beadle (D: 53). They despise Oliver by saying that he has no father or mother. They claim that Oliver 'will be taught' and 'educated' there, yet they ask him to go to work in the field right the following day. They never apply any activity of orientation of the child to the environment and the conditions of the work. It is obvious that their aim is not to educate the child.

When Oliver is introduced to Fagin he greets him tenderly. 'We are very glad to see you Oliver' (D: 87). The other children in the house seem freer than those in the workhouse. They are allowed to talk in the presence of their master and even to joke him. Fagin cooks sausages, the name of which can never be voiced in the workhouse, for the children. This may be because he does not want to startle the child at the very beginning, yet it is more humane than the board meets the child. Oliver sinks into a deep sleep for the first time and it is in Fagin's den. Fagin applies the principles of education because he really wants to educate Oliver so that he can be a skilful thief. He is, however villain he is, aware of that his future depends upon this education. After he teaches Oliver how to take a pocket handkerchief without letting the owner of it feel, he wants to try Oliver. Oliver's taking the handkerchief successfully made the Jew happy and he reinforces the behaviour of the boy by saying: 'You're a clever boy, my dear, I never saw a sharper lad. Here is a shilling for you.' If a child were allowed to experience the living conditions of the workhouse and of Fagin's den in turns and were to choose one of them as a way of living, he would probably choose Fagin's den.

The writer has not dealt with female children in the baby farm or in the workhouse. The only representatives of female children seems to be Nancy. She was also absorbed by the world of crime and presented as a prostitute.

‘... she was not under the same apprehension of being recognised by any of her numerous acquaintances’ (D: 139)

After the police arrests Oliver, Fagin wants Nancy to obtain information about Oliver because he is afraid of being informed by the child. He chooses Nancy because there is nobody who might recognise the girl in that part of London. She does not live there. Yet, the extract reveals that there are numerous people who know the girl because she is a prostitute.

Dickens includes some other female children, like Charlotte; a servant in Mr Sowerberry's home, Rose Maylie; a young lady who is Oliver's aunt, and Betsy; a thief in Fagin's gang. Contrary to the other two, Rose Maylie is a character in the idealised world of Dickens. Thus we cannot see any reflection of industrial life on her though she can be analysed from the point of literature which is not within the concern of our present study. Charlotte is an ordinary servant. She is just one of the numerous servants of the term. Betsy is a thief in Fagin's gang who represents, along with Nancy, female children who were pushed into the criminal world. Yet, the only characters who were absorbed by that world are not these two girls. Dickens refers to the abundance of prostitutes when he describes the street to Fagin's den. ‘Covered ways and yards, which here and there diverged from the main street, disclosed little knots of houses, where drunken men and women were positively wallowing in filth’ (D: 103)

Wolff (1996) states that Dickens had avoided naming Nancy's profession- prostitution- in the novel itself, and had indeed left intentionally imprecise the general representation of criminality. Dickens leaves a lot for the readers to determine - by inference - ‘the most debased and vicious’ in the world of criminal characters. Although it is not stated in the novel explicitly Fagin is not only a ‘fence’, but also a ‘pip’ who makes profit from sexually abuse of the children. Nancy says she thieved for Fagin when she was a child and has been doing it since then (D:167). She does not say before Oliver that she

has been being violated by Fagin, but she implies it with her obscured way of talking. Besides, she lives with Bill Sikes although it is not approved in those years.¹

Wolff goes further in his claim that the only children who were sexually violated were not girls but also boys. He supports his idea by commenting Sikes sentences which were uttered to Fagin: ‘What are you up to? Ill treating the boys, you covetous, avaricious, in-sa-ti-a-ble old fence? I wonder they don’t murder you; I would if was them’(D: 136). Wolff’s claim finds ground, because we do not see Fagin beating, starving or locking them in dark rooms. ‘Ill treatment’ and ‘insatiability’ of Fagin suggests such a conclusion that they refer to ‘sexually abuse’ of the by the old Jew. He continues that the boys are being abused and exploited in ways that go beyond what the novel specifies, while the hyphenated analysis of ‘in-sa-ti-a-ble’ into its component syllables add an element of obscenity to the criminal mystery’

Dickens does not mention it explicitly in *Oliver Twist* because of the understanding of morality of the reader in Victorian period, but it is not difficult to infer that children (both boys and girls) who were hired from workhouses and poor families were sexually abused by their masters or employers.

Prostitution and theft were so widespread that those who committed these crimes were sentenced to death and they were executed in the public squares so that those who tend to commit the same crime might take lesson from the end of those criminals. Burgess (1985: 184) says that Dickens criticises this application. ‘He is concerned with the problems of crime and poverty, but he does not seem to believe that matters can be improved by legislation or reform movements.’ Dickens reveals his idea in *Oliver Twist*. When Fagin receives the harvest of the day from his disciples, he asks if the area of execution was crowded (D:110). The amount of things they steal is related closely with the crowd in that area because the thieves do their job at the very moment when all the spectators focus their looks and attention on the criminal who is being executed. They continue committing crime although they know that their lives will end at the end of the

¹ The surgeon had checked if Oliver’s mother had wedding ring and declared her prostitute when he could not see one.

same rope, at which the criminal is swinging, if they would be arrested for theft. Thus, Dickens believes that these executions do not make the desired effect. Furthermore, instead of being a lesson for those who are in tendency of committing crime, they contribute crime by providing a suitable position for the thieves to do their job.



CONCLUSIONS

In this study we have researched and found out the effects of the Industrial Revolution on fictional characters-who represent their prototypes in real life - by analysing the novels, *Sons and Lovers* by D.H Lawrence and *Oliver Twist* by Charles Dickens. The conclusions which were derived from this research are as follows:

It is concluded that the Industrial Revolution is a long lasted process which is the shift from a **water** and **wood** based industry to a **coal** and **iron** based one. The Enclosure Act, which caused the handing over of small lands to wealthier landlords and thus turned owners of those small lands workers of these landlords, contributed to the development of the Industrial Revolution by both increasing the production of agricultural products and providing cheap workers for the factories.

The observable effects of the process on nature is seen in *Sons and Lovers*. It is reflected by Lawrence that nature is gradually destroyed and the destruction in nature caused harm in the understanding of aesthetics of human beings. The human beings were turned to machines by arduous, long lasted work.

Industrial Revolution created two extreme classes: those who own capital and those who work for this capital. They were great differences between proportion of the classes; as a little minority of the wealthy and a vast majority of the poor. Working class was made engage only in certain things through the system of work time and economic

conditions lest the members should get out of the community. This system, for example butty system, killed individuality and created a 'host of colliers'. This collective behaviour helped the spread of alcoholism among the workers which caused drastic results for the family life.

Communication between the members of a family weakened or totally ceased partly because of long hours of work time and partly because of men's coming home late at night. In *Sons and Lovers*, Morel always leaves home very early, before the children get up and comes home late after they go to bed.

Women and children entered the work life. They were paid much less than the men. For this reason employers tended to hire women or children instead of men, because they did the same things as men had been doing. As a result men had to work for the same wage that paid to women and children because they were threatened to be fired in case they ask for higher wage. This meant a general decrease in wages of all workers and dramatic exploitation of women and children.

Launching of women into work life (we avoid saying 'business world' because they were mere low waged workers.) and tyranny of men on women caused the rise of feminism which took its energy from especially the first two of the slogans of French Revolution : equality, liberty and fraternity. Mrs Morel shows that women were not 'house cleaners, women of men and consumers' only. Women began, gradually, to gain their liberty and equality through their economic independence after they had begun to work, although they were paid too little to live on.

Another subject we have observed in Lawrence's novel is the clash between artificiality of industrial life, which was represented by the village of Bestwood and the naturalness which was represented by Willey farm. Unfortunately, industrial life seems to win the battle.

In *Oliver Twist*, we have found out that there happened a great corruption in all institutions of society because they began to act according to the wills of newly developed bourgeoisie who held the political power thanks to his economic power.

A lot of people moved to the cities because they had lost their sources of income after the Act of Enclosure. They settled down at the suburbs of cities in the most wretched and unhealthy houses. They could not find what they had expected and led a very miserable life in these slums struggling with both diseases and poverty. Beside the poverty of these ordinary people, the children and paupers in workhouses were exposed to an applied starvation which killed or left ill a lot of children and old people. Human beings' life was not given importance because of materialistic anxiety.

The crowding in the slums of cities caused the increase in crime. Children were either pushed or absorbed into criminal life. Dickens finds society so ignorant towards these children that this ignorance help them enter the criminal life. It is concluded that corrupted institutions encouraged children to join the world of crime with their arbitrary applications.

It is revealed in *Oliver Twist* that children were exploited from many ways to the most dramatic extend. They were treated brutally, made work in the most difficult and unhealthy fields of work, such as chimney sweeping or working in textile factories. They were bought from the workhouses or from poor families just like slaves. They were brutalised sexually (especially girls but often boys as well) by their masters or other elders in the work places.

Finally, it is seen in *Sons and Lovers* and *Oliver Twist* that Industrial Revolution has caused disastrous results for those who had only their work power to sell to earn their lives. It can be argued that it is this revolution which has created a kingdom where sun never sets. That is true when it is looked from another perspective. Yet, it should be kept in mind that this kingdom was created by blood and tears of dehumanised human beings whose number is stated in millions.

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