Zig Zag Education

English Literature AS and A Level | AQA B | 7716/7717

2015 specification
first exams in 2017

Oliver Twist

Comprehensive Guide for AS and A Level AQA B

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Contents

Teacher's Introduction

This ZigZag Education resource is intended as a comprehensive guide for the A Level text *Oliver Twist* by Charles Dickens, and as such is designed for teachers and students working towards AQA English Literature B (AS and A Level). The resource includes plot summaries which will aid students in their understanding of the characters and the main themes of the novel. The resource also includes activities and discussion topics for group work, as well as directions for further reading to assist student revision.

How to use this study guide

This resource is intended to support the classroom study of *Oliver Twist* at A Level. Quotations to illustrate key themes, characterisation and relationships between characters are included on a chapter-by-chapter basis, and students are also presented with activities relating to the text in its entirety.

In *Oliver Twist*, Dickens provides a fascinating insight into the dark side of his contemporary London, and an accurate portrait of the activities of its criminal class. At the time of its writing, the novel revealed living conditions and customary habits of the poor and dispossessed that a large part of Dickens's readership could never have imagined. In tandem with its success as a searing social critique of the failures of Victorian society, *Oliver Twist* stands today as an epochal work in the history of crime writing, and one that contains some of Dickens's most unforgettable characters.

Oliver Twist includes some material of a sensitive nature, including scenes of violence, domestic abuse, and cruelty to animals.

Activities for students include close reading for textual analysis, further reading suggestions, research activity on the novel's historical context, and practice essay and exam questions comparing the novel to others in the AQA B specification's 'Elements of Crime Writing' component.

All activities requiring Internet access will be denoted by this symbol: 

General learning aims for students

This section is included to inform teachers of the aims of the learning resource.

- To aid creative academic responses to literary texts, and develop knowledge of concepts and terminology
- To analyse ways in which meanings are shaped in literary texts through language, structure and form
- To understand the importance of historical and cultural contexts to the creation of texts and the differences in the responses to texts by readers over time
- To explore constructive comparisons between literary texts and how they relate to literary traditions and genres

The edition of the text used for this resource is: Charles Dickens, *Oliver Twist* (Harmondsworth: Penguin, 1971). (ISBN: 0–14–043017–2)

Assessment objectives coverage

Key Features	AO1	AO2	AO3	AO4	AO5
Chapter analysis	✓	✓			
Main characters	✓	✓			
Themes	✓				
Character relationships	✓				
Linguistic and literary techniques		✓			
Genre			✓	✓	
Background on text			✓		
Context			✓		
Critical reception					✓
Literary approaches					✓

August 2019

Assessment Objectives

The assessment objectives set by Ofqual apply to all AS and A Level English Literat by all exam boards. Exams and class assessments will determine how successfully following AOs:

- **AO1**: Articulate informed, personal and creative responses to literary texts, u terminology, and coherent, accurate written expression.
- **AO2**: Analyse ways in which meanings are shaped in literary texts.
- **AO3**: Demonstrate understanding of the significance and influence of the co written and read
- **AO4**: E connections across literary texts.
- **AO5**: Explore literary texts informed by different interpretations.

Table 1: Weighting of assessment objectives for AS English Literature B (for refere

Assessment objectives (AOs)	Component weightings (approx %)	
	Paper 1	Paper 2
AO1	14	14
AO2	12	12
AO3	12	12
AO4	6	6
AO5	6	6
Overall weighting	50	50

Table 2: Weighting of assessment objectives for A Level Eng Literature B (for re

Assessment objectives (AOs)	Componer ings (approx %)		
	Paper 1	Paper 2	Non-exam assess
AO1	11.2	11.2	5.6
AO2	9.6	9.6	4.8
AO3	9.6	9.6	4.8
AO4	4.8	4.8	2.4
AO5	4.8	4.8	2.4
Overall weighting	40	40	20

Method of assessment

Paper 2: Texts and genres

There is the choice of two options, based on the study of one prose and poetry te

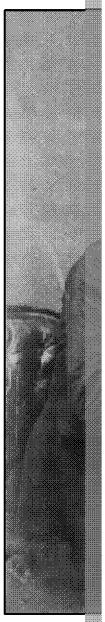
- Option 2A: Elements of crime writing
- Option 2B: Elements of political and social protest writing

Examination

1. A written, open-book exam. Students may take a n annotated copy of their
2. Students will also have to respond to an unseen extract from any genre of te
3. Duration: 1 hour 30 minutes.
4. Marking: 50 marks, w % of AS.

Background on the Text (A

About Charles Dickens



Charles John Huffam Dickens was born in 1812 in Portsmouth. He was the second of eight children and his father John, a clerk, found it hard to support his family. As such, Charles and his siblings g[rew] up in an atmosphere of financial uncertainty, and after the family moved to London in 1823, young Charles had to [take] work at a blacking factory to help out the household. After his father was arrested for debt, the entire Dickens family spent three months in Marshalsea Prison, which was a profound experience on the future novelist. After the family's release, Charles returned to school until age 15, before working as a clerk, parliamentary reporter, and then a journalist, and finally becoming a full-time novelist.

Dickens's novels were published economically in serial form, which captured the popular imagination and contributed towards their exceptional success. While a full-time novelist, Dickens also juggled roles as a journalist, editor, illustrator (under the pen name 'Boz') and social commentator. His writing broke new ground in its unflinching portrayal of an abandoned Victorian underclass, and its insight into the multiple hardships faced by the poor, and this concern may be seen to have its ro[ots] in childhood. Indeed, novels such as *Oliver Twist*, *A Christmas Carol*, *Nicholas Nickleb[y]*, *Bleak House*, *Hard Times*, *A Tale of Two Cities* and *Great Expectations* both chronicled so[me] social change in Victorian England. Partly for this reason, Dickens is considered th[e] novelist of the nineteenth century.

Dickens married Catherine Hogarth in 1836 and the couple had 10 children toget[her]. Dickens then had a relationship with the young actress Ellen Ternan, although the[y] their affair. After these years of giving public readings, including tours of Americ[a] and he died after suffering a stroke in 1870. His last novel, *The Mystery of Edwin D[rood]*, was unfinished.

Oliver Twist

Oliver Twist (1838) was Dickens's second novel, after *The Pickwick Papers*. It was p[ublished] in Dickens's own magazine, called *Bentley's Miscellany*, between February 1837 and [March] 1839, and was published in November 1838. Dickens's own experiences inform aspects of th[e novel], the depiction of the workhouse and knowledge of the workhouse system created [by the] Poor Law Act of 1834. Dickens was certainly influenced by his family having resided on the s[ame] street as the Workhouse, and by his work as a parliamentary reporter at the time when new le[gislation] was being debated.

The novel tells the story of a workhouse orphan, whose homeless mother has die[d] after suffering years of neglect and abuse, firstly at a farm for infant orphans and then [at] a workhouse, escapes to London, where he falls into the clutches of the criminal gang organised [by] Fagin. Over the course of several benefactors, it is revealed that Oliver's half-brother Monks has paid Fag[in] to deny him access to his rightful inheritance. Oliver is finally adopted by his principa[l] benefactor Mr Brownlow, and he is able to establish a family tie with his young aunt Rose.

Assigning a single genre to *Oliver Twist* is difficult, and the novel may be more fr[uitfully] considered as that incorporates a blend of several generic conventions.[1] There is *literary realism* [in the] detailed and descriptions of London life; *satire*, as in the episodes involving the workhouse[s]

[1] The original subtitle to *Oliver Twist*, 'or The Parish Boy's Progress', may have been intended to s[uggest] an allegorical narrative of John Bunyan's *The Pilgrim's Progress* (1678). However, Oliver, while lacki[ng] as a two-dimensional character like Bunyan's everyman 'Christian'.

persona of the beadle Mr Bumble (among many other examples); elements of *the* the sinister depictions of Monks and Sikes, and the almost demonic characteristic well as Nancy's status as a heroine at risk, and Sikes's visions of Nancy's ghostly co Fleming's ghost at the very end of the novel; and *Victorian theatrical melodrama*, (most notably Rose, Oliver and Dick) are elevated to saintliness, while the wicked additionally be argued that the novel's plot and structure owe a great deal to the *Oliver Twist* has been filmed many times for cinema and television, including musi earliest adaptation for the screen was a 1909 American short silent film *Oliver Tw* with a teenage actress in the role of Oliver. David Lean's famous adaptation from memorable Fagin, Robert Newton, and John Howard Davies as Oliver. Lion *Oliver!* (1968), was brought to the screen by Carol Reed, with the plot streamlined involving Monks and more sympathetic Fagin (Ron Moody) remaining alive and as many other adaptations of the original story. A darker and more faithful adaptat *Twist* (2005), which stars Ben Kingsley as Fagin.

Contextual information (AO3)

Preparation for reading

The following websites contain useful material such as critical overviews, additional wor background and other contextual information for studying Dickens and *Oliver Twist*. The resources relevant to Dickens's novel. Read through the content at:

- 'David Perdue's Charles Dickens Page' <**https://charlesdickenspage.com/**>
- 'Victorian Web' <**http://www.victorianweb.org/authors/dickens/index.html**>
- 'The British Library' <**https://www.bl.uk/works/oliver-twist**>
- 'Charles Dickens Museum' <**https://dickensmuseum.com/**>

Contextual information (AO3)

Oliver Twist and the 'Newgate Novel'

Oliver Twist is sometimes read alongside contemporary popular novels that drew criminals, either real or fictional, and which were derogatively labelled 'Newgate novels' prison. Relevant authors were Sir Edward Bulwer-Lytton, who wrote *Paul Clifford* (1830) *Jack Sheppard* (1839–1840) was possibly the most famous entry in the subgenre. Dicken among Fagin's gang was serialised contemporaneously with *Jack Sheppard* in *Bentley's M* the association. Dickens's later *Barnaby Rudge* (1841) has also been associated with the its crime element and the fact that it describes the Gordon riots of 1780 which destroye For further background on the subgenre, see:

- Lauren Gillingham, 'Ainsworth's Jack Sheppard and the Crimes of History', *Studies i* pp. 879–906.

Contextual information (AO3)

Background reading

R C Churchill, *A Bibliography of Dickensian Criticism 1836–1975* (London, Basingstoke & John Forster, *The Life of Charles Dickens* (London: J.M. Dent and Sons Limited, 1927). Philip Hobsbaum, *A Reader's Guide to Charles Dickens* (New York: Syracuse University Pr

Critical Reception (AO5)

***Note**: The following section is included to illustrate the assessment objective (AO5), expl informed by different interpretations.*

The initial critical response to *Oliver Twist* was generally p ve, and often laudat anonymously in the *Edinburgh Review* (October 1 58 r sed Dickens's ability 'tc of the aggrieved and suffering in all class especially in those who are most the orphan pauper — the parish appr — the juvenile criminal'.[2] Dickens's fe lauded Dickens's skill at the reader feel sympathy for his villains the Dodg predicted th p would be attracted in future to stories that elicited 'mor humanity o s's novel was also praised by his biographer John Forster, who went so far as to say that 'we wish that all history were written in the spirit of Oliver Twist's history'.[4] Similarly, an anonymous review in *The Literary Gazette* praised Dickens for 'the exposure of evils—the workhouse, the starving school, the factory system, and many other things, at which blessed nature shudder and recoiled'.[5] A contrary view of Dickens's portrayal of the workhouses was advanced by Richard Ford in the *Quarterly Review* (June 1839). Ford suggested that 'the abuses which he ridicules are not only exaggerated, but in nineteen cases out of twenty do not at all exist', and implied that Dickens was guilty of a type of literary rabble-rousing against the established order of the day.[6] As the Earl of Essex's son-in-law, however, Ford may not have been favourable towards the issues Dickens had chosen to address. Another lukewarm appraisal of the novel was made by the detective writer Wilkie Collins in the *Pall Mall Gazette* (20 January 1890), 20 years after Dickens's death. Collins, whom Dickens had mentored, considered the ing of *Oliver Twist* to be haphazard; however, Collins also valued th clara of Nancy as Dickens's finest creation, and as representing a ion where the author 'saw all sides of a woman's character'.

In the twer en y, criticism of *Oliver Twist* has often continued to focus on addressing L 's commentary on his society, Humphrey House proposed that complement its time of writing.

> *There is no need to trace again here the growth of hatred for the Poor Law classes. It is enough to say that the extremely severe winter of 1837–8, the depression, and unemployment then made the law even more unpopular th novel could hardly have been more topical than Oliver Twist: the season ma*

Contemporary scholars have also focused their research upon the novel's historic determining the accuracy of Dickens's portrayal of London at the time.[9] This has t prevalence in Victorian London of the type of criminality the novel portrays,[10] incl authenticity of the criminal slang that appears in the novel.[11] However, more cont much to the novel's interpretation. A notable trend is to focu on the character of 'othering' and anti-Semitism, and the performative a pe of dramatising 'Jewish

2 R C Churchill, *A Bibliography of Dickensi ici 1836–1975*. London, Basingstoke & New Yor
3 ibid., p. 45.
4 Fred Kaplan (ed.), *Oliver T ut itative text, backgrounds and sources, early reviews, criticism*
5 ibid., p. 40
6 ibid., p. 40
7 R C Churchi *ibliography of Dickensian Criticism 1836–1975*. London, Basingstoke & New Yor
8 Humphrey House, *The Dickens World* (London: Oxford University Press, 1960), pp. 93–94.
9 An example of this approach is: Sheila Sullivan, 'Dickens' Newgate Vision: Oliver Twist, Moral Sta Progressive History', *Nineteenth Century Studies* 14 (2000) pp. 121–148.
10 An example of this approach is: David Parker, 'Oliver Twist and the Fugitive Family', *Dickens Stud* broader discussion on Dickens's portrayal of crime, see: Philip Collins, *Dickens and Crime* (New Y
11 Steven Michael, 'Criminal Slang in Oliver Twist: Dickens's Survival Code', *Style* 27:1 (1993) pp. 41

characterisation. Susan Meyer, for example, has noted that Dickens 'emphasizes a familiar from the anti-Semitic tradition, namely his miserliness, his greed, his exot effeminacy, his obsequiousness, his cowardliness – and the size of his nose'.[12] Cer social attitudes toward Jews in Victorian Britain while reading *Oliver Twist*.

Scholars in the field of psychoanalytic literary criticism have also focused on areas women in *Oliver Twist*,[13] and Freudian dream analysis has been used to explore th unconscious in the narrative.[14] There have also been many Marxist criticisms of th example by Vilija Adminiene examines the prevalence of expressions relating to th market in *Oliver Twist*.[15]

Contextual information (AO3)

Jewish stereotypes in English literature

Jews are estimated to have arrived in Britain from 1066. However, the Middle Ages was in Britain: they were banished from England in 1290 under the Edict of Expulsion, and or During their absence, Jews were notably depicted as villains in some major literary work Renaissance periods. In Geoffrey Chaucer's *The Prioress's Tale* (written between the late were presented as child murderers. In Christopher Marlowe's *The Jew of Malta* (1589–9 character Barabas is the cruel usurer and duplicitous Governor of Malta who has a murd including his daughter Abigail, who has converted to Christianity and become a nun. Mo Shakespeare's Shylock is the vindictive usurer of *The Merchant of Venice* (1596–99) who the Venetian state and to convert to Christianity.

Freudian dream analysis	Freud's th... ha... person's repressed desires are stor... th... de...ires find an outlet in dreams. This process pr... ...n unpleasant or disruptive thoughts or urges.
Marxist	the political and economic philosophy originated by Karl... The philosophy centres on the idea of the class struggle, transformed from that designated by class and ownershi... to a socialist or communist society free of class distinctio...

[12] Susan Mey... ...nti-Semitism and Social Critique in Dickens' Oliver Twist', *Victorian Literature an*

[13] See: Karen Elizabeth Tatum, '"Something Covered with an Old Blanket": Nancy and Other Dead ... *Journal of Psychoanalysis* 65:3 (2005) pp. 239–260.

[14] See: David McAllister, '"Subject to the Scepter of Imagination": Sleep, Dreams and Unconsciousn... *Annual* 38 (2007) pp. 1–17.

[15] Vilija Adminiene, 'The Specific Use of Expressions Related to the Market in Charles Dickens' Nov... *Universitatis Saulensis* 10 (2010) pp. 303–311.

Feminist literary criticism

Feminism is concerned with advancing women's political, social, educational and eco
theory seeks to offer a critique of these issues in relation to literary and other cultural
principally consider the novel's complex family relationships a[illegible] the role female char

The use of feminist theory as an interpretive aid for *Oliver Twist* will be discussed
Approaches' section of the whole-text analysis.

Further Read

Pamela Kes[illegible]lton (ed.), *Feminist Writers* (London: St. James Press, 1996).
Naomi Wolf, *The Beauty Myth: How Images of Beauty Are Used Against Women* (Lo
Virginia Woolf, *A Room of One's Own* (London: Hogarth, 1929).

Marxist literary criticism

Marxist literary theory interprets a text as an ideological representation of the rea
interested in a literary work's socio-economic context, and specifically the positio
towards the issue of social class. Either a narrative will consolidate a status quo of
pose a challenge in some way to the socio-political order. As such the fates of the
examined in terms of an impact upon the socioeconomic order that the narrative
The use of Marxist theory as an interpretive aid for *Oliver Twist* will be discussed f
Approaches' section of the whole-text analysis.

Further Reading

Terry Eagleton, *Marxism and Literary Criticism* (B[illegible]). University of California P
Frederic Jameson, *Postmodernism, or the Cultural Logic of Late Capitalism* (Durham,

Plot Summary

The newborn Oliver Twist is left an orphan when his nameless mother dies after g
workhouse. With no known father, Oliver is sent to the branch workhouse run by
who abuses her position. Poorly nourished and mistreated, the nine-year-old Oliv
further neglect and harsh treatment. Oliver is punished a[illegible]sking for more grue
and after avoiding a grim fate as a chimney sweep[illegible] is [illegible]en a trial apprenticesh
undertaker Sowerberry. When the jealou[illegible]ty boy Noah Claypole, Sowerberry
his dead mother, Oliver fights ba[illegible]. Oliver is beaten by Noah, Noah's girl
Sowerberry, and he dec[illegible] to London.

After endur[illegible]ch hardship on his journey, Oliver is spotted on a doorstep by 'T
Dawkins. The Dodger takes Oliver through the London slums to the kidsman[16] Fag
where Oliver meets Charley Bates, Bet and Nancy. On his first pickpocketing expe
blamed for the other boys' theft of a handkerchief at a bookseller's stall, but is sp
testimony. After falling ill, Oliver is then taken home by the sympathetic Mr Brow

Mr Brownlow is struck by the recuperating Oliver's resemblance to the portrait of
Brownlow's eccentric friend Mr Grimwig is cynical about Oliver's apparent good c
an errand to return books to the bookseller. Nancy spots Oliver in the street, and
housebreaker Bill Sikes, she returns Oliver to Fagin. A saddened Mr Brownlow is l
after the beadle Mr Bumble, on answering Brownlow's advertisement seeking Oli
maligns the boy's character.

Fagin persuades Bill Sikes to use the boy as a snakesman[17] in a planned burglary i
Toby Crackit. However, the burglary goes wrong and Oli[illegible]is shot at and injured.
Crackit leave Oliver in a ditch. Afterwards, Sike[illegible]sing. An anxious Fagin m
Monks is angry that Fagin has failed t[illegible]ve[illegible] Oliver convicted and transported
somehow in Monks' interest[illegible]er r[illegible]gains consciousness and heads for the same
rob, where the home[illegible]Mrs Maylie, her adopted 'niece' Rose, and the family
protection.[illegible]is [illegible]en to a country cottage where he receives some educatio
a life-threat[illegible]lness, and Oliver is menaced by a tall, cloaked stranger outside
cottage grounds when the stranger appears at the window with Fagin. After Rose
at the cottage intending to propose marriage, but Rose cannot accept. Maylie ask
updates to London about his mother and Rose, and Oliver agrees.

Monks meets Mr and Mrs Bumble at a rundown warehouse to buy a locket. Olive
mother had given a pawn ticket to the midwife Sally, and the workhouse matron
Bumble had taken it in turn from the dying midwife, before redeeming the pledge
locket, there is also a gold ring inscribed 'Agnes', and Monks drops the bundle thr
trapdoor into the river below.

Nancy nurses Sikes in hiding. After overhearing Monks and Fagin plotting against
Nancy drugs Sikes with laudanum and heads to Hyde Par[illegible]o meet Rose Maylie in
Nancy tells Rose about Fagin and Monks' plan to [illegible]est [illegible]Oliver, and that Oliver is
brother. Nancy also explains that she is [illegible]e[illegible]o leave Sikes, despite being in gre
further contact on London Brid[illegible]on [illegible]day night between eleven and midnight.
Brownlow at Craven St[illegible]nd Rose accompanies him to the house. There she te
learned fro[illegible]cy.[illegible]y, Mr Grimwig and Mr Losberne also learn about the plo
his rightful i[illegible]nce, and with the addition of Mrs Maylie, Oliver's benefactors

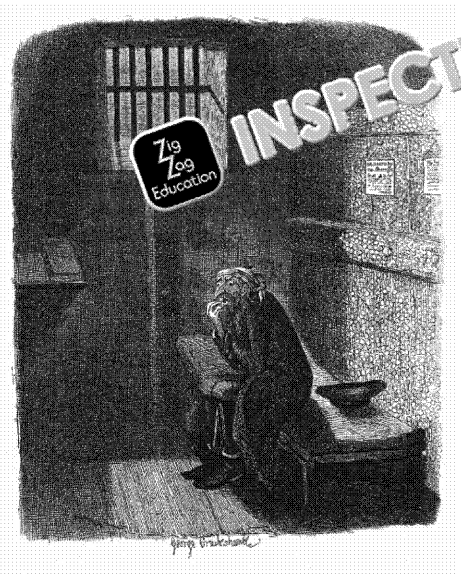
[16] A 'kidsman' was Victorian slang for the recruiter and organiser of gangs of children for the purpo
[17] According to Kellow Chesney, the 'snakesman' was a child used by housebreakers, because he/s
between window bars or through a small unprotected back window… and once inside he could
elders'. [Kellow Chesney, *The Victorian Underworld* (London: Temple Smith, 1970), p. 161]

Noah Claypole and Charlotte come to London and Noah takes to working for Fagi
Nancy's movements. Fagin thinks he can use her in a plan to get rid of the abusive
regards as a threat. Nancy meets Rose and Brownlow on London Bridge and she g
trap Monks. Noah, having trailed Nancy and hidden nearby, reports the conversat
frustration of his plan to be rid of Sikes, Fagin tells Sikes how Nancy has tricked an
home in a rage and beats Nancy to death, before fleeing to the country. However,
corpse and fearing solitude, Sikes returns to hide out in L[illegible]n.

Mr Brownlow and two assistants grab M[illegible] and bring him to Brownlow's house,
Oliver's family background is re[illegible]ks' father Edwin Leeford had been Bro
Oliver is Leeford's illegiti[illegible] to Agnes Fleming, the girl in Brownlow's portrai
Monks' mot[illegible]est [illegible], made provision for his illegitimate child and its mother
surrounding [illegible]'s murder, Monks agrees to write a disclosure statement which
will for Oliver.

Sikes makes his way to a hideout where Toby Crackit, Tom Chitling and an older cr
three discuss Fagin's arrest in connection with Nancy's murder. Sikes's dog 'Bull's-
Sikes himself and Charley Bates, who attacks Sikes. A pursuing mob arrives and Sik
building. While trying to escape by swinging down by rope into a ditch, the recurri
Sikes to lose his balance. He falls over the parapet and hangs himself with the rop

Oliver returns to his birthplace with his benefactors and Monks. Monks confirms (
the bulk of his father's will rightfully belonged to Agnes Fleming and Oliver. Brown
while the Bumbles are brought in and condemned for their complicity in the affair
workhouse. A further twist is revealed regarding Rose, who is actually Agnes Flem
aunt. Harry Maylie and Rose will be married, as Harry has foregone his grand care
village parson instead.



[illegible] found guilty and sentenced to de
point of derangement. However, after Br
reveals the hiding place in his front room
gave him regarding Oliver. He still tries to
escape, dissolving into screams of terror

The fates of the other actors in Oliver's st
biographer. Oliver shares his inheritance
who later dies in a New World prison. Ch
the remainder of Fagin's gang are transp
Maylie are married, while Mr Brownlow a
the Maylies' parsonage. The Bumbles, m
paupers.

Character Summary

Oliver Twist	Oliver is a workhouse pauper, whose mother died giving birth London, Oliver is caught up in the schemes of Monks and Fag benefactors and adopted by Mr Brownlow. Although a gentle capable of standing up for himself when Noah Claypole insult
Mr Brownlow	Brownlow is a wealthy philanthropic gentleman, who rescues Ol and machinations of Monks. Brownlow discovers the truth abou events leads him. Brownlow's charitable outlook is evident being the victim of the crime of which the boy has been who has experienced personal sadness, having lost his fiancée o
Fagin (The Jew)	Fagin is a 'kidsman', a manipulative organiser of a criminal ne stolen goods and enters into Monks' conspiracy to destroy Ol singularly repulsive appearance and an ingratiating manner th propensity for hatred and vindictiveness. Fagin is condemned Nancy's murder on the testimony of Noah Claypole.
Nancy	Nancy is one of Fagin's protégés, a thief and prostitute who n wrong and regrets her past. After retrieving Oliver for Fagin, N with Oliver's plight. She defies Fagin and her brutal boyfriend benefactors, before Sikes murders her.
Bill Sikes	Sikes is a brutal and intimidating housebreaker, an associate of Fagin with Nancy. After Fagin provokes him to murder Nancy b disloyalty, the housebreaker murders his girlfriend in a rage, be by his deed, Sikes returns to London where he dies trying to es
Monks / Edward Leeford	Monks is Oliver's older half-brother, a man in his late twentie disreputable character, who enacts a promise to his mother t ensures that he does not gain part of the inheritance that their involves Fagin's gang and the Bumbles in his scheme. years, is cowardly and suspicious in temperament, and suffers
Rose Maylie	Rose Maylie is Mrs Maylie's adopted niece, who later become as being revealed to be Oliver's aunt. She is kind to Oliver and her uncertain heredity causes her to initially reject Harry May
Mrs Maylie	Mrs Maylie is Rose's elderly adoptive aunt, who is unable to b A principled elderly woman, she assists in the measures to ass very well.
Mr Bumble	Mr Bumble is the vain and pompous parish beadle, whose for after he marries the workhouse matron Mrs Corney. Bumble' is often rendered more absurd by the thinly veiled contempt his power over the lives of the unfortunates in the workhouse assigning their names according to whim and whim to cov neglect or abuse. After marriage, Bumble is violently henpeck who leads him into the ill-judged arrangement with Monks. workhouse humour seems like poetic justice.
Mrs Corney / Mrs Bumble	Mrs Corney is the avaricious workhouse matron who tries to deathbed wish to have her valuables pawned for her newbor herself to be a match for Monks in their negotiation regarding widow, her marriage to Mr Bumble affords her the opportuni humiliate him.

Jack Dawkins (The Artful Dodger)	The Artful Dodger is Fagin's most skilled thief, with manners and airs b He is responsible for finding Oliver and taking him to Fagin, thus settin motion. The Dodger's brazen attitude in court suggests pride in his cri accomplishments and contempt for the law; however, we learn that he abroad with the remnants of Fagin's gang at the novel's end.
Noah Claypole / Morris Bolter	Noah is the charity boy who works for the undertaker Mr Sowerberry. apprenticeship gives Noah the opportunity to pick on someone lower i himself. However, Noah is jealous of Oliver's promotion to the role of f ends his apprenticeship by goading him into violence. Noah is a cowar gullible girlfriend Charlotte. Although he h[illegible] w[illegible]s to use an alias aft Fagin has his measure when he ju[illegible]es hi[illegible] to rob children on erran enough, however, to fulfi[illegible] as[illegible] spying on Nancy, which leads to h Characteristically [illegible] [illegible]tes Fagin to save himself when in police cu subsequ[illegible] [illegible]nues a career as an informer.
Charley Bates	C[illegible] is another of Fagin's pickpockets. He is good-natured and pron w[illegible] given the slightest excuse. After Nancy's murder, he attacks the hideout in Jacob's Island, and alerts the pursuing mob about Sikes's pr movements. We learn that after years of hard work with a positive att overcame hardship to live an honest, contented life as a grazier in the
Charlotte	Charlotte is Noah Claypole's girlfriend and a servant who steals 20 pou employers, the Sowerberrys. This forces the couple to go on the run an gang. Charlotte is lazy and not very intelligent, and is prepared to do a including taking full blame for the theft.
Toby Crackit	Toby is a housebreaking associate of Sikes and Fagin known for his wis care manner. At the gang's final hideout, however, Toby is fully aware situation, and that Fagin's arrest will bring down the entire gang.
Harry Maylie	Harry is Mrs Maylie's son and finally Rose's hus[illegible]d. He is keen to help to correspond by letter regarding the w[illegible] [illegible] of his mother and Ros
Mr Losberne	Mr Losberne is the excitab[illegible] [illegible] [illegible]iend and family doctor of the Ma investigate Oliver's [illegible] [illegible] s[illegible]ounding the failed robbery, and to discov Sikes. Los[illegible] [illegible] in[illegible]umental in ensuring that Oliver's part in the rob [illegible], even covering up evidence relating to Mr Giles's gun.
Mr Grimwig	M[illegible]mwig is a retired lawyer, with some bizarre, eccentric tics and a everything. His friendship with Brownlow seems an unlikely one. Perha the end of the novel we learn he has become close friends with the ne doctor, Mr Losberne.
Mr Sowerberry	Sowerberry is the undertaker who gives Oliver a trial apprenticeship, i much work the boy can do on the most meagre food rations. However, pinching quality also allows him to see commercial potential in Oliver, relatively sympathetic towards him, promoting him to the duties of a f Sowerberry's miserly side is well reflected in his 'tall gaunt' appearance black suit', which suggest a dull, stereotypical undertaker. In addition, influence to temper his wife's aversion to the boy, and in this respect h His marriage seems an unsatisfactory one.
Mrs Sowerberry	The undertaker's wife is a mean-s[illegible]ite[illegible] [illegible]man who resents Oliver's p household. She gives Oliv[illegible] [illegible] unwanted meat that her dog refu join Charlotte an[illegible] [illegible] violently assaulting the boy.
Tom Chitling	T[illegible] a [illegible]tted apprentice of Fagin's, who loses at cards with the C[illegible]nd is the uncomprehending butt of their jokes. He is responsib gang's final hideout at Jacob's Island, a decision which pleases no one.

Bet/Betsey	Bet is a prostitute and thief in Fagin's gang, and is a friend of Nancy's. W Nancy's murdered body, Bet has a mental breakdown and is confined t
Mrs Mann	Mrs Mann is the corrupt matron of the branch workhouse in which the placed as an infant until the age of nine. She keeps most of the parish a children's upkeep for herself, and with the connivance of Mr Bumble, h unexplained deaths of children in her care.
Mrs Bedwin	Mrs Bedwin is Mr Brownlow's kindly housekeeper, who likes Oliver and Mr Grimwig casts aspersions on his character.
Mr Giles	Giles is Mrs Maylie's butler, who shoots at [illegible] and has a strong idea in relation to the other staff.
Mr Fang	Mr Fang is the bullish [illegible] police magistrate who seems to relish inflicting hard [illegible] suspects and prisoners. His offensive manner [illegible]
Barney	B[illegible]s the barman at the Three Cripples, and an associate of Fagin a Crackit. Barney has a speech impediment and a similarly unappealing a
Sally Thingummy	Sally is an old workhouse pauper who attends Oliver's birth, and receiv from his dying mother. She has a propensity to drunkenness, and when workhouse, the matron Mrs Corney takes the pawn ticket from her.
Brittles	Brittles is Mrs Maylie's 'handyman', a general dogsbody who is describ being over 30 years old.
Dick	Dick is a friend and fellow sufferer of Oliver's at the workhouse. Dick bl they meet after Oliver flees the undertaker's. Oliver is distraught that D his benefactors could come back to save him.
Mr Gamfield	Mr Gamfield is a chimney sweep who considers the workhouse's offer Oliver's apprenticeship, in order to pay the debt he owes his landlord. and rough-looking man who scares Oliver. On witnessing this, the magis transaction decides to refuse Gamfield the apprenticeship bid.
Agnes Fleming	Agnes is Oliver's mother and the daughter of a naval officer, who dies revealed that she was also the older sister of Rose Maylie. Oliver's physica [illegible] prompts Mr Brownlow to investigate Oliver's background.
Kags	Kags is a 50-year-old robber and former transported convict with a scar nose, who joins Toby Crackit and Tom Chitling at the Jacob's Island hide
Mr Limbkins	Mr Limbkins is the chairman of the workhouse board. He understands t probably not live long in the dangerous job of chimney sweeping, and t members that Mr Gamfield should be offered less money to take Olive
Mr Lively	Mr Lively is an acquaintance of Fagin's based in Saffron Hill, who trades
Officers Blathers and Duff	Two world-weary police officers from Bow Street, who come to see Mr attempted robbery.

***Note**: The following sections on chapter analyses will include the relevant assessment ob title of the textual elements analysed. Where applicable, more than one assessment obje the textual elements under discussion.*

Chapters One and Two

Summary

Oliver Twist is born in a workhouse in an unnamed town.[18] A dru Thingumm[illegible]s the surgeon in the delivery, and explains that the nameless you the workho[illegible]er being found in the street a night earlier. The young woman as dies. Oliver is 'badged and ticketed' and kept in the workhouse for eight months, workhouse run by Mrs Mann. Mrs Mann keeps the children nearly starved and poc upkeep herself. Deaths through malnourishment or abuse are explained as natural connivance of the surgeon and the beadle.

Oliver is subjected to the same abuse and deprivation. This includes being confine complaining about hunger on his ninth birthday. At this time, however, Oliver is to l the workhouse, as the beadle Mr Bumble has failed to discover his family origins. workhouse board that he is to be taught a trade, but the new workhouse regime le nourished than before. After being obliged by a casting of lots with the other boy gruel at dinner time, Oliver is dragged before the workhouse board by Mr Bumbl confinement. The next morning, a notice is posted on the workhouse gate offering willing to take on Oliver Twist as his apprentice.

Active learning task (1)

In his depiction of the workhou[illegible]Dicken[illegible]was certainly inspired by his family having live Cleveland Street Workh[illegible]London. In groups, research background on this institutio the early d[illegible]of [illegible]neteenth century. How do the facts you learn support or conf the workho[illegible]hese chapters of *Oliver Twist*?

Analysis

Tone (AO2) / Genre (AO3)

Irony/Satire

Through Oliver's biographer – the implied author – who narrates his story, Dicken irony, generally ironic understatement and overstatement, in his presentation of his time as a ward of the parish. The workhouse system and its regulators are the the author's serious intent is never clouded by the creation of ironic distance, whi narrator's tone of sarcastic optimism. The fact that Oliver's life hangs in the balan presented with a combination of ironic understatement and overstatement to em workhouse conditions and arrangements for childbirth.

> *Although I am not disposed to maintain that being born in a workhouse, fortunate and enviable circumstance that can possibly befall a human being this particular instance, that the best thing for Oliver Twist that could by p The fact is that there was considerable difficulty in inducing Oliver to take u respi[illegible]a troublesome practice, but one which custom has rendered ne existence. Now, if, during this brief period, Oliver had been surrounded by anxious aunts, experienced nurses, and doctors of profound wisdom, he wou indubitably have been killed in no time. There being nobody by, however, bu*

[18] In the original serialisation of *Oliver Twist*, the town is identified as 'Mudfog' as the work was an *Mudfog Papers* publications

who was rendered rather misty by an unwonted allowance of beer; and a po
such matters by contract; Oliver and Nature fought out the point between t

The narrator continues in satirical vein with his mock praise for Oliver's workhous
would have been hard for the haughtiest stranger to have fixed his station in soci
satirical tone is even more cutting, as the narrator relates how once a child learne
rations under Mrs Mann's care 'it did perversely happen i[illegible]ht and a half cases
from want a cold, or fell into the fire from neglect [illegible]or [illegible]alf smothered by accid
logic and ruthless greed of the workhous[illegible]m itself under scrutiny, where the
scenarios stay covered up from p[illegible]

Active le[illegible]r t[illegible]
Examine th[illegible]xt of the truncated excerpt from p. 45 above. In your groups, make a
Dickens creates ironic distance in this passage (e.g. narrative voice, the biographer's refe

Characterisation (AO1) / Theme (AO1)

Oliver/Identity

Oliver is presented as both a highly compliant charge of the workhouse system and a victim of its injustices. He is described as having 'a good sturdy spirit' (p. 49). However, his fate remains very much at the dictat and whim of Mr Bumble, the workhouse masters and the workhouse board. This fact is signified by the arbitrary way in which he receives his name from Bumble, having been born in the workhouse after a boy named Swubble and thus named according to alphabetical order. The fact that his very identity is decided by chance foreshadows the haphazard course his young life will follow. This is borne out when he draws the wrong lot[illegible]ia to ask the workhouse master for more gruel on the othe[illegible]bo[illegible]s[illegible]alf. More generally, Oliver's allocated surname 'Twist' indi[illegible]es [illegible]twists and turns in the boy's fortunes to come.

Characteris[illegible]A[illegible])

Mr Bumble

Dickens continues his satire in the figure of the beadle Mr Bumble, whose very su
incompetence. The beadle is a vain, stout 'apparition' of a man with hilarious idea
grandeur of his appearance and oratorical prowess; the latter despite his limited l
mispronunciation of parochial as 'porochial' and his proud disclosure to Mrs Mann
name (pp. 50–51). As in this example, Dickens repeatedly makes use of *bathos* wit
heroic references to the station of 'the beadle' that are juxtaposed with evidence
general absurdity. The beadle's self-image, however, does transfer itself to Oliver'
doesn't know whether to bow to Mr Bumble or his cocked hat on Mrs Mann's tab

Character relationships (AO1) / Theme (AO1)

Mr Bumble and Mrs Mann / Crime

The scene involving the beadle and the workhouse matro[illegible]eals the hypocrisy a
their complicity in covering each other's backs an[illegible]er[illegible]g the ongoing corruptio
Mrs Mann keeps Bumble onside with foi[illegible]mility, flattery and gin, and the be
deaths of her young charges. Thi[illegible]s t[illegible]e [illegible]irst allusion to crime in *Oliver Twist*, and
operations of the workh[illegible]s[illegible]em.

In one passa[illegible]kens explicitly dramatises Mr Bumble and Mrs Mann's relation
parenthesis, to emphasise that it is all an act.

'You are a humane woman, Mrs. Mann.'- (Here she set down the glass.)- 'I s
opportunity of mentioning it to the board, Mrs. Mann.' - (He drew it toward

mother, Mrs. Mann.' - (He stirred the gin-and-water.) - 'I - I drink your healt
Mann'; - and he swallowed half of it. (p. 51)

However, Mrs Mann successfully manipulates the situation regarding Oliver's tra
the impression that her workhouse regime is rather more humane than the reali

Oliver was about to say that he would go along with anybody with great re
upward, he caught sight of Mrs Mann, who had [illegible] behind the beadle's cha
fist at him with a furious countenance. He took the hint at once… (p. 52)

This is an example of dramatic irony as Mr Bumble remains unaware of the circu
attitude to his depart[illegible] while the meaning is clear to the reader. The matron's s
Bumble rai[illegible] broader question whether, in his incompetence, the beadle is p
her neglect [illegible] use of the young orphans. As is often the case in Dickens, the n
clue to her character, as she is lacking any maternal qualities in her treatment of t

Discussion prompt (1)
What does the narrator mean when he describes Mrs Mann as 'a very great experiment

Character relationships (AO1) / Theme (AO1)

Workhouse Board / Theme: Charity (Social class) / Identity

In Chapter Two the gentlemen of the Workhouse Board are the butt of Dickens's i
stupidity and malignity towards the poor orphans. The gentlemen's hypocritical vi
exemplified by the board member who inquires about Oliver's nightly prayers for
to which the narrator gives a withering interposition.

It would have been very [italic] like a Christian, [illegible] marvellously good Chr
prayed for the people who fed and took care of him [italic]. But he hadn't, b
taught him. (p. 54)

The ludicrous extent to which the board members' expectations of their charges i
the fact that [illegible] expect Oliver to behave 'like a Christian' without the branch wo
with basic information on how to say a simple prayer.

All bar one of the 'eight or ten' board members remain anonymous, being uniform
surly one with the white waistcoat seemingly the most imposing; only the gentlem
chairman) is named as Mr Limbkins (p. 53, p. 58). The homogenous nature of the
members' shared social status and attitudes, which almost render them indistingu
anonymity relates to the theme of identity. While figures of authority, like the bea
free to designate the very identity and ultimate fate of the orphans, the orphans r
abstract form. This leaves the workhouse inmates unable to question or meaningf
communicate with their 'betters'.

The failure of state and church-run charitable operations and the workhouse syste
theme of charity that is developed in the early chapters. Private contracts are arra
minimise costs (such as those with the waterworks and the corn-factor to provide
'periodically small quantities of oatmeal' [illegible]), but these serve those who abus
Mann. Additionally, contractual and legal arrangements result in greater injustices
orphans, such as the apprenticeship scheme which has Oliver almost being sold ch
labour in Ch[illegible] Th[illegible].

Setting (AO2)

Dickens restricts the particulars about the workhouse to their grim interiors and g
their location as anonymously as possible, 'Among other public buildings in a certa
Dickens emphasises that he is criticising a general societal evil regarding the work
their location is relatively unimportant.

Form (AO2)

Dickens's narrative technique involves the alternating use of scene (including dial
narrator's descriptions of Oliver's plight (summary) frame the dramatisation of his
the hands of the workhouse system (scene).

Language (AO2)

Metonymy: the gentleman in the white waistcoat

'The gentleman in the white waistcoat' is a metonym for the workhouse board an
confident pronouncements that Oliver is [illegible] fool, and subsequently that the b
position him as an anonymous [illegible] Oliver's fate according to the rules and s
workhouse system (p. 53). [illegible] argues that the sparse and repetitive identificatio
particular it[illegible]clothing, and his 'unexplained, gratuitous nastiness' (Reed, *Hype*
creates a m[illegible]ic connection with an inhuman system that is malicious in spiri

Discussion prompt (2)

Discuss the first mention of Oliver's age (his 'ninth birthday') in Chapter Two. What is no
which this fact is presented?

Active learning task (3)

Language (AO3)

Semantic fields

Analyse the description of the workhouse meal in Chapter Two (pp. 55–56), from 'The ro
was a large stone hall…' to Oliver's famous request for more gruel, 'Please, sir, I want so
the major semantic fields in these paragraphs, and draw a mind map to illustrate the wo
each field.

K5 E1 Y4

bathos	a literary term which defines a shift in mood from the su in a narrative, and the effect of anticlimax that results.
dramatic irony	dramatic irony occurs when a character acts in ignorance of information that the author has shared with the reade
metonymy	a type of metaphor where one word/expression is used t with which it is closely associated.
the implied author	the impression of an ideological or philosophical viewpoi
verbal irony	the variation between what a speaker or writer says and
semantic field	a set of words linked to a specific subject or concept (e.g

[19] For a more detailed discussion of this and other instances of metonymy in Dickens' writing, see:
(Columbus: Ohio State University Press, 2010), pp. 54–70.

Summary

Oliver remains in solitary confinement for a week. He is only re
wash in the cold and be flogged or paraded in front of the other boys at dinner
lesson to obey the rules. A chimney sweep, Gamfield, offers to take Oliver on as
his rent arrears with the included five pound sum. Mr Limbkin doesn't believe that
work conditions, and the offer is eventually reduced to three pounds, ten shillings.
the transaction. The magistrate, however, fails to notice Oliver's terror at the si
and on questioning, Oliver expresses desperation to avoid Gamfield's employ
sympathetic magistrate terminates the hearing, much to the chagrin of the board
to the workhouse.

In Chapter Four, Oliver avoids the horrors of possible transportation abroad when
Mr Sowerberry, agrees to a trial apprenticeship. When Oliver arrives at the unde
him the dog's leftovers to eat. Oliver's ravenous appetite alarms the undertaker's
impatiently directs him to his sleeping place among the coffins under the shop cou

Discussion prompt (3)

In relation to the author's technique of juxtaposing dramatisation and narrative (or scen
the presentation of Oliver's abuse in the first two paragraphs of Chapter Three. What is
narrative technique in this extract?

Analysis

Theme (AO1)

Charity

Oliver's week-long solitary incarceration, punctuated by bouts of abuse and humil
provides the reader with more evidence of the horrors of the parish workhouse regime, a
human charity. 'The gentleman with the white waistcoat' again functions as a meton
expedient workhouse visitor with his prediction that Oliver should end his life 'by
handkerchief round one hook in the wall, and attaching himself to the other' (p. 59). How
possible counteraction by the fact that the workhouse board has classified pock
items. This mention of handkerchiefs as luxury items foreshadows Fagin's tuition
items in a later chapter.

Characterisation (AO1) / Theme (AO1) / Attitudes and v

Mr Gamfield / Charity / Crime / The workhouse system

Gamfield is a callous and brutal chimney sweep who likes to bu
apprentices down from the chimneys and has 'bruised three or
61–62). This is another example of serious crime as by-product
provides unfortunate boys as apprentices to men such as Gam
evident in his rough handling of his donkey, which pleases the
waistcoat 'for he saw at once that Mr Gamfield was just exactly
wanted' (pp. 60–61).

Gamfield is not merely a cruel, grim-looking and cruel man; he
of the key issues underpinning the workhouse system. The ma
the poverty resulted from human laziness and the poor would
experiencing harsh conditions of the workhouse. This failed to take account o
Industrial Revolution, which provided barriers to many seeking employment, and
certainly failed to provide people with the practical tools to improve their life cha

Characterisation (AO1) / Language (AO2)

Mr Gamfield / Phonological deviation

Gamfield's speech is characterised by Cockney pronunciation, reflecting his lack o
class station and menial occupation. His vulgar pronunciation is made more cons
board's questions. Dickens uses phonetic spelling to represent the phonological d

Active learning task (4)

'That's acause they damped the straw… str[illegible] hextricate themselves.' (p. 61)

Analyse the extract on p. 61 and id[illegible] stances of phonological deviation, or pho
write down the words wit[illegible] proper spellings in brackets.

Character relationships (AO1) / Theme (AO1)

Mr Bumble and Mr Sowerberry / Charity (Social class)

Mr Bumble's conversation with the undertaker Mr Sowerberry in Chapter Four co
middle classes have for the workhouse poor. The pair joke about the reduction in
implementation of the new workhouse regime, with Sowerberry emphasising the
timber… and all the iron handles [that] come, by canal, from Birmingham', and co
people go off the quickest', thus inflating his expenditure on materials (p. 69). Th
rather tasteless pomp and ceremony that characterises funerals at the time. Their
Bumble's culpability in the death of a 'reduced tradesman' who died in a doorway
malnutrition and neglect. Bumble works himself up into a purple passion about th
case, laying some fault on the beadle. Sowerberry manages to calm his temper wi
in a slightly obsequious manner that foreshadows how Fagin will deal with Sikes a
circumstances.

Tone (AO2)

Dramatic irony

This part of the conversation between the characters also contains a striking exam
significance of their words eludes them, while being clear to the reader. Sowerber
his elegant [illegible] oat button, and Bumble reveals that 'The die is the same as the
Samaritan h[illegible] the sick and bruised man', and that he wore it for the first time
inquest (p. 70). Given that we are just about to learn of Bumble's culpability in the
demise, the irony of the exchange is significant.

Character relationships (AO1)

Oliver and Mr Bumble

While being led away to the undertaker's by the beadle, a tearful Oliver is inspect
indignant of the child's supposed ingratitude at his new lot. In a passage of heartf
beadle's impression, expressing his feelings of loneliness, isolation and persecutio
desperate attachment to a man who, despite treating him woefully, is a familiar p
and friendless existence. The boy is portrayed 'attaching himself to Mr. Bumble's
hand which held the well-known cane' (pp. 72–73). The desperation of Oliver's pl
example of pathos. Bumble's reaction reveals a glimm[illegible]compassion.

> *Mr. Bumble regarded Oliver's piteous and h[illegible]ess look, with some astonish
> hemmed three or four times in a husky manner; and after muttering someth
> troublesome cough[illegible]er dry his eyes and be a good boy. Then once
> walked [illegible] wi[illegible] silence.* (p. 73)

Hopeless at [illegible]an charity Bumble may be, but he is clearly not the worst authori
contend with in the course of his young life.

Characterisation (AO1)

Mr Sowerberry

Sowerberry is drawn with a few skilful strokes that perfectly conjure up the image

> *Mr. Sowerberry was a tall gaunt, large-jointed man, attired in a suit of threc cotton stockings of the same colour, and shoes to answer. His features were wear a smiling aspect, but he was in general rather given to professional joc*

However, with his snuffbox in the form of a miniature coffin and fussiness about t coffins, Sowerberry seems to fetishise the paraphernalia of his profession in a way for the dead and their families. His concern with profit confirms as much.

Mrs Sowerb

The undertaker's wife is introduced unflatteringly as 'a short, thin, squeezed-up w countenance' (p. 73). She is revealed to be mean-spirited and judgemental, critici pettily begrudging him the scraps of food that will keep him alive. With Mrs Sowe distorted view of the Victorian ideal of female domesticity, which valued the wom upholder of the household order as well as her caring role regarding her family. M the former, but clearly henpecks her husband, and relegates the servants to a sto their meals.

Discussion prompt (4)

In your groups, analyse Mrs Sowerberry's presentation as 'a short, thin, squeezed-up wo countenance'. What qualities, as a woman, seem to be excluded by this description? Wh implied by Dickens's choice of adjectives?

Contextual information (AO3)

The public and domestic sphere in Victorian Britain

The Victorian industrial era's separate spheres allocated women to the feminine domestic s leisure and men to a masculine public sphere of work. This division was encouraged by C her biograph*ical Leaves from the Journal of Our Life in the Highlands* (1858), which celeb summer sojourns in Scotland from the perspective of a modest housewife. At the same t manuals published advising women how to best look after their homes and families. Ho also the object of criticism. For example, the protagonist of Elizabeth Barrett Browning's rejects the domestic ideal of family and housekeeping to become a writer.

K5 E1 Y4

pathos	a quality that inspires pity or compassion in an observer.
paraphernalia	articles associated with a particular profession or activity

Summary

Oliver goes to sleep disquieted by the gloomy paraphernalia o
morning he is woken up by noises at the door courtesy of Noah Claypole, an obno
who is Sowerberry's senior apprentice. After a month, Sowerberry decides (with h
account of Oliver's good looks and melancholy expressio[n] h[e] should be used as a
hired mourner supplied to the bereaved for ceremonial purposes. The following d
role by accompanying Mr Sowerberry t[o] the funeral of one Mrs Bayton, whose hu
enraged by his wife's death fro[m] [c]onsumption that he has to be ejected from the gr
undertaker that he hasn't [e]njoyed the chaotic experience.

In Chapte[r] [S]ix, after his probation period is over, there is a surfeit of infant death
funeral pro[c]essions 'to the indescribable admiration and emotion of all the mother
success endears him to Sowerberry, but incurs the jealous wrath of Noah Claypole
Charlotte and Mrs Sowerberry. After prolonged bullying, Noah goads Oliver into
besmirching the memory of his mother, and Noah is knocked to the ground. After
rush to Noah's rescue, Oliver receives a beating from his three antagonists and is
fetches the beadle.

In Chapter Seven, Noah embellishes his account of Oliver's violence to the beadle
waistcoat at the workhouse. After the beadle arrives at Sowerberry's, Oliver rem
blames his new diet of meat for the change in his personality. Sowerberry returns
cellar, and after Oliver accuses his tearful wife of lying about his mother, the unc
'drubbing'. Oliver is locked up again: Mrs Sowerberry insults his mother once mor
before Oliver is ordered to bed. Oliver's pride gives way to tears when he is alo
in a handkerchief, and waits until morning before leaving the undertaker's for goo
the branch workhouse of his childhood, where he speaks to his friend Dick, who is
that he is running away to seek his fortune, but that he hopes to see him again. Di
in heaven. The two friends embrace in a memorable farewell.

Analysis

Tone (AO[2]) and [S]tructure (AO3)

These chapt[e]rs are notable for the shifts in narrative tone which complement the
conventions. The opening paragraph of Chapter Five conjures up the gloomy and
the Gothic tradition.

> *An unfinished coffin on black trestles, which stood in the middle of the shop,*
> *so gloomy and death-like that a cold tremble came over him [Oliver], everyt*
> *eyes wandered in the direction of the dismal object: from which he almost e*
> *to see a frightful form slowly rear its head, to drive him mad with terror.* (p.

In the gloom, the coffin boards look to Oliver 'like high-shouldered ghosts' and his
the counter 'looked like the grave'. The tone shifts in the following episode with N
Dickens uses ironic overstatement to explain how as a charity boy, Noah belongs
poor workhouse orphan like Oliver.

> *No chance-child was he [Noah], for he could trace his genealogy all the way*
> *lived hard by; his mother being a [w]oman, and his father a drunken s*
> *wooden leg, and a diurnal [a]llowance of twopence-halfpenny and an unstatea*

This ironic t[o]ne [f]irst [a]ppears in Chapter Five during the Sowerberrys' supper scene a
However, th[e] narrative tone switches again during Oliver and Sowerberry's walk t
neighbourhood, reflecting Dickens's concern with accurately portraying the social
creates a memorable 'realist' description of a backstreet Victorian slum characteri
desperation and disease.

Some houses which had become insecure from age and decay, were preven
street, by huge beams of wood reared against the walls, and firmly planted
these crazy dens seemed to have been selected as the nightly haunts of som
many of the rough boards which supplied the place of door and window, we
positions, to afford an aperture wide enough for the passage of a human bo
stagnant and filthy. The very rats, which here and there lay putrefying in its
with famine. (p. 81)

Contextual information (AO3)
The funeral trade is the obje[illegible]'s disapproval in many of his novels. A notable
Expectations (1861), [illegible] the mourners how to express their grief. However, th
Copperfiel[illegible] is, by contrast, a more sympathetic character.

The descriptions of the Bayton family convey the full misery and desperation of th
Oliver afraid to look at Bayton or his mother-in-law as they 'seemed so like the rat
The old woman's anxious excitement at leaving the slum for the funeral service ar
funeral itself add touches of grim humour that do not compromise the tone that D
Chapter Six, the tone fluctuates between an ironic appraisal of the pretensions an
trade, and the fickle behaviour of the mourners at the services, and realism in the
involving Oliver and his antagonists.

In Chapter Seven, after Oliver's humiliation and punishment, the tone of the narra
associated with Victorian theatrical melodrama. Alone in the darkness, 'he fell up
hiding his face in his hands, wept such tears as, God send for the credit of our nat
have cause to pour out before him!' (p. 95). The use of pathos is perhaps most str
sickly playmate Dick at the branch workhouse, where Dickens's Oliver that he is dy
him again in heaven, before blessing Oliver for th[illegible]ne in his life.

'Kiss me,' said the child, clim[illegible] low gate, and flinging his little arms
'Good-b'ye, dear! Go[illegible]u!' (p. 97)

It is a chara[illegible]c of Dickens's writing to juxtapose different tones, and often wi
of his style is[illegible]ndicator of the *sui generis* nature of his novels.

Active learning task (5)
After reading, analyse Chapters Five to Seven in your groups, focusing upon the shifts in
additional tones to those identified with satire, realism, Victorian melodrama, or Gothic

Contextual information (AO3)
Realism and the Victorian novel
In English literature, literary realism is possibly most associated with the nineteenth-cen
himself, the works of major writers such as George Eliot, Charlotte Brontë, William Thac
often described as realist. However, the diversity of such writers suggests that literary re
consistent set of characteristics. It is perhaps more helpful to consider what made this fo
desirable to writers. For example, Ian Watt relates realist writing to epistemology, or a s
exploration by a writer of how he/she can understand and represent concrete reality, th
Watt, *The Rise of the Novel* [Harmondsworth: Penguin, 1963]). The popularity of realist
by Hungarian philosopher and literary theorist Georg Lukács in terms of the impact that
revolution[illegible]late eighteenth century and the rise of Napoleon had on people's coll
and their r[illegible]aping it. The natural world became less important in the public imagi
social and political worlds. For an English translation of Lukács' ideas, see: Georg Lukács,
Merlin Press, 1962).

Character relationships (AO1) / Theme (AO1)

Oliver and Noah Claypole / Nature versus Nurture

The behaviour of Noah Claypole towards Oliver in these chapters is explicitly fram
versus nurture debate in relation to social hierarchy. Having been looked down or
Noah sees Oliver's trial apprenticeship at the undertaker's as an opportunity to pi
narrator intrudes to emphasise the philosophical dimension to Noah and Oliver's

> *It shows us what a beautiful thing human natur[illegible] made to be; and h*
> *amiable qualities are developed in the fi[illegible]lest and the dirtiest charity-bo*

Dickens is clearly not equati[illegible] and hardship with virtue in *Oliver Twist*. Ho
small-eyed' Noah is [illegible] to Oliver in looks as well as disposition in Chapter
that Oliver [illegible]y-good-looking-boy' who would make a profitable funeral mute
a nice appea[illegible] and a virtuous nature is drawn in the character relationship of
the course of the narrative in the juxtaposition of unattractive villains such as Fagi
looking and naturally sympathetic characters such as Oliver and Rose Maylie.

Attitudes and values (AO3)

While not all Dickens's 'good' characters are especially appealing to look at, the re
Oliver suggests that a virtuous nature (Oliver's) cannot be eroded by a bad enviro
environments only breed bad individuals, if those individuals already have some p
As Peter Coveney argues, Dickens is primarily a moralist 'and to discuss the exacti
to confuse the essential purposes of his art. His account of the world was continu

Contextual information (AO3) / Theme (AO1)

Crime: Victorian criminal typology

Dickens's attitude towards the depiction of good versus e[illegible]is characters may have b
physiognomy in the late eighteenth century, a study [illegible]opular by Johann Kaspar La
part of God's design that moral excellen[illegible]e reflected in physical excellence. Ge
to *Oliver Twist* reflect this in the[illegible] epic[illegible] of an innocent-looking, childlike Oliver comp
similar age (such as the D[illegible]n Charley Bates) whose faces seem coarser and older.
what Fagin [illegible]in [illegible], as it will make his involvement in any crimes seem less plaus
liable to su[illegible]

For further background, see: Ellis Shookman (ed.), *The Faces of physiognomy: interdisci*
Caspar Lavater (Columbia, SC: Camden House, 1993).

Theme (AO1) / Language (AO2)

The Other / Motif: The surrogate family

Oliver is cast as 'the Other' within the undertaker's household on account of his w
Five, Mrs Sowerberry makes his inferior status plain by claiming 'I see no saving in
and Charlotte banish Oliver with his scraps of stale bread to 'the coldest corner of
77). In Chapter Six, there is the possibility of this situation being rectified when So
funeral mute. However, by the end of the chapter, in the wake of the fight with N
once more 'othered' as one of 'those dreadful creatures [illegible]are all born to be m
very cradle' (p. 90). Oliver's othering grows still m[illegible]re pr[illegible]ounced in Chapter Seve
dangerous animal in the dust cellar. Non[illegible]liver's antagonists are willing or abl
demonstrated boldness in the fa[illegible]e of N[illegible]'s outrageous provocation about his de
Mrs Sowerberry at the [illegible].

Oliver's rela[illegible]p with the Sowerberrys develops the motif of the surrogate fa
Sowerberrys are the second substitutes for the parental role in Oliver's life, after
undertaker's relative kindness towards Oliver (albeit kindness coupled with the ex

[20] Peter Coveney, *The Image of Childhood: The Individual and Society: A Study of the Theme in Eng*
1967), p. 113.

value to the business as a funeral mute) hinted that some genuine familial relatio
were it not for the petty vindictiveness of Noah and Mrs Sowerberry. It is ironic th
Sowerberrys is brought about by mention of his dead mother and allusions to a fa
unknown.

motif	a recurring liter[illegible]ment (e.g. image, object, word/ph a novel which underlines a theme and helps to create na
the Other	someone excluded from a social group on account of diff group.
antagonis	the main opponent or enemy of the protagonist in a liter
sui generis	an expression derived from Latin, which in referring to a one that is not confined by the bounds of a particular ge

Summary

In Chapter Eight, Oliver sets off for London by foot. Sympathy f
but his hunger is tended to by 'a good-hearted turnpike man, and a benevolent o
week on the road, Oliver arrives in Barnet where he is noticed by 'The Artful Dod
Dodger's speech and appearance baffle the boy, but th Jdger treats Oliver to
After the Dodger tells Oliver about a gentleman who provide lodgings in Lon
dwelling near Field Lane of Fagin, an o h criminal, whose juvenile gang me
drinking when they arrive. The b Oliver with the intention of stealing his
a stop to them. After a s sausages and gin, Oliver is lifted onto a sack fo

In Chapte a surely awake Oliver sees Fagin lifting a box from the trap in
examining us watches and jewellery. Fagin reacts angrily when he realises
having thought the boy still asleep. However, the old man believes Oliver's explan
the valuables are for his upkeep in old age, before hiding the box again while O
Dodger arrives with the uproarious Charley Bates, and the boys reveal the goods
pickpocketing from the crowds at an execution that morning. After breakfast, the
Fagin's pockets, with the latter imitating a gentleman out in the street. Bet and Na
up before leaving with the Dodger and Charley and with some money from Fagin
pickpocketing lesson and a shilling, and teaches him how to clean marks from the

Analysis

Theme (AO1)

Town and country (Poverty)

Following on from his descriptions of workhouse life and the bleak existence of th
Dickens offers the reader a first comparison of poverty be en town and country
journey to London reveals the uncaring attitude t ds the poor and needy, eve
notable example is the callous response f ng stagecoach passengers, who e
'to wait till they got to the top of the hill, and then let them see how far
he could run for a halfpe

> *Poor tri to keep up with the coach a little way, but was unabl it, by reason of his fatigue and sore feet. When the outsides saw this, they put their halfpence back into their pockets again, declaring that he was an idle young dog, and didn't deserve anything; and the coach rattled away and left only a cloud of dust behind.* (p. 98)

Rough as his rural survival is, the conditions of life in the country are
nearly idyllic in comparison to the dingy, putrid and dissolute London slums that
Oliver to: the neighbouring shops' 'only stock in trade appeared to be heaps of ch
parents 'were positively wallowing in filth', while 'great ill-looking fellows' furtive
intent on committing crimes (p. 103). Dickens's depiction of an inner-city hell is e
ridden and serially abused Oliver feel like running away. However, there can be lit
Dickens's portrait of nineteenth-century London. Writi 90, Dickens's biogr
that his contemporary readers would have found nin h-century London life

> *If a late-twentieth century p terally to find himself in a tavern or h would be literally sic h the smells, sick with the food, sick with the a*

In introduc slums to the reader, Dickens brings their atmosphere to life usi
sentence str res which present the accumulating horrors as these are experie

[21] Peter Ackroyd, *Dickens* (London: Sinclair-Stevenson Press, 1990), p. 76.

Active learning task (6)
In your groups, use the internet to research some background on the real Saffron Hill and
of East London in the early-to-mid nineteenth century. To what extent is Dickens's depict
Is there anything that he has omitted that you feel might have added something to the de

Theme (AO1) / Language (AO2)

Crime / Motif: The surrogate family

Oliver Twist is a novel about crime and how the two were regarded
Britain.[22] Dickens focuses on the organised criminality of Fagin's gang of children
and 'family' behaviour subverts the values of work and family so central to the
gangmaster has his own system of rewards and punishments for the boys
pickpocketing well, or not, respectively. Fagin uses this system of encouragement
how to pickpocket the handkerchief in Chapter Nine.

> *'See if you can take it out, without my feeling it: as you saw them do, when we*
>
> *'…Here it is, sir,' said Oliver, showing it in his hand.*
>
> *'You're a clever boy, my dear,' said the playful old gentleman, patting Oliver
> 'I never saw a sharper lad. Here's a shilling for you. If you go on, in this way,
> man of the time.'* (pp. 111–112)

Dickens reveals the criminal gang's tricks of the trade, such as picking marks out o
a needle, a skill in which Oliver is apprenticed by Fagin. However, it is still clear th
individualist: when he is alone and Oliver is still asleep, Fagin praises capital punis
of his associates who might have compromised his livelihood, leaving 'none left to
livered!' (p. 107). Also, as Fagin freely admits to Oliver, he hoard of valuables in h
old age. Oliver partly recognises Fagin's relationship to the boys as that of the lan
lodgings, but mistakes Fagin's motivation as 'kindness' rather than greed. Despite
manner with the boys is designed to create the impression of a father figure, the
can provide for them.

Discussion prompt (5)
Do you think Dickens has a particular reason of his own for having Fagin soliloquise so e
punishment?

Characterisation (AO1) / Language (AO2)

Jack Dawkins (the Artful Dodger) / Style: The Dodger's argot

The Artful Dodger is marked out by a singular appearance and idiosyncratic speech
and mannerisms, being 'one of the queerest-looking boys that Oliver had ever seen'

> *He was a snub-nosed, flat-browed, common-faced boy enough; and as dirty
> juvenile as one would wish to see; but he had about him all the airs and
> manners of a man. He was short of his age: with rather bowlegs, and little,
> sharp, ugly eyes.* (p. 100)

It is interesting to compare this portrait of the Dodger with ideas of the grotesque
pictorial art, where certain parts of the body are emphasised to achieve the effect
Writing on the sixteenth-century French humorist François Rabelais, Mikhail Bakh
makes the interesting point about certain physical characteristics that are associate
with grotesque characterisation.

[22] Some young criminals may, in fact, have been influenced by *Oliver Twist*. In Peter Ackroyd's biog
of a police inspector who reported that 'young thieves spent their time playing games like pith-h
Twist' (Peter Ackroyd, *Dickens* [London: Sinclair-Stevenson, 1990], p. 274).

Of all the features of the human face, the nose and mouth play the most im
grotesque image of the body… The grotesque is interested only in protrudin
that which protrudes from the body, all that seeks to go out beyond the bo

Dickens's description of the Dodger's nose and eyes would suggest that the Dodg character, by Bakhtin's definition at least. The snub nose and little sharp eyes do attitude to the world and a certain animal cunning, which may be characteristics

The Artful Dodger is approximately the same age as Oliver, but there are no trace talk in an evasive, roundabout way, using a combination of ironic coinages (a plac cockney colloquialisms ('fence' = survey) and thieves' 'argot' (social outcast = flash wipes). The Dodger clearly relishes his chosen profession and is a perfect embodi underclass, and where children have to grow up fast and hard.

Fagin / Metaphor: The Devil
Dickens's first description of Fagin conjures up the image of a grinning Devil, com the red hair partially concealing his features. Fagin is also described by the narrat a euphemism in Victorian times for the Devil (p. 106). His satanic slyness and dist around his boys, as he keeps one eye on his haul of stolen handkerchiefs while co of meal itself suggests that Fagin is not an observant Jew nor a religious man. Fagi characters only too well, as they try to pilfer from Oliver instead. Fagin's skill at in pickpocketing is evident in the fact that he manages to keep the Dodger and Char and uncommon game' (p. 110). There is also the unmistakable influence of panto Fagin and his two pupils.

Fagin's sly, ingratiating manner is maintained almost consistently throughout Cha about turning Oliver to a life of crime. However, after Oliver has see latent cowardly viciousness is revealed, albeit briefly, as Fagin furiously grabs the br notices nonetheless that the old man's hand is shaking with fear.

Characterisation (AO1) / Theme (AO1)
Fagin / The
As already s Fagin's characterisation certainly owes much to a tradition of d 'Mephistophelian' characters in English literature, notably during the Medieval an almost invariably described as 'the Jew' in these chapters, a contentious aspect of accusations of anti-Semitism. Paganoni notes that Dickens eventually removed so 1867 edition of *Oliver Twist* following complaints from some readers.[24] From a co continual reference to Fagin as 'the Jew' can be seen as an example of 'othering', the other characters. However, Fagin's sinister aspect and his association with the Gothic elements in *Oliver Twist*.

Characterisation (AO1)
Charley Bates
Charley is a good-natured, if too easily amused, pickpocketing sidekick of the Dodge about the criminal goings-on around him hilarious, and Oliver has to apologise outbursts of hilarity. Charley's behaviour suggests that he sees his life of crime itself

[23] Mikhail Bakhtin, *Rabelais and His World* (Bloomington: Indiana University Press, 1984), p. 316.
[24] Maria Cristina Paganoni, 'From Book to Film: The Semiotics of Jewishness in Oliver Twist', *Dicke*

Characterisation (AO1) / Language (AO2)

Nancy and Bet

Nancy and Bet are introduced with single descriptions to fit both. This suggests th characters are similar.

> *They wore a good deal of hair, not very neatly turned up behind, and were r shoes and stockings. They were not exactly pretty, perhaps; but they had a g their faces, and looked quite stout and hearty. Their manners were remarkably free and ag Oliver thought them very nice girls indeed.* (p. 112)

Dickens's characterisation is as indirect as the use of narrative would suggest. H reader can infer the women's shared status as prostitutes. This is achieved by usin rather than explicit statements. Periphrasis occurs in the allusions to 'a great deal of make-up), the girls being 'rather untidy about the shoes and stockings' (being in the h and their being 'remarkably free and agreeable in their manners' (tarty and seduc money to the girls, Dodger and Charley as they leave may suggest that the girls' se Fagin on the boys' behalf as a reward for their good work.

K5 E1 Y4

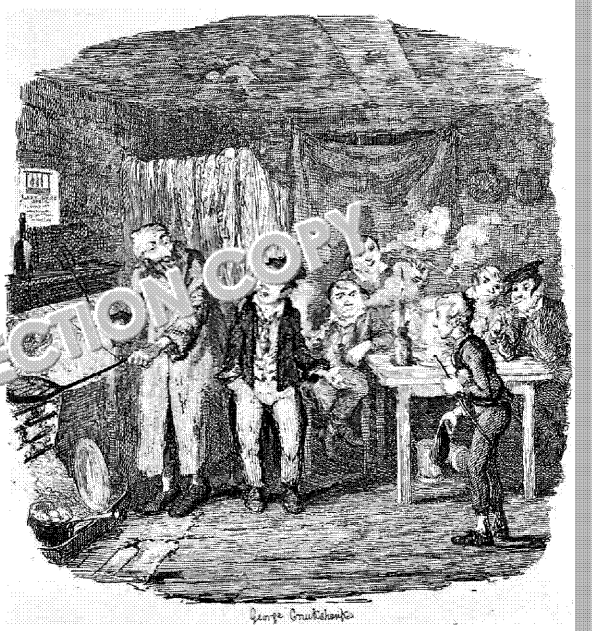
argot	the use of jargon (including original coinages) specifically group or class, such as sailors, criminals or teenagers.
Mephistophelian	cunning, evil and fiendish, like the Devil.
periphrasis	a roundabout way of verbal or textual expression that av statements.

Discussion prompt (6)

Why do you think that Dick[illegible] is so guarded in his presentation of Nancy and Bet as pro

Active learning task [7]

In groups of four or five, study the drawing of Fagin's den on p. 104, reproduced below. Respectable Old Gentleman'). Brainstorm adjectives that you think fit the sketches. The characteristics of Oliver, Fagin and the Artful Dodger that the sketch manages to capture



Summary

While he is at work with the handkerchiefs, Oliver observes Fag
boys return empty-handed. They are deprived of supper and even knocked down
Impatient to get outdoors, Oliver is allowed to go thieving with the Dodger and C
and Charley pick the pockets of an old gentleman who is reading at a bookstall a
what type of company he has been keeping and runs away himself. The gentlema
and his two fair-weather friends misdirect the deferred crowd to chase Oliver. Oliv
his pursuers and arrested, before he is dragged off to a police station with the v
him. Meanwhile, Fagin's other pickpockets have escaped.

In Chapter Eleven, Oliver is thrust into a dingy cell in the station house. The disrepu
harshly accuses the tongue-tied boy of being a 'hardened scoundrel'; however, the
has been intrigued by Oliver and is unconvinced of the boy's guilt. Despite Fang's
Brownlow is not swayed against Oliver, who is clearly unwell and faints before be
hard labour. However, the bookstall owner arrives and testifies that Oliver is inno
the theft. Oliver is freed and Fang reprimands the furious Mr Brownlow for not pa
possession. After finding Oliver collapsed and shivering on the pavement, Mr Brow
Oliver is taken to the gentleman's home.

Analysis

Tone (AO2)

Irony

The use of ironic understatement in describing Oliver's new criminal associations
Fagin's violent punishment of Charley and the Dodger, by knocking them down a f
'carrying out his virtuous precepts to an unusual extent' (p. 112). Similarly, the ab
Oliver by 'philosophers' the Dodger and Charley after the theft is explained in ter
theoretically acquainted with the beautiful truth that self-preservation is the first
of ironic understatement in these instances draws attention to Oliver's naivety in
and allows the narrator to knowingly acknowledge that both he and the reader ha
the world.

Tone (AO2) / Attitudes and values (AO3)

Polemic

In Chapter Eleven, the narrator intrudes with a polemical denunciation of the con
kept in station houses.

> *In our station-houses, men and women are every night confined on the mos
> is worth noting - in dungeons, compared with which, those in Newgate, occ
> atrocious felons, tried, found guilty, and under sentence of death, are palac
> doubts this, compare the two.* (p. 118)

This is an example of the implied author's function as social commentator, and th
attributed to Dickens himself.

Character relationships (AO1) / Language (AO2)

Mr Brownlow / Oliver / Motifs: Clothes / Belongings

Brownlow is the first genuinely decent, or indeed sensible, character that Oliver m
with his 'powdered head' and 'smart bamboo cane' he is introduced as being out
street, as subsequently proved by his lack of vigilance.

> *... there he stood, reading away, as hard as if he were in his elbow-chair, in
> plain, from his abstraction, that he saw not the book-stall, nor the street, no
> anything but the book itself...* (p. 114)

After Oliver is apprehended, Brownlow seems similarly out of sorts in his surroundi
dragged and pushed' to identify the prone, bleeding boy, Brownlow 'looked anxiou
running away himself' (p. 117). However, the old man's indignation at the feral enj
great lubberly fellow') and his concern for Oliver's welfare steel him for the boy's or

In Chapter Eleven, Brownlow's decency and common sense are revealed during hi
police magistrate Mr Fang.[25] Brownlow also reveals the a of mystery behind
boy's face' that reminds the old gentleman of sor e once knew. This prolor
an acquaintance in Brownlow's mind, an ar of Brownlow's acquaintanc
pivotal point in the development of the narrative, and is an important example of
plotting his novel. Chan can be considered a motif in *Oliver Twist*.

Characteri (AO1) / Attitudes and values (AO3)

Mr Fang / Justice

Mr Fang is 'a lean, long-backed, stiff-necked, middle-sized man, with no great qua
temper and fondness for alcoholic drink: the ferocity implied by his surname is ch
appearance (p. 120). Mr Fang embodies the iniquitous, prejudicial legality that pe
poverty. He is also, in modern parlance, a 'jobsworth', ready to hide 'under the pr
challenged by Mr Brownlow regarding the questioning process and the magistrate
Above all, Fang is presented as an idiot who is loathe to distinguish the complaina
fails to recognise Oliver's pallor and subsequent collapse as a sign of the boy's illn
in justice, merely treating the hearing as something to be hurried chaotically to a

K$_5$ **E**$_1$ **Y**$_4$

polemic	a text or speech created to attack a articular state of af or idea, most frequently on al or religious grounds.
anaphora	a rhetorical devi olving the repetition of a word or p sentenc es.

Extended essay question (1)

Discuss the role of coincidence in the plotting of *Oliver Twist*. Is the role of coincidence e
novel you have read? In your answer, focus on the ways in which the writers have shape

Active learning task (8)

Language (AO2)

Analyse Dickens's description of Oliver's pursuit by the crowd in Chapter Eleven, from 'S
magic in the sound', to the bottom of page 116 ('Is this the boy, sir!' – 'Yes.'). What lang
to create the sense of a chase?

[25] Mr Fang was modelled on a real-life magistrate Allan Stewart Laing, who was based in Hatton G

Chapters Twelve and Thirte

Summary

In Chapter Twelve Oliver is taken to Mr Brownlow's home for re
feverish state. Brownlow's housekeeper Mrs Bedwin is very kind to Oliver. After a
is slightly recovered, the boy is taken to the housekeeper's room where she gives h
drawn to a portrait on the opposite wall, and the 'beauti[illegible]ild face' of the lady
sorrowful eyes of the lady in the portrait gazing [illegible] as though she is alive a
Brownlow appears and immediately rec[illegible] th[illegible]uncanny resemblance of Olive

In Chapter Thirteen the D[illegible]ates head back to Fagin's. The gangmaster
and a brief fi[illegible] coming to an end when Fagin accidentally throws a
enters wit[illegible]ttl[illegible]carred dog reluctantly following. Sikes proceeds to berate
newcomer[illegible]emper only allayed by the wary Fagin's offer of spirits to drink.
abridged version of Oliver's capture, and Fagin pointedly tells Sikes that the who
if Oliver speaks to the authorities. When Nancy and Bet arrive, Nancy is sent to th
about Oliver's case. Posing as Oliver's sister, she finds out from an officer that Oli
After Fagin hears Nancy's report, he makes plans to relocate with his treasures fo
Dodger and Nancy that Oliver must be seized and taken to another hideout.

Analysis

Theme (AO1) / Language (AO2)

Nature versus nurture / Motif: Oliver's face

Oliver's face is revealed as a motif in Chapter Twelve, one complementing the the
versus nurture. This is made explicit by Mrs Bedwin's response to Oliver's grateful
her care, when he puts his hand in the old woman's and draws it around his neck.

> *'Save us!' said the old lady, with tears in her eyes, 'I have a grateful little dea
> Pretty creetur! What would his mothe[illegible]el if she had sat by him as I have, a
> see him now!'* (p. 126)

Oliver's appeal[illegible]lo[illegible]good nature are conflated by the housekeeper, whos
child suppo[illegible]words. Oliver's resemblance to the lady in the portrait is also us
bond, a bloo[illegible]which must be uncovered. Firstly, Oliver reacts to the portrayed
desiring to speak to him. When the startled Mrs Bedwin turns his chair to face aw
Oliver is still captivated by the image.

> *Oliver did [italic] see it in his mind's eye as distinctly as if he had not altered
> thought it better not to worry the kind old lady; so he smiled gently when sh*

Secondly, Brownlow's reaction to the similarity between Oliver's face and that of
the probability of the blood tie and that Oliver may rightfully occupy a more gente
'unearthly' nature of the resemblance is stressed.

> *… he [Brownlow] pointed hastily to the picture above Oliver's head, and the
> was its living copy. The eyes, the head, the mouth; every feature was the sa
> for the instant, so precisely alike, that the minute[illegible]he seemed copied with
> perfectly unearthly.* (p. 132)

Mr Brownlow's recognition [illegible]or 'anagnorisis', is important to the theme of n
instrumental in redefi[illegible]e course of the narrative. It transforms Oliver's story
workhouse[illegible]o one about a middle-class child who has become trapped in the
series of uni[illegible]ate events, and who now has the opportunity to rediscover his

Character relationships (AO1) / Language (AO2)

Oliver and Mrs Bedwin / Motif: The surrogate family

Mrs Bedwin is introduced as a 'motherly', kind and sentimental old woman, and a scenes where pathos is used in connection with Oliver's characterisation. She is o gratitude and good manners, and cries for joy on seeing him recover. The housek nanny for Oliver, with her gentle and tender looks and actions in tending to him i is revealed to be desperately grateful for the housekeeps[illegible]re and affection, a unfamiliar kindness with good behaviour.

Characterisation (AO1) / Cha[illegible]tionships (AO1)

Bill Sikes / Sikes and Fa[illegible]

In Chapter [illegible]n, [illegible]eader is introduced to Sikes by his growling 'deep voice' at Fagin. Dic[illegible]priority is to present Sikes first and foremost as a character tha rich, plundering, thundering old Jew' who controls the gang's activities (p. 135). D hard-living, intimidating man of violence.

> *… he smeared the beer from his face as he spoke. He disclosed, when he hac countenance with a beard of three days' growth, and two scowling eyes; on various parti-coloured symptoms of having been recently damaged by a blo*

His vicious treatment of his dog reinforces the reader's perception of Sikes as a ca takes pleasure in insulting Fagin's character and appearance in front of the boys, e ugly specimen to be exhibited in a jar. More seriously, Sikes lets slip that Fagin is k that Fagin readily informs on any criminal acquaintances when it suits him; Sikes's hardly an attempt to conceal the truth about Fagin from his boys either. Fagin is c hates the thug, as is evident from Fagin's 'evil leer' when he turns away to pour hi Sikes recognises the artificiality of Fagin's politeness, as w[illegible]he reprimands the Sikes'.[26] Sikes might also be characterised in mod[illegible]ar[illegible]ce as Fagin's 'enforcer' spying errand at the police station, after [illegible]r[illegible]used Fagin.

Nancy / Nancy and Sikes

Nancy is pr[illegible]d [illegible]ously attired, in a red gown, green boots, and yellow cu she is relati[illegible]w to Fagin's immediate haunts, having come 'from the remote Ratcliffe'.[27] Nancy, like her friend Bet, initially refuses Fagin's request that she obt police station. However, Sikes clearly has a lot of influence over Nancy, and chang threats, promises and bribes'. This suggests, perhaps unsurprisingly, that their rel essential state of affairs between a pimp and prostitute, the latter serving the nee when given her disguise of a basket and house key by Fagin, Nancy adopts the ro with some relish, even bursting into tears in a feigned 'agony of distress' to impre clearly a versatile actress when she wants to be. However, her wariness of upsetti suggested by her 'doubt and uncertainty' when she learns of Oliver's new domicil Nonetheless, Fagin entrusts the job of returning Oliver to Nancy and the Dodger.

Discussion prompt (7)

Discuss in what specific ways Mr Brownlow and Fagin [illegible]f[illegible]r [illegible]Oliver's father figures.

[26] This is an example of a mixing of register: the use of 'Mr Sikes' is inappropriate within the conte alerts the former's suspicion of Fagin's intentions.

[27] This area of Stepney, also known as the Ratcliffe Highway, was itself notorious for vice and viole Highway Murders of 1811. Dickens's choice of adjectives is ironic.

Language (AO2)

Syntax/Style

The introductory paragraph of Chapter Thirteen is almost entirely taken up with a complex sentence. This forms a narratorial digression which targets 'certain profo philosophers and their promotion of self-interest above 'any considerations of he feeling' (pp. 132–133). Dickens uses the style of philosophical argument to sugges Dodger and Charley Bates merely mimics the principles e...sed by the intelligen

K5 E1 Y4

anagnor	a scene or moment in a literary work where a character r discovery that will affect the course and outcome of the
compound-complex sentence	a sentence consisting of two or more independent clause dependent clauses.
independent clause	a clause in the form of a statement or question that can sentence.
dependent clause	a clause that begins with a subordinating word such as 'i which cannot stand alone as a sentence on that account.

Summary

In Chapter Fourteen, the portrait of the young woman is taken d
who is nonetheless disappointed. During his recovery, Oliver learns cribbage and
Brownlow. Oliver gives his old clothes to a servant who sells them to a Jewish ped
study with its many books, and promises that Oliver will [illegible]e to read them if he
plans to hear Oliver's life story are interrupted b[illegible]val of his friend Mr Gri
who attempts for the sake of contrarine[illegible]allenge Brownlow's good opinion o
Oliver return some books and pa[illegible]kseller for those still unpaid, and a relu
the errand with the book[illegible]pounds. Grimwig insists that Oliver will not retu
still hasn't d[illegible]so.

In Chapter [illegible], Sikes and Fagin meet in a dingy pub in Saffron Hill. After a vi
Sikes reminds Fagin not to cross him and receives his share of sovereigns for Fagin
clearly some secrets and tension between Sikes and Fagin and the barman Barney
Nancy arrives and leaves with Sikes. Oliver, en route to the bookstall, takes a wro
by Nancy, who makes a great public show of being his sister. Sikes and Nancy, ho
their story, and having scared Oliver with Sikes's blows and his dog Bull's-eye, ma
despite his protests through the backstreets. Meanwhile, at Mr Brownlow's house,
two gentlemen continue to await Oliver's return.

In Chapter Sixteen, Sikes and Nancy lead Oliver to a rundown house, where the D
fun of Oliver's new clothes. The Dodger steals the five pound note from Oliver's po
argue over it, with Sikes eventually taking it from Fagin. Oliver tries to convince th
back to Mr Brownlow, but Fagin sees an advantage in Oliver's benefactors now th
Oliver flees from the room, and Nancy prevents Sikes from sending Bull's-eye in p
while the others bring Oliver back into the room. An enraged Nancy again interve
prevent Fagin striking Oliver. While arguing with Sikes [illegible]y reveals her reason
that she has played a part in retrieving him and [illegible]him to a life of crime,
to a life on 'the cold, wet, dirty streets' [illegible]. [illegible]ng a heated exchange with F
but she is seized by Sikes and fo[illegible]s led to a kitchen space with a bed,
which Fagin has taken bac[illegible]the Jewish pedlar who bought them, gaining kno
whereabouts [illegible]the [illegible]. Oliver is locked in the darkened room.

Analysis

Setting (AO2)

In these chapters, Dickens makes use of sharp contrasts in setting to highlight Oliv
peril and degradation or a life of comfort. In Chapter Fourteen, Mr Brownlow's re
presented as a sanctuary, even seeming 'like Heaven itself' to Oliver (p. 143). In C
meet in 'a dark and gloomy den' of a public house, before Nancy catches sight of
a busy side street (p. 152). As in Chapter Ten, the open street, with all its bustle a
place of danger for Oliver. In Chapter Sixteen, Oliver is returned through 'little-fre
another of Fagin's dens, as dark and unpleasant as the one in Chapter Eight (p. 16

Theme (AO1)

Crime

The theme of crime is also developed in Chapters [illegible]n and Sixteen, which revea
underworld with other more legitimate [illegible]ions. The association of Fagin with
indirectly discloses Oliver's wh[illegible]abo[illegible]is one example where a trade – the buyi
clothes – shares comm[illegible]with the activities of criminals. Endelman discu
related to c[illegible]l a[illegible]y:

> *The m[illegible]aracteristic Jewish street trade was the buying and selling of th
> dealers catered to the needs of an expanding urban population that could n
> clothing… [and indulged in] unscrupulous selling practise, such as misrepres
> passing counterfeit coins while making exchange.*[28]

[28] Todd M Endelman, *The Jews of Britain, 1656 to 2000* (Berkeley, Los Angeles: University of Calif

Similarly, the 'low public-house, in the filthiest part of Little Saffron Hill' in Chapte
place for the criminal gang. The barman Barney is himself an affiliate of Fagin's ga
being established by Dickens's use of indirect characterisation in describing the lo
between themselves. These relationships in the community help explain how Fagi
the enclosed environment of his dens with their lookouts and passwords for entry

Extended essay question (2)
Discuss whether Dickens's contempt for corrupt insti[illegible]ns [illegible]d unjust laws affects you
portrayed in *Oliver Twist*. To what extent, if [illegible]s Dickens sympathetic to his criminal
circumstance or social injustice? In [illegible], focus on the ways in which Dickens has

Character[illegible] (AO1)
Mr Grimwig
Brownlow's friend Grimwig is an irritable eccentric whose catchphrase is 'I'll eat m
phrase to emphasise the points he makes by suggesting what he would do in the
wrong. His appearance and mannerisms are grotesque characteristics, in that they
non-human creature.

> *… the variety of shapes into which his countenance was twisted, defy descri*
> *screwing his head on one side when he spoke; and of looking out of the corn*
> *same time: which irresistibly reminded the beholder of a parrot.* (p. 147)

In Chapter Fourteen, Grimwig seems to behave maliciously towards Oliver. His ira
the boy is apparently sparked by a discarded piece of orange peel on Brownlow's
assumption that Oliver is responsible. Grimwig pursues the line about Oliver's dis
friend Brownlow, with disastrous consequences for Oliver. However, the narrator
any means a bad-hearted man', and the very name Grim[illegible]uggests that his app
mere guise that can be removed as easily as a wig (p. 15[illegible]).

Characterisation (AO1) / Th[illegible]e (AO1)
Bill Sikes / Crime / Dom[illegible]y (Domestic abuse)
Sikes's brut[illegible]re [illegible]sufficient to make him virtually everyone's antagonist in Ch
assault on h[illegible]Bull's-eye is set in motion by the animal blinking at him, and inv
and a poker. When the dog escapes with Fagin's arrival, Sikes is ready to '[transfe
new-comer' (p. 153). In aiding Nancy to kidnap Oliver, Sikes strikes the boy and in
to his [Oliver's] windpipe' if he should cry out for help (p. 159). Sikes is also set to
the latter tries to escape from Fagin, which brings him into conflict with Nancy, w
the farther end of the room' and manhandles until she faints (p. 165). This offers
Sikes and Nancy's relationship, despite his appreciation of 'her native talents' and
housebreaker (p. 155).[29]

It is clear that Sikes is unconcerned about making enemies. That there may be a p
hinted at in Chapter Fifteen, in the silent exchange between Fagin and Barney.

> *It was lost upon Sikes, who was stooping at the moment to tie the boot-lace*
> *Possibly, if he had observed the brief interchange [illegible]gnals, he might have*
> *good to him.* (p. 155)

This exchange is related to Sikes's [illegible]r free drink, which comes immediately
having swindled him out [illegible]his ill-gotten gains. When they reach Fagin's hi
pound note f[illegible]Fa[illegible]cingly; this is a further suggestion that Sikes and Fagin

Discussion prompt (8)
Discuss the use of slapstick to create a comic tone in the segment where Sikes fights wit
p. 153). Does this affect your attitude towards Sikes?

[29] For a discussion of the role of domestic violence in Dickens's novel and in a wider context, see: M
Marital Violence, Sensation, and the Law in Victorian Britain (Charlottesville and London: Univer

Characterisation (AO1) / Themes (AO1) / Language (AO2)

Nancy / The fallen woman / Nature versus nurture / Motif: The surrogate family

The reader sees the best and worst of Nancy in Chapters Fifteen and Sixteen. The
Sikes admire for her ability to execute their plan for Oliver also reveals her sympa
is brave enough to threaten Fagin and Sikes with exposure should Oliver be physi
character also illustrates the theme of the fallen woman, full of guilt, regret and a
Her unquenchable anger at Sikes and bitterness towards Fagin also reveal conside
Oliver. When Sikes reminds Nancy to remember '[illegible] are, and what you are'
fitting friend for Oliver, she agrees with [illegible]ate, bitter irony.

> *'God Almighty help m[illegible]!' cried the girl passionately; 'and wish I had be
> street, or had [illegible] places with them we passed so near to-night, before
> bring[illegible] here. He's a thief, a liar, a devil, all that's bad, from this night f
> the ol[illegible]tch, without blows?...'* (p. 167)

She makes the same point, with rising anger, to Fagin, when he tells her that thiev

> *'Aye, it is!' returned the girl; not speaking, but pouring out the words in one c
> scream. 'It is my living; and the cold, wet, dirty streets are my home; and you'
> me to them so long ago, and that'll keep me there, day and night, day and nig*

Nancy, in this scene, is possibly doubled with Oliver's dead mother, herself a supp
like a mother wanting a better life for her child, rather than a concerned big sister
character also revisits the motif of the surrogate family. However, Nancy is princip
the context of the novel's theme of nature versus nurture. The radical shift in her
Oliver's kidnapping can be interpreted as her conscience regarding Oliver giving v
her bleak, dissolute existence. Nancy's defence of Oliver represents a first step in
spiritually from the all-pervasive, corrupting influence of her environment and cri

Contextual information ([illegible])

Dickens and prostitu[illegible]ania Cottage

The fact th[illegible]y was an important character in Dickens's ambition to investigate the
in his novel[illegible]gested by his close involvement in the establishment of a home to re
Urania Cottage. This was founded by the philanthropist Miss Angela Burdett-Coutts in 18
included the methodology of reform, the choosing of staff and even the layout of the pr
eventual premises themselves in Lime Grove, Shepherd's Bush. Dickens also promoted t
entitled 'An Appeal to Fallen Women' for women in prison who might be encouraged to

Language (AO2)

Motifs: Chance meetings

A series of unfortunate chance meetings in these chapters culminate in Oliver falli
of Fagin. The Jewish pedlar who happens to buy Oliver's old clothes in Chapter Fo
associate of Fagin's in Chapter Sixteen: this association allows the gang to gain inf
whereabouts. The inopportune arrival of Mr Grimwig at Brownlow's house in Cha
Oliver telling Brownlow his life story and results in the boy being sent on the ill-fat
The arrival and swift departure of the booksellers' delivery boy is another chance
Oliver's fate, particularly given that Brownlow is left with no time to conduct the b
turning down the very side [illegible]where Nancy and Sikes happen to be looking ou
fateful chance meeti[illegible]hese chapters.

Summary

In Chapter Seventeen, the narrator elaborates on how life's tra
side by side on the theatrical stage, and how the reader of books can expect sud
The action returns to Oliver's birthplace. Mr Bumble visits Mrs Mann's branch work
to London with two paupers in connection with a legal m
beadle learns that two boys died the previous w
brought to the beadle, and requests tha
Twist', to be given to Oliver afte
Bumble imagines is a co
about the 'Fi
Brownlow
ingratitude
away from his master's house. A sorrowful Brownlow tells the rueful beadle that h
positive, Bumble would have received 'treble the money' (p. 176). However, Brow
disbelieve Bumble; only Mrs Bedwin refuses to do so, and Brownlow tells her neve
again. Oliver is saddened too, thinking of the friends from whom he has been pa

In Chapter Eighteen, Fagin gives Oliver a sermon about his ingratitude, telling of
circumstances who had talked to the police and ended up being hanged. Before
Oliver that 'if he kept himself quiet, and applied himself to business', they could b
a week, Oliver is allowed to wander around the dirty, shuttered house; however,
garret window that Oliver can peer out of, and the surroundings are dismal. One
Charley Bates try to cajole the reluctant Oliver into stealing for Fagin. Much of th
by, but they advise the reluctant boy to follow Fagin's instructions. Fagin arrives w
is fresh from jail, and the old man praises the Dodger's advice. Fagin invites Olive
company, and sets about grooming him for the trade. Fagin tells amusing stories a
Oliver, having suffered in his isolation, is inclined to fall u
the old man's influe

Discussion prompt (9)

Language (AO2) / Genre

At the start
nteen, the narrator compares the alternation of the tragic a
melodram
e layers of red and white in a side of streaky bacon' (p. 168). Based o
Twist so far,
uld you consider 'streaky bacon' an apt metaphor for Dickens's attitude
writing generally?

Analysis

Tone (AO2) / Form (AO2)

Irony / Narrative voice

Chapter Seventeen is notable again for Dickens's use of the narrative voice to var
verbosity in comparing the shifts in time and place in Oliver's story to the shifts in
achieves two familiar outcomes: it exposes the artifice of the narrator's role as 'O
functions as verbal irony: the narrator's intention to be succinct is contradicted by
limits the value of his introduction. The narrator himself admits that 'this brief int
[chapter] may perhaps be deemed unnecessary'. How
e real irony lies in th
an 'unnecessary', long-winded introduction to ex
ain
e sudden shiftings of the
time and place' that he claims charact
ize
narrative (p. 169).

In the rest of the chapt
the varies between the comic, the tragicomic and
between M
ble
Mrs Mann is comic, even similar to an exchange betwee
largely due
ble's linguistic deviations, notably when he is bemoaning the 'p
and vexation, and hardihood; but all public characters, as I may say, must suffer p
'prosecution' is the word Bumble seeks in what is an example of Dickens's use of
weapon (p. 170). Even in his callousness about the arrangements for transporting
appears utterly ridiculous.

'We put the sick paupers into open carts in the rainy weather, to prevent th

The absurdity of Bumble 'in the full bloom and pride of beadlehood' and Mrs Mar creates a comic tone, but this shifts to tragicomic when little Dick is brought in, m anticipating his own death with relief (p. 169). Dick's tragic plight is offset by Bum identifying a conspiracy at work.

> *'That out-dacious Oliver has demogalized them all!'* (p. 173)

Between Bumble's malapropisms and Mrs Mann 'whi[illegible]ng pathetically' at the account by the board for Dick's mistreatment, the co[illegible]element is preserved in scenario. It is noteworthy, however, th[illegible] Bu[illegible]e is not a figure of fun in the follo the five guineas from Brownlow for h[illegible]misinformation about Oliver; a buffoon he the power to plunge Oliver's life into another crisis. The dominant tone in this sce Bedwin bur[illegible]nto tears upon Bumble's arrival, and Brownlow cautioning his ec interruption change in tone is principally to complement Brownlow's earnes which is not associated with comedy.

> *Mr Brownlow paced the room to and fro for some minutes; evidently so mu beadle's tale, that even Mr Grimwig forebore to vex him further.* (p. 176)

At the chapter's conclusion, the 'sad hearts' of Mr Brownlow, Mrs Bedwin and the precedence over the eccentricities of Bumble and Grimwig.

Theme (AO1) / Character relationships (AO1)

Crime / The surrogate family / Oliver and Fagin's gang

Oliver's loss of one surrogate family at the Brownlow residence in Chapter Sevent Fagin's family of thieves in Chapter Eighteen. However, Fagin punishes Oliver into rather like a dog owner training his dog in obedience. The 'kidsman' scares Oliver become the victim of certain evidence for the crown' [illegible]ing in capital punishm Fagin's rules. After solitary confinement, Oliver's [illegible]ors – the Dodger and Cha life of crime. Fagin then relates tales of [illegible] criminal exploits, 'mixed up with s curious, that Oliver could not [illegible] laughing heartily' (p. 176). In this process of wh a form of grooming, Oliver has just been placed into isolation and the depths of s to make him [illegible]er for any company, even that of Fagin's gang of villains.

Contextual information (AO3)

Themes (AO1): Crime / The surrogate family

The 'criminal class' versus 'the family' in Victorian times

Dickens's presentation of Fagin's gang as a type of surrogate family for Oliver bears an i Victorian idea of criminals as being rootless, and lacking a structured family life. The Do to abandon Oliver after the theft from Mr Brownlow, suggests that overriding the gang' preservation is the need to act 'out of consideration for Fagin', the father figure who giv family structure (p. 182). However, Macraild and Neal explain that, unlike the protective Oliver by Mr Brownlow, Fagin could offer his boys no real reciprocal protection from the fourteen were considered *doli capax*, legally capable of differentiating right from wrong included – would have faced severe sentences for their crimes.

See: Donald M. Macraild and Frank Neal, 'Child-strip[illegible]ng [illegible] Victorian City', *Urban His*

Setting (AO2) / Theme (AO1)

Crime

In Chapter Eighteen, Dickens utilises the setting of Fagin's den – this a different or one near Field Lane in Chapter Eight – to portray the isolation of the criminal class is the place dark and grimy, but all bar one of the windows is riveted shut: the out the inhabitants cannot look out. The barred garret window at which the imprisone end offers only a limited, indeterminate view of the shab[illegible]rroundings.

> *… out of this, Oliver often gazed with a[illegible]el no[illegible]y face for hours together; descried from it but a confuse[illegible]d mass of house-tops, blackened ends. Sometimes, ind[illegible]ordly head might be seen, peering over the par house: but it [illegible]ly withdrawn again…* (p. 179)

Clearly, such [illegible]idence is a prison for everyone there, not just Oliver. Even the p the room that can play tricks on the mind, making the world outside appear unna

K 5	E 1	Y 4	

malapropism	the wrong usage of a word in place of one that sounds al results. In Bumble's exclamation quoted above from p. 1 place of 'audacious', and 'mogal' is confused for 'moral' i
melodrama	in the literary sense, a theatrical work or novel where vir are pitted in opposition to each other, and where the cha psychological depth or complexity suitable for works of t
tragicomic	alludes to something that incorpor[illegible]es elements of trage more positive note than tra[illegible]edy

Discussion [illegible]m[illegible]

Language [illegible]

The crimina[illegible] *Oliver Twist* inhabit properties that are dilapidated ruins. Do such settin in the novel regarding its criminal outcasts?

Active learning task (9)

In Chapter Eighteen, Dickens gives the Dodger and Charley free rein in their use of gener 'prig', 'cove', 'traps', 'fogles', 'tickers', 'scragged' and 'peaching' are some examples (pp. Internet as required in order to research the origins and meanings of the terms listed an find in this chapter.

Summary

In Chapter Nineteen, Fagin makes his way through the streets at n
there, but Fagin is reluctant to accept Sikes's offer of a drink, perhaps thinking it poi
planned burglary in Chertsey. Sikes tells Fagin that Toby Crackit has had no luck bri
job cannot be done as a result. However, Sikes has his own idea to use a small boy t
panel. Although Fagin is still wary of Nancy's temperament, the men are enthusiastic
the job. Fagin is pleased at the prospect of Oliver being properly introduced to a li
brought to Sikes the following night, and the burglary will take place the day after t
Oliver about the business, returning to his 'den', but on finding Oliver asleep, deci

In Chapte y, Oliver wakes up in the morning and there is a new pair of sho
that he is t aken to Sikes, and later warns Oliver to obey the ruthless housebr
disquieted Nancy arrives to take Oliver to Sikes. Oliver realises that Nancy likes h
escape may be to seek help from passers-by in the street. Nancy seems to read h
that escape is currently out of the question; she will be harmed along with him if h
to Sikes's place. Nancy reveals the bruises she has received from Sikes for sticking
take a hackney cab to Sikes's house, and Oliver keeps quiet to protect Nancy. Sik
be shot in the head if he tries to seek help while they are out together. Sikes is unc
committing murder, and Nancy makes this clear to Oliver for the boy's benefit. Be
following morning, Oliver seeks some reassurance from Nancy, but she keeps quie

Analysis

Characterisation (AO1) / Theme (AO1) / Language (AO2)

Fagin / The Other / Semantic field

The opening of Chapter Nineteen sees Fagin making his wa darkness to Sikes's
paragraphs, condensed below, see Fagin's charact or yed as 'the Other' in se

> *It was a chill, damp, windy night m e Jew: buttoning his great coat tig
> body, and pulling the co up r his ears so as to completely obscure the
> emerged from hi H paused on the step as the door was locked and ch
> havi ne hile the boys made all secure, and until their retreating foo
> audib k down the street as quickly as he could… The Jew stopped for
> the street; and, glancing suspiciously round, crossed the road, and struck off
> Spitalfields… It seemed just the night when it befitted such a being as the Je
> glided stealthily along, creeping beneath the shelter of the walls and doorw
> seemed like some loathsome reptile, engendered in the slime and darkness
> crawling forth, by night, in search of some rich offal for a meal.* (p. 186)

Firstly, Dickens forges what to the contemporary reader must seem an anti-Semit
and an animal emerging from its 'den'. The semantic field of a furtive, nocturnal c
use of expressions such as 'slunk', 'being', 'glided stealthily', 'creeping', 'reptile', '
in the slime and darkness'. The comparison to a reptile, possibly a snake, also exte
Devil figure: serpents were primarily associated in the Bible with Satan, and he wa
Revelation as 'ancient serpent'.[30] This point is noted by P oni, identifying the
being Fagin's description as the 'merry old gentle an' a ironic epithet for the D
compared to the Devil may not have see xtreme to Dickens's contemporary
notes that Fagin's scheme to le Oliv astray amounts to 'a comprehensive ass
child' (pp. 231–232). m mparable to Satan's attempt to undermine God'
case of a sin ild addition, as mentioned earlier, the satanic overtones to
being an arc l Jewish villain in the tradition of Marlowe's Barabas and Shake

[30] Revelation 12:9: 'The great dragon was hurled down—that ancient serpent called the devil, or S
He was hurled to the earth, and his angels with him.'

[31] Maria Cristina Paganoni, 'From Book to Film: The Semiotics of Jewishness in Oliver Twist', *Dicke*

[32] Larry Wolff, '"The Boys are Pickpockets, and the Girl Is a Prostitute": Gender and Juvenile Crimi
Twist to London Labour', *New Literary History*, 27.2 (1996) p. 232.

Fagin is also 'othered' in a slightly different sense as a quarry or a hunted animal; police as a criminal, but also in relation to the outside world more generally. Dicke around the idea of Fagin's furtiveness, the key characteristic of his being a quarry. leaving his 'den' might strike the modern reader as being indicative of acute paran uses his coat collar 'to completely obscure the lower part of his face'. The semanti develops around the idea of Fagin's furtive and hunted quality includes the follow 'locked and chained', 'paused', 'having listened while the [illegible] made all secure', 'g 'creeping beneath the shelter of the walls and doorways'. Whereas the comparisc make Fagin seem like a figure of myth, of [illegible] of evil (just as Dickens inten 'the principle of Good'), the semantic field relating to Fagin as a quarry or hunted character among the novel's criminal class.

Fagin arrives at Sikes's, where he is still anxious and still 'othered'. Thinking deeply problems posed by the proposed Chertsey robbery, 'his face wrinkled into an expr demoniacal' (p. 189). As a plan is proposed, Nancy even tries to draw Sikes's atten he is 'bending his head forward, with his eyes almost staring out of it' (p. 190). Th chapter the underlying animosity between Sikes and Fagin, and Sikes's habitual ot contemptuous tone are key indicators of this.

Character relationships (AO1)

Fagin and Oliver

In Chapter Nineteen we learn something of why Oliver is more valuable to Fagin t

> *'Their looks convict 'em when they get into trouble, and I lose 'em all. With t managed, my dears, I could do what I couldn't with twenty of them... it's qu over him that he was in a robbery; that's all I want.'* (p. 192)

Although we do not yet know the full extent of Fagin's scheme regarding Oliver, it boy's pleasing appearance and youthful naivety as capitalized assets in a young crimin

At the end of Chapter Nineteen and the beginning of Chapter Twenty, Fagin show Oliver. He lets the exhausted boy continue sleeping, rather than wake him with ne with Sikes; the next morning, Fagin warns Oliver sternly and for his own good telling the boys.

> *'Whatever falls out, say nothing; and do what he bids you. Mind!' Placing a last word, he suffered his features gradually to resolve themselves into a gh his head, left the room.* (p. 196)

The reader may assume that with this warning, Fagin is also safeguarding his own concerned. However, it is still good advice, well meant.

Discussion prompt (11)

Character relationships (AO1)

Fagin and Sikes

As Fagin leaves Sikes's in Chapter Nineteen, he gives 'a look upon the prostrate form' We learn little in the novel of Fagin's inner life other than his ardent commitment to cri this in the case of his relationship with Sikes. While both men are unlikeable, do you fee required in the narrative to [illegible] mutual loathing?

Character relationships (AO1) / Theme (AO1)

Oliver and Nancy / Theme: The surrogate family / Crime

In Chapter Twenty, Nancy's affection for Oliver and her apparent guilt at having s
present plight become more clear; the latter concern is all too justified, as Nancy
responsible for suggesting Oliver's part in the Chertsey burglary in Chapter Ninete
Oliver, coupled with her stern advice that 'If ever you are to get loose from here,
a maternal role within Fagin's criminal surrogate family (
possibly even death, to prevent Oliver 'from bein
order to protect her child from harm. Af
explaining Sikes's menacing dem
can understand. Before
the boy, bu
faces, Nanc
boy if the robbery goes badly wrong.

Discussion prompt (12)

What do you think motivates Nancy to recommend Oliver as 'a safe one' for the Chertse
Nineteen (p. 191)?

Contextual information (AO3) / Theme (AO1): Crime

The book about crime that Fagin gives Oliver to read, and that horrifies the boy with its
probably the *Newgate Calendar*. This was first printed in 1728 and reprinted thereafter.

K$_5$ **E**$_1$ **Y**$_4$

archetype	a ch
l meaning within narratives.
quarry	a hunted animal, or (figuratively) human being.
epithet	adjective or descriptive phrase used to characterise som

Chapters Twenty-One and Twent

Summary

In Chapter Twenty-One Sikes and Oliver set out on their way ju
for the day's business, notably in the chaotic Smithfield market. They take a cart t
dinner in a pub, and a drunken traveller gives them a lift towards Shepperton. Th
Oliver. After being dropped off, Sikes leads Oliver thr[illegible]back roads and was
bridge with water below, Sikes veers left to the r[illegible]a[illegible] and Oliver is sure that
However, they arrive at a dilapidated [illegible]house, which they enter.

In Chapter Twenty-Two, th[illegible]ected inside the house by Barney the barman
that Oliver's f[illegible]e[illegible]rth a fortune to Fagin. After some food and drink, the
half past [illegible]by [illegible]d Bill gather their equipment and head out with Oliver in th
scaling a w[illegible]d approaching the house to be burgled. Oliver panics in realisati
do, begging Sikes to free him; Sikes threatens to kill Oliver there and then before
the lattice from a small window at the house's rear, and places Oliver with a lante
inside the house, where he is to unlock the front door for the burglars. However, O
warn the householders. Sikes suddenly shouts to Oliver 'Come back!' and Oliver se
stairs: there is a flash, smoke and noise, and Sikes retaliates with a gunshot, befo
and Sikes carry the profusely bleeding Oliver away at speed, the trio being purs
armed men. Oliver loses consciousness.

Analysis

Language (AO2)

Enumeration

In his description of the Smithfield market in Chapter Twenty-One, Dickens emplo
deviation known as 'enumeration', whereby words and phr[illegible]s are listed step by
excerpt below gives the effect of a camera capturin[illegible]g[illegible]ar[illegible]d sounds in a scene

> *Countrymen, butchers, drovers, h[illegible]boys, thieves, idlers, and vagabon
> were mingled together in a ma[illegible]the whistling of drovers, the barking of do
> plunging of oxen, t[illegible]e[illegible]ing of sheep, the grunting and squeaking of pigs,
> shou[illegible]hs, [illegible]quarrelling on all sides; the ringing of bells and roar of vo
> every [illegible]house…* (p. 203)

This excerpt from the larger description reveals Dickens's meticulous attention to
details in developing the scene. The technique of enumeration is intended to con
overwhelming new experience: discrete details are described one after another, '

A more limited use of enumeration occurs at the conclusion to Chapter Twenty Tw

> *Then came the loud ringing of a bell, mingled with the noise of fire-arms, an
> the sensation of being carried over uneven ground at a rapid pace. And ther
> confused in the distance; and a cold deadly feeling crept over the boy's hear
> more.* (p. 215)

Again, the technique of enumeration is used to convey [illegible]'s sensory confusion, ju

Active learning task (10)

Look at the descripti[illegible]market in Chapter Twenty-One in its entirety: 'It was mark
confounde[illegible]ns[illegible] (p. 203). In your groups, identify phrases and words that appeal
sound, sme[illegible]ouch. Present your answers in a mind map diagram.

Contextual information (AO3)

Smithfield market was established as a trading place for livestock in central London in th
concerns about animal welfare and a cholera outbreak during the 1840s saw the livesto

Theme (AO1) / Characterisation (AO1)

Town and country / Oliver

The difference in quality of life between town and country is a theme of *Oliver Twist*, with hardship in the country appearing preferable to the terrible conditions in the teeming London slums. In Chapter Twenty-One, the filth and clamour of the Smithfield market is juxtaposed with the dark and misty country scenes that Sikes and Oliver pass through on their expedition. Oliver is 'he[illegible]red with alarm and apprehension' at the shadows cast by the trees a[illegible] their branches, just as the shadows play tricks on the inhabitants of [illegible] Whitechapel hideout in Chapter Eighteen (p. 207). Clearly both town and country bear similar weight in the threat they pose to Oliver at this stage; this becomes clear when Sikes leads Oliver down to a riverba[illegible]om[illegible] Oliver to believe that he will be drowned.

Extended essay question (3)

Discuss to what extent appearances seem to matter more than substance in the world o number of different characters, themes and episodes in your answer, and focus on the v shaped meanings.

Theme (AO1) / Character relationships (AO1)

Crime / Toby Crackit, Sikes, Barney

Fagin's gang make for a motley crew, with Toby Crackit in his 'smartly-cut snuff-co speech impediment and Sikes with his homicidal outlook on the world. Sikes is cle greets him 'with real or counterfeit joy', suggesting that he knows how to humour Barney is also clearly subordinate to Toby Crackit, who mocks his sleepiness and th Barney up, before threatening to use 'the iron candlestic[illegible]' to the same purpose (relatively sociable, given to humorous asides and its daughter like Charley Bate follow Sikes's instruction regarding the b[illegible] he successfully intervenes to enc 'a crack on the head' (p. 212)[illegible] frightened Oliver to play his part as 'snakesman kill the boy. This reveals [illegible]ckit to be practical and pragmatic like Fagin in hi Oliver would be [illegible]he gang's plans. However, the reader should also recall To Chapter Nin[illegible] to bribe the staff at the property to be robbed, which has raise competence for the job at the outset.

On reaching the property, the gang is shown to be competent in practical terms: t and the little lattice window identified as the point of entry. Sikes manages to rem gain access, and the instructions that Sikes and Toby give Oliver for opening the fr details. However, Toby's initial failure to corrupt the household staff has effective they are prepared to defend the property with gunfire. Oliver's decision to alert th he has been a poor choice of 'snakesman', something that Sikes recognises.

> *Sikes, invoking terrific imprecations upon Fagin's head for sending Oliver on crowbar vigorously, but with little noise.* (p. 212)

Fagin's part in the planning of the burglary, therefore [illegible]ls been revealed as fl

Language (AO2) / Theme (AO1)

Style: The thieves' argot / C[illegible]

Chapter Twent[illegible] Tw[illegible] some significant examples of linguistic deviation. Th argot or jar[illegible] the burglars' tools and the act of burglary itself. The job itself is Toby, and th[illegible]owing use of jargon is also present in the chapter:

> *'barkers' (guns); 'crape' (burglar's mask) ; 'centre-bits…' (cutting part of a dr (weapons); 'darkies' (lanterns used in housebreaking); 'bits of timber' (matc (another term for lanterns, or candles)* (p. 208).

The use of these jargon expressions adds to the villains' authenticity, and the sens
its own language where necessary to exclude or deceive outsiders.
Barney's pronunciation

> *'Bister Sikes!' exclaimed Barney, with real or counterfeit joy; 'cub id, sir; cub*
>
> *'Wud of Bister Fagid's lads,' exclaimed Barney, with a grin.* (p. 209)

Barney's chronic nasal catarrh leaves him unable t[illegible] or [illegible]nce words correctly. D
deviation in the text to render Barney's s[illegible]diment, having him pronounc

Discussio[illegible]m[illegible]
Is there a r[illegible]be drawn at the conclusion of Chapter Twenty-Two? If so, what is it?

K$_5$ **E**$_1$ **Y**$_4$

enumeration	as a literary device, enumeration is the step-by-step listi[illegible] cumulative effect.

Summary

In Chapter Twenty-Three the scene shifts to the workhouse of Oli
the matron, Mrs Corney, who has been having tea and reminiscing about her simil
crockery and her late husband. The beadle complains about the unreasonable de
paupers and 'them owdacious newspapers' that publi[illegible] plight, and the ma
stay for tea, and the scene becomes more romantic, with the beadle slyly shifting
next to Mrs Corney, before kissing and [illegible] her. This display of affection is int
woman, who explains that the dying [illegible]ally' needs to speak to the matron. An
room, leaving the bead[illegible] hunt for the silverware and take a mental note

In Chapte[illegible]y-[illegible], the dying woman is comatose in a poorly heated garret
speak alo[illegible] the matron. Sally tells how years before, she nursed a young mo
birth. Sally admits to having stolen some gold jewellery from the woman after her
son might have been treated better had Sally taken care of the items for him. The
Corney's interest, and she wants more details. Sally reveals that before dying the
hope that her child would not have reason to be ashamed of her, and that the chil
dies herself, before she can reveal more about the gold. The matron leaves, expr
had nothing to reveal after all.

Analysis

Tone (AO2) / Character relationships (AO1)

Comedy / Mr Bumble and Mrs Corney

Coming after Oliver's injury during the failed robbery of Chapter Twenty-Two, Chapter Twenty-Three offers one of the novel's most pronounced shifts in tone with the comical interlude involving Mr Bumble and Mrs Corney. The matron laments the irreplaceable nature of her husband, who has been dead for twenty-five years, while regarding her teapot, leaving the narrator in doubt whether it is the teapot that Mrs Corney regards as irreplaceable.

> *'I shall never get another [illegible]' said Mrs. Corney, pettishly; 'I shall never get another like it.'*
>
> *Whether this remark bore reference to the husband, or the teapot, is uncertain. It might have been the latter; for Mrs. Corney looked at it as she spoke; and took it up afterwards.* (p. 216)

The comic tone Dickens employs here tends to the absurd, and this is also evident between the beadle and the matron over tea and toast. A notable example is Bu and little' closer to the matron's around the round table, which results in her bein unable to escape his advances (p. 221). An element of slapstick is also in evidence overtures and Mrs Corney's feigned shock regarding them. After a knock on the d out 'her intention of screaming', Bumble 'darted, with much agility, to the wine b with great violence' (p. 222). Another example of absurd humour occurs after he authenticity of Mrs Corney's silverware.

> *... [he] put on his cocked hat corner-wise, and danced [illegible]th much gravity fou table.* (p. 223)

The falsity of the emotional exchan[illegible]etween the matron and the beadle is hig humour. Beyond the comed[illegible]their romantic exchanges, the reader can see that share a callous disre[illegible]for their fellow humans, an irresponsible attitude towar materialisti[illegible]ok on the world. They are well suited to one another.

Contextual information (AO3)

Comedy versus satire

Whereas comedy can be divided into 'high' and 'low forms, satire is always a 'high' form always involves a particular target, and is usually written in support of the promotion or political cause, institutional change).

Tone (AO2)

Satire

The narrative tone in Chapter Twenty-Three modulates between the plain comica context is more serious and Dickens wishes to make a point. Bumble's callousness 'obstinate pauper' who made a point of dying in the street, and Mrs Corney's ang of Old Sally's impending death, add to Dickens's critique of the workhouse system dehumanise all who become a part of it (p. 218). The beadle and the matron care people. Similarly, in Chapter Twenty-Four, Sally's death is treated like an inconver apprentice apothecary is of the opinion that Sally lasts much longer, 'It's a break while her fellow paupers seem to find some amusement in her passing (p. 224).

Contextual information (AO3)

Mrs Corney: women in the public sphere in Victorian England

Mrs Corney, as workhouse matron (like Mrs Mann), is responsible for the daily running o both she and the beadle may have a professional interest in a future union; and Bumble after marrying the matron. However, her role illustrates the limitations imposed upon w sphere at the time, and the fact that even if so inclined, Mrs Corney would not be given altering workhouse conditions. This reflects the work situation of women more broadly; '… women were excluded from the management of institutions that were in the vanguar environmental improvement of the town.' (Simon Morgan, *A Victorian Woman's Place: I Century* [London: Tauris Academic Studies, 2007], p. 72.)

Theme (AO1) / Tone (AO2)

Crime / Melodrama

In Chapter Twenty-Four, once 'the two hags' attending to Sally are dismissed from presentation of Sally's deathbed confession adopts a melodramatic tone, complet revive one latent spark of energy' (p. 225, p. 227) and tension mounts as Sally unl secret: the story of the pretty young woman, Sally's theft of her jewellery, the diff the orphaned child's early fortunes, and that the name of that child was Oliver. U where Mrs Corney and Bumble's materialism is treated comically, the seriousn matron's obsession in the mention of gold being treated likewise.

> *'I robbed her, so I did! She wasn't cold- I tell you she wasn't cold, when I stol*
>
> *'Stole what, for God's sake?' cried the matron, with a gesture as if she woul*
>
> *'It! [italic]' replied the woman, laying her hand over the other's mouth. 'The wanted clothes to keep her warm, and food to eat; but she had kept it safe, It was gold, I tell you! Rich gold, that might have saved her life!'*
>
> *'Gold!' echoed the matron, bending eagerly over the woman as she fell back of it? Who was the mother? When was it?'*
>
> *'She charged me to keep it safe,' replied the woman with a groan, 'and trusted about her. I stole it in my heart when she first showed it me hanging round her perhaps, is on me besides! They would have treated him better, if they had kno*
>
> *'Known what?' asked the other. 'Speak!'* (p. 227)

The switching to a melodramatic tone in Sally's death scene contrasts the seriou careless dismissal of it elsewhere in these chapters. In addition, the urgency of the and Old Sally focuses the reader's attention on the central story element of the no crime associated with Oliver's family background.

Active learning task (11)

Working together in your groups, study George Cruikshank's illustration of Mr Bumble a previous page. Write between a half and a full page describing how it presents their rela you can from the illustration, and describe how these contribute to its overall impact an

Summary

In Chapter Twenty-Five, a distracted Fagin sits in the Whitechap at a card game with Charley Bates and Tom Chitling. During the lively banter, Chi manages to hit Fagin's chest instead. Toby Crackit arrives and the others are orde is as ignorant of Sikes and Oliver's whereabouts as Fagin. Fagin is furious. Toby re by dogs after the robbery; the burglars left Oliver in a ditch and parted compan reduce the risk of capture. A distraught Fagin leaves the house.

In Chapter Twenty-Six, Fagin returns to Saffron Hill, and after a discussion with a f man heads to the Three Cripples pub, which is full of dissolute revellers. The landlo but Fagin knows where to find someone called Monks. The landlord tells Fagin that Monk arranges that Monks visit him tomorrow. Fagin then heads to Sikes's, but a drun the wiser about Sikes's whereabouts. Nancy wishes Oliver dead, rather than at risk shocks the old man into revealing why Oliver's well-being concerns him: the boy is Fagin. Alarmed at his revelation, Fagin gathers himself, but Nancy seems too muddl Fagin heads back home, where he is met by Monks. Inside the house, Monks accuse burglary badly, and they discuss Oliver. It is Monks that wanted Oliver retrieved an excitable imagination, and seems terrified by the shadow of a cloaked and bo a contemptuous Fagin assures Monks that besides themselves, only the boys are in Monks laughs nervously, and admits it must be his imagination playing tricks.

Analysis

Genre (AO3)

Crime writing

The atmosphere and mood of both of these chapters befits the mysterious and sin storyline concerning Oliver. Clearly there is a conspiracy in motion involving Monks mystery is waiting to be solved. The addition of Monks to the list of Oliver's antag structure of *Oliver Twist* easier to grasp on the narrative structure familiar in crime where the villains pursue and persecute the novel's protagonist for their own pers

Characterisation (AO3)

Fagin

In Chapter Twenty-Five, it becomes apparent to the reader that there is more occ everyday concerns of a 'kidsman'. In 'deep thought', he appears to participate in t game with mechanical platitudes. The sole arrival of Toby Crackit clearly unnerves his 'yellow fingers' in agitation (p. 232). During his exchange with Toby the reader Fagin's agitation is not Sikes's disappearance, but Oliver's, as his anguished appea departure from the house make clear.

In Chapter Twenty-Six, Fagin's behaviour becomes increasingly erratic, as he make 'wild and disordered manner', almost being run down by a carriage (p. 234). In Sa about Sikes in his conversation with a fellow fence Mr Lively, forgetting about his welcome Fagin is given by both Lively and the Three Cripples' landlord testifies, th man to the 'denizens' of the locale; however, he is not as important, it seems, as t

> *'What can I do for you, Mr. Fagin?' inquired [illegible] as he followed him ou you join us? They'll be delighted, every one of them.'*
>
> *The Jew shook his head [illegible], and said in a whisper, 'Is he [italic] here*
>
> *'Will he [illegible] to-night?' asked the Jew, laying the same emphasis o*
>
> *'Mon[illegible]ou mean?' inquired the landlord, hesitating.*
>
> *'Hush!' said the Jew. 'Yes.'* (p. 238)

It is noteworthy that the arrangement that Fagin makes with the landlord, to have following day, despite the fact that the latter is due to arrive at the pub presently, Fagin's residence that evening. Monks is clearly a more important man than Fagin

Active learning task (12)

In your groups, create an outline for a psychiatric report to explain Fagin's erratic behavi and Twenty-Six. Create a table with two columns (include the headers in the top row as many rows as necessary. Include examples of his behaviour in these chapters in the left the right.

Mr Fagin	Preliminary

Monks

Monks' role [illegible]er's story is presented to the reader somewhat out of the blue. Cle actions regarding Oliver, as Fagin reveals that he has been 'On your [Monks'] busines scheme to destroy Oliver seems to involve Fagin's corruption of the boy as thief, and himself (at least directly) in Oliver's murder; despite his caution, however, Monks see 'throttle' Nancy, as she has become close to the boy and wishes to protect him. This i unsure about the nature of Monks' relationship to Oliver. In addition, there is no addi Oliver's fate, which adds to the tense and sinister atmosphere of Chapter Twenty-Six.

Monks himself is a highly strung character, who seems to react very temperamen the facts surrounding Oliver's involvement in the burglary and with the gang mor Monks' accusation that the bungled burglary is due to Fagin's own poor planning, man's cowardly fear of shadows and discomfort in unfamiliar places.

Active learning task (13)

In your groups, create a hierarchy diagram t[illegible]se[illegible]what you perceive to be the pec criminals in *Oliver Twist*, including t[illegible]of Monks.

Character [illegible]nships (AO1) / Attitudes and values (AO3)

Nancy and Fagin

Fagin finds Nancy at Sikes's residence, 'lying with her head upon the table, and he She appears drunk and emotional, particularly on the subject of Oliver, who she w from Sikes or in Fagin's clutches. Her 'unexpected obstinacy' infuriates Fagin, and relationship is defined by a deep and irremediable fear and mistrust. Fagin's desp him blackmail Nancy regarding the power he has over Sikes's fate; but Fagin goes Oliver's value to him, and the relative lack of worth of his gang.

> *'When the boy's worth hundreds of pounds to me, am I to lose what chance getting safely, through the whims of a drunken gang that I could whistle aw*

Fagin, on checking his anger, has to reassure himself that Nancy 'was very far gon him to account for his rash disclosure in some way. There[illegible]early no honour am

Nancy's 'disordered appearance, and a v[illegible]e perfume of Geneva [Gin] which presents a portrait of a Victoria[illegible]fallen woman' (p. 241). However, the reader lea characteristic behaviou[illegible]g's female pupils', and he has encouraged it in 'th process of [illegible]ng [illegible], primarily into prostitution (p. 241). Dickens clearly po sympathy, a[illegible] largely Fagin's fault. This accords with the author's own philan women' and the establishment of Urania Cottage for that purpose.

Contextual information (AO3)

A comprehensive study of Dickens's treatment of women (fallen or otherwise) in his wo Michael Slater, *Dickens and Women* (London: Dent, 1983).

Setting (AO2) / Attitudes and values (AO3)

The Three Cripples public house / The 'fallen woman'

This pub is apparently based on the One Tun at 125/126 Saffron Hill. Interestingly, here in the 1830s.[33] In *Oliver Twist*, however, the pub is presented as a den of vice and grotesque patrons:

> *… whose countenances, expressive of almost every vice in almost every grad the attention, by their very repulsiveness. Cunning, ferocity, and drunkennes there, in their strongest aspects; and women: some with the last lingering ti freshness almost fading as you looked at others with every mark and stamp o out, and presenting but the loathsome blank of profligacy and crime; some young women … past the prime of life; formed the darkest and sadd pictu… 23.)*

If, as a young man, Dickens was himself a patron of such a place (possibly for research suggest that he was drawn (in particular) to the fallen women described for voyeurist philanthropic. His attitude towards the women trapped within the criminal class may

Contextual Information (AO3)

Alcoholism in Victorian society and literature

Oliver Twist offers a relatively early glimpse of the impact of drunkenness on the lower cla Temperance Movement was to become a notable political force in Victorian England, with excessive alcohol consumption on the work ethic of the working classes. Several Victorian tales of alcoholics who are unable or unwilling to recover. Some examples include: Raffles (1872); Mr Dolls in Dickens's *Our Mutual Friend* (1865); Mrs. Stephen Blackpool in Dickens' and Louis Scatcherd in Anthony Trollope's *Dr. Thorne* (1858). In such examples, the depen characters may be aggravated by circumstances, but it is ultim… determined by some fl

Fagin's den

In Chapter Twenty-Six, Monks's entry into Fagin's 'infernal den' is presented rather house, or s… (p. 244). The door bangs closed 'of its own accord' (p. terrified by … adow of a woman, in a cloak and bonnet' (p. 245), and the can men's pallor and the empty staircase. Their descent into the cellars resembles tha subterranean netherworld.

> *The green damp hung upon the low walls; the tracks of the snail and slug gl candle; but all was still as death.* (p. 245)

Dickens uses a sinister setting in this instance to complement the nature of the vil

Active learning task (14)

In your groups sketch a picture of the layout of Fagin's 'infernal den' described in Chapte Include at least some of the details of Monks and Fagin's scene together.

[33] For background on existing public houses that may have featured in Dickens's works, see <**https this.timeout.com/2011/12/22/get-drunk-with-charles-dickens/**> retrieved 30.5.18.

Chapters Twenty-Seven and Twen

Summary

Chapter Twenty-Seven continues from the point of Old Sally's d and Mrs Corney's courtship from Chapters Twenty-Three and Twenty-Four. Mr Bu inspections of Mrs Corney's cutlery, crockery and furniture, and decides to examin the fine linen, Bumble finds a padlocked box with what s[illegible] like coins inside. Bu indicates that he is set to propose to Mrs Corney. A t[illegible]less, 'put out' Mrs Corne her peppermint liquor. The romance con[illegible]ather subtly, until Mr Bumble revea master after Mr Slout's impendin[illegible]nd Mrs Corney accepts his marriage pr death, and promises to r[illegible] has made her so flustered after they marry. B undertaker's [illegible]or[illegible] with Sally's funeral arrangements, and spies on Noah C oysters ar[illegible]nc[illegible]g. He upbraids them for their 'sin and wickedness', orders No the purpos[illegible] visit for Sowerberry's attention when the undertaker returns.

In Chapter Twenty-Eight the night of the failed robbery and Oliver's fate is recount abandoning Oliver, and Sikes acts accordingly, before disappearing over a hedge. employees are led by Mr Giles, the butler and steward, but, reluctant to confront th wet and cold as day breaks and an unconscious Oliver lies in the mud with his bleed regains consciousness and manages to stand up and stagger forward across the fiel desperate Oliver recognises the house from the burglary. He manages to knock on t against a pillar. Giles has been embellishing the account of the robbery for the kitc knock at the door, they decide to answer it all together with the household dogs. On bundles him into the house and shouts the news for the benefit of the ladies of the ho woman expresses her aunt's wish to have Oliver brought to Giles's room, while Britt constable and a doctor. The young woman instructs Giles to treat the injured robber

Discussion prompt (14)

What advantages or disadvantages do you see in Dic[illegible]elaying the account of Olive Consider the fact that the basic inform[illegible]a[illegible]t what happened to Oliver in the wake Toby Crackit in Chapter Twenty-[illegible]e. Do you think that the intervening chapters involvin Mrs Corney are sequen[illegible]ch[illegible] should be?

Analysis

Tone (AO2)

Irony: Verbal irony

The narrator opens Chapter Twenty-Seven with another long-winded intervention 'the divine right of beadles', before conceding that 'he is unfortunately compelled postpone [it] to some more convenient and fitting opportunity' (p. 246). Yet again succinct is contradicted by the words he uses.

Tone (AO2) / Character relationships (AO1)

Comedy / Irony: Situational irony / The Maylie household staff

The humorous narrative of Giles, Brittles and the other household staff is juxtapose wounded Oliver's plight in Chapter Twenty-Eight. The reader is able to contrast the with Oliver's chattering teeth, and perceive the contra[illegible]n between the servants chasing the robbers, and Giles's later exagger[illegible]n[illegible]bout the heroism of the pursu are a little like the three principal M[illegible]t[illegible]s (Groucho, Harpo, and Chico), wher the thinking of the others. A[illegible]ssing to admit that they were all afraid, Giles, in hastiness of sp[illegible]ch', [illegible]s his own explanation for the group's sudden loss of e

> *'I kno[illegible]t it was,' said Mr. Giles; 'it was the gate…'*
>
> *… By a remarkable coincidence, the other two had been visited with the sam that precise moment. It was quite obvious, therefore, that it was the gate; e doubt regarding the time at which the change had taken place, because all they had come in sight of the robbers at the instant of its occurrence.* (p. 25

Later, during the kitchen scene, when the issue of Brittles' fear during the robbery any of them had the slightest fear.

> *'Was [italic] he frightened?' asked the cook.*
>
> *'Not a bit of it,' replied Mr. Giles. 'He was as firm- ah! pretty near as firm as*
>
> *'I should have died at once, I'm sure, if it had been me,' observed the housek*
>
> *'You're a woman,' retorted Brittles, plucking up a little.* (p. 260)

These bravura statements are then immediately followed by a collective inertia fr hearing Oliver's knock. Giles asks the others to open the door, but the 'natural and the tinker immediately falls into a sudden sleep. Dickens essentially creates a reveal the cowardice and hypocrisy of Giles and the other staff.

In light of Giles's prior assertions of his own bravery and that of others, and their f the arrival of Oliver at the house constitutes an example of situational irony. This between what the group expects to be confronted with and what they actually fi

> *… Mr. Giles held on fast by the tinker's arm (to prevent his running away, as gave the word of command to open the door. Brittles obeyed; the group, pe each other's shoulders, beheld no more formidable object than poor little Ol exhausted, who raised his heavy eyes, and mutely solicited their compassio*
>
> *'A boy!' exclaimed Mr. Giles, valiantly pushing the tinker into the backgroun*

This example of situational irony is also compounded by the astonishment of the the following two chapters that one of the housebreakers is a young child. In add about to improve from being close to death to being cared for by wealthy benefa burglary has had the unexpected consequence of saving the boy from a desperate another example of situational irony.

Discussion point (15)
Identify at least one example of any type of irony (verbal, situational, dramatic) in Chapt discuss it.

Active learning task (15)
Research some background on the Marx Brothers online, and find an example of dialogu principal members of the comedy team. Identify Giles, Brittles and the tinker with Grou a segment of the staff's dialogue from Chapter Twenty-Eight in the style of the Marx Bro

Pathos
Although interspersed with the comedy scenes, the account of Oliver's plight in C example of Dickens's use of pathos. A notable extract is during his approach to th that its residents might have some compassion for him, and if not 'it would be bet than in the lonely open fields'. This emotional mix of hope and resignation turns t recognises the house, to the extent that he forgot the agony of his wound, and th could scarcely stand' (p. 258). These emotional shifts maximise the poignancy of effect of pathos.

Character relationships (AO1)

Mr Bumble and Mrs Corney

Chapter Twenty-Seven provides more evidence of Mr Bumble's hypocrisy and gre through Mrs Corney's clothes and valuables, but he makes plain to the matron th the workhouse master's post and 'Coals, candles and house-rent free' that attract Mrs Corney's impression of the emotionally overwhelmed fiancée, collapsing into tears and 'summoning up courage' to call him 'a irresistib[illegible]ck' is offset by her c matter of Sally's deathbed confession (pp. 249–25[illegible] accepting his marriage 'broken bottles' a little longer by delayin[illegible]ews about Oliver's stolen heirloom mother after her death) until aft[illegible]age. Clearly Mrs Corney wishes to for helping her capitalise o[illegible]formation. With his 'warlike gestures' that accor fiancée's ho[illegible]th[illegible]ous Bumble seems more likely to be Mrs Corney's du pair seem m[illegible]d more suited to one another. Meanwhile, Bumble's hypocrisy reinforced by his anger at 'the sin and wickedness of the lower orders in this paro Noah about to kiss Charlotte, in spite of his prior canoodling with the workhouse

K$_5$ **E**$_1$ **Y**$_4$

situational irony	this type of irony denotes events in a narrative that (1) h but the manner in which the conclusion is reached is not contradiction between what is expected and what actua

Summary

In Chapter Twenty-Nine, the house owner Mrs Maylie and her ni
breakfast by the portly local doctor, Mr Losberne. Losberne goes upstairs to exam
When Losberne returns, he suggests that the Maylies see the patient for themselve

In Chapter Thirty, Rose and aunt are startled and upset to find a child 'in lieu of th
they had expected' (p. 267). A distraught [illegible] pleads for clemency on account of
'ill-usage', and her aunt asks Dr [illegible] for advice. An unconvinced Losberne nor
bullying the servants into [illegible] their story. The doctor also plans to question O
determine the boy's character. Oliver's 'simple history' gains him much sympathy a
presence of the local constable, Losberne challenges the servants over their identific
housebreakers just as two Bow Street Runners arrive.

In Chapter Thirty-One, Losberne deflects the enquiry by officers Blathers and Duff
servants' testimonies are full of holes, but Losberne fears more will have to be don
plain clothes officers will be principally interested in his self-confessed association
Duff conclude that the burglars were from London, two men and a boy, and Blathe
doctor suggests that Rose offers the policemen some drinks. Losberne then leaves t
regale Rose with the criminal escapade of Conkey Chickweed; Losberne has retur
account and he invites the policemen upstairs to see a feverish and bewildered Ol
story to explain Oliver's injury as the result of him being 'accidentally wounded by
trespassing on a neighbouring property. Losberne accuses Giles of handling Olive
the door, haranguing the butler into a state of confusion until he tells the police tha
housebreakers' companion. On then questioning the mystified Brittles, the policeme
criminal they seek cannot be identified as Oliver. As the police examine Giles's pis
Losberne has removed the bullet from the unused one, to suggest that neither of th
and that he could not have shot anyone, a conclusion that [illegible] Giles with relief. The
inconclusively the next day, and Mrs Maylie and [illegible] post bail to a magis
to appear in court. With his benefactors' [illegible] Oliver begins to get better.

Analysis

Theme (AO[illegible] Character relationships (AO1)

Charity / Th[illegible]es and Dr Losberne

In these chapters the failure of the type of charity represented by the workhouse
charitable attitude and humane values of the Maylies. The concern about the inju
even before the women learn that it is a child that Dr Losberne has been examin

> *A large flat box was fetched out of the gig; and a bed-room bell was rung ve
> ran up and down stairs perpetually; from which tokens it was justly conclud
> important was going on above.* (p. 266)

This might be contrasted with Mrs Corney's response on being called to attend Sa
Twenty-Three, her 'variety of invectives against old women who couldn't even die
their betters' (p. 223). The Maylie household is one in which no effort to help thos
the workhouse no effort to do likewise is too little. In addition, Rose Maylie's sens
stems from her own precarious origins as one who 'm[illegible]ave been equally helpl

Discussion prompt (16)

Characterisati[illegible] (AO[illegible]

Mr Losberne

What do yo[illegible] is meant by the narrator's aside to the reader about the portly, excita
'... the reader may be informed, that Mr. Losberne, a surgeon in the neighbourhood, kn
round as "the doctor," had grown fat, more from good-humour than from good living' (p

Active learning task (16)
Characterisation (AO1)
Mr Losberne

> *'I never heard of such a thing!' exclaimed the fat gentleman. 'My dear Mrs. Maylie- b night, too- I never heard of such a thing!... You ought to be dead; positively dead wit gentleman. 'Why didn't you send? Bless me, my man should have come in a minute; would have been delighted; or anybody, I'm sure, under such circumstances. Dear, de of night, too!'* (p. 265)

What do these introductory remarks re[illegible] Mr Losberne? Create a diagram and i character traits to be: one trait per box including the quotation(s) that suggest(s) the tra

Theme (AO[illegible]enre (AO3) / Tone (AO2)
Crime / Crime writing / Comedy
Chapters Thirty and Thirty-One see the involvement of the representatives of Vict and order in the action, in the form of a local constable and the visiting Bow Stree Blathers and Duff. The earlier portrayal of police magistrate Mr Fang in Chapter E presented the police as incompetent and unjust. Similarly, the local constable in C Nineteen, between coughing on his ale, agrees uncritically (and almost subservie point Mr Losberne raises to discredit Giles and Brittles' version of the attempted b scene at the conclusion of Chapter Thirty, one of witnesses being interrogated an questioned, is instantly recognisable from later crime fiction, especially the 'whod the 1920s onward. However, Dickens dramatises the scene like a comical dumb sh

> *Brittles looked doubtfully at Mr. Giles; Mr. Giles looked doubtfully at Brittles constable put his hand behind his ear, to catch the reply; the two women an forward to listen; the doctor glanced keenly round; [illegible] a ring was heard o*

In Chapter Thirty-One, the process of det[illegible]is treated with slightly greater fide no-nonsense tone to Giles at the door s[illegible] gives way to something of the same p the servants and the loc[illegible]s scene that ended the previous chapter. Blathers an double act f[illegible]he [illegible]umble school of professional diligence; the two policem happy to ac[illegible]th Losberne's presentation of the facts, and merely go through with his handcuffs 'as if they were a pair of castanets' and the pair engage in a see the premises (p. 275). Giles and Brittles contradict each other in their testimonies, inexplicably long council together only to conclude that Giles and Brittles were no burglary attempt. Blathers' long-winded story of the case of Conkey Chickweed al mind is not entirely focused on the present case; after the case is over he is even merit of it to the great Mr. Conkey Chickweed' (p. 284).

However, Mr Losberne is not sufficiently convinced of the officers' lack of compet satisfied with Oliver's honest account of the events of the previous night; at the ve arrested for vagrancy. The doctor's cover story is very basic, and whether Oliver h neighbouring property before being shot could easily be verified; in addition, the vital part of a 'fellow-pistol' to the one Giles had actually fi[illegible] is hardly proof that Blathers and Duff seem satisfied enough with thei[illegible]val of a couple of guineas the flaws in Mr Losberne's version of eve[illegible]

Discussio[illegible]m
The Case o[illegible]y Chickweed
Study Blathe[illegible]account of the case of Conkey Chickweed (pp. 279–280). Can you identif Mr Losberne would have trouble following Blathers' story?

Chapters Thirty-Two, Thirty-Three and

Summary

In Chapter Thirty-Two, Oliver is desperate to repay the Maylies work. Rose tells him of her aunt's intention to take him to the country. Before this, h Mr Losberne to see Mr Brownlow, and while passing through Chertsey, Oliver reco and the gang had stayed. Losberne dashes to the hou[illegible]e the door is opene However, the house's interior does not match Oliv[illegible]s de[illegible]iption. Back in the carri momentarily whether Oliver is being tru[illegible]efo[illegible]e they drive off, the humpback then gesticulates in rage. Losber[illegible]n[illegible]his own impetuous nature to Oliver. In Mr Brownlow's house to h[illegible]m from a neighbour that he left for the West is disappoint[illegible]bu[illegible]s rise when the Maylies take him to a country cottage. countrysid[illegible]i[illegible]magic on Oliver, and an old gentleman teaches him how to r the Bible, [illegible]flowers and learns about birds and gardening; as a consequenc Maylies. Oliver has become domesticated, almost a part of the family, during an

In Chapter Thirty-Three, Rose becomes ill with a fever after a long walk. Oliver co summons Mr Losberne by letter; she has written another letter to 'Harry Maylie, Es the following day. Oliver speeds off on foot to the nearest village, and the doctor dispatch by a man on horseback. On leaving the inn, Oliver collides with a tall, cl and threatens Oliver before collapsing in a fit. Oliver summons help for the man a the cottage, where Rose's condition has worsened. Both a local doctor and Mr Lost for the girl, but the following day, Oliver visits a graveyard and prays for Rose. T takes place in the church, and Oliver returns to the cottage to sit with Mrs Maylie. Losberne enters and announces that Rose 'will live to bless us all, for years to come

In Chapter Thirty-Four, Mrs Maylie's son Harry arrives with Giles. Harry tells his m Mrs Maylie mentions that the girl's 'doubtful birth' might interfere with his plans of Losberne informs Giles that Mrs Maylie has placed 25 [illegible]d in the butler's bank bravery on the night of the burglary. Oliver, mea[illegible]while, perseveres with his studie from tiredness, Oliver dreams of Fagin [illegible]th[illegible]man conspiring and hears the and the man that Oliver collided [illegible]inn (Monks) are actually standing at t and Oliver calls out for h[illegible]

Analysis

Theme (AO1)

Town and country (Poverty)

In these chapters, Dickens describes the improved quality of life on offer to Oliver Thirty-Two, the narrator argues for the spiritually reinvigorating quality of country

> *The memories which peaceful country scenes call up, are not of this world, n hopes. Their gentle influence may teach us how to weave fresh garlands for loved: may purify our thoughts, and bear down before it old enmity and hat*

Dickens juxtaposes this idea with mention of 'pain-worn dwellers in close and noi spiritually transformed, often before death, 'by the sight of sky, and hill and plain, The contrast is between urban life as a form of oppressio[illegible]tself, and rural living Emerging from this dichotomy in these chapters i[illegible]the idea that rural domesticity Mrs Maylie, Rose and Oliver are not co[illegible]a parlour if they want to do some shady place' to read outdoors (p. 291). In addition, Oliver's education, which invol wildflowers' to decorat[illegible]breakfast table, decorating Mrs Maylie's birdcages, a utilitarian i[illegible]nc[illegible]tion (p. 292). A poor boy such as Oliver can find relatively p would be im[illegible]le to find in a city.

Discussion prompt (18)

Setting (AO2)

What is significant about Dickens's choice of setting in relation to the development of R Thirty-Three?

Tone (AO2) / Language (AO2)

Melodrama / Style: Rhetoric

These chapters include melodramatic speeches and scenes; for example, in the co and Harry Maylie's love for Rose. In Chapter Thirty-Four, Mrs Maylie and her son H desire to marry Rose, which Mrs Maylie opposes. Mrs Maylie's language is rhetori eloquent, complex sentences with literary devices such as inversion, for the purpo against marrying Rose. Harry's protestations are similarly eloquent and impassion attempt to persuade his mother of his love for Rose. The type of speech used is no one would expect of a conversation between mother and son. Dickens is using the theatrical melodrama would, in order to provoke the emotional involvement of th

Active le[illegible] t[illegible]

Study the t[illegible]arry and Mrs Maylie's disagreement regarding his love for Rose on pp the following literary devices, which are characteristics of rhetorical speech and theatric antithesis, inversion, parallelism and repetition. Can you find another example of melod

Characterisation (AO1) / Tone (AO2)

Grotesques, theatrical villains and eccentrics

Comedy/Melodrama

Dickens's novels have more than their fair share of unnatural characters, including and eccentrics. In Chapter Thirty-Two Dickens presents the reader with a grotesqu backed man', who opens the door to the impetuous, eccentric Mr Losberne. The h character double for Fagin. As a general point of resemblance with Fagin, Dickens man's characteristics as that of an unnatural 'Other': Mr Losberne refers to him as narrator describes him as 'the misshapen little demon', echoing similar taunts by S specific allusion to Fagin, the enraged man lets out a 'hideous yell', and when the behind 'beating his feet upon the ground, and tearing his hair, in transports of rea This is comparable to Fagin's behaviour at the end of Chapter Twenty-Five, on hea whereabouts.

> *The Je[illegible]pp[illegible]ear no more; but uttering a loud yell, and twining his h from [illegible]m; and from the house.* (p. 234)

Mr Losberne is confirmed as a comical, eccentric character in his exchange with th falling through the opened door to the house. However, Dickens also invests his c amount of agility for a portly, middle-aged man. In Chapter Twenty-Nine, Losbern gentleman… who, getting into the house by some mysterious process, burst into t Chapter Thirty-Two, the reader learns that 'before the coachman could dismount had tumbled out of the coach, by some means or other' (p. 286). These excerpts s mysterious, even otherworldly, about the doctor's powers of movement. This cha way of representing in a physical sense the doctor's self-confessed habit of 'acting something more intangible than physical exertion drives him on (p. 288). This idea Five, when Losberne, in joining the pursuit of Fagin and Monks, is described 'picki than he could have been supposed to possess' (p. 312).

Extended essay question (4)

Discuss the role of comedy in *Oliver T[illegible]* is it predominantly of a 'high' or 'low' sort? Ca totality, be considered a sati[illegible] if so, what is the author targeting? In your answer, f has shaped meanings.

Characterisation (AO1) / Tone (AO2) / Language (AO2)

Monks / Melodrama / Motifs: Chance meetings

The third unnatural character in these chapters is the unnamed Monks, who litera village inn in Chapter Thirty-Three, thus revisiting the novel's motif of chance mee and colourful language resemble that of a stage villain from a theatrical melodram

> *'Death!' muttered the man to himself, glaring at the bo with his large dark thought it! Grind him to ashes! He'd start up fr to e coffin, to come in murmured the man, in a horrible pass b tw his clenched teeth… 'Cur black death on your heart, yo are you doing here?'* (pp. 297–29

These words w ld t it of place in a Jacobean revenge drama, while havin adds a grot le ent to the character. However, the melodramatic tone of M diverges sha om the humour that immediately precedes it, involving the abs posting of Mrs Maylie's letter.

> *He spoke to a postboy who was dozing under the gateway; and who, after h referred him to the ostler; who after hearing all he had to say again, referre landlord… This gentleman walked with much deliberation into the bar to ma a long time making out: and after it was ready, and paid, a horse had to be dressed, which took up ten good minutes more.* (pp. 297)

Jarring though this contrast in tone may seem, the exchange between Monks and key purpose of melodrama; a purpose which, as Worth notes, would have some b Dickens's writing style.

> *Many of the plays Dickens saw on the London stage of the 1820's and 1830' belonging to a genre which took many forms and res easy definition… M perhaps, was a frank appeal for the emotio v en ent of the audience spectacle of Virtue threatened by Vi d redeemed, triumphant.*[34]

Dickens was doubtlessly th f he larger context of Monks' evil scheme agai exchange su ea lodramatic tone. Oliver's chance meeting with Monk another rat atrical scene at the conclusion of Chapter Thirty-Four, when M Oliver's wind , and he awakes to cry for help.

Discussion prompt (19)

Character relationships (AO1)

The Maylies, Mr Losberne and Mr Brownlow: duality

The Maylies and Mr Losberne are the second philanthropic or charitable benefactors th Brownlow. From what you know of the novel's plot at this stage, why do you think Dicke two lots of benefactors?

Discussion prompt (20)

Character relationships (AO1)

Fagin and the humpbacked man: duality

Do you think that in his brief appearance, the humpb d n can be considered a do Dickens's purpose in employing duality of c ris n here?

[34] George J. Worth, *Dickensian Melodrama: A Reading of the Novels* (Lawrence: University of Kansas

Genre (AO3)

Generic convention: Duality in Victorian fiction / Gothic fiction

Duality, whether within a single character, or evident in a pairing of characters ba
oppositions, is a common theme in Victorian Gothic fiction, and an element from
in *Oliver Twist*. Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hy
Frankenstein (1818) are famous examples of these respective treatments of dualit
Double (1846) is an example of a text where duality can b erpreted to exist eit
characters. The motif of 'the double' is widespre out different literary g
with great versatility.

K$_5$ **E**$_1$ **Y**$_4$

rhetoric	in common usage, language intended to persuade somec nonetheless comes across as hollow or insincere, or inad literary usage, an artful and eloquent use of speech or w persuasive argument or illustration.
inversion	the ordering of words in a sentence in an unusual or unc purpose of placing an emphasis upon something in partic
antithesis	the juxtaposition of two sentences that contrast in mean
parallelism	the placing together of phrases, words or clauses that ar
repetition	the repetition of certain phrases, words or clauses for em

Summary

In Chapter Thirty-Five, Harry, Giles, Oliver and Mr Losberne lea
Fagin and Monks, but to no avail. Giles fails to discover any information about the
following day's inquiries similarly lead nowhere. Rose is back to full health, but Ha
disagree about her, and Rose seems sad. Harry confesses his love for her, but she
think of his career. Rose feels that in the high social circles that he inhabits, she wou
would hinder Harry's ambitions; she advises that their social station was more sim
differently. Harry convinces Rose to propose again in a year's time.

In Chapter Thirty-Six, we learn that Harry is a prospective parliamentarian. Befor
instructs Oliver to write a letter to him 'every alternate Monday', the address bein
Office. Harry wants Oliver to keep him updated about his mother and Rose and w
for his inquiries to remain secret, and Oliver is glad to accept the task. Before lea
London, Harry casts an upward glance at Rose's window. Rose stays concealed be

Analysis

Characterisation (AO1)

Oliver

In Chapter Thirty-Five, a lack of evidence to support Oliver's account of Fagin and
cottage seems to be potentially problematic for the boy. After his identification of
be verified by Losberne's enquiries, how long will the Maylies and the doctor take
reader is left to wonder whether Oliver might not have imagined it all.

> *The grass was long; but it was trodden down nowhere, save where their ow
> sides and brinks of the ditches were of damp clay; but in no one place could
> men's shoes, or the slightest mark which would indicate that any feet had p
> hours before.*
>
> *'This is strange!' said Oliver.*
>
> *'Strange!' echoed the doctor. 'Blathers and Duff, themselves, could make no*

It seems by Chapter Thirty-Six, however, that Oliver has gained the trust of the Ma
paradoxically, he is obliged to satisfy Harry Maylie's faith in him by being disloyal
Rose. The fact that Harry wants Oliver to keep his communiqués on the subject of
from them is not in itself problematic; however, the fact that Harry tells a white li
mother the trouble of writing to him in return might seem like Oliver's youthful na
does not understand what is going on between the adults behind the scenes. It is
wish to communicate with his mother on the subject of Rose, as Mrs Maylie is opp
might seem to the reader of today to be less than reasonable grounds. Mr Losber
Thirty-Six that Harry is behaving in a strange and fickle manner by heading back to
reason, instead of staying in the country as originally planned. Although Oliver 'co
subdued manner, he has no idea that she is suffering from heartache and that Ha

What Harry Maylies' request reveals about Oliver is that with his newly acquired w
his eagerness to please, he can play a useful part in the adult world of the Maylies
boy does not quite understand himself what way he is being useful. Oliver is als
'quite elated and honoured by a sense of his importance' at Harry's request, sugg
as a virtuous character who is not untouched by the sin of pride (p. 320).

Theme (AO1) / Character relationships (AO1)

Identity / Oliver and Rose

The plot thread of Rose's 'doubtful birth' is developed in these chapters, in the co
Harry and Rose. However, Rose's identity, her family history, is cloaked in mystery
character doubling of Rose and Oliver. This is also suggested in Rose's dialogue wi
attitude towards her unknown birth mother, recalling in milder form Oliver's defe
memory at the undertaker's shop.

> *'All the honours to which great talents and powerful connexions can help m
> store for you. But those connexions I will not be proud; and I will neither mingle with
> the mother who gave me life.'* (p. 317)

Rose also s[illegible] display the same selflessness as Oliver, sharing the same statu

> *'I did not mean that,' said Rose, weeping; 'I only wish you had left here, tha
> high and noble pursuits again; to pursuits well worthy of you.'*
>
> *'There is no pursuit more worthy of me: more worthy of the highest nature t
> struggle to win such a heart as yours,' said the young man, taking her hand.*

However, both Oliver and Rose are connected in a darker way, as becomes evider
Thirty-Six. Rose's idyllic country life has already been threatened by illness, but he
concealed behind the window curtain reveal that the social barriers that she feels
also ruin the idyll for her. Similarly, Oliver's idyllic existence has effectively been b
reappearance of Fagin; the boy knows that his enemies are still out to destroy his

Extended essay question (5)

Examine the role of duality in *Oliver Twist*, with refere[illegible]to two or more pairs of charac
doubling, if applicable. Your pairings may be ba[illegible]o similarities or differences (e.g. be
answer, focus on the ways in which Di[illegible]h shaped meanings.

Active lea[illegible]g task (18)

We learn in Chapter Thirty-Six that Harry Maylie is a prospective parliamentarian, albeit or
thoughts about his career. Use the Internet to research the political climate in Britain in th
of reformers. What policies or reforms do you think a romantic chap like Harry might cham

Chapters Thirty-Seven and Thirty

Summary

At the outset of Chapter Thirty-Seven, Mr Bumble is no longer a Corney and now workhouse master. Bumble broods over the loss of his 'mighty co and staff, as something akin to the loss of his dignity (p. 322). The new Mrs Bumbl something of a shrew and starts an argument when she [illegible]ears her husband be Bumble's loss of authority is only too clear from h[illegible]e' multifarious assaults on h him being firstly pushed to the ground [illegible]ered out of the room, and then hum paupers. Bumble finds his way to [illegible] whose solitary customer is a tall, dark clo conversation with Bumbl[illegible]ger buys him a drink and gives him two soverei an event 12 [illegible]ears [illegible]e the workhouse. Bumble realises that the stranger is re man's mai[illegible]st [illegible]n the midwife Old Sally. The stranger becomes distracted w old woman [illegible]d; however, as the stranger is about to leave, Bumble, sensing th his wife's attendance at Sally's death, announces that there is a witness (his wife) The anxious stranger tells Bumble that he will bring his wife the following evening writes down. Bumble pursues the man after he leaves the pub to find out the conta and is told that it is Monks.

In Chapter Thirty-Eight, the Bumbles make their way to their evening rendezvous in factory by the river. A thunderstorm starts as Monks appears and leads them insid damnation and casting aspersions on womanhood in front of Mrs Bumble. Howeve Bumble is to do the negotiating rather than her husband, who has not been told of jewellery. Mrs Bumble and Monks finally settle on the amount of 25 pounds for inf death: Mrs Bumble removed a pawnbroker's slip from the dead woman's grasp, a pledge, which she hands over to Monks in a small bag. The stolen item is a locket plain gold wedding-ring' inside, and the ring is inscribed with the name 'Agnes', w surname (p. 341). It is also dated a year prior to Oliver's birth. Monks has expect that she cannot be connected to the stolen goods. After ope[illegible]g a trapdoor, Monk parcel of jewellery and drops it into the rushing wat[illegible]low, before swearing the

Analysis

Tone (AO2) / Them[illegible]

Comedy/Du[illegible]ity

The contrete[illegible]between the Bumbles in Chapter Thirty-Seven is an extended pass intended to provoke a feeling of *schadenfreude* in the reader at the former beadle's core of the dispute is a man and woman's respective status in the household. Mr Bu 'beadledom' to the master of the workhouse in which his wife is in charge of day-to confusion of the public and domestic spheres of Victorian society. This is because th Bumbles' home. Mr Bumble is supposed to be out in the world, providing for his wi workhouse (at home) and getting under her feet. However, the comedy lies in the f inescapable presence, and while she doesn't want him under her feet, her preferre floor. Dickens's description of Mrs Bumble's 'manual assault' on her husband is fine

> *The first proof he experienced of the fact, was conveyed in a hollow sound, i the sudden flying off of his hat to the opposite end of the room. This prelimi bare his head, the expert lady, clasping him tightly r[illegible]d the throat with on of blows (dealt with singular vigour and dex[illegible]y) on it with the other. Th little variety by scratching his face, [illegible]ar[illegible]his hair; and, having, by this punishment as she deemed [illegible]r the offence, she pushed him over well situated for th[illegible]* (p. 325)

Thinking he[illegible]ap[illegible]his wife's violent temper, Bumble wanders around the work pity for male[illegible]rs whose predicament has been brought about by fleeing their wi authority he once possessed as a beadle by barging in on some noisy female paupers, magic, among them. Again, Bumble is made to feel that he is disrupting Mrs Bumble's

> *'My dear,' said Mr. Bumble, 'I didn't know you were here.'*
>
> *'Didn't know I was here!' repeated Mrs. Bumble. 'What do you [italic] do he*

This time, Bumble has to avoid a dousing with soapy water from his lovely wife, an

Satire / Charity: Officialdom
Aside from giving a comic treatment to the theme of domesticity in *Oliver Twist*, D between Mr and Mrs Bumble to satirise the self-importance and tendency to bull (p. 326). In this context, 'officialdom' may be treated as a secondary theme to the novel. The position of beadle itself, the narrator ironically implies, is one of life's p value in itself but 'acquire(s) peculiar value and dignity from the coats and waistc (p. 326). The observation that the beadle's mighty cocked hat was replaced by a r Mr Bumble's coming emasculation in the events that follow (p. 322). The elemen reader's response is stimulated by Bumble's ability to bully the paupers under his In characterising Mr Bumble, Dickens identifies how tenuous and specious an offi be: in Bumble's case it consists of a ceremonial pomp in attire, 'eagle glances', a lo manner (p. 324). However, as the narrator ironically points out, bullies are cowar essential 'qualifications for office' (p. 326).

> **Active learning task (19)**
> In your groups, note down all the examples of adjectives, nouns or phrases that are usec Bumbles, or in a more general way in Chapter Thirty-Seven (e.g. the oxymoron, 'a pleasi 'helpmate' to describe Mrs Bumble (p. 323)). Create a three-column table with a suitabl 'Mr Bumble', 'Mrs Bumble', 'Other') and as many rows as required. Enter your expressio afterwards before including your agreed interpretation of the author's intended meanin

Language (AO2)

Motif: the chance meeting
Bumble's choice of a pub whose only patron is Monks in which to drink is another used to drive forward the plot. Monks recognises him as Bumble from his beadle days ease of corruptibility. He alludes to the coincidence of their meeting directly.

> *'I came down to this place to-day, to find you out; and, by one of those chan throws in the way of his friends sometimes, you walked into the very room I were uppermost in my mind.'* (p. 331)

As someone involved in the early life of Oliver Twist, Bumble's information on the midwife Sally, is of potential use to Monks. The meeting between Bumble and Mo thread of what actually took place between Mrs Bumble and Old Sally on her deat

Setting (AO2) / Theme (AO1) / Character relationships (AO1)

Crime / Monks and the Bumbles
In Chapter Thirty-Eight, Dickens uses a gloomy and sinister, dilapidated setting an the shady business between Monks and the Bumbles. The description of their me Hadeian netherworld, with 'a scattered little colony of ruinous houses… erected o bordering upon the river' (p. 334). The factory at the heart of the 'colony' is half s perilously close to toppling over. When lightning seems likely to strike the buildin that the judgement of God is upon them.

> *'Hear it! Rolling and crashing on as if it echoed through a thousand caverns hiding from it. Fire the sound!…'* (pp. 336–337)

The thunder brings on one of Monks' fits, leaving his face 'much distorted, and dis suggesting a form of divine judgement. The trapdoor to the river on the upper connotations of the perilous descent into hell. Before he drops the jewellery thro the Devil, in command of the destiny of the Bumbles' souls.

> *'Look down,' said Monks, lowering the lantern into the gulf. 'Don't fear me quietly enough, when you were seated over it, if that had been my game.'* (p

As the sound of the thunder has transformed the fitful Monks' appearance, the B
transformed by tricks of the light inside the building, which leave them looking 'g
Dickens indirectly suggests that the Bumbles' association with Monks has left thei
of his scheme.

K5	E1	Y4	
oxymoron	as a literary term, this re ers to a expression that seems contradiction, h at es sense within its given context.		
schadenfreude	Ger an expression for someone's humour or amusemer		
specious	something that may appear superficially credible, but is a		
Hadeian	referring to the River Hades		

Summary

In Chapter Thirty-Nine, Sikes wakes up in a slummy hideout in ill
has been tending to him for weeks, with little thanks: she faints with exhaustion just
with food and drink for Sikes. Nancy is brought round, while Sikes angrily complai
abandoned for three weeks. He demands five pounds fr[om] Fagin, who manages t
pounds four and sixpence. Sikes will only trust Nancy to bring him the money, so sh
Fagin's place. After the boys are dispat[ched] to work, Monks arrives. Nancy behav
continues his conversation with M[onks] upstairs. Nancy creeps upstairs after them to
when Fagin returns, he h[ands] Sikes's money to Nancy. Outside, Nancy seems
return to Sik[es] but [does]. The next evening, after Sikes has noticed Nancy's unus
drugs his [drink] with laudanum, leaves the house, and heads frantically to
she asks th[e] staff to let her see Miss Maylie: the message finally gets to Ro
shown upstairs.

In Chapter Forty, Rose receives Nancy kindly. Nancy confesses her role in Oliver's
of her own sordid history, and tells how her life would be over if her present erra
Rose discuss Monks, who Rose does not know about. Nancy explains that she learn
eavesdropping on the conversation between Monks and Fagin; Monks offered to
and an additional sum to turn him into a criminal. Nancy discloses that it was her sl
unnerved Monks in Chapter Twenty-Six, before he could disclose the motive behin
of eavesdropping on the pair the previous evening had further disclosed that trac
destroyed and that Monks now had the boy's money. Monks had also expressed f
revealing him to be his own brother. In addition, Monks says that the Maylies woul
about Oliver's identity. Rose implores Nancy not to return to her associates, even
no avail. Violent though Sikes is, the emotional bond is too strong. Rose requests a
contact is required, and Nancy promises to be on London Bridge every Sunday ni
midnight: she can meet Rose and a suitable confidante, a '[gentleman]'. Nancy
and leaves.

In Chapter Forty-One Rose's choi[ce] [of] suitable confidante is influenced by Olive
she is about to write to H[arry] M[aylie] for assistance. Oliver has seen Mr Brownlow whil
companion G[rimwig] h[as] learned the old man's address. Rose recognises that Brownlo
needs, an[d] [provides] him with information about Oliver, before disclosing that the boy
Brownlow [finds] out and brings Oliver inside, delighting Mrs Bedwin. Rose then c
Nancy's revelations. Brownlow passes this on to a wildly indignant Mr Losberne th
trap must be laid for Monks. They will find out how to proceed against Monks by
Sunday. Mr Brownlow, Mr Grimwig, the Maylies and Mr Losberne will form a type
oversee Oliver's safety from his enemies. Brownlow creates an added mystery by
visiting the West Indies should, for now, be kept to himself.

Analysis

Characterisation (AO1)

Nancy

In Chapters Thirty-Nine and Forty Nancy really comes into her own as the one am
capable of redemption. Dickens invests his unlikely heroine with real depth as she
and informer. In Chapter Thirty-Nine she appears at first [to] be as ill as Sikes, unrec
and having to be revived after fainting with exhaustion. Her patient caring for the
selfless devotion to those she cares for, which with Oliver in mind is the source of
with Sikes the source of her [own] fall. Nancy is also recognised as relatively trustw
universal mistrust that characterises Fagin's gang, which is why Sikes insists that s
money fro[m] her. However, Nancy is also wily enough to use this to her advanta
the ever-vig[ilant] Fagin when she eavesdrops on his conversation with Monks. In t
mental agility of a spy who needs to evade the danger of detection. As soon as sh
Fagin's back is turned, she sets a plan in motion to overhear his secrets.

> *The instant she caught the sound, she tore off her bonnet and shawl, with t*
> *and thrust them under the table.* (p. 353)

Nancy is similarly alert to her surroundings when she sneaks upstairs to hear the t
about Oliver.

> *Before the sound of their footsteps had ceased to echo through the house, t*
> *shoes; and drawing her gown loosely over her head, and muffling her arms*
> *any shadow as she went, its shape might not betray her, stood at the door,*
> *interest. The moment the noise ceased, she glided from the room; ascended*
> *softness and silence; and was lost in the gloom* (p. 355)

Nancy's eavesdropping is not merely [illegible]; [illegible]se of her clothes as a makeshift di
for the crafty manoeuvres of [illegible] and Monks. She has even managed to fool the p
door that mysteriously [illegible]shut, startling Monks, was in fact Nancy secretly e

Nancy is also [illegible] greater depth, and a genuine sense of tragedy, by the dilemma
her. With Fagin's money, she has the opportunity to get clear of Sikes, at least for
Sikes and concern for Oliver force her to stay in this dangerous world.

Nancy is most courageous as an informer. Not only does she drug her violent par
the opprobrium and threats of the staff at the Hyde Park hotel, standing her grou
also sticks firm to her decision to stay loyal to Sikes, despite the offers of protecti
makes in Chapter Forty.

Discussion prompt (21)
Language (AO2)
Study the passages of Nancy's dialogue with Rose in Chapter Forty. Does the language su

Contextual information (AO3) / Language (AO[illegible])
The eavesdropper motif
The eavesdropper was a common moti[illegible]ig[illegible]enth- and nineteenth-century fiction, a
Austen, Marcel Proust, George [illegible]ker[illegible] and others. In *Oliver Twist*, where Nancy overl
and is herself subseq[illegible]n[illegible]er[illegible]eard in conversation by Noah Claypole, Dickens uses e
effect narr[illegible]m[illegible]ation or resolution.

Character relationships (AO1)

Nancy and Rose: duality
Nancy and Rose appear to be perfect opposites: the dissolute street girl and the v
house. However, they forge a connection on a human level due to Rose's kindnes
honesty. The women seem to make a profound impression on each other. Nancy
it is not in Rose's nature to force or deceive her into staying with her against her v

> *'You will not stop my going because I have trusted in your goodness, and fo*
> *as I might have done.'* (p. 365)

This degree of mutual trust is essential if Rose and Oliver's be[illegible]efactors are to succ
and turning the tables against Monks. The two wome[illegible]at[illegible]onship stands in sta
Monks and the novel's other villains, which is [illegible]ha[illegible]ised by lies, hate, mistrust

Theme (AO1) / Characte[illegible]ic[illegible]ships (AO1)

Crime / Fagin [illegible]d th[illegible]n[illegible]: Fagin and Monks
In Chapter [illegible]line, the illusion of Fagin's gang being a type of family with eac
is once again [illegible]bare. The relationships within the gang continue to be character
deal of rancour and brutality, some cruel tricks, and the sense that every man (sic
Nancy for nursing him, accuses Fagin of abandoning him to rot, and the Dodger o
trusted delivering his money (p. 351); Fagin tries to ply the poorly Nancy with drin
enough to improve Sikes's foul temper – and characteristically manages to haggle

asks for; Toby Crackit follows the Dodger's earlier example by cheating his dim-wi
of money at cards; and Nancy is terrified of feeling 'Sikes's heavy hand upon her s
him unconscious with laudanum (p. 358). The scene is well-established for Nancy'
Her contact with Rose concerning Oliver is an act of selflessness and a stand again
she witnesses all around her.

Fagin's dealings with Monks are kept discreet where his other criminal associates
men's agendas: Monks' need for secrecy resembles paranoia, while Fagin does no
share of his ill-gotten gains from Monks' endeavour.

The surrogate family / Oliver's benefactors
The Brownlow and Leeford camps join forces (or enter into marriage) to create an
Oliver. Their union is as a type of rescue committee for the boy, and Mr Brownl
chairman. Brownlow defines their objective, which is to discover Oliver's parentag
after Monks' fraud. Brownlow also advances a stratagem to ensnare Monks, and i
Nancy be kept.

Extended essay question (6)
Discuss to what extent *Oliver Twist* can be considered a cautionary tale against the dang
Consider the novel's major characters and themes in your answer, as applicable. In your
which Dickens has shaped meanings.

Genre (AO3) / Tone (AO2) / Theme (AO1)

Crime writing / Suspense
In these chapters, Dickens withholds and reveals enough information about Monk
involvement in thwarting it to preserve the suspense of the crime story. The elem
Nancy's predicament, as Oliver has a growing cast of allies. Nancy, like Oliver's be
knowledge of the real reason for Monks' scheme against Oliver, although the leve
something connecting the boy to the Maylies are unmistakable. In describing Nan
Rose's hotel, Dickens manages to create the sense of Nancy being up against the
urgent need to relate Monks' plan to Oliver's benefactors, and in Nancy's need to
himself and conceals her absence.

> *The clock struck ten, increasing her impatience. She tore along the narrow p
> passengers from side to side; and darting almost under the horses' heads, c
> where clusters of persons were eagerly watching their opportunity to do the*

In addition, the reader is led to anticipate that her conspicuous presence in a wea
prove an obstacle in Nancy fulfilling her important goal given the 'still greater curi
hurried past' (p. 358). The sense of there being obstacles to thwart Nancy adds to
illustrating the novel's secondary theme of social class. When she reaches the pos
doubt whether Nancy will get her message to Rose: the doorman tries to throw h
gauntlet of a chorus of snooty housemaids. Only 'a good-tempered-faced mancoo
some support, and only after she has warned the doorman that she would have to
job that two of you won't like to do' (p. 359). When Nancy is admitted upstairs, 'th
her explicitly in terms of class.

> *'It's no good being proper in this w[illegible] said the first housemaid.*
>
> *'Brass can do better than [illegible] what has stood the fire,' said the second.*

The hotel itself, with its connotations of family guests and respectability, provides
to negotiate physically and symbolically, in class terms.

Discussion prompt (22)
Why does the narrator refer to the housemaids as 'the Dianas' at the end of Chapter Thi

Chapters Forty-Two, Forty-Three and

Summary

In Chapter Forty-Two, Noah Claypole and Charlotte wearily mo
Charlotte has stolen money from the Sowerberrys, which Noah gallantly allows he
arrested. The couple end up at the Three Cripples, where they are welcomed by B
who spies on the pair while Barney is boasting about his [illegible]t future as a thief a
associations. Noah is willing to pay Charlotte's st[illegible]en 20 pounds for the privilege
enters, blackmailing Noah with the confe[illegible]f theft that he has overheard, befo
in his gang. Noah accepts Fagin's [illegible] contact who 'employs a power of han
pound note, and who he [illegible]tomorrow (p. 384). After discussing Noah's pros
that he is be[illegible]itte[illegible]kinchin lay', which involves mugging children on errand
Noah hap[illegible]re[illegible], introducing himself and Charlotte as Mr and Mrs Morris Bol

In Chapter Forty-Three, the next day Fagin introduces himself as the mysterious co
the group ethic of his gang. Fagin and Charley Bates reveal that the Dodger has
a silver snuff box, and there are witnesses to the crime. Fagin dispatches a disguis
to report on the Dodger's situation. Bolter recognises the Dodger when he is broug
Fagin's prize pupil tries to make a mockery of the proceedings, threatening 'to mo
it', but he is charged with the offence, and Bolter and Charley inform Fagin of the

In Chapter Forty-Four Nancy considers her recent actions. Clearly upset, she fights
go out and shuts her in a room. Although Fagin and Sikes worry about her behavio
that he can destroy Sikes if his mistreatment of Nancy worsens. After this gesture o
and thinks about the change in Nancy, reasoning that she has a new attachment to
like such a man in his gang in tandem with the talented Nancy. Fagin also consider
'dangerous villain - the man I hate' (p. 402). Fagin hatches a plan to get rid of Si
would be the housebreaker's ideal executioner, as Sikes would not tolerate her be
had seemed quite sanguine that evening when Fagin had [illegible]posed their revenge
have Nancy watched to discover where her new boy[illegible]lives, after which he wi
killing Sikes.

Theme (AO1) / Language ([illegible]) / Character relationships (AO2)

Crime / Motif: Chan[illegible]es / Fagin and his gang

In Chapter [illegible]wo there is chance meeting involving Noah and Charlotte and F
the Saffron [illegible]ingout of Fagin's gang. The reader is given some insight into som
methods when he spies on Noah and Charlotte to assess their suitability for his cri

> *'Aha!' he whispered, looking round to Barney, 'I like that fellow's looks. He'd
> how to train the girl already. Don't make as much noise as a mouse, my dea
> talk- let me hear 'em.'* (p. 380)

For Fagin, a little prior knowledge in his dealings with people is power. With his lu
captain of some [criminal] band', Noah/ Morris seems like Fagin's perfect dupe; N
Fagin's city sharp (p. 381). When Fagin introduces himself to the couple he notices
they are not from London, and mimics Noah's words about 'emptying a till, or a pu
a house, or a mail-coach, or a bank', which lets the newcomer know that he is und
(p. 382). We learn more details about Fagin's enterprises whe[illegible]n the two men talk
(actually a ruse on this occasion by which Fagin swind[illegible]e pair out of their stole
old ladies' bags, and 'the kinchin lay', which in[illegible]ol[illegible]es [illegible]bbing children on errands a
gutter. Amidst rolls of laughter at th[illegible]sp[illegible]t, the two men agree that the latter
Noah's/Morris's temperam[illegible]

Theme (A[illegible] Ch[illegible]acterisation (AO1) / Language (AO2)

Crime / The [illegible]Dodger / Style: malapropism

In Chapter Forty-Three, the reality that crime does not pay is illustrated in the fate
sentence after being apprehended stealing a silver snuff box. The Dodger's devil-
of the magistrate demonstrates the ultimately fatalistic world view of the gang m
more concerned with making a name for himself with the gallery of spectators tha
as his refusal to offer a defence of his actions reveals:

'No,' replied the Dodger, 'not here, for this ain't the shop for justice; beside
breakfasting this morning with the Wice President of the House of Common
something to say elsewhere, and so will he, and so will a wery numerous an
acquaintance as'll make them beaks wish they'd never been born, or that th
hang 'em up to their own hat-pegs, 'afore they let 'em come out this mornin

'There! He's fully committed!' interposed the clerk. 'Take him away.' (p. 396

The Dodger's impertinent theatrics and his claim [illegible] connections is unde malapropism in his dialogue. Snippets of [illegible] such as 'That's a case of deform and 'Did you redress [address] [illegible] me, my man?' make the Dodger the bu than the magistrate (pp. [illegible]).

Active lea[illegible]task (20)
Examine the extract describing the magistrate's court in Chapter Forty-Three from: 'He f a crowd of people… the thick greasy scum on every inanimate object that frowned upon major semantic field(s) evident in the extract, and create a mind map to represent the la

Character relationships (AO1) / Theme (AO1)

Fagin, Nancy and Sikes / Crime

In Chapter Forty-Four the relationships between the three main members of the g two subplots gain prominence: Nancy's arrangement with Rose, and Fagin's treac him of Sikes. Nancy's qualms about jeopardising her associates' freedom cause he and erratically; however, it is Nancy's attempt to keep her Sunday night appointm sets off a violent altercation with the increasingly belligerent and obnoxious Sikes.

The attempted pact between Fagin and Nancy against Sikes, however, is perhaps evidence that Fagin and Sikes's relationship is cha[illegible]ed by mutual dislike and clear that Sikes's persistent insults on Fagin's [illegible]ance and character ('There n a face as yours, unless it was your [illegible] and I suppose *he* is singeing his grizzled you came straight from t[illegible] without any father at all betwixt you' (p. 398)) churlish hou[illegible]ak [illegible]ever, Nancy understands his words of solidarity to her old', well e[illegible] know that any deal with Fagin to free her from Sikes will serv and foremos[illegible] (p. 401).

Characterisation (AO1) / Tone (AO2)

Fagin / Irony: dramatic irony

Fagin's self-interest is made clear to the reader by his thoughts while walking hom suspicious, not to say paranoid, character is more evident still. Nancy's aptitude 'i dissimulation' allow her to keep her secret about Rose (p. 397). However, Fagin's undermine others to benefit himself is affecting his judgement. He has convinced that Nancy, sick of Sikes's brutality, has another man, who will be 'a valuable acq an assistant as Nancy' (p. 402). From these unsupported assumptions, he drafts a can be followed to her new lover's abode and subsequently blackmailed to poison latter's retribution for betraying him.

The reader knows the purpose of Nancy's assigna[illegible] meet the Maylies. Fagin with the actual facts of the story, an inst[illegible] dramatic irony. It is worth noting used for comic ends: Fagin is n[illegible] of the author's humour, as the consequ too serious. Dickens's i[illegible] emphasised by his indirect characterisation of F the chapter[illegible] image of him 'busying his bony hands in the folds of his tat were a hate[illegible] crushed with every motion of his fingers' (p. 403).

Extended essay question (7)
Language (AO2) / Tone (AO2)
Discuss Dickens's use of the figurative language of irony as a vehicle for his social criticis do you think this aspect of Dickens's narrative strategy is? In your answer, focus on the meanings.

Chapters Forty-Five, Forty-Six and F

Summary

In Chapter Forty-Five, Fagin assigns Noah Claypole / Morris Bo Nancy. Fagin uses the same set-up with the spyhole at the Three Cripples, allowin Chapter Forty-Six, Noah shadows Nancy to London Bridge at midnight, where sh discretion, they walk down some steps at the far end of the bridge in order to ta the move, and gets down the steps first, finding a place of concealment before th at her wit's end, but she explains how S[illegible] ve[illegible]ed her keeping their rendezv had to drug him in order to mee[illegible]. Brownlow wants Monks to be mad Oliver. He tells Nancy t[illegible] into my hands, and leave him to me to deal not collude [illegible] held associates, notably Fagin, she agrees to help Br condition [illegible]. If Fagin needs bringing to justice in connection with the a give her c[illegible] Nancy gives details of the Three Cripples where Monks can be in detail, including a burn mark to the throat that seems familiar to Brownlow. Na assistance and a safe haven as she is 'past all hope, indeed'. She is only prepar belonging of Rose's. After the pair leave Nancy, she sinks to the ground in tears, heads straight for Fagin's after her.

In Chapter Forty-Seven, Fagin sits at home 'like some hideous phantom, moist fro frustration of his plan for Sikes. After Sikes returns from a night's robbery, Fagin any of the gang betrayed them to 'the right folks for the purpose' (p. 418). Sike Fagin notably omits Nancy name, but wakes the sleeping Noah to relate the stor night. Fagin, in a fury, relates most of the story himself; but when Noah reveals h order to see Rose, Sikes dashes upstairs to the door, bent on revenge. However, Fagin seems to recover his composure and tells the housebreaker to be 'not too vi Without reply, Sikes rushes home and locks and barricades the door behind him, her actions. Nancy tries to resist and begs for mercy, even suggesting that they c for a new life abroad, and that repentance is possible[illegible] of the noise of a g floor with his gun. A bleeding Nancy struggles or[illegible]es, holding Rose's gift arms aloft as in prayer to plead once m[illegible]es. Not daring to look at wha club and hides his eyes as he de[illegible] fatal blow.

Analysi

Discussion prompt (23)

What is the effect of describing the characters for the most part impersonally leading u in Chapter Forty-Six: Nancy ('woman'), Noah ('man, countryman'), Rose ('the young lad (pp. 406–409)? Why does Dickens reveal the characters' names at all?

Setting (AO2) / Language (AO2)

The description of London Bridge and its environs in Chapter Forty-Six is a particu novel, and one which exemplifies a common characteristic of Dickens's handling creation of a sense of human beings at one with their surroundings which is indic animate and inanimate. It is noticeable that for a large part of the chapter, the ch impersonally in order to heighten this effect. A relevant excerpt is as follows:

> *The old smoke-stained storehouses on eithe[illegible]e, [illegible]se heavy and dull from and gables, and frowned sternly up[illegible]te[illegible]o black to reflect even their tower of old Saint Saviour's [illegible] the spire of Saint Magnus, so long ancient bridge, we[illegible] the gloom...The girl had taken a few restless watch[illegible]ea[illegible] her hidden observer - when the heavy bell of St. Pa anot[illegible] Midnight had come upon the crowded city.* (p. 407)

The type of figurative language used to give the inanimate a human quality is pe said to frown, and the church spires are described as 'giant-warders of the ancie descriptions Dickens heightens the sinister atmosphere of the scene, and the se being watched on all sides.

Active learning task (21)
Genre (AO3)
Study Chapter Forty-Six for the influence of Gothic fiction on the narrative. Note down r
explaining why they are relevant.

Theme (AO1) / Tone (AO2)

Crime: The murder of Nancy / Melodrama

Nancy's murder in Chapter Twenty-Seven is described in a melodramatic scene with
indictment of her for betraying th[illegible]. The scenes with Fagin, Sikes and Noah a
like two consecutive scenes in a revenge tragedy. Although Fagin's anger is doubt
theatrical display, it is also calculated to manipulate Sikes into killing Nancy. Fag
Nancy's treachery for maximum effect, and makes certain of Sikes's intentions to

> *I should have such strength,' muttered the robber, poising his brawny arm,*
> *head as if a loaded waggon had gone over it.'*
>
> *'You would?'*
>
> *'Would I!' said the housebreaker. 'Try me.'*
>
> *'If it was Charley, or the Dodger, or Bet, or-'*
>
> *'I don't care who,' replied Sikes impatiently. 'Whoever it was, I'd serve them*

In telling Noah's story for him, Fagin's own language is strikingly rhetorical, displa
repetition and inversion to emphasise Nancy's betrayal in all its stages:

> *'A gentleman and a lady that she had gone to of her own accord before, wh*
> *her pals, and Monks first, which she did- and to desire him, which she did-*
> *house it was that we meet at, and go to, which she did- and where it could b*
> *which she did- and what time the people were there, which she did. She did*
> *every word without a three, without a murmur- she did- did she not?' cried*
> (p. 420)

That Fagin's [illegible]s part real, part dramatised is clear from the striking shift in the
advises Sikes to be 'not too violent for safety' in punishing Nancy. It is noteworthy
the narrator's observation that Fagin 'felt all disguise was now useless', which co
served their purpose (p. 421).

Discussion prompt (24)
Is there a case for thinking Fagin more culpable in Nancy's murder than Sikes?

Theme (AO1) / Language (AO2) / Tone (AO2) / Attitudes and values (AO3)

Crime: The murder of Nancy / Symbolism / Pathos / The 'fallen woman'

The murder of Nancy itself is not nearly as melodramatic as the build-up, with the
Seven describing Sikes's fatal blow rather matter-of-factly. The tone shifts to one
moments as Dickens places an emphasis on the symbolism of the scene. Nancy's
purification with her dying prayer: the symbolic object is Rose's handkerchief whi
hands, as high towards Heaven as her fettered strength would allow' after Sikes's in
handkerchief clearly symbolises cleansing or purification, while Nancy's prayer to
blinded with the blood from her head wound, is also a prayer for deliverance fro
blindness that kept her shackled to Sikes and the gang (p. 423).

Nancy's plea for salvation and her words to Sikes that 'It is never too late to repen
'fallen women' have the potential for redemption (p. 422). However, Nancy's onl
death as she is unable to untangle herself from criminal associations. The prospec
life remains dependent upon environmental factors.

Tone (AO2)

Irony: situational irony

The plotting involving Fagin and Monks, and Nancy and the Maylies culminates in
plots have resulted in several examples of situational irony, with events turning o
instigators could have imagined. Fagin has plotted to get rid of Sikes by Nancy's h
resulted; and in trying to protect himself against Nancy's disclosures by working S
her, Fagin has ensured his own downfall. Nancy, having t[illegible]ose in Chapter Forty
death', has ensured that very outcome by becom[illegible]g his murder victim (p. 364). F
out Monks' secret regarding Oliver's ider[illegible]et to have the most unexpected o

Contextu[illegible]ori[illegible]t[illegible]on (AO3)

Nancy's de[illegible]screen

Nancy's brutal murder has been portrayed in varying ways in different film adaptations
famous scene in *Oliver Twist* (1947), for example, the camera focuses on Sikes's dog Bul
the room while Sikes delivers the fatal blows. In Clive Donner's 1982 adaptation of the fi
explicit: Tim Curry's Sikes is shown delivering the fatal blows, the camera switching betw
attempt to save herself and Sikes's range of emotions as he kills her.

K5 E1 Y4

personification	use of figurative language that attributes living or humar inanimate object.
symbolism	in literature, the use of a literary element that combines A literary symbol has a literal [illegible]g in itself, but can a within the text.
tenor	the degree [illegible]rm[illegible]ity of language used, either in a writ or [illegible].

Chapter Forty-Eight

Summary

In the aftermath of Nancy's murder, Sikes sits shocked at his han and cleaning his clothes of Nancy's blood, he leaves with Bull's-eye, heading on fo where he stops at a pub. His feeling of being under suspicion is aggravated by a hat to illustrate how his product is effective at removing [Nancy's] bloodstains. An the murder mentioned in conversation at the post office on the road to St Albans, visions of Nancy; when he finds a shed to sleep in, the darkness gives him no respi scene and Nancy's 'lustreless' eyes. Hearing raised voices, Sikes heads with Bull's-e and works tirelessly through the night to help put it out. However, this does not bri overhearing the first information that the murderer is being sought throughout the money from in London, before heading to France. In order to improve his ch Sikes attempts to drown Bull's-eye, but the dog escapes him.

Analysis

Active learning task (22)

In your groups, take on a police detective's role and write a report on the scene of Nancy potential clues left behind by Sikes. One page should be sufficient for this task.

Tone (AO2)

Melodrama

In Chapter Forty-Eight, Dickens attempts the seemingly impossible feat of trying to reader for the plight of Bill Sikes. He does this by creating a melodramatic narrativ progress through the small country towns to the immediate north of London. The created using affective language that bears some similarity to melodramatic speec characterisation does not allow for a direct expression of the thoughts and feeling sympathy, the narrative imitates these as closely as possible. An example to conve haunted is as follows:

> *He walked doggedly; but as he left the town behind him, and plunged into of the solitary fields, he felt a dread and awe creeping upon him which shook him to before him, substance or shadow, still or moving, took the semblance of son fears were nothing compared to the sense that haunted him of the morning at his heels. He could trace its shadow in the gloom, supply the smallest iten how stiff and solemn it seemed to stalk along. He could hear its garments ru every breath of wind came laden with that last low cry. If he stopped it did t followed—not running too: that would have been a relief: but like a corpse e machinery of life, and borne on one slow melancholy wind that never rose o*

This passage contains the familiar rhetorical devices that we have seen associated particularly antithesis and parallelism: the juxtaposition of sentences that contras together of phrases, words or clauses with a similar structure. A semantic field rel corpse is created with the inclusion of suitable terms, which you can identify in th

Active learning task (23)

Language (AO2): Semantic field

Identify words and phrases that contribute to the semantic field relating to 'Nancy's gho elsewhere in Chapter Forty-Eight. Represent your findings as a mind map.

Genre (AO3) / Language (AO2)

Gothic fiction / Motifs of Gothic fiction

As in the London Bridge scene in Chapter Forty-Six, the haunting of Sikes contains narratives. In this instance, Sikes's visions of Nancy are related to two Gothic moti grave, and extreme psychological states. Although, at a glance, there seems to be fruitless plea to Sikes for a new life together, possibly abroad, in Chapter Forty-Se him. In this context, Sikes's anguish in Chapter Forty-Eigh be open to interpr guilt and fear, but remorse at the only hope of lo that has destroyed.

Sikes's flight from London also re thic motif of the wander, or 'wand metaphorical of guilt ar Gothic fiction, and generally carries connotati of clear-hea ur reflected in his detours and retraced steps.

> *Soon up again, and away,- not far into the country, but back toward road- then back again- then over another part of the same ground as he al wandering up and down in fields, and lying on ditches' brinks to rest, and st some other spot, and do the same, and ramble on again.* (p. 424)

We also see the motif of wandering in relation to Fagin's nocturnal peregrinations Nineteen, and Sikes and Oliver's journey to Chertsey in Chapter Twenty-One, alth definite destination.

Contextual information (AO3)

Further reading

For a detailed study of the trope of the Gothic wanderer, see: Tyler R Tichelaar, *The Goth to Redemption: Gothic Literature from 1794—present* (Ann Arbo MI: Modern History P

Discussion prompt (25)

What is ironic about Sikes's the dog at the end of Chapter Forty-Eight?

Active lea g task (24)

Look for evidence of the following additional Gothic motifs throughout *Oliver Twist*. Cre the motif (where applicable) with its occurrence in the text.

- The isolated victim
- Forbidden knowledge
- The mysterious house

Summary

In Chapter Forty-Nine, Brownlow and two assistants arrive by co who Brownlow threatens with charges of fraud and robbery if he does not fully co Monks reveals Brownlow's relationship to him when he complains about this treatm friend' (p. 434). Brownlow reveals his love for Monks' [illegible]t, and his subsequer who also died. Brownlow reveals Monks' name to be Edward Leeford, and describ marriage. Monks' father was then engaged to the eldest daughter of a retired na inheriting money from a relative in Calcutta. Monks' father died while visiting the city all the property. Brownlow tells Monks that he was given a portrait of his father's father had wanted to provide for his legal wife and child; however, Brownlow wa contact th[illegible]wlow then reveals his part in Oliver's story and the boy's resem portrait: Br[illegible]w has tracked Monks down, first to the West Indies and then bac the truth about Oliver.

Monks dismisses Brownlow's story as lacking in any proof, but Brownlow angrily re destruction of his friend's will by Monks' mother. Brownlow also reveals knowledge Fagin, and by extension his moral culpability in Nancy's death. A trapped Monks admit all in front of witnesses and in writing. Brownlow demands that Monks sees accordance with his father's wishes in the destroyed will. Although reluctant, Monk Losberne enters with news that Sikes's dog has been spotted, and Sikes and Fagin Monks accepts Brownlow's conditions in return for his freedom. Monks is locked in with Losberne to arrange a meeting to resolve matters in two days' time.

In Chapter Fifty, the action shifts to the shanty-like slum of Jacob's Island in East Lo Crackit, Chitling, and an older convict Kags are hiding. Chitling reveals the gang's Noah's arrest and Bet's confinement to an asylum after seeing Nancy's corpse. Chi had to be protected by police from a local mob as he [illegible]ed away. Sikes's dog unwelcome master. Charley Bates arrives and attacks the 'monster' Sikes, but Crac gathers outside and police bang at the door, encouraged by Bates (p. 448). Sikes goes to a window, before demonstrating to escape from the rear of the build manages to alert the crowd to Sikes's intentions, and Sikes climbs the roof and loo crowd. Brownlow offers 50 pounds to anyone who takes Sikes alive, an front. Meanwhile, Sikes ties the rope around a chimney stack, knife in hand; howev the vision of Nancy's eyes reappears to him. The killer loses his footing and, with around his neck, he falls 35 feet to his death. Bates sees Sikes's swinging body fr be let out. Sikes's dog is also on the roof, and follows its master to its death in the

Analysis

Theme (AO1)

Identity / Chance meetings

The theme of identity comes to the forefront of the narrative in Chapter Forty-Nin significance of Oliver's likeness to Brownlow's portrait of the young woman becor clearer; Monks' campaign against Oliver is explained in terms of his parents' acrimonious parting and a fraudulent inheritance; and Brownlow's connection to Leeford family is revealed in detail. Oliver's backstory, [illegible] dialogue, extends ba period some 25 years before his birth, the opening scene of the novel. The reader learns belatedly that the narrative has started *in medias res*, in the middle of events relevant to the story in its entirety.

Other narrative gaps are conveniently filled in Chapter Forty-Nine. Brownlow's re is in connection with Monks having an estate there is one; another is Monks' deci into the river, as it is the only remaining of 'proofs long suppressed- of his [Oliver' More generally, the reliance on coincidences to drive the novel's plot forward see Brownlow's revelations. Only Brownlow's initial encounter with Oliver is alluded t Brownlow mentions the boy being 'cast in my way by a stronger hand than chanc

Theme (AO1) / Characterisation (AO1)

Crime / Mr Brownlow

In Chapter Forty-Nine, we see a different side to Mr Brownlow from the benevole
order to redress the wrong done to Oliver, Mr Brownlow has Monks abducted, aft
Monks and holds him prisoner for days in a locked room against his will. Brownlo
striking a bargain with Monks which allows the latter to avoid his deserved legal p
Brownlow that he has been acting as a detective to trace Monks.

> *'Your agents had no clue to your residence. You came and went… keeping to low haunts and mingling with the vilest and most infamous herd who had been your ungovernable boy. I watched them with new applications. I paced the street word!' cried the old gentleman, 'every word that has passed between you a [Fagin] known to me. Shadows on the wall have caught your whispers, an ear; the spirit of the persecuted child has turned vice itself, and given it the attributes of virtue.'* (pp. 439–440)

The reader may infer from this excerpt that Brownlow has been prepared to seek
herd' of Monks' acquaintance, which again shifts Brownlow's characterisation a p
elderly gentleman. Brownlow's appearance in Chapter Fifty at the site of Sikes's la
he loudly offers 'fifty pounds… to the man who takes him [Sikes] alive', may be we
alternatively seen as an incitement of the mob and it reveals Brownlow's insight i
seems some rather low company. As for Monks, he acts according to our expectat
Fagin's gang: on hearing that arrests are imminent, he looks to himself and forget
the plot against Oliver.

Discussion prompt (26)

Can you see a connection between Dickens's decision to allow Mr Brownlow and his ass
their own hands and his general social criticism in *Oli* w

Setting (AO2) / Tone (AO2)

Melodrama

In Chapter ickens creates a setting of spectacular dilapidation for Sikes's d
Island was a y East London's most notorious slum at the time Dickens was w
Dickens makes a point of presenting human beings as undifferentiated as possible
combining ideas of the animate and inanimate. As was the case for the characters
Bridge scene in Chapter Forty-Six, Sikes is referred to impersonally, just as 'he', in

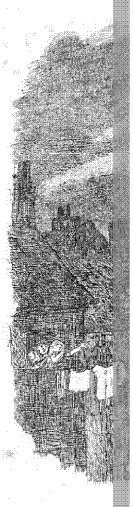
> *The cheapest and least delicate provisions are heaped in the shops; the coar articles of wearing apparel dangle at the salesman's door, and stream from windows. Jostling with unemployed labourers of the lowest class, ballast-he brazen women, ragged children, and the raff and refuse of the river, he mak along, assailed by offensive sights and smells from the narrow alleys which l and left, and deafened by the clash of ponderous waggons that bear great p the stacks of warehouses that rise from every corner.* (p. 442)

The dissolute, water-bound district is like a Hadeian ar ar ber to hell, and Sike
Ditch' seems symbolic of damnation. The build up an e death itself, however, a
tone. This is especially so in certain epi de, such as when the new arrival Charle
attacking Sikes after exclaimi bu monster!':

> *'Witn u ned the boy, shaking his clenched fist, and becoming n he sp itness you three- I'm not afraid of him- if they come here after I I tell y out at once. He may kill me for it if he likes, or if he dares, but if I a give him up if he was to be boiled alive. Murder! Help! If there's the pluck of you'll help me. Murder! Help! Down with him!'* (p. 448)

[35] For more details on Jacob's Island and Dickens's relationship to the area, see the Southwark Her <**https://southwarkheritage.wordpress.com/2016/02/25/dickens-southwark-jacobs-island/**>

Bates's dialogue (accompanied 'with violent gesticulation') displays the familiar rhetorical devices of repetition, antithesis and parallelism indicative of melodramatic speech, which in this instance anticipates the physical violence that follows. Other details contribute to the melodramatic tone of the chapter: the description of 'the very ghost of Sikes' (p. 447); the villain's words of defiance from the window to the crowd gathering below ('Do your worst! I'll cheat you yet!' (p. 449)); the 'ferocity of the crowd' as its members trampling over one another in their eagerness for his [Sikes's] capture' (p. 451); Sikes's 'yell of terror' when he sees the recurring image of Nancy's eyes and accidentally hangs himself (p. 453); and the gruesome death of Bull's-eye when he follows his master off the edge of the building.



Theme (AO1)

Crime / The Other

The downfall of Fagin's gang is assured with the arrest of the gangmaster himself. an escapee from his sentence abroad, opines that Fagin will be sentenced as 'an a Nancy's murder when Noah is obliged to give evidence against him (p. 445). Chitl locals towards Fagin during his arrest, including doubtlessly from many acquainta crossed a line in being involved in murder.

> *'I can see the people jumping up, one behind another, and snarling with their can see the blood upon his hair and beard, and hear the cries with which the into the centre of the crowd at the street corner, and swore they'd tear his he*

The sense of shock and fear in the gang is palpable, leaving them 'starting at ever that Sikes's arrival at the 'crib' is universally unwelcome (p. 446). The murderer is become 'the Other' as far as the gang is concerned. Sikes now exists outside the a group, to which he is a threat: he is a 'regular devil' in Charley Bates's words, whose g The treachery and sense of betrayal that has existed beneath the surface within F acknowledged in Sikes's mind by whether he will be betrayed; however, when Ch intentions to escape to the crowd below, there is no gang left to betray. The gang along, and Dickens's message is that crime certainly will not pay. Finally, that Sike haunting vision of Nancy's eyes seems like poetic justice. Conversely, the death of off the rooftop again warns of the futility and perils of misplaced loyalty, and rem her life.

Discussion prompt (27)

In Sikes's final scene on the roof, does Dickens succeed in eliciting some sympathy from predicament?

K5 E1 Y4

in medias res from the Latin, meaning 'into the middle of events'. In a narrative that begins in the midst of the plot action. The re[illegible]ually gradually, by means of dialogue, flashb

Chapter Fifty-One

Summary

In Chapter Fifty-One, Oliver and all his benefactors travel bac determined to help his friend Dick. The party stays at the town's best hotel, but Br Losberne and Grimwig confer secretly. At nine o'clock Brownlow brings Monks into Oliver expected to meet. Brownlow has the signed declaration of Oliver's birth he details of two papers that his father left with Mr Brownlow on the proviso that the Leeford Senior's death. The first is a letter to Agnes Fleming, who was several mo explains there is an obstacle to their legitimate marriage and mentions the gift of discusses the will, which left Monks and his mother an annuity and the property to reached adult society, makes a distinction between a female and male child proven good character to receive the inheritance; Monks would receive the legacy Although she destroyed the will, Monks' mother kept hold of the letter as evidence of Fleming's relationship, the revelation of which tore Agnes's family apart.

Monks reveals his mother's obsession that his half-brother should be ruined, while involvement in Monks' scheme. Next, the Bumbles are led in by Grimwig in connec with two pauper women as witnesses to the matron's theft of the pawn slip from O admits everything, Brownlow vows that neither he nor his wife shall ever occupy 'a 461). Brownlow also reveals that Rose is Agnes's younger sister, and that Monks' concocted a shameful family history for Rose in order that her adoptive parents m revelation, Oliver vows to think of Rose as his sister rather than an aunt. Harry als abandoned his ambition to be a parliamentarian, and intends to become a village with prompting from the others present. However, Oliver is distraught to learn of t

Analysis

Theme (AO1) / Tone (AO2)

The surrogate family / Chance meetings / Identity and situational irony

In Chapter Fifty-One, Dickens fills in the gaps in Oliver's pre-history and the reaso destroy him. The situational irony arising from these revelations is that Oliver, at t without a meaningful identity or anyone to care for him in the world, has, throug found two relatives: Monks' half-brother and Rose's nephew; in addition, he family on account of his relationship to Rose. Dickens ensures, however, that the tempered by the complex premeditation that characterises Monks' scheme. The course of the vendetta against Oliver are both by chance and by design: for exam after losing track of her, while Monks' mother intentionally seeks out both Brown

Discussion prompt (28)
Can you find another example of Dickens's use of irony in Chapter Fifty-One?

Tone (AO2) / Language (AO2) / Theme (AO1)

Melodrama

The predominant tone in this chapter is melodramatic, most immediately noticea to Rose as he recalls his childhood haunts and plans a happier future for his frien

> *'See there, there!' cried Oliver, eagerly clasping the hand of Rose, and point window; 'that's the stile I came over; there are the hedges I crept behind, fo overtake me and force me back! Yonder is the path across the fields, leadin was a little child. Dick, Dick, my dear old friend, if I could only see you n 'and we'll take him away from here, and have him clothed and taught quiet country place where he may grow strong and well,- shall we?'* (p. 455)

The melodramatic tone of the chapter perhaps peaks in the wake of the revelatio and in Harry's renunciation of a career in politics for a life as a village parson. Thi marriage to Rose, despite her remaining ashamed at the 'deep disgrace' of her o

Agnes's pregnancy out of wedlock. Harry's new role in society will apparently mak
ignominy on account of Rose's past. The sense of a resolution to all Oliver's proble
to pathos at the chapter's end, with Oliver in tears and the sudden mention of Dic

Active learning task (25)

Study the dialogue on pages 463–465 between Oliver, Rose a[illegible]rs Maylie, and betwee
figures of speech already discussed (antithesis, parall[illegible], inversion, repetition) which c
tone of the chapter. Start at 'But not the less n[illegible]ec[illegible]p. 463) and finish at 'This is my
lay it down' (p. 465). List your exam[illegible]e with the four figures of speech as hea

Summary

In Chapter Fifty-Two, Fagin is found guilty by a jury for his part sentenced to die the following Monday, the dazed Fagin only says repeatedly tha defiance towards those visiting the cells after being led awa (p. 468). In the con executions that he has witnessed, but is tormented by ar ness of the cell. Brow despite initial protestations, Fagin whispers to Ol er hiding place of the pape the boy. However, Fagin still tries to t r C into aiding his escape, before he down dramatically. Oliver is t ma to the point of incapacity by the encount Brownlow, a large cro d s eady gathered in anticipation of Fagin's executio

In Chapte hree, the narrator summarises the fates of the characters in the s married an s Maylie comes to live there too. Brownlow allows Monks to keep property from the will; however, after venturing overseas, Monks wastes his fortun eventually dying behind bars. The major members of Fagin's gang also die after Brownlow adopts Oliver, and they settle with Mrs Bedwin near the Maylies. Messr become close friends. Having testified against Fagin, Noah is pardoned and beco Bumbles lose everything, and end up in the workhouse. Alone among the villains, C to become a grazier in Northamptonshire. Meanwhile, the Maylies and their frien contented lives. The narrator concludes by mentioning that there is a white marble 'Agnes' in the old village church, and he ventures the opinion that Agnes Fleming's that solemn nook'.

Analysis

Characterisation (AO1) / Theme (AO1) / Language (AO2)

Fagin / Crime / The Other / Semantic field

In Chapter Fifty-Two, Fagin's sentencing and final day c condemned man are vividly portrayed. In the court, the charisma a d ar sms that were so successful in manipulating others in hi in a role as gangmaster are exposed as inadequate tools. In the c t of hose tasked to uphold the law, Fagin is very much 'the Othe

> *He st re... with one hand resting on the wooden slab before him, the other h d to his ear, and his head thrust forward to enable him to catch with greater distinctness every word that fell from the presiding judge, who was delivering his charge to the jury. At times, he turned his eyes sharply upon them to observe the effect of the slightest featherweight in his favour; and when the points against him were stated with terrible disti counsel, in mute appeal that he would, even then, urge something in his be*

The portrayal of Fagin as arch manipulator gives way to that of an old man caught disbelief at his predicament and an overwhelming terror as the inescapability of h skilfully plants the seeds of Fagin's self-doubt in the courtroom when he observes he should be condemned' in the faces of those present. Dickens then creates a se connected ideas of uncertainty and trepidation in Fagin's re tion to events: 'bew 'mechanically', 'careless thought', 'oppressive ove el g sense', 'vague and g (pp. 466–467). Fagin's thoughts are present s hi ing round his impending dea sketch artist and his broken pencil ti e dr s apparel, a fat gentleman who has r row of spikes in front of hi , Fagin accepts his sentence in the same daze about him fo ins obeyed' (p. 468)), but there are also brief flashes of In the cond man's cell, Fagin gradually manages to piece together the prec mean for hi ile Dickens also forces his archcriminal to confront his own wron oppressive atmosphere, Dickens employs a semantic field relating to darkness an Fagin's surroundings: 'dark', 'vault', 'dead bodies', 'dreadful silence', 'gasping mou extends the metaphor of Fagin as an inhuman creature or Devil figure that was n

Nineteen. Dickens creates a semantic field relating to a half-dead, decaying creat
also depicts Fagin once more as 'the Other', while in the lowest depths of turmoil.

> *He had been wounded with some missiles from the crowd on the day of his*
> *bandaged with a linen cloth. His red hair hung down upon his bloodless face*
> *twisted into knots; his eyes shone with a terrible light; his unwashed flesh cr*
> *burnt him up. (p. 470)*

Although the narrator intrudes briefly to decry th[illegible]ices of the prison system
Newgate…' (p. 470)), the tone of the [illegible]at [illegible]describing Fagin here is not exactly
flesh, bloodlessness and 'terri[illegible]ight' in the eyes suggest a Devil figure instead o
noteworthy that, wh[illegible]r and Brownlow arrive, Fagin's ramblings reveal him
life' instruc[illegible]e b[illegible]s and urging Sikes to cut off the head of his informer Noah
It is perhaps [illegible]ost significant element of Dickens's final portrait of Fagin that
redeeming act – the disclosure of the hiding place of Monks' documents regardin
to one last attempted act of trickery by the villain. Fagin remains beyond redempt

Theme (AO1) / Attitudes and values (AO3)

Crime

Dickens's distaste for public executions is a matter of record. In 1846 he wrote se
on the subject. In the first of these, Dickens questioned the deterrent effect of th
infallibility of those implementing it. In his second letter he wrote about the socia
particularly in relation to the attending crowds.[36] These concerns are apparent in
death penalty had no deterrent effect on Fagin, who witnessed many executions
morbid pleasure in it.

> *He had seen some of them die,- and had joked too, because they died with*
> *With what a rattling noise the drop went down: and how suddenly they cha*
> *vigorous men to dangling heaps of clothes!* (p. [illegible])

The concern about the public's [illegible]par[illegible] enthusiasm for such justice becomes mo
Chapter Fifty-Two. Dick[illegible]ens the barriers erected to resist 'the pressure o
execution a[illegible]re [illegible]ultitude… smoking and playing cards' that has gathered a
entertainme[illegible]471, pp. 474–475). Dickens juxtaposes the merriment of the liv
of objects', the hangman's apparatus that will send Fagin to his death, in order to
nature of the event. By not describing Fagin's execution in the narrative Dickens a
troubling, voyeuristic position of the watching crowd.

Extended essay question (8)

Can it be argued that Fagin, not Oliver, is the major character of *Oliver Twist*? Provide a
characterisation, themes and genre in your answer.

Theme (AO1) / Character relationships (AO1) / Language (AO2)

Charity / Domesticity / Oliver and his benefactors / Motif: The surrogate family

In Chapter Fifty-Three, Dickens brings Oliver's story to its [illegible]lusion with a series
of the remaining characters. The good characters [illegible]re [illegible]arded with contented liv
destroyed. Monks proves to be as irrede[illegible]as Fagin, squandering Brownlow'
Oliver's rightful estate to finish [illegible]ua[illegible]s in jail. It is important, however, for Dicken
reluctance 'to deprive t[illegible]e[illegible]on of the opportunity of retrieving his former vic
career' and [illegible]'s [illegible]ness to oblige: their charitable and benevolent outlook is
happiness ([illegible] Charley Bates's redemption from a life of crime also demonstr
worthwhile.

[36] A full background on this can be found at the British Library's web page, 'Letters from Charles Di
February - 16 March 1846', available at: <https://www.bl.uk/collection-items/letters-from-char
february---16-march-1846> retrieved 2.7.18

However, the dominant emphasis is upon Oliver's domestication as Brownlow's a
an extended surrogate family for Oliver, with the Maylies and Mr Losberne resid
Oliver does not share a home with his actual relative, Rose. However, the charact
Brownlow's household and the Maylies' resemble the nuclear family. Mrs Bedwin
figure for *Oliver* in Brownlow's new household, while Mrs Maylie clearly serves a

Dickens underlines the value of charity, domesticity and a supportive family (surrog
novel with mention of Agnes Fleming's ghost haunting the old local church. The nar
Agnes would be offered some kind of eternal sanctuary in a church because 'she wa

Active le t
Split up int of four or five. Select a character apiece from the novel and write a
Now enter t relevant information about them under bullet points in a table such as th
the plot, relationship to other characters, and how they illustrate a theme of the novel.

	Oliver	Fagin	Mr Brownlow	Rose Maylie	Sikes	Nancy	Monks	Mrs Mayli
Purpose in the plot								
Relationship to other characters								
Illustration of themes								

Characterisation: Key Characters

Oliver

The protagonist of *Oliver Twist* is an allegorical ch[illegible]ne created to illustrate story's interpretation. In John Bunyan's *Th[illegible]rim's Progress*, the initial blueprint were used in order to symbolise [illegible] principles of Christian life; Oliver symbo triumphing in adversity. [illegible]ce of Oliver's triumph is that he escapes the f reclaims his [illegible]ig[illegible] place within a caring middle-class family.

Oliver's journey is intended by Dickens to illustrate that poverty is not the conseq informs Oliver's mistreatment by those in positions of relative authority early in th cruel Mrs Mann, the pompous and self-absorbed beadle Mr Bumble and his empl and the Sowerberrys to whom Oliver is apprenticed. The petty cruelty of Mrs Sow Noah Claypole reveals mean-spiritedness to be an innate quality irrespective of di

Key Points

- Oliver is not compliant or submissive to the will of others for the whole durat back against Noah's bullying and flees from the undertaker's household, but he is ripe for exploitation in London. However, Oliver's attempt to escape fro Sixteen ([he] tore wildly from the room, uttering shrieks for help' (p. 164)) ins fate, and he gains an important ally within Fagin's gang.
- Conversely, Oliver's eagerness to please is apparent in his indiscriminate desire Sowerberry, his plea to Fagin 'to allow him to go t[illegible]k, with his two compan to repay the Maylies' kindness to him with hard w[illegible]. His industriousness iden Victorian audience. As the earlier [illegible]so[illegible]with the chimney sweep Gamfield ill an apologist for the puniti[illegible]hild labour that was prevalent in the early ninete
- Oliver's pleasing [illegible] appearance is used throughout the novel to differe immor[illegible]im[illegible]al characters he meets, such as the 'large-headed, small-ey Noah C[illegible]e (p. 77), or the 'snub-nosed, flat-browed' Jack 'Artful Dodger' D 'the villainous-looking and repulsive' Fagin (p. 105). Mr Sowerberry and Fagin in Oliver's looks, while Mrs Bedwin is moved to tears by the 'Pretty creetur' w the police magistrate (p. 126). At their first meeting in Chapter Eleven, Brown 'something in that boy's face… that touches and interests me' and begins to t that account (p. 119).

Discussion prompt (29)
Do you feel more or less sympathy for Oliver on learning of his middle-class family origin

Fagin

Fagin is the criminal maste[illegible]d a[illegible] the heart of the tw *Twist* an early exa[illegible]pl[illegible] of [illegible]me writing: Monks' schem death of N[illegible]y. [illegible]gin's age and wealth suggest a relati[illegible] his [illegible]vival is also due to a readiness to inform on othe [illegible]ersonality that exhibits extreme wariness, emotional ability to outmanoeuvre most of the people he deals w character representing the evil that counters Oliver's g to a Devil figure, there is a sympathetic streak evident Sikes's abuse and his advice to Oliver regarding Sikes o robbery. However, as his final scene awaiting death in own interests first and foremost: he whispers the location of Monks' papers to Oli to trick the boy and Brownlow into aiding his escape.

Key Points

- Fagin's character is notable for extreme shifts in mood: for example, one mom placatory, the next enraged, as when he thinks that Oliver has spied upon his h Chapter Nine; these shifts in mood are evident in reverse in Chapter Forty-Seve himself and Sikes up into a rage about Nancy, he adopts a cautious, placatory t excessively violent revenge. However, his character becomes progressively mo anxiety. This becomes most apparent at the outset of Chapter Twenty-Six whe nearly run down by a carriage. This episode foreshadows the ultimate self-dest
- Fagin's role as a father figure similarly reveals shifts in mood: he is often enco sometimes stern and violent and generally secretive about his own business figure is most important within the contexts of the novel's focus on family an Victorian social system, for which ideas of work and family lie at the core. Dic criminal Fagin's gang of children to present it as a facsimile of this world that distorts the moral values that underpin the Victorian social system.
- Fagin is a stereotypical character: a villainous Jew who corrupts the children realism, it may have been the case that many Jews in Dickens's London were stolen goods. However, today's reader can certainly consider Fagin's characte 'othering' and anti-Semitism, and can recognise the performative aspects of Fagin's fawning manner, which are evident in Dickens's characterisation.
- Fagin is ruthless and without a hint of sympathy for his own associates, many a life of crime. His callousness is revealed in Chapter Nine when he praises ca end to five of his associates who might have compromised his livelihood, leav turn white-livered!' (p. 107). Fagin's revenge against Nancy is his most malici calculation in keeping with his character. He tells Sikes about Nancy's betraya has misjudged the girl and that his plot against Sikes has been thwarted. Alth cautious, Fagin is clearly keen to kill two birds with one stone by having Sikes full consequences.

Mr Brownlow

Brownlow is Oliver's benefactor, the chief, the head of Oliver's rescue committee co Losberne and Mr Grimwig. The reader's first introduction to Brownlow is as an elo book at a bookstall 'as if he were in his elbow-chair' (p. 114). This proves to be sli Brownlow seems unworldly; he will prove himself anything but, however, when he learn the truth about Monks and addresses the mob prior to Bill Sikes's final mom much earlier in Chapter Eleven, Brownlow stands up to the incompetent and abus Fang, and his anger and indignation hint at an inner steeliness that will become ap Although he is taken in too readily by Mr Bumble's derogatory comments about C in his enquiries which reveal Oliver's connection to Monks and the Leeford and M in ensuring Monks' compliance in the restoration of Oliver's inheritance. Perhaps injustice stems from losing his great love, Edwin Leeford's sister, who died on thei could marry.

Key Points

- It is Brownlow's remembrance of his old associations with the Leeford family Fleming that Edwin Leeford sent him, which sparks the old gentleman's inter from this that Brownlow is a sentimental man. While talking to Nancy, his rec burn mark on the throat of Edwin Leeford's son (Monks) also suggests that th association with the Leeford continue to inhabit Brownlow's memory.
- Brownlow's sin[illegible]about Oliver's future is revealed when he shows the boy promis[illegible]t Oliver will be free to read them if he is well-behaved. He also However[illegible]s judgement seems lacking when he first allows his friend Grimwi weaken his opinion of the boy. Knowing Grimwig as he does, Brownlow unde suggesting Oliver's dishonesty just to provoke a response; however, by playin suggestion that Oliver return the books, Brownlow indirectly sends Oliver ba

- Brownlow may feel guilt about doubting Oliver. Before he and the boy are r down, first to the West Indies and then back in England, in order to learn th meeting with Nancy, Brownlow acts with great purpose. He defines the obje which is to discover Oliver's parentage and reinstate his inheritance after M advances a stratagem to ensnare Monks, and insists that Rose keep her pro anonymity and the freedom of her associates until Nancy consents otherwis his offer to rescue Nancy from the bad company that has blighted her life.
- Brownlow is prepared to forego legal process to [illegible] the wrong done again abducted, Brownlow blackmails Monks and holds him prisoner for days in a l Brownlow compounds these offences by striking a bargain with Monks whic deserved legal penalty. However, Brownlow ensures that he has all the proo [illegible] again to the thoroughness of his detective work: Brow the destruction of Edwin Leeford's will by his wife, Monks' mother; and his k involvement with Fagin, and by extension his moral culpability in Nancy's de
- Brownlow is also thorough in ensuring that the Bumbles are made to pay fo providing witnesses against Mrs Bumble regarding the theft of Agnes Flemin forced to admit their guilt, Brownlow vows that neither he nor his wife shall responsibility again.
- Brownlow seems to exhibit a sense of fairness regarding the punishments o offers 50 pounds to anyone who takes Sikes alive at Jacob's Island, this is su murdering the housebreaker. Brownlow also suggests to Oliver that Monks s the dividends from the property from the will, in order to give Monks at leas

Nancy

Contextual information (AO3)

'Fallen women' in *David Copperfield* (1850)

Nancy's plight and Emily's downfall in *David Copperfield* are for starkly different reasons her uncle Mr Peggotty leaves her naive about the world of men; and when she discove different relationships, and [illegible] with Steerforth, her vanity becomes both a destr Her disastrous elopement with Steerforth is also born of a desire for higher social statu considers [illegible]; nonetheless, Emily ends up as much of a social outcast as Na Emily's friend from childhood, shares something of Nancy's sense of shame; having con redeem her reputation, but eventually leaves Britain with Emily for a new life in Austral

The thief and prostitute Nancy is Dickens's 'fallen woman', the author's first depi and one which offers some insight into his attitude to women in such difficult soc his own insight into Nancy's creation in his Preface to the novel.

> *It has been observed of Nancy that her devotion to the brutal house-break natural… It is useless to discuss whether the conduct and character of the g unnatural, probable or improbable, right or wrong. It is TRUE. Every man w melancholy shades of life, must know it to be so.* (p. 36)

This suggests that Nancy is drawn from Dickens's observations in suitably low qu she may seem more real to us than Oliver, Nancy is similarly used to illustrate th adversity and the theme of nature versus nurture. Oliver clearly brings out her m surrogate mother to the boy is clearly of some comfort to him. Unlike Oliver, how circumstances, despite Mr Brownlow's offer to help her find a new life away fro conclusion is that some environmental factors can be impossible for a person to l for Nancy's [illegible] of 'the best and worst shades of our nature' (p. 37).

Key Points

- Nancy's only act of wickedness takes place in Chapter Fifteen when she kidn him back to Fagin. However, she is sent against her wishes to enquire after O Chapter Thirteen, giving in to 'alternate threats, promises, and bribes' from S she seems to enjoy the role playing as Oliver's respectably dressed elder sist

colleagues' own expense in Chapter Fifteen when, after apprehending Oliver bystander that the boy had run away from a respectable home 'and went an characters; and almost broke his mother's heart' (p. 157).

- In Chapter Sixteen the reader is given a clue that Nancy may have a conscien at the fate of condemned felons on hearing the bell strike eight on passing ne the unromantic Sikes that 'I wouldn't hurry by, if it was you that was coming eight o'clock struck' (p. 160). Nancy is clearly capabl[illegible] enuine emotional a which is more than can be said for Sikes or Fagin.
- Later in the same chapter, Nancy pr[illegible] Sikes from setting his dog on the r attack Fagin in fury and frustration over guilt at Oliver's plight comes to the s against Sikes and Fagin for forcing the same life on Oliver as they have on her more v[illegible]vo[illegible] (p. 165). In this scene, Nancy is possibly doubled with suppos[illegible]en woman', but one wanting to protect her child.
- Prior to the robbery, in Chapter Twenty, Nancy speaks like a mother wanting she and Oliver have clearly developed a bond. She reads his intention to esca the bruises she has received for sticking up for him already, and he desists fr The fact that she is prepared to risk injury, and possibly even death, to preve suggests the fearless loyalty a mother might exhibit in order to protect her ch Oliver's reaction suggests the concern of a son for a mother. At Sikes's, Nancy of educator, explaining Sikes's demonstration with the gun to Oliver in plain,
- Later in Chapter Twenty-Six, Nancy is drunk and tells Fagin that she wishes Ol under Fagin's control. This resembles a mother's despair at her child's bleak f Fagin encouraged drunkenness in Nancy and his other prostitutes when they aspect of her behaviour is largely his fault.
- In Chapters Thirty-Nine and Forty, Nancy takes on a variety of different roles: drugging him with laudanum); a spy when she eavesdrops on Fagin scheming when she contacts Rose at the hotel. Nancy eme[illegible]s brave and resourceful overcoming the hostility of the hotel staff in order to save Oliver. Her contac an act of selflessness and a stark contrast to the destructive individualism she wi
- In Chapter Forty-Four, when Fagin offers out of self-interest to assist Nancy w girl has the measure of the old villain. Nancy understands his words of solidar know [illegible]ld, clearly enough to know that any deal with Fagin to free her man's interests first and foremost (p. 401).
- Nancy's explanation to Rose and Brownlow that she cannot leave Sikes, desp reveals her great weaknesses: misplaced loyalty to Sikes and Fagin and fatalis wrath at the wrong I have done' (p. 365). Despite this, as she is about to die s with Brownlow's help the couple can save themselves. Her own gesture of a when she hold's Rose's bloodstained handkerchief aloft as in prayer, before S

Discussion prompt (30)
Is Nancy's death intended by Dickens to offer her spiritual salvation?

Bill Sikes

At first glance, Bill Sikes appears to be *Oliver Twist*'s [illegible] villain: a surly murderer who abuses and eventually kills the only [illegible] that cares for him, and tries to do likewise to his dog. However, when considered to Fagin, Sikes is revealed as an instinctive criminal of low intelligence and little understanding of his main acquaintance. Despite, Sikes never considers that his persistent taunts and general con[illegible]aimed at Fagin may have repercussions for him; nor does he differentiate Nancy with her 'native talents' much from an animal, to be punished threatened into submission (p. 155). Taking these points into consideration, it is n surprise that Fagin is able to manipulate Sikes with such expertise into killing Nan for her betrayal.

Key Points

- Sikes takes his instructions, and share of stolen goods, from Fagin. Fagin's abilit throughout the novel, notably when he persuades the housebreaker to take Ol However, Sikes also defies Fagin using his menacing presence, notably in Chapt five pound note Brownlow gave Oliver to pay for the books from the 'avariciou
- Sikes is mainly characterised by his growling voice, rough language and clothe having 'a broad heavy countenance with a beard', th… less detail given to emphasis on his muscularity. He is initially described as a 'stoutly built fellow black velveteen coat, very soiled drab breeches, lace-up boots, and grey cotto bulky pair of legs, with large swelling calves' (p. 136). He is similarly identified Chapter Fifteen in th… …ill pub.
- When … t s… …kes he has a black eye, indicating he has been in a recent tempe… …used when Fagin accidentally hits him with a beer mug. Howeve calm him down by offering him liquor demonstrates that Sikes is relatively ea
- Sikes has a prominent role as Fagin's 'enforcer', as when he forces the relucta the police station in Chapter Thirteen and rids Fagin of the threat posed by N
- Sikes seems to relish making enemies. His treatment of Fagin, Nancy, Oliver a his natural aggression. However, there is an early indication that Sikes is reck Fifteen; that there may be a plot brewing against him is subtly hinted at in th and Barney, and 'if he [Sikes] had observed the brief interchange of signals, h boded no good to him' (p. 155). His ultimate misjudgement in killing Nancy is longer want anything to do with him, a point exemplified by Charley Bates's r 'crib' in Chapter Fifty.
- His reckless violence comes back to haunt him in the vision of Nancy's eyes w Forty-Eight and sends him slipping to his death in Chapter Fifty. The effect Na suggests either the hint of a conscience or the tendency to superstition that r uneducated people of the time.

Active learning task (27)
Study the various illustrations … by George Cruikshank in your text (p. 162, p. 348, groups, try to identify … al details that are not mentioned in the narrative or, conv from the il… …n. … present your conclusions as a mind map.

Monks

With his secrecy, his cloak and his distorted features, Monks is an unmistakeably Go the title of 'arch villain' more than Fagin, as Monks is able to control the latter by ex the architect of the scheme to destroy his half-brother Oliver. We first hear of Monk Fagin's reaction to the very mention of his name by the Cripples' landlord suggests t Later in the same chapter, when Monks actually appears at Fagin's, he reveals hims anxiety-ridden character: his terror at the shadow of the girl on the wall arouses Fag Monks' fears of being overheard prove to be justified. This apparent contradiction o also fearful perhaps makes Monks seem less threatening than, for example, Sikes. It imagine Brownlow getting the better of Sikes or Fagin in the same fashion he does M

However, Dickens makes a point of accentuating Monks' sinister persona in a num without warning in the inn-yard w… …stumbled against a tall man wrappe Three, and has the unnam… …address the mystified boy with melodramatic he appears as … s… …[with] a harsh, deep voice' in Chapter Thirty Seven d Bumble in t… (p. 329). The run-down neighbourhood chosen for the meeting Thirty-Eight … sinister in atmosphere: it is in the midst of a thunderstorm and plays tricks with the three characters' appearances.

Key Points

- Monks is no Bill Sikes, being presented as wicked and ruthless but not homici that he wants no part in Oliver's death should it become necessary: 'Anythin the first. I won't shed blood; it's always found out, and haunts a man beside than Sikes in this respect. He is angry with Fagin for having failed to have ha transported for a crime.
- Monks has, unlike the novel's other criminals, not grc p in poverty, but in character has clearly been shaped by one env al factor, however: his n her husband Edwin Leeford's origina ensure that his illegitimate child O deprived of their inheritan nonetheless similar to the other villain unpleasant charact parents' separation has left him without adequat
- In keer th thic influence, Monks' appearance, as Nancy describe a grote lmost undead quality:

  '… his eyes are sunk in his head so much deeper than any other man's... His and eyes; and, although he can't be more than six or eight and twenty, wit are often discoloured and disfigured with the marks of teeth; for he has des even bites his hands and covers them with wounds…I have only seen him tw was covered with a large cloak. … Upon his throat: so high that you can see neckerchief when he turns his face: there is –'

  'A broad red mark, like a burn or scald?' cried the gentleman. (p. 413)
- On Brownlow's instruction, Oliver shares his inheritance with his half-brother World prison. Monks' fate defines him as a feckless and wicked character and half-brother Oliver: both are given similar opportunities to live decent lives, b opportunity.

Mr Bumble

Bumble is the pompous Mr Malaprop whose re on of 'beadledom' is the f point of Dickens's satire on the failur y. Although episodes such as the courtship of Mrs Corney and marital spat highlight Bumble's comedic asp there is an edge to th r when ideas relating to the Poor Law are discussed; f example, in e at the pauper who asked for coals to toast his ration of che or the 'obsti auper' who died in the streets after having his food ration taken a by the overseer (p. 218). More than just a hypocritical buffoon, Bumble is self-servir the point of malignity. A notable example of this occurs in Chapter Seventeen: Brownlow's advertised reward of five guineas for anyone who can 'throw any light u his [Oliver's] previous history' inspires Bumble to give the old man a 20-minute exposition of Oliver's 'treachery, ingratitude, and malice' (pp. 174–175). Ultimately, however, Bumble's most salient attribute is cowardice, which is exposed in a series humiliations at the hand of his shrewish wife, the workhouse matron, and in his palpable fear of Monks during their meeting in Chapter Thirty-Eight. Apart from on Bumble lacks self-insight, and is a hypocrite as a result: his famous remark that 'the his wife will act under her husband's direction is blind to his own failings in the enfo the years.

Key Points

- Bumble's costume of cocked hat d med coat and staff symbolises the beadle and the misplace te tic values that are important to the work
- Bumble's most a seems to be one of uncaring, professional neglec of the w house, Mrs Mann, to cover up the unexplained deaths of c the rea never entirely sure whether it is Bumble's incompetence or inhu responsible for this continuing state of affairs, as Mr Mann successfully mani flattery in Chapter Two. His meeting with Brownlow in Chapter Seventeen re wilful malice on Bumble's part. Meanwhile, his courtship of Mrs Corney in Ch Twenty-Seven, including the covert inspection of her silverware, crockery an self-interest, as he wishes to become workhouse master through marriage.

- Bumble's characteristic incompetence (or negligence) in failing to discover Ol boy being returned to a workhouse in his birthplace. In the novel's early stag nemesis.
- Bumble's limited literacy, as highlighted by his frequent malapropisms, is an i indicating his unfitness for a position of responsibility.
- In his discussion with the undertaker Sowerberry in Chapter Four, it becomes Bumble negligent in the case of a tradesman who di[illegible] the streets. His prid been wounded, Bumble is furious at this con[illegible]sor. However, like Mrs Mann the beadle.
- Bumble shows a brief sign of compassion towards Oliver over the boy's distre undertaker's as ap[illegible]. This foreshadows the possibility that Oliver's futu figures[illegible]erbury Fagin, Mr Fang) may take a turn for the worse.

  Mr. B[illegible] regarded Oliver's piteous and helpless look, with some astonish hemmed three or four times in a husky manner; and after muttering someth troublesome cough,' bade Oliver dry his eyes and be a good boy. (p. 73)
- Bumble's appalling ignorance is constantly on display in the novel. A notable Seven when he blames Oliver's angry resistance to Noah and Mrs Sowerberry the boy's diet.
- Bumble's greed is responsible for his and his wife's ultimate downfall. During Chapter Thirty-Seven, he realises that there is a profit to be had from his wife death, and her knowledge of the information that Monks requires.
- The Bumbles' dysfunctional marriage raises questions about a man and wom Victorian household. Mr Bumble's apparent relegation from 'beadledom' to t which his wife is in charge of day-to-day affairs represents a confusion of the Victorian society. This is because the workhouse is now also the Bumbles' ho between man and wife is also illustrated in Chapter Thirty-Eight by Mrs Bumb negotiations with Monks instead of her husband.
- That the Bumbles end up as workhouse [illegible] is an example of poetic justi paupers testify against Mrs B[illegible] Brownlow in Chapter Fifty-One can be

Contextual [illegible] (AO3)

The malap[illegible]

Sheridan wa[illegible] the only writer to use the 'malapropism', and not even its originator. S characters with Mrs Malaprop's affliction for using the wrong words, notably Constable *Nothing* (1599) who 'comprehended auspicious persons'. In fact, the 'Dogberryism' is th 'malapropism'.

Noah Claypole

Noah Claypole, like Monks, is another key figure in the nature versus nurture deb course of his bullying Oliver. Dickens explicitly describes Noah's thematic significa to suffering the contempt of others, wastes no time in displaying the same lack of status is lower than his own.

> *… now that fortune had cast in his way a nameless or[illegible]an, at whom even th the finger of scorn, he retorted on him with [illegible]es. This affords charming f shows us what a beautiful thing hum[illegible]at[illegible] may be made to be; and hov amiable qualities are devel[illegible] finest lord and the dirtiest charity-boy*

Noah's mean[illegible]ite [illegible]ensifies when he becomes jealous of Oliver's promot fore of child[illegible]uneral processions. During an episode of bullying Oliver, Noah g Oliver's moti[illegible] a regular right-down bad 'un' (pp. 87–88). Oliver's unexpectedly t coward to tears and he requires the two women to come to his aid. Noah's flight t 'bewail[ing] his dreadful wounds ten times louder than before' to the beadle and waistcoat, cements the character's status as a small-minded, vindictive coward (p continues in this vein when Noah and Charlotte reappear in Chapter Forty-Two (N

Morris Bolter) to be duped into Fagin's schemes. Charlotte has stolen 20 pounds f
the couple to decamp to London, and Noah 'like a dear' allows Charlotte to keep h
police catch up with them, in which event Noah is free to assert 'his innocence of
displays of self-serving cowardice foreshadow his giving evidence against Fagin re
his own skin, and his future career as an unscrupulous police informer.

Key Points

- There are some points of comparison betwe[illegible]nd Bumble, as both are low comedy on account of their app[illegible]e and both are cowardly bullies. In use of concrete physical des[illegible]elicit humour (or what George Orwell squiggle[s] on the [illegible]page'[37]), Noah is described as 'a large-headed, make a[illegible]av[illegible]keenance… [with] a red nose and yellow smalls' (p. 77). H police, [illegible]ted by Tom Chitling in Chapter Fifty, is also made suitably ridicu
  'Bolter got into the empty water-butt, head downwards; but his legs were s stuck out at the top, and so they took him too.' (p. 444)
- Noah is a paired opposite to Oliver. He illustrates that a poor upbringing alon character, as his naturally flawed character is fully evident while apprenticed contrast, demonstrates that a poor, harsh upbringing is not sufficient to dest example, while Oliver reciprocates affection for those who care for him, Noa girlfriend Charlotte's feelings for him.
- Noah's involvement with Fagin reveals him as more gullible than Oliver, desp naivety. Fagin recognises Noah not only as a fool that he can easily blackmail pounds, but as a coward whose most suitable task in the gang is the 'kinchin attacking and robbing children on errands for their mothers. Noah's shared a prospects reveals that he is too stupid to realise that he is being insulted.
- Noah is a toxic component of Fagin's scheme involving N[illegible]ncy. He is relatively while shadowing Nancy to London Bridge and ea[illegible]op[illegible]ing upon her conve Rose in Chapter Forty-Six. This again sug[illegible]st[illegible]his [illegible]ccomplished sneakiness w concerned, as does his decision [illegible]ve [illegible]e evidence against Fagin that result

Discussion [illegible]
Theme (A[illegible]
Nature vers[illegible]ure
Discuss whether Dickens's concern with social reform is compatible with his presentatio accordance with their predetermined nature.

Rose Maylie

Rose conforms to a Victorian ideal of womanhood: virtuous, caring and beautiful, with Harry Maylie. Rose's sense of shame at her illegitimate birth and family histo prevailing Victorian morality, with family life very much at its centre. It is importar adopted by Mrs Maylie, has the Maylie surname, unlike the fallen woman Nancy, the other characters, and she never fails to treat others decently, something whic Chapter Forty:

> *'Oh, lady, lady!' she said, clasping her hands [illegible]ately before her face, 'j there would be fewer like me,- there [illegible]ld [illegible]re would!'*
>
> *'Sit down,' said Rose, ec[illegible]stly. 'If you are in poverty or affliction I shall be t can,- I shall inde[illegible]n.*
>
> *'Let [illegible]d, lady,' said the girl, still weeping, 'and do not speak to me so k better* [illegible]361)

Rose's desire to help poor Nancy is genuine, but she has no way of understanding keep the girl shackled 'to companions you [Nancy] paint in such terrible colours' (

[37] George Orwell, *Dickens, Dali and Others: Studies in Popular Culture* (New York: Harcourt, Brace &

Key Points

- Rose and Oliver form a character pairing which conveys the same message: if g
  in life find themselves surrounded by similarly good people, then they will flou
  literally by Dickens in having Rose survive her near-fatal mystery illness in Chap
- Rose's initial refusal to marry Harry in case she compromises his parliamenta
  sacrifice: she wishes to be his 'faithful friend' rather than his wife (p. 316). Ho
  being a rejection of marriage, it is an assertion of its [illegible]ity. As 'a friendless,
  upon my name', Rose genuinely does not be[illegible]ve h[illegible]self worthy to be Harry'
  believe that she fits the Victorian id[illegible]onmaker: 'the angel in the hous
- Rose remains attached to th[illegible]uo[illegible]stic sphere, despite being Nancy's initial
  Oliver. Rose requir[illegible]lp of 'some kind old gentleman', Mr Brownlow, to
  action [illegible]ffe[illegible]365). Earlier she helps tend the wounded Oliver back to
  howev[illegible]ens never places Rose in the position of facing any danger out

K5 **E**1 **Y**4

allegorical character	a prominent character in a story who also represents abs are relevant to the interpretation of the story.
Mrs Malaprop	a character in Richard Brinsley Sheridan's eighteenth-cen *Rivals* (1775) who misuses words that sound like the one a different meaning entirely. Examples of such mistakes 'malapropisms'.

Oliver Twist is a novel notable for its examination of relationships within differing character pairings. The most significant of these are discussed below.

Oliver and his benefactors

Oliver and Mr Bumble

The use of the word 'benefactor' to describe the [illegible]'s relationship to Oliver m Bumble mistreats Oliver, upholds the right [illegible]hers to mistreat him, believes the Mrs Mann and Noah, and spins a malicious story to Mr Brownlow about the boy. I an oddly reassuring presence in the young orphan's life. This becomes clear durin undertaker's house, when the desolate boy expresses his feelings of loneli and his fear [illegible]g abandoned by Mr Bumble. Oliver's desperate attachment to image of him 'attaching himself to Mr. Bumble's coat cuff' and 'clinging to the har cane' (pp. 72–73). Bumble is sufficiently moved to 'hem [med] three or four times bade Oliver dry his eyes and be a good boy' (p. 73). Perhaps this portion of sentim had the responsibility of naming Oliver; he shares his pride in the fact with Mrs M modicum of stability and familiarity that Bumble brings to the young boy's life, Bu at times in lieu of any truly beneficial guardian for Oliver.

Mr Brownlow, Mrs Bedwin and Oliver

Mr Brownlow is motivated first by common decency and afterwards by a sentime heightens the old man's sense of the injustice suffered by the boy. Brownlow find Oliver as suspected thief both unnerving and disgraceful, and is similarly repelled callous misapplication of the law and contempt for the ailing Oliver's well-being. B 'something in that boy's face' that reminds him of Agnes Fleming sets in motion th Oliver's family origins. Brownlow's housekeeper, Mrs Bedwin, is an important stab development of Brownlow and Oliver's relationship; her intuition tells her that Ol politeness regarding Brownlow's books from a genuine good nature. Without condemnation of the boy after his disappearance with the books and money, perh Oliver's story would [illegible] survived his own disappointment, Grimwig's cynicis

The surrogate family: The Maylies and Dr Losberne

Mrs Bedwin's maternal instinct regarding Oliver is the seed of the positive surroga form around the boy. From Chapter Twenty-Nine onwards, the 'extraordinary' (p. responsibility of the Maylies and their doctor, Losberne. Mr Losberne is a pivotal f of responsibility for Oliver: he is able to explain to the distraught Maylie women w could have fallen into the ways of vice, and is able to divert the police from discov the attempted robbery.

Oliver and Rose

Her compassionate nature aside, Rose Maylie's feeling of kinship with Oliver also origins as one who 'might have been equally helpless and unprotected' (p. 269). L cloaked in mystery, but she has been rescued from hardship with her uncaring fos effectively her surrogate aunt. Rose's attainment of id[illegible] and a comfortable life outcome of Oliver's own story. In this respect, Oliver and Rose are paired characte simultaneous threats to their future happiness when Rose is taken seriously ill and discovered by Monks and Fa[illegible]

The Brownlow and Maylie camps

The Maylies and Mr Losberne are the second philanthropic or charitable benefact after Mr Brownlow: as such, the Maylie and Brownlow camps are another exampl character relationships.[38]

[38] Dickens's biographer John Forster is pointedly critical of the credibility of the Maylie–Brownlow of the story'. John Forster, *The Life of Charles Dickens* (London: J.M. Dent and Sons Limited, 192

The Brownlow and Maylie camps join forces (or enter into marriage) to create an
Oliver. Brownlow chairs the rescue committee for Oliver, and devises the plan to
After the truth about Oliver's parentage is uncovered and his rightful inheritance
subsequently becomes Brownlow's adopted son. The extended surrogate family
the Maylies nearby and Mr Losberne also choosing to live near Brownlow's new
the character relationships involving Brownlow's household and the Maylies' com
family. Mrs Bedwin serves as a surrogate mother figure for Oliver in Brownlow's
Maylie clearly serves a similar role for the newlywed couple Rose and Harry.

Oliver and Nancy

Among all Oliver's benefactors, Nancy takes the greatest risks – and pays the ultim
the boy. Cleverly building on her major role in returning Oliver to Fagin in Chapter Fift
reluctance (in part), Nancy steps in to defend the boy when he tries to escape
verbal and physical resistance to the old man and Sikes, before being overcome b
'You've got the boy, and what more would you have?' (p. 165), she clearly unders
Fagin's criminal brood will be dire enough without the added misery of violent pu

In Chapter Twenty, Nancy's affection for Oliver and concern for his plight become
him how to handle himself before the upcoming robbery with Sikes: to bide his ti
not while he is 'hedged round and round' in Fagin and Sikes's schemes. Oliver obs
and extremely agitated, and she shows Oliver the 'livid bruises on her neck and ar
course of defending him (pp. 197–199).The sacrifice she has been prepared to ma
gives the boy to stay safe suggest a mother desperate to save her child from harm
Nancy also intervenes in the role of educator, explaining Sikes's menacing words t
language that the boy can understand. Before the expedition to Chertsey, Nancy
with Oliver, who, understanding that she is his only current ally, wishes more advi
does not wish to burden Oliver with a false sense of security. She has her own pla
eavesdrop on Fagin and Sikes (in Chapters Twenty-Six and Thirty-Nine), before tak
going behind Sikes and Fagin to contact Rose Maylie and Mr Brownlow with inform

Active le[illegible] tas[illegible] [28]

In your grou[illegible]earch online the Victorian ideal of the domestic woman, and discuss t
How do the female characters in *Oliver Twist* accord with or dissent from the notion of t
sphere, in contrast to public life being the man's?

Fagin and his gang

Sikes and Fagin

The relationships within Fagin's gang are principally what make Dickens's portraya
compelling. Sikes's heavy-handed contempt for the 'plundering, thundering old Je
reader an early hint at its fragility: self-serving individualistic personalities do not
endeavour (p. 135). In truth, Sikes and Fagin are perfect opposites: the former is
intimidating man of violence; the latter a calculating, anxiety-ridden miser who ha
wits. During their first exchange in Chapter Thirteen, Sikes reveals how much of a
precarious the latter's authority over his young thieves might be.

> *'What are you up to? Ill-treating those boys, you covetous, avaricious, in-sa-ti-
> wonder they don't murder you! I would if I was them. If I'd been your 'prenti
> ago, and no, I wouldn't have sold you afterwards, for you're fit for nothing b
> of ugly broken glass bottle, and I suppose they don't blow glass bottles larg*
>
> *'Hush! hush! Mr. Sikes,' said the Jew, trembling; 'don't speak so loud.'* (p. 13

Moments later, when Sikes lets slip that Fagin is an informer in front of the boys,
housebreaker cares little for Fagin's fate or the integrity of the gang. This, perhaps
name-calling, explains Fagin's look of hatred while pouring a drink for his visitor a

prostrate form' of his drunken host in Chapter Nineteen while returning Sikes's vi
enforcer, and relies on the old man to fence the goods that he steals. However, th
that will ultimately fail to survive the two men's mutual loathing: one based on th
Fagin's weakness and Fagin's fear of the threat that Sikes poses to him. Fagin's plo
Sikes *will* be the inevitable result.

Active learning task [29]
Research the Internet to find examples of domestic abuse in Victorian literature. Does N
to that of female characters in other works of fiction?

Fagin, Nancy and Si
Although N Si s's 'girlfriend', her abusive relationship with the housebrea
appreciated context of their relationship with Fagin; the relationship that le
three. This is the result of a process whereby the two men gradually begin to lose

Nancy is a thief and prostitute, and while Sikes appreciates her 'native talents', it i
groomer, or procurer. When we see a drunken Nancy in Chapter Twenty-Six, we a
characteristic behaviour of Fagin's 'female pupils', one encouraged in 'their tende
of grooming them for prostitution (p. 241). Nancy's increasing defiance of both Fa
ability to manage the gang as he has in the past. This first becomes apparent in Ch
argument about Oliver, where the drunken girl wishes Oliver dead rather than in
'the sight of him [Oliver] turns me against myself, and all of you' (p. 240). Fagin's
'unexpected obstinacy' leads him to reveal Oliver's financial worth to him and the
'drunken *gang* that I could whistle away the lives of' (p. 240). The increasingly par
a series of questions in order to reassure himself that Nancy cannot use his indisc
course, we already know from her turn as Oliver's estrang ster what a good a
cannot perhaps take Fagin's relief at her appearin ry r gone indeed' as certa

Contextual information (AO3)
The pallor of Victorian ladi
Ironically, gi lar ion, a pronounced pallor and translucence of the skin wa
beauty am l-to-do women, who even used ammonia and opium in their preparat

Nancy's greatest weakness, of course, is her loyalty to Sikes, who continues to bul
she is nursing him back from illness. However, in Chapter Thirty-Nine, having tend
her own health, it becomes clear that Nancy is actively deceiving her associates. S
on Fagin's conversation with Monks, and is clearly in two minds whether to retur
whether to run off and begin setting herself up in a new life. Fagin is wise and ob
pallor and unusual behaviour, while Sikes just dismisses these things as 'woman's
Fagin has no insight into the cause of the change in Nancy, and assumes that she i
Having concealed her intention to rescue Oliver from Fagin and Sikes, Nancy is abl
both Oliver and Sikes. It is no doubt Fagin's fury at being no longer in control of N
goading of Sikes to take revenge for her betrayal; in this respect, Fagin and Sikes a
that they can no longer control the girl. Although Sikes in prevents Nancy lea
Sunday night appointment on London Bridge, he anno Wreck her scheme.

The triangle of Fagin, Sikes and Nancy is as important as any of the novel's relatio
subplots: Nancy's arran h Rose and Brownlow, and Fagin's treacherous
of Sikes wit ag consequences.

The younger thieves
In his portrayal of the London underworld of his time, Dickens creates some highl
perhaps to stress the role of individualism which will ultimately undermine Fagin's
little in common, personality-wise, which complements what Dickens's novel has
dog-eat-dog existence, devoid of meaningful human solidarity.

The 'saturnine' Artful Dodger, Jack Dawkins, is the sly master of Fagin's dark arts; estimation (p. 351). However, escaping the reach of the law proves as impossible in Chapter Forty-Three, the Dodger's sarcastic witticisms 'which so tickled the spe genuine defiance against the courts and the very state that has been set on destr Kellow Chesney even sees potential greatness in the Dodger's character, noting 'if career he would have become the "great man" Fagin foresaw, perhaps with furnis and a smart dolly to share them'.[39]

Contextual information (AO3)

Victorian London's street children

Dickens's street thieves s[illegible] d with slightly later historical accounts of the beha Duckworth [illegible] s t[illegible] ing *Pall Mall Gazette* account from 1866.

'It is an acc[illegible]act, that daily, winter and summer, within the limits of our vast and w wander des[illegible] of proper guardianship, food, clothing, and employment 100,000 boys treadmill, the oakum shed, and the convict's mark. There are those who are born in the by the unnatural mother.' (Jeannie Duckworth, *Fagin's Children: Criminal Children in Vict* Cambridge University Press, 2002], p. 20.)

Charley Bates is almost the Dodger's perfect opposite. He seems to joke his way t as possible; and yet, in the end, his anger and revulsion at Sikes's murder of Nanc Fagin's gang. However, Dickens invests his characterisation with a hint of ambigui can never be entirely sure of his motivations. Dickens makes this plain, in leaving t can of Charley's part in bringing round the unconscious Nancy using the bellows i appears 'to consider his share in the proceedings, a piece of unexampled pleasant at hidden depths to Charley, of the kind that will see him threaten and even fight and eventually redeem himself with a life of rural work as a [illegible]azier.

Flash Toby Crackit's superficial wit and social [illegible]m[illegible]er masks traits of cowardice to suggest that he and Sikes 'drop th[illegible][illegible]ver]' after the failed robbery (p. 254 high-handed attitude to th[illegible]ak[illegible] than himself; the hapless Tom Chitling, 'his endowments' [illegible]o l[illegible]es[illegible] at cards just for the sake of it, and the equally haples roughly at t[illegible]set of Chapter Twenty-Two (p. 352). When Sikes is planning his Fifty, Toby is[illegible]y fearful and 'quite helpless and bewildered' (p. 449). However, practical assessment of the gang's dire predicament in Chapter Fifty. Having given maintain his usual devil-may-care swagger', Toby is forced to recognise the truth: with this' (p. 444).

Oliver and Fagin's gang

Oliver is an innocent all at sea among Fagin and his young thieves: they try to steal from him on his arrival at Fagin's, speak in their thieves' jargon that he cannot understand, and lull him into a false sense of security about a life of crime. Oliver's relationship to Fagin's young ruffians is, of course, one of perfect opposition: he is virtuous and naive, and looks angelic too, quite unlike the streetwise, grimy, snub-nosed, gin swilling Artful Dod[illegible]ni once does Dickens suggest that this relationsh[illegible]p [illegible]av[illegible]e the potential to change. This is in Chapte[illegible]i[illegible]n[illegible], where Oliver is restricted to 'the improving [illegible]v[illegible] of his reputable friends' (p. 177). After solitary c[illegible]n[illegible]en[illegible], the Dodger and Bates extol the virtues of a[illegible]cri[illegible], the Dodger 'reducing his conversation to the level of [illegible]s capacity' (p. 184). Oliver is desperate for any company, and finds Fagin's well-practised anecdotes about his own youthful criminal exploits to be amusing 'in spite of all his better feelings' (p. to make him more amenable to Fagin's plans. While Fagin understands that Oliver

[39] Chesney, *The Victorian Underworld*, p. 146.

his other boys, and unlikely to be of any practical use as a pickpocket, he also bel
simple matter of involving (and implicating) the boy in the Chertsey robbery: 'it's
him that he was in a robbery; that's all I want' (p. 192).

Ultimately, Oliver must remain distinguished from the young thieves, in order tha
intention to make his story a deterrent against a life of crime.

Fagin and Monks

Fagin and Monks' relationship excludes t[illegible] of the criminal gang, although the
contacts, notably the landlord of the [illegible] Cripples pub. However, the secrecy su
characteristic of Fagin's [illegible], notably his role as an informer for profit, alth
have been [illegible] rate. The secrecy suits both men's agendas: Monks'
anxiety-ridd[illegible]sonality, while Fagin does not wish his associates to take any sh
Monks' scheme. However, there are tensions between the pair. Monks is angry ab
robbery and the fact that Fagin has failed to have Oliver transported for a crime, a
not suit his ends and 'the interests of [them] both' have to be considered (p. 244).
resents Monks' accusation that the failed Chertsey burglary is due to Fagin's own
contemptuous of the man's cowardly fear of the shadow on the wall and need to
evidence of an eavesdropper.

Contextual information (AO3)

The connection of pubs to Dickens's fiction

While Dickens's knowledge of the Victorian London pub is obvious in *Oliver Twist*, some
unusual connection to the writer. For example, the long-preserved wedding feast of Mis
was influenced by the sad story of Nathaniel Bentley, whose wife died on the morning o
preserved the uneaten wedding breakfast and died in squalor and sorrow, whereupon t
in Bishopsgate purchased all the contents of his shop and ho[illegible]edding breakfast and
in the pub.

Fagin and Noah

When Noah [illegible] Ch[illegible] stumble into Fagin's world in Chapter Forty-Two, the re
Fagin's mar[illegible]ve and cunning way of working. On hearing from Barney that th
cuttry' in the [illegible], Fagin spies on the pair from the Cripples' back room, and hears
his ambitious list of planned criminal endeavours (p. 380). Observing from their d
from London, Fagin swiftly blackmails the pair and swindles them out of their stol
injury, Fagin assesses Noah's ignominious and cowardly character and offers him
errands, before using him as a spy to find out about the Dodger's plight in court a
midnight rendezvous on London Bridge. All the while, Noah seems stupidly unaw
it, which makes the irony all the greater that it is Fagin's most obvious dupe who
turning King's evidence against him.

Workhouse officials

The early part of *Oliver Twist* is intended to criticise the contemporary Poor Law A
presenting corrupt and incompetent authority figures such [illegible] Mr Bumble, Mrs M
Workhouse Board. Oliver is brought before the bo[illegible]a [illegible]llective of 'eight or ten
(p. 54). Only one among them, Mr Limbki[illegible]na[illegible]d; another urges Oliver to pr
which indicates the relationship o[illegible]d to the Church (p. 54). This anonymit
identity, and invests the [illegible] Board with an abstract authority which the w
unquestioni[illegible]be

The gentlem[illegible] of the Workhouse Board are the butt of Dickens's irony for their c
towards the poor orphans; however, there are variations in the degree of unpleas
members. The 'gentleman in the white waistcoat' is Oliver's chief tormentor: this
in the white waistcoat' is effectively a metonym for a privileged social class. He fi
Oliver's request for more food, repeatedly asserts his conviction that Oliver is des

Chapter Three that 'he would be drawn and quartered into the bargain' (p. 66). Th
particular relish at the prospect of Oliver's apprenticeship with the brutal chimney
Three, and is amused by the latter's ludicrous justification for the deaths of such '
chairman Limbkins to ensure that 'his mirth was speedily checked by a look' (p. 61
the gentleman in the white waistcoat for initially calling Oliver a fool while the bo
understands that he is an orphan. Although Mr Limbkins is far from being enlighte
at least sticks to his remit, which is to instruct the boy, as he describes in telling Oliver
be educated, and taught a useful trade'. It is left to the gentleman in the white wa
of status by adding the cruel punchline that Oliver is to 'pick oakum' from six o'clo

Character pairings

Oliver and Noah

Oliver and Noah are opposites, despite both having been born into poverty. Noah
explicitly framed by Dickens within the nature versus nurture debate in relation to
treated with contempt as a charity boy, Noah sees Oliver's trial apprenticeship at
opportunity to pick upon a social inferior: having parents who were incapable of r
justification for feeling superior to a nameless orphan. With this character relation
class-consciousness and its associated snobbery and moral judgement.

Noah's descent into crime also places him in opposition to Oliver, whose backgrou
who remains virtuous. Noah is lazy, and seeks an easy route to wealth through cri
work in the undertaker's; Oliver, in contrast, is anxious to repay the kindnesses of
with learning and hard work.

The 'large-headed, small-eyed' Noah is further contrasted to Oliver in looks as we
Mr Sowerberry remarks that Oliver is 'a very-good-looking-boy' who would make
(p. 78). The equation of a nice appearance with a virtuous nature is drawn in the c
and Noah and recurs in the juxtaposition of unattractive villains such as Fagin, Sike
looking and naturally sympathetic characters such as Oliver and Rose.

Oliver and Monks

Monks is similarly Oliver's opposite in the context of nature versus nurture. The in
avoids becoming a criminal, while Monks manages the opposite despite a comfort
further point of opposition between the two suggests why this divergence may ha
product of a loveless marriage for money, and the moral corruption of his parents
obsessed with retaining his inheritance in full by destroying Oliver, and incapable
relationships; his death in an overseas prison results from his inability to detach fr
Oliver, by contrast, was born of Agnes Fleming and Edwin Leeford's genuine, lovin
wedlock; the sincerity and innocence of their love have become characteristics of

Discussion prompt (32)
Does Monks really need to scheme against Oliver in the way he does to protect his inher
considerations, what motivates him?

Nancy and Rose

Nancy and Rose appear to be perfect opposites: the dissolute street girl and the v
house. However, they forge a connection on a human level, due to Rose's kindnes
honesty. Dickens uses the two women's relationship to illustrate the nature versu
Nancy to have retained a goodness that survives an entire life spent in a dreadful en
stands in stark opposition to that of Fagin, Monks and the novel's other villains, w
hate, mistrust and self-destruction.

Nancy has the instincts to act nobly regarding Oliver, but her surprise at Rose's kir
towards her in Chapter Forty demonstrates the lack of such behaviour in her usua
risks she takes in defending Oliver, Nancy seems to be answering the earlier challe

know who you are, and what you are?' (p. 166). As a prostitute living among thieves, Nancy is not expected to act decently and honestly, and so 'the absence of any accent of haughtiness or displeasure' in Rose's voice comes as both a great surprise and huge encouragement to her (p. 361). Despite some of the melodramatic speech from both characters in this scene, it is important in juxtaposing Rose's incredulous innocence and virtue with Nancy's understanding of both goodness and evil. When she tells Rose 'do not speak to me so kindly till you know me better', she is exerting Miss Maylie to the fact that she has been corrupted by the wickedness of Fagin and Sikes, and is to some extent bringing their world to Rose's door (p. 361). There is one similarity between Rose and Nancy which the latter cannot know, but which might explain the impact that their meeting has on Rose: both women have uncertain or dubious origins. Nancy's words to Rose, 'Thank Heaven!... that you had friends to care for and keep you in your childhood', affect Rose emotionally, leading her to sympathise 'in a broken voice'; part of the reason is that Rose feels a sense of kinship with Nancy's plight, just as she has with Oliver, but understands that chance has dealt her a fairer hand (p. 362). Conversely, Nancy wishes to retain some part of Rose's goodness when in Chapter Forty-Six she asks for a keepsake from Rose, 'so having belonged to you, sweet lady' (p. 415). Rose's white handkerchief offers Na a better life; it also comes to symbolise Nancy's purification and redemption wher just before Sikes deals her the fatal blow in Chapter Forty-Seven.

Mr Bumble and Mrs Corney

The beadle and workhouse matron are paired as representatives of workhouse of corruption and callousness towards the poor makes them perfectly matched; in o Mrs Corney thoroughly deserve one another. Their relationship is presented as lo matron's indistinguishable affections for her late husband and her crockery and th backhanded compliments accompanied by 'like gestures' and some rifling thro (p. 250). The reader can hardly be surprised that in his new role as workhouse ma wife's feet and is violently henpecked. However, in the act of stealing Agnes Flemi Monks' scheme to corrupt Oliver, the Bumbles become petty villains and are no bett frames their failure of charity and responsibility with a moral lesson: Brownlow ensu positions of trust again and they undertake Oliver's journey in reverse, ending up

Discussion prompt (33)

Do you agree that Nancy's fate in the novel, sacrificing herself to save Oliver, is an exam plot', whereby the outcomes for female characters are subordinate to those of males? C one of the novel's most important characters?

K 5	E 1	Y 4	
patriarchal plot	a feature of literature origin in myth and classical lit characters are more significant to the plot than female c		

Oliver Twist as an example of crime writing

The crime writing genre in Britain has its origins in Victorian novels that incorpora
The 'Newgate novels' of Sir Edward Bulwer-Lytton and Harrison Ainsworth in the
associated with London's notorious Newgate Prison. The first detectives in British
on real-life equivalents. These included Inspector Bucket in Dickens's *Bleak House*
an Inspector Field; and Sergeant Cuff in Wilkie Collins's *The Moonstone* (1868), wh
Whicher. It was with the publication of Sir Arthur Conan Doyle's *A Study in Scarlet* (18
Sherlock Holmes, that the first professional detective novel was introduced.

Dickens's li[illegible]eputation would dissuade many from restricting any of his wor
such as that [illegible]red to above. In addition, like Dickens's novels in general, *Oliver T*
easy generic categorisation. There is the influence of literary realism in the depict
and crime-ridden London backstreets; the influence of theatrical melodrama in th
and 'evil' characters and in some of the dialogue, such as that between the Mayli
episodes involving the workhouse council and the Bumbles; and elements of the G
the sinister depictions of Monks and Sikes, the 'demonic' persona of Fagin, the de
heroine at risk, and the inclusion of supernatural elements, such as Sikes's visions
the mention of Agnes Fleming's ghost at the novel's conclusion. Finally, Oliver's st
recognisable from the fairy tale.

However, *Oliver Twist* is certainly significant for its inclusion of aspects of crime w
involving Oliver and the villains and Nancy's murder are concerned with crime; wh
Bumbles and the workhouse official also involve corruption and what would today
negligence. In addition, Dickens gives the episodes involving the criminal plot a sir
that the reader of today can readily associate with crime writing.

Below are some key points and indicators to support your consideration of *Oliver*
crime writing. For a general overview of the genre, timelines for the historical dev
the crime w[illegible]ge [illegible]e been created by Mike Grost, and are available to vie

Key points and indicators

The depiction of actual criminal activities

1. A clearly defined and historical category of crime is described in the activities
   Homeless children are recruited or abducted before being indoctrinated into
   prostitution, and some face harsh justice, and even hanging, if caught and tri
   the gang reflects these processes, although he manages to escape imprisonm
   magistrate Fang in Chapter Eleven; the opposite fate awaits the Artful Dodge
   Forty-Three. After Oliver's rescue by Brownlow, Fagin then has Nancy and Sik
   chance encounter in the street; and in Chapter Eighteen, the reader is shown
   grooming whereby Oliver is first punished by being kept in isolation, then rei
   Fagin and his young helpers. A later example of grooming occurs in Chapters
   where Noah Claypole is groomed by Fagin.
2. In Chapter Nine, Dickens gives a detailed desc[illegible]o[illegible]f how Fagin trains his y
   real criminal craft.
3. In Chapters Twenty to Twent[illegible]y, Oliver is put to work as a 'snakesman': th
   can enter a property [illegible]w[illegible]ough a narrow aperture, and unlock the prop
   older thi[illegible]t[illegible]ary.

[40] Mike Grost: Crime Writing <http://mikegrost.com/realist.htm#Intuitionist> retrieved 19.5.18.

Sinister atmosphere or narrative mood

1. The mystery surrounding Oliver begins to develop in Chapters Twenty-Five ar and sinister atmosphere being created around the introduction of Monks. Th conspiratorial conversation between Monks and Fagin concerning Oliver reve scheme. However, Monks' introduction gives a structure to the narrative whi as belonging to a crime story: villains are pursuing and persecuting Oliver, the own personal gain or vindictive purposes.
2. Prior to Monks' abduction by Brownlow's me[illegible] pearances are accompa atmosphere in the narrative: in Cha[illegible]irty-Three, where he chances upor in Chapter Thirty-Four, wher[illegible]ars with Fagin at Oliver's study windo during his rendezvo[illegible]Bumbles at the desolate and dilapidated ware
3. Many [illegible]se[illegible] the novel complement the narrative episodes involvir various[illegible]the Three Cripples pub, Monks' hideout in Chapter Thirty-Eight Fagin is incarcerated in Chapter Fifty-Two. The tenor of much of the discours complements the crime theme, with the widespread use of the thieves' jargo deviation in their speech to indicate the poor level of education associated w

The role of the detective

Contextual information (AO3)

Bow Street Runners (1749–1839)

The Bow Street Runners were England's first professional police force, founded by autho the chief magistrate at Bow Street Court) in 1749 and disbanded with the formation of t Dickens may have admired Fielding's writing, but he clearly didn't think much of the forc brought into being!

1. In Chapters Thirty and Thirty-One, the role of the dete[illegible] is introduced to the Runners, Blathers and Duff. Their incompeten[illegible]ur[illegible]o get to the bottom of t of Dickens's satirical broadsides at th[illegible]gs of public institutions. The interro of Chapter Thirty will be fami[illegible]ers of twentieth-century 'whodunnits', The interrogation sc[illegible]ving the detectives, Losberne and the Maylies' se doubtl[illegible]cc[illegible]re with actual police procedure, although with the sam
2. The ro[illegible]mateur detective and informer are subsequently adopted by Na until just prior to her death in Chapter Forty-Six; we will later learn, however, earlier on Monks and Fagin at the latter's house in Chapter Twenty-Six. In Cha successfully eavesdrops on the pair while collecting money from Fagin. Nancy suspicions of Fagin and Monks to meet with Rose Maylie and Mr Brownlow, g instances of suspense; the fact that both she and the reader are only partly a actually involves contributes further to this suspense. One of the foremost ex is in Dickens's description of Nancy's 'headlong progress' to Rose's hotel in Cl is a strong sense of Nancy being up against the clock. A sinister atmosphere a during Nancy's secret nocturnal meeting with Rose and Brownlow on London followed and then eavesdropped upon by Noah Claypole.

[41] For a contemporary guide to the thieves' argot, see: James Hardy Vaux, 'A New and Comprehen (1819)' <**http://gutenberg.net.au/ebooks06/0600111.txt**> retrieved 8.8.18.

Contextual information (AO3)

The true crime that may have inspired Nancy's murder

Author Rebecca Bowers has argued that Nancy's murder is modelled on that of prostitut
Dickens was writing *Oliver Twist*. This grisly killing, which remained unpunished, involve
the corpse, including an attempted beheading.

See: *The Guardian* Online: 'The shocking Victorian murder that showed Charles Dickens
<**https://www.theguardian.com/books/2009/aug/1[illegible]ickens-oliver-twist-eliza-grimw**

1. Sikes's murder of Nancy is the major crime of the novel. While Sikes acts out
Fagin's bidding [illegible] villains are equally culpable in the crime. Indeed,
plague[illegible]ns[illegible]ence and fear of reprisal, perhaps make him the less wicke
2. The mu[illegible]cene is notable for its raw emotional intensity, its brutality and
holding aloft Rose's bloodied white handkerchief, a symbol of purification, in
Sikes's act of bludgeoning a young woman to death with a pistol and then a c
Jacobean revenge tragedy; however, in its depiction of a female victim, a 'fa
for the many examples of a similar class of female murder victim in crime wri
3. The main consequence of Nancy's murder is that it leads directly to the dissoluti
members' individual appetites and acts of self-interest have undermined its soli
himself, he has been living at risk of 'the whims of a drunken gang that I could w

Punishment and justice

1. Different types of punishments are meted out to the villains in *Oliver Twist*, w
Dickens has an opinion about their depravity in relative terms.
2. Fagin is the most irredeemable of villains, showing not the slightest guilt and
part in sending others to the gallows, because 'dead men never bring awkwa
does not repent when facing the gallows in Chapter Forty Two.
3. Sikes's violence and murder of Nancy is shown to be self-destructive as well as
death at his own hands is fitting. In Chapter Forty-Eight he seems overwhelme
done. At Jacob's Island in Chapter Fifty, he is prepared to risk death and defy th
however his self-[illegible]ilt returns with the recurring image of Nancy's eyes, ar
4. The Artful Dodger, Toby Crackit, Monks and the others are all subject to the j
Monks' situation is different, as Brownlow gives him a chance to start his life
Leeford inheritance, an opportunity that Monks squanders, ending his life in
credible villain, Noah Claypole ends up as a police informer.
5. Charley Bates is the only one of the gang explicitly identified as capable of se
earning a new life as a grazier far from London.

Discussion prompt (34)

Discuss to what extent the fates of each of Dickens's villains represent a moral outcome
of Fagin's associates suffer more or less than they should?

Contextual information (AO3) / Genre (AO3)

Oliver Twist *and the Gothic tradition*

Although *Oliver Twist* can be categorised as an early example of crime writing, the eleme
tradition are worth identifying separately. These include:

- A blending of horror and romance, the former supplied by Fagin's demonic persona
atmosphere; the latter by the storyline of Harry and Rose Maylie, the backstory to M
the Leeford's ill-fated romance with Oliver's mother, Agnes Fle
- Supernatural elements: Sikes's haunting by visions of Nancy and the mention of Ag
conclusion;
- Several of the novel's scenes have settings that are unmistakeably Gothic in influen
coffins and the churchyard in Chapter Five; the misty moorland and 'ruinous and de
Chertsey expedition in Chapter Twenty-One and Chapter Twenty-Two (p. 207); Fag
secret passageways in Chapter Twenty-Six; and the deserted, storm-ravaged wareh
Bumbles meet in Chapter Thirty-Eight.

Contextual information (AO3) / Genre (AO3)

Different subgenres of crime writing

The British golden age / The whodunnit

This covers crime novels from Agatha Christie's *The Mysterious Affair at Styles*, written i
Aside from Christie, the major novelists included Dorothy L Sayers, Margery Allingham, N
Lewis), Anthony Berkeley and Ngaio Marsh.

American hard-boiled detective fiction

This covers American fiction from the late 1920s onwards focusing on gangsters, corrupt
Hammett and Raymond Chandler are two of the writers who wrote early hard-boiled d
figures are Jim Thompson and Cornell Woolrich. The hard-boiled detective novel has sur
writers as James Ellroy, Sara Paretsky and Sue Grafton.

The police procedural

The police procedural is a variation on the hard-boiled subgenre, a notable example bei
Britain, police procedurals include the novels of Colin Dexter and Ruth Rendell, and the
P D James.

The noir thriller

The noir thriller focuses on the protagonist villain and societal factors rather than empha
Major writers of this subtype are James M Cain, Patricia Highsmith, Elmore Leonard and
Contemporary British 'neo-noir' writers include Ken Bruen and Christopher Brookmyre.

Generic conventions and motifs of crime writing

The following conventions and motifs are common across the different subgenres of cri

- A serious crime
- Investigation
- Clues
- Violence
- An atmospheric setting
- A focus on ordinary lives
- A dangerous society

Themes (AO1)

***Note**: The following section is included primarily to illustrate the AQA B assessment obje major themes and how these contribute to the reader's overall interpretation of the nov*

The focus in this section is upon the novel's major themes. There are also one or t share a contextual association with the major ones in the novel. These are bracke discussion is relevant. Major themes and associated secondary ones include: Ider class); Nature versus Nurture; Domesticity (Domestic abuse); Town and country (F indicators are listed for each theme.

Identity

1. The novel presents Oliver's experiences like a quest to discover his real identi plain at the end of the novel's opening chapter, by suggesting of the newborn blanket which had hitherto formed his only covering, he might have been the beggar; it would have been hard for the haughtiest stranger to have assigned society' (p. 47). The reader is thus given a heavy hint that Oliver's present im not in fact be his 'proper station'.
2. Oliver's identity is assigned by chance by Mr Bumble, who assigns the child th in the workhouse after a boy named Swubble and thus named according to a 'Twist' gives the reader an added clue that the story will follow the coming tv fortunes.
3. In Chapter Twelve, the reaction to Oliver at the Brownlow household, most n suggests that Oliver may come from less humble origins than at first appeare the boy's good looks and good manners, suggests that Oliver has been in son loving home by ill luck when she says 'What would his mother feel if she had see him now' (p. 126). Mrs Bedwin cannot associate Oliver with his impoveris workhouse.
4. The portrait of Oliver's mother Agnes in the housekeeper's room is the plot d for his true identity great focus. When Brownlow draws the housekeeper's portrait's 'living eyes' the seed is sown for Oliver's future benefactors' involv boy's life. The significance of Oliver's likeness to Brownlow's portrait o reveale Brownlow in Chapter Forty-Nine.
5. Oliver and Rose are character doubles on account of the shared mystery con well as their virtuous natures. In addition, both require a confirmation of thei social barriers and live fulfilling lives: in Oliver's case, adoption by Mr Brownl Maylie, only possible after he abandons a career as a parliamentarian for her
6. The riddle of Oliver's identity drives the main criminal plot. In Chapter Fifty-O Oliver's prehistory; Monks' campaign against Oliver is explained in terms of h and a fraudulent inheritance.
7. The resolution of the mystery of Oliver's identity is an example of situational with an arbitrarily assigned identity at the novel's outset, Oliver has, through found two relatives: he is Monks' half-brother and Rose's nephew; in additio surrogate family on account of his relationship to Rose.

Contextual information (AO3)

The portrait in literature

Portraits have played a significant part in works of fiction. Some well-known examples in

- *Pride and Prejudice* by Jane Austen (1813)
- *The Picture of Dorian Gray* by Oscar Wilde (1891)
- *To the Lighthouse* by Virginia Woolf (1927)
- *The Daughter of Time* by Josephine Tey (1951)
- *Girl With a Pearl Earring* by Tracy Chevalier (1999)

Crime

1. Dickens addresses specific types of crime in *Oliver Twist*, based upon what he at the time of writing. Fagin is the 'kidsman' who grooms pickpockets and pr is a housebreaker, while Oliver is used as his 'snakesman', to enter the house opening. Although Fagin's gang is presented as competent in their field of cri robbery is one indicator of the high risk and likely ill fate of their members. F informing on associates, often leading to their execution.
2. The criminal class is shown in *Oliver Twist* to [illegible] a product of slum con interrelationship of crime and poverty [illegible] grimy dens, in particular, with gain access, represent an [illegible] world out of sight of the greater society. H consequence of an [illegible] nature. This is made clear as early as Chapter surgeon [illegible] the testimony of the beadle' allow the workhouse matron Mrs deaths [illegible] orphans (p. 49). Although the workhouse system is being m clearly Mrs Mann and Mr Bumble are not of good character.
3. Crime is also related to a lack of family or roots. The sense of rootlessness le Oliver's susceptibility to the Dodger's influence while a homeless runaway, th arrangement of Fagin's gang, and Noah and Charlotte's descent into a crimin structured environment of the Sowerberrys' undertaker business. Monks has abode, and dies in a New World prison. Conversely, the Bumbles become cri and even violent marriage, which suggests a link between domestic abuse an idea vividly realised in the narrative of Sikes and Nancy.
4. Dickens also describes the interaction of the criminal world and other appare association of Fagin with the Jewish pedlar that indirectly discloses Oliver's w where the trade of buying and selling second-hand clothes shares common g criminals: for example, street pedlars would often pass counterfeit money to stolen goods. Similarly, the Three Cripples public house 'in the filthiest part o Chapter Fifteen, is a regular meeting place for Fagin and his associates. The b affiliate of Fagin's gang.
5. The main representatives of law [illegible] in the novel – Fang, Blathers and D context of Dickens's criticism of the failing institutions of Victorian England. Th incompetent [illegible] incapable of an objective distribution of justice. arbitra[illegible] against Brownlow of theft after charges against Oliver ar and the [illegible]rly arbitrary conclusion of the two Bow Street Runners in Chapt well-known London villains must be behind the failed burglary at Chertsey.
6. Dickens's last word on the subject of crime is that it does not pay. This is clea transportation abroad of the Dodger and other gang members, Nancy's murd being pursued by a mob, Fagin's execution and Monks' death in prison. The g inevitable result of its members turning against one another, with Nancy's m result. The criminal behaviour of the Bumbles in assisting Monks' scheme se

Contextual information (AO3)

The Victorian criminal as social outsider

Despite Dickens's focus upon the criminal acts committed within institutions intended to predominant view of the criminal in Victorian times was a [illegible] or persons, existing a 'respectable' society. The concept of the gentleman, or 'white collar' criminal, was still u existed. As Tobias observes:

What is now called 'white-[illegible]', criminal activity carried on at the margin of a res seldom entered into [illegible] – though it was of course prevalent. The 'criminals' were their like, [illegible] 'crime' was what they did and what they lived by. Members of the 'crim who comm[illegible]mes, but they had adopted a way of life in which crime played an imp today regard these ideas as valid, the contemporary evidence has to be considered in its *Crime in Victorian England* [New York: Shocken Books, 1967], p. 11.)

Charity (Social class)

1. Dickens's initial reason for writing the novel was to criticise the Poor Law Am workhouse system as being punitive on the poor and a failure of charity. Gov was dependent on moving into government workhouses, where their behavi Labour was mandatory, food and clothing rations were severe, and families w
2. Dickens portrays the Workhouse Board members as entirely unsympathetic t role. They are caricatured as fat and affluent, and rem[illegible] for the most part a abuse in the workhouse illustrates the pointle[illegible]ru[illegible]y of the institution. Mo Bumble and the superintendent of the [illegible]orkhouse, Mrs Mann, collud negligence and cruelty. Mr B[illegible] conversation with Mr Sowerberry in Cha hand in the death of a '[illegible]tradesman' who died in a doorway from expo and negl[illegible]In [illegible]evising Mr Bumble, Dickens identifies how tenuous an of autl[illegible]an be: in Bumble's case it consists of a ceremonial pomp in attir and an [illegible]earing manner (p. 324).
3. Gamfield the chimney sweeper and his trade embody the failure of the key v workhouse system: the orphans are essentially sold into often-fatal hard labo charitable attitude and humane values of the Maylies are presented in stark of the workhouse officials. The Maylies' concern about the injured housebrea before they see Oliver. In addition, Rose Maylie's sense of charity towards Ol precarious origins as one who 'might have been equally helpless and unprote
4. Dickens underlines the value of charity, domesticity and a supportive family t mention of Agnes Fleming's ghost haunting the old local church. The narrato offered some kind of eternal sanctuary in a church because 'she was weak an

Contextual information (AO3) / Theme (AO1): Crime

The figure of Gamfield was probably influenced by an investigation (at the time of *Oliver* the deaths of a number of workhouse children who had been 'far[illegible]ed out' for chimney s St James's in Westminster. This investigation is mentione[illegible]Frederick G. Kitton, *Dicker* George Redway, 1899), p. 20.

Nature versus nurture

1. It is possib[illegible]to [illegible]arter reading *Oliver Twist* that Dickens believes natu nurtur[illegible]long-standing debate concerning how human character is shap and the[illegible]es are unquestionably products of their environment, there are that make Nancy or Charley Bates more decent people than Sikes, Monks an given a conscience, at least to the extent that Nancy's murder haunts him, ev
2. The history of the two brothers, Oliver and Monks, and the fate of Nancy make primary role of a person's nature in determining their character. Oliver is pure difficult impoverished early childhood, while Monks grows up in comfort and p Fagin's world of crime. Nancy betrays her criminal associates and makes the ul she scarcely knows. She is the repentant fallen woman, full of guilt, regret and
3. Nancy and Rose appear to be perfect opposites: the dissolute street girl and t the house. However, Rose's kindness and Nancy's raw, emotional honesty fo between them, once more illustrating the nature versus nurture theme. Thei contrast to that of Fagin, Monks and the novel's other villains, which is chara and self-destruction.
4. Oliver's good looks are taken as an indication of his character by both Brownl Mrs Bedwin. The scene where Brow[illegible]ecognises the resemblance betwee Agnes Fleming is central to th[illegible]of 'nature versus nurture' and to the c transforms Oliver's [illegible]ne about the survival of a workhouse child to who has [illegible]ed in the workhouse system through ill-luck, but will h rediscc[illegible]rightful place in society.
5. The cor[illegible]ion of external appearance with inner character is also evident in t and the charity boy, Noah, who picks on Oliver for being of apparently humble Mr Sowerberry remarks on Oliver's natural advantage in being 'a very-good-loc profitable funeral mute (p. 78). Throughout the novel, unattractive villains such pitted against good-looking and naturally sympathetic characters such as Olive

Contextual information (AO3)

Dickens and physiognomy

There have been a number of studies by Michael Hollington that take a physiognomic ap
other words, examining the connections between the outer appearance of his character
behavioural traits. Examples include:

- Michael Hollington, 'Dickens and Cruikshank as Physiognomists in Oliver Twist', *Dic*
254.
- Michael Hollington, 'Monstrous Faces: Physiognomy in Barnaby Rudge', *Dickens Qu*
- Michael Hollington, 'Physiognomy in Martin Chuzzlewit', *Dickens Quarterly* 9:2 (1992), pp.
- Michael Hollington, 'The Language of Physiognomic: Physiologie and Physiognomy in Martin
(1993), pp. 57–68.

K 5	E 1	Y 4	

physiognomy	the practice of relating a person's behaviour or personality

Domesticity (Domestic abuse)

1. The link between a domestic situation and abuse is established through Olive
novel: at the branch workhouse, at the workhouse proper, and while living w
2. The fuller development of domestic abuse as a secondary theme begins in Cha
the greater involvement of Bill Sikes in the action. Sikes's violence against thos
his attack on his dog Bull's-eye with a clasp knife and a poker. Then, while aidi
strikes the boy and instructs his dog 'to attach himself to his [Oliver's] windpip
Sikes seems set to unleash the dog on Oliver when the latter tries to escape fr
intervenes, Sikes throws her 'to the farther end of the room' and manhandles
3. Fagin's wildly dysfunctional and self-destructive 'family' of villains, is contrast
Oliver, Brownlow, the Maylies, and their friends. Oliver is rescued by the mut
an idyllic rural setting.
4. The Bumbles' verbal and physical altercation in Chapter Thirty-Seven, while c
schadenfreude in the reader at the former beadle's misfortune in marriage.
theme is timely as it addresses the contemporary concern of a man and
the household. Mr Bumble's loss of official status when he becomes the mast
wife oversees) represents a confusion of the public and domestic spheres of
is now also the Bumbles' home. Mr Bumble is supposed to be out and about,
of brooding in the workhouse (at home) and getting under her feet.
5. In Chapter Fifty-Three, the dominant emphasis is upon Oliver's domestication
and the creation of an extended surrogate family for Oliver, with the Maylies
nearby. It is perhaps noteworthy that Oliver does not share a home with his a
the character relationships involving Brownlow's household and the Maylies'
Mrs Bedwin serves as a surrogate mother figure for Oliver in Brownlow's new
clearly serves a similar role for the newlyweds.

Contextual information (AO3)

Theme (AO1): Domesticity (domestic abuse)

The Victorian era was the first to see parliamentary legislation passed in an attempt to c
this, throughout 'the period from the Restoration to the mid-nineteenth century violenc
acceptable way to resolve disputes about the balance of power within marriage. The
legitimately use physical force to correct their wives continued to have a place in popula

(Elizabeth A. Foyster, *Marital Violence: An English Family History, 1660–1857* [Cambridge
2005], p. 39).

Town and country (poverty)

1. Dickens offers the reader a first comparison of poverty between town and co distinction is not at first straightforward. Oliver's journey to London reveals t the poor and needy, even children, in the country. The callous response of pa provides one example: they either ignore the boy or tell him 'to wait till they then let them see how far he could run for a halfpenny' (p. 98). However, on the city where people are 'positively wallowing in fil' ' roves to be far wors treatment of Mr Bayton by officials upon los' ' ' e makes a damning inc beyond the context of Fagin's crimi' ' ave.
2. Most of the horrors suffer' ' oor in *Oliver Twist* occur in cities, either of Oliver's birth. W' ' aylies take Oliver to the countryside, he seems l influen' ' happy ending seems to be only possible for Oliver and h where ' ttle.
3. Rural domesticity is presented as an idyllic form of existence. Mrs Maylie, Ro and read outdoors in peace and quiet. In addition, Oliver's education, which i for the breakfast table, decorating Mrs Maylie's birdcages, and gardening, is conception. A poor boy such as Oliver can find relatively pleasant work in the denied him in a city.

Contextual information (AO3)

Theme (AO1): Town and country

The Maylies' rural idyll and Oliver's place in it is an explicit rejection of the strain on fam Revolution and city living. Hammerton explains the Victorian emphasis on family ideolog social changes brought about by industrialisation:

The breakdown of village culture, the replacement of seasonal work-disciplines by those rise of wage-labour and the ideal of the male breadwinner's 'f' ' wage' capable of su together with new religious and secular controls over ' ' ' all placed enormous stre domestic setting.

(A James Hammerton, *Cruelty and C' ' or' ' p: Conflict in Nineteenth-Century Marri* 1992], p. 13.)

Attitudes and Values (AO3)

***Note**: The following section is included primarily to illustrate the AQA B assessment obje which literary texts are written and received.*

The story of *Oliver Twist* is presented by a 'biographer' (a per ona close to Dicken narration is third-person omniscient. However, the re d s shown inside the mi Oliver (of course), and latterly (and briefly) Sik s and agin, stand out as 'point of are described in an objective way. Th i p d author' is only discernible in the n narrator intrudes to decry s i ice, or to digress in some other manner. In relating to the auth ow the reader to make credible connections betwee subjects, su rime and social class, and the presentation of these subjects in indicators a d below.

Crime

Contextual information (AO3)

Theme (AO1): Crime

A renowned study of Dickens's fascination with crime in his novels is: Philip Collins, *Dick* Macmillan, 1975). Collins describes how Dickens used crime as a focal point for all the w how an understanding of the criminal character and the merits and deficiencies of the l these ills.

- Crime, and the fear of falling into the way of it, was a legitimate fear for Dick experiences, as revealed in some of the letters published in John Forster's *Lif* confinement of Dickens's father, John, to Marshalse tors' prison is likely Dickens's fear of facing a similar incarceratio
- The criminal characters are some of t st vividly drawn in *Oliver Twist*. H contemporary negative ster ty e the Jews and the Irish as being the pri London's criminal cl s a and several of his gang members (Toby, Barney introdu o t East End slums by the Dodger in the following passage.

  > *The s ces that seemed to prosper, amid the general blight of the place and in them the lowest orders of the Irish were wrangling with might and m yards, which here and there diverged from the main street, disclosed little k drunken men and women were positively wallowing in filth; and from sever ill-looking fellows were cautiously emerging, bound, to all appearance, on n harmless errands. (p. 103)*

However, Dickens did draw his criminals from his real-life knowledge of the London as 'kidsman' and 'snakesmen' were actual terms from real life that indicated child g housebreakers respectively. Fagin, in addition, is widely believed to be based upon Solomon.

- There is a clear link between conditions of poverty, and especially severe hu in *Oliver Twist*. This link is established in the early h te s in the workhouse, means of controlling the boys, and where Ol ver bellion in asking for 'Mo crime. In Chapter Five, at the buri l o on's wife, the bereaved man angri caused by starvation, and i was driven to commit a crime in order to try to

  > *'I begg for s streets: and they sent me to prison. When I came ba the b my heart has dried up, for they starved her to death. I swear it it! The starved her!'* (p. 82)

Similarly, Oliver is lured into criminal company by the Dodger, Jack Dawkins, who finds the boy starving in the streets. The Dodger's promise of 'a comfortable place to win the desperate Oliver's trust in such circumstances (p. 102).

- The intruding voice of the narrator is often polemical in tone, specifically con
  One such issue is the conditions for prisoners in police or prison cells. In Chap
  intrudes with a polemical denunciation of the conditions in which prisoners a

  In our station-houses, men and women are every night confined on the mos
  is worth noting - in dungeons, compared with which, those in Newgate, occ
  atrocious felons, tried, found guilty, and under sentence of death, are palac
  doubts this, compare the two. (p. 118)

Contextual information (AO3)

Newgate Prison blues

Conditions in Newgate P[illegible] were variable according to the ability of prisoners to pay t
pay for rel[illegible] co[illegible] more salubrious quarters of this prison, or even pay a stand-in to serve the

The implied author's social commentary may be safely attributed to Dickens himself
well-being of prisoners foreshadows his description of Fagin's incarceration while aw
Fifty-Two. Dickens's objections to public executions, as already stated, were also we
overseas, written after witnessing one such execution, Dickens clearly expresses his

The conduct of the people was so indescribably frightful, that I felt for some
as if I were living in a city of devils.[42]

The threat of execution is shown to have had no effect on Fagin, who had even fo
the executions of some of his associates 'because they died with prayers upon the
of Dickens's criticism in this section of the novel, however, is the clear relish of the
morbid form of 'entertainment'.

- The guardians of law and order in the novel – the ill-tempered Mr Fang and t
  and Duff – are portrayed to convey the incompetence and injustice rife in the
  England.

Extended essay question (9)

Does Dickens's focus upon definite crim[illegible] types' in *Oliver Twist* risk condemning the p
as a symptom of moral de[illegible] What evidence for or against this viewpoint can be m
historical co[illegible] ci[illegible] and themes in your answer.

The 'fallen [illegible]man'

- Dickens clearly portrays Nancy's plight with some sympathy, as being largely
  the author's own philanthropic work with 'fallen women' and the establishm
  purpose. Nancy explicitly blames Fagin for her way of life.

  'Aye, it is!' returned the girl; not speaking, but pouring out the words in one
  vehement scream. 'It is my living; and the cold, wet, dirty streets are my hor
  that drove me to them so long ago, and that'll keep me there, day and night
  (p. 167)
- Nancy, in her desire to rescue Oliver, is possibly doubled with Oliver's dead m
  'fallen woman'. This relationship, and her relationship with Rose Maylie, elici
  role as 'fallen woman' in the novel. However, her murder illustrates that a pr
  to break free from the criminal environment that has ruined her.
- Oliver's mother and Rose's older sister, Agnes [illegible], is given a privileged p
  novel both begins and ends with her st[illegible] Agnes is a 'fallen woman', having
  shaming her father after having [illegible] with his friend Edwin Leeford, an aff
  with Oliver. Agnes' de[illegible] birth at the workhouse opens the story, whi
  about he[illegible] os[illegible] fate of her soul bring it to a close. Agnes is describe
  though[illegible] Leeford, being a much older man and having fled his respons
  spared [illegible] same criticism. This may be an indicator of an unconscious chauvi
  merely be an acknowledgement that a woman faces greater censure for havi
  the hypocrisy of Victorian social mores.

[42] Chesney, *The Victorian Underworld*, p. 305.

Social class

- The story of Oliver illustrates the superficial nature of class divisions. He begi bleak future, and his chance encounter with Mr Brownlow sets off a chain of with his aunt, Rose, and adopted by his benefactor, Brownlow. Oliver's rescu hinges upon Brownlow having a picture of Oliver's mother, Agnes Fleming, gi Leeford, who had been her lover. The resemblance between Oliver and the p Brownlow to investigate the boy's history, and resc[illegible]n from poverty.
- In addition, the limited value and toxic effect of class identity are revealed in conditioned charity-boy' (p. 87) Noah Claypole's ridiculous sense of superiori latter being a workhouse orphan having been branded with 'ignominous epi shop boys, Noah seizes the opportunity to bully and belittle the one person o himself. As the narrator observes, this reveals 'how impartially the same ami the fine and the dirtiest charity-boy' (p. 78).
- Language is another means by which Dickens illustrates the superficial nature the poor and criminal classes is characterised by various types of linguistic de negations or multiple comparatives) and vulgar expressions. However, the be made-up or inaccurate expressions, which suggests that linguistic indications at least only dependent upon educational opportunities.

The Jews

- Dickens's recorded attitude towards Jews has helped to make his portrayal o characters in *Oliver Twist* a contentious issue. In *Sketches by Boz* (1836) he m observation of the activities of Jews in a certain neighbourhood.

  Holywell-street [demolished to make the present-day Aldwych] we despise; whiskered Jews who forcibly haul you into their squalid houses, and thrust y whether you will or not, we detest…[43]

  Several objections were made in writing to Dickens on the subject of Fagin's did remove many of the references to 'the Jew' in a later edition of 1867. Ho original depiction of Fagin in answer to a correspondence from Eliza Davis on Semitis

  … in c[illegible] Fagin a Jew no imputation had been suggested against the Jewi intended in the same way in which one might call a Frenchman or Spaniard names. I have no feeling towards the Jews but a friendly one. I always speak public or private…[44]

  It is probable that Dickens's earlier, apparently harsher attitude towards Jew interaction with predominantly Jewish street traders. However, the criticism the time of his last completed novel *Our Mutual Friend* (1865). The sympathe (*riah*: 'friend' in Hebrew) is often considered an apology of sorts for the offen

K$_5$ **E**$_1$ **Y**$_4$

third-person omniscient narration	a form of third-person narrati[illegible]n which the narrato story being told, and r[illegible]als t[illegible]is knowledge, at least i
the implied author	the impressi[illegible]n [illegible]n ideological or philosophical view

Extende[illegible]y question (10)

Dickens has sometimes been accused of succumbing to Victorian stereotypes of women characters. What evidence for or against this viewpoint can be made in the case of *Oliv* the ways in which Dickens has shaped meanings.

[43] Todd M Endelman, *The Jews of Britain*, p. 82.

[44] Edgar Johnson, 'Dickens's Apology for Fagin', *Our Mutual Friend* <http://dickens.ucsc.edu/OMF/

***Note**: The following section is included primarily to illustrate the AQA B assessment obje organisation of events in a narrative and how this might shape the reader's interpretati*

Structure

There are a number of different ways to disc[illegible] t[illegible]ucture of *Oliver Twist*. Key the structure of *Oliver Twist* are liste[illegible]ow.

- Due to the fact that the [illegible] was published in serialised form (two or three c overall struct[illegible]ouse.
- The m[illegible]igh[illegible]orward structural element of the novel is its criminal plot. particu[illegible]es a structure to the narrative which readers today can recogni villains are pursuing and persecuting Oliver, and the mystery of their motives
- However, the story pattern of *Oliver Twist* is also that of a rags-to-riches fairy *Goose Girl*. Like Cinderella, Oliver exchanges poverty for comfort with the ass figure, Mr Brownlow; like the Goose Girl, Oliver is reduced to an impoverishe against him, until his full story is revealed and his fortunes are reversed.
- This story pattern familiar from the fairy tale includes Oliver's dreams as a str threshold between the waking and dream states represents a turning point i threshold between the waking and the dream state is indicated in Chapter Th fall on the sleeping Oliver's forehead, which awaken some brief memory of a by' in the boy (p. 268). Another notable example of this is in Chapter Thirty-F back in Fagin's den and hearing voices, only to awake and see Monks and Fag depart without 'even the traces of recent footsteps', and Harry Maylie tells O dream' (p. 312). Despite his apparent safety with the [illegible]lies, the episode hig facing Oliver from the two villains; in fact, th[illegible]e de[illegible]earns from Mr Brownlo Oliver hadn't imagined their appear[illegible]s Monks and Fagin had made 'thei the purpose of identifying hi[illegible] (p. 459).
- *Oliver Twist* can also[illegible]a[illegible] a novel of two halves. The first half is an example deals wi[illegible]ve[illegible] as an orphan, until he is taken under the wing of the Ma Chapte[illegible]-One is essentially a summary of Oliver's new-found comfort and s have co[illegible]uded the novel; alternatively, the novel could have concluded at the e Oliver had been settled with the Maylies for three months. However, the novel's unfortunate childhood history as a plot engineered by his half-brother Monks, w threat to his future happiness. The second half of the novel is much more melod obviously satirical comic interludes such as the near slapstick altercation betwee Chapter Thirty-Seven, and the rather insipid romance between Rose and Harry M element of the novel is preserved by the recurring sinister atmosphere that acco and the horrific and dramatic set pieces of Nancy's murder and Sikes's death.

Discussion prompt (35)
Does the fairy-tale structure of *Oliver Twist* that is established in the novel's first half ca Dickens in completing the second? If so, what are they?

Structure of the novel in terms of plot an[illegible]y
The novel's structure considered [illegible]n te[illegible]s of its plot analysis is as follows.

- Initial situation: Oli[illegible]b[illegible]ught up at the branch and main workhouses; he he run[illegible]to [illegible]ndon.
- Conflic[illegible]r falls in with Fagin's gang and is arrested as a thief.
- Complication: Oliver is rescued and taken home by Brownlow; he is sent on a five pounds and does not return.
- Climax: The attempted robbery at Chertsey fails; Oliver is abandoned by Sike escape; a weak and confused Oliver seeks help at the Maylie house, the scen

- Suspense: Oliver is taken under the wing of the Maylies; he is reunited with M against Oliver is revealed to Rose by Nancy.
- Denouement: Nancy learns more about the plot after overhearing Monks an information to Rose and Brownlow; Nancy is subsequently murdered by Sike Brownlow orchestrates Monks' kidnapping and forces him to confess to the
- Conclusion: Fagin's gang is brought to an end by Sikes's accidental death and and the courts; Monks and Brownlow reveal Oliver's history to the Maylies reunited with his sister Rose and gains his share of his father's estate; Fagin i married and Oliver is adopted by Mr Brownlow.

Limitations of Dicker[illegible]ive technique in *Oliver Twist*

Narrative g

The comple[illegible]ate plot of *Oliver Twist* may lead to puzzling developments wit reader with some nagging questions. There are also, as already stated, a substanti (often chance meetings) used to further the plot; to the extent, in fact, that coinci itself. A number of examples follow of unanswered or unanswerable questions an not require answers from the class.)

Unanswered questions

- In Chapter Thirty-Four, how do Fagin and Monks trace Oliver to the Maylies'
- How did the pair manage to disappear so quickly after Oliver awakes, and wh physical traces of them from the grass or hedgerows?
- How does the gentlemanly Mr Brownlow become familiar enough with the L down Monks?
- How does Sikes's dog manage to find its way, entirely of its own accord, from hideout in Jacob's Island that the gang members have chosen?

Major coincidences

- Charley Bates and the Dodger[illegible] Brownlow's handkerchief, indirectly b a man who was best f[illegible]n Oliver's deceased father. Oliver's salvation hinges u[illegible]th[illegible]nter.
- The Ch[illegible]burglary, which Oliver unwillingly assists, just happens to target aunt Ros[illegible]which will eventually give the boy an instant family.
- Oliver has an entirely random encounter with his half-brother Monks (who h whereabouts) while on an errand to a country inn.
- Noah Claypole and Charlotte walk to the huge city of London and end up at t subsequently in Fagin's employment, just as Oliver did before them.

Discussion prompt (36)
Do you think that a credible explanation of Oliver's encounters with Mr Brownlow, Rose of the blood ties between them?

***Note**: The following section is included primarily to illustrate th[illegible]QA B assessment obje reader's interpretation of literary texts can be shaped b[illegible]ne t[illegible]pe of narration an author manipulation of different perspectives through w[illegible]ich th[illegible]narrative is presented.*

Form

Key points and indicators are listed below.

- Dickens originally intended Oliver's story to be that of an allegorical figure th
  Good surviving through every adverse adventure, and triumphing at last'. Ho
  conflict of Good and Evil in the novel is also enacted as a conflict in its mode
  allegorical story originally suggested by Dickens's conception of Oliver's cha
  transformed by the eclectic mix of generic elements and shifts of tone which
  might be argued that *Oliver Twist* is an experiment in the novel form.
- Serialisation: the method of the novel's production, in the form of serialised pros
  certainly had a major impact on the mode of representation. The melodramatic
  for example, are a deliberate attempt by the author to increase the entertainmen

Narrative voice

Oliver Twist is narrated in the third person by Oliver's 'biographer', who is overtly
and offers self-conscious digressions from the main story. The story is narrated in
variations in the degree of omniscience and degree of intimacy in the narrative vo
narrator's tone is not objective, being sympathetic to the protagonists and less so
For hypocritical or immoral characters (Mr Bumble, Mrs Bumble or Mrs Mann, for
often ironic or sarcastic.

> ***Note**: The following section is included primarily to illustrate the AQA B assessment obje
> contexts in which literary texts are written and received. However, it is also relevant to A
> exploring possible connections across literary texts.*

Language

Oliver Twist contains motifs, symbolism and imagery, and allusions that illuminate
preoccupations.

Motifs

Motifs are recurring literary elements (e.g. image, object, word/phrase, idea, actio
reinforce a theme and help to create narrative cohesion. Motifs can have a symb
associations, and come to represent something more than themselves.

Chance meetings

- Oliver's meeting the Artful Dodger, Jack Dawkins, outside London in Chapter
  Fagin's gang have been on the lookout for Oliver as partners in Monks' schem
- The pickpocketing expedition that leads Oliver into contact with Mr Brownlo
  old family friend of Oliver's real father.
- The Jewish pedlar who happens to buy Oliver's old clothes in Chapter Fourte
  associate of Fagin's in Chapter Sixteen: this association allows the gang to ga
  whereabouts.
- The inopportune arrival of Mr Grimwig at Brownlow's house in Chapter Four
  Brownlow his life story and results in the boy being sent on the ill-fated erran
- The arrival and swift departure of the bookseller's delivery boy is another cha
  Oliver's fate, particularly given that Brownlow is left with no time to conduct
- Oliver's wrong turning down the wrong side street where Nancy and Sikes happ
  another fateful 'chance meeting'.
- The Cheri[illegible] robbery just so happens to target the Maylie household, and R
  Oliver's lost aunt.
- The unnamed Monks, who will be revealed as Oliver's older half-brother, lite
  village inn in Chapter Thirty-Three.

[45] William T Lankford, 'The Parish Boy's Progress': The Evolving Form of Oliver Twist, *PMLA* 93: 1 (1

[46] Grubb discusses Dickens's pattern of working in weekly serialisation, and addresses some of the pr
stories to his chosen method of production. Gerald Giles Grubb, 'Dickens' Pattern of Weekly Seriali

Gothic motifs

- The haunting of Sikes contains motifs familiar from Gothic narratives. In this i
  are related to two: lovers united beyond the grave (i.e. ghosts), and extreme
  beyond the grave' / ghost motif returns in the novel's final lines, with the me
  Fleming' in the churchyard (p. 481).
- Sikes's flight from London also recalls the Gothic motif of the wanderer, or 'w
  metaphorical of guilt and despair in Gothic fiction, a[illegible]nerally carries conn
  lack of clear-headed purpose is reflected in h[illegible]s and retraced steps.

  Soon he was up again, and [illegible] into the country, but back toward
  road- then back again [illegible] another part of the same ground as he al
  wanderi[illegible]up [illegible]n in fields, and lying on ditches' brinks to rest, and st
  some[illegible]spot, and do the same, and ramble on again. (p. 424)

The motif of wandering is also evident in Fagin's nocturnal peregrinations throug
and Sikes and Oliver's journey to Chertsey in Chapter Twenty-One.

The surrogate family

- The motif of the surrogate family runs through the novel. The Sowerberrys are t
  parental role in Oliver's life, after Mrs Mann and Mr Bumble. The undertaker's re
  hints at the possibility that some genuine familial relationship might have been p
  hostility of Noah and Mrs Sowerberry prevents this. It is ironic that Oliver's aban
  brought about by mention of his dead mother and allusions to a family history th
- Oliver's next surrogate family is Fagin's gang of children, whose thieving is pr
  in which the boys are rigorously apprenticed by Fagin. As gangmaster, Fagin e
  tasks, systematically punishing or rewarding those who fail or succeed in thei
  Fagin uses the principle of encouragement and rewa[illegible]t teach Oliver how to
  Chapter Nine, and gives him an additional ta[illegible]k o[illegible]'h[illegible]usework' in the form of
  stolen handkerchiefs with a needle.
- Mrs Bedwin, Mr Brownlow's [illegible]ou[illegible]eeper, represents a surrogate nanny for Ol
  looks and actions i[illegible]h[illegible]m[illegible]o him in his sickness. Oliver, for his part, is revea[illegible]
  the ho[illegible]pe[illegible]cure and affection, and eager to repay such unfamiliar kindr
- The pa[illegible]f generosity and gratitude is central to the most important surr
  involving Oliver up to that point: his time with the Maylies. We learn that 'the
  had rescued from misery, or death, was eager to serve them with his whole h
  However, in addition to the relatively pleasant tasks Oliver is obliged to do, M
  philanthropic role of ensuring that Oliver has an education. After three mont
  we learn in fact that 'Oliver Twist had become completely domesticated' (p.
- In Chapter Fifty-Three, Dickens brings Oliver's story to its conclusion and sum
  characters. However, the dominant emphasis is upon Oliver's ongoing domes
  son, and the creation of an extended surrogate family for Oliver, with the Ma
  nearby. The character relationships involving Brownlow's household and the
  nuclear family, while Mrs Bedwin serves as a surrogate mother figure for Oliv
  household and Mrs Maylie serves a similar role for the newlyweds.
- Dickens underlines the value of charity, domesticity a[illegible]a supportive family (su
  finishing the novel with mention of the ghost [illegible]'s mother, Agnes Flemin

Dreams

The importance of dre[illegible]s a motif in *Oliver Twist* is as a threshold between the
predicts a t[illegible]po[illegible]s in the boy's fortunes.

- Oliver d[illegible]to dream of death while alone in the undertaker's at the start
  the coffins and the unknown place makes him wish for 'a calm and lasting sle
  75). This foreshadows the ill-treatment and period of forced isolation he will
- At the start of Chapter Nine, Oliver wakes but is in 'a drowsy state, between sle
  his mental confusion is heightened by the combined sounds of Fagin stirring th
  whistling to himself. This foreshadows how Fagin will trick and confuse the boy

- The threshold between the waking and the dream state is again indicated in Cha tears fall on Oliver's forehead as he sleeps. This both awakens some brief memo gone by' in the boy (p. 268), and foreshadows a happier future with his aunt Ros
- In Chapter Thirty-Four, Oliver dreams of being back in Fagin's den and hearin Monks and Fagin at the window. On finding not a trace of the men, Harry Ma been a dream' (p. 312).

Discussion prompt [37]
How significant is the motif of Oliver's face? ... identify any other motifs in *Oliver Tw*

Figurative l... ge... ...ntic field, metaphor, simile, symbolism, metonymy, pers
Some exam... Fagin's use of figurative language in *Oliver Twist* are listed belo

Metaphor / Semantic field: 'the Other'

The opening of Chapter Nineteen sees Fagin designated as 'the Other' using vario language to create a semantic field.

> *It was a chill, damp, windy night, when the Jew, buttoning his great coat tig body, and pulling the collar up over his ears so as to completely obscure the emerged from his den. He paused on the step as the door was locked and ch having listened while the boys made all secure, and until their retreating foo audible, slunk down the street as quickly as he could… The Jew stopped for the street; and, glancing suspiciously round, crossed the road, and struck off Spitalfields… It seemed just the night when it befitted such a being as the Je glided stealthily along, creeping beneath the shelter of the walls and doorw seemed like some loathsome reptile, engendered in the slime and darkness crawling forth, by night, in search of some ... for a meal. (p. 186)*

The semantic field is created with the following types of figurative language.

- Metaphor: 'the Jew' ... nal emerging from its 'den'
- Metaph... fu... ...cturnal creature: the semantic field is extended with t 'slunk', ..., 'glided stealthily', 'creeping'
- Simile: '... some loathsome reptile': the comparison extended with the phra 'engendered in the slime and darkness'
- Metaphor: reptile = serpent = Satan: the comparison to a reptile, possibly a s metaphor of Fagin as a Devil figure. Serpents were primarily associated in the even described in the Book of Revelation as 'ancient serpent'.

Fagin being compared to a reptile is an example of a dehumanising metaphor. An example of this type of metaphor occurs in Chapter Twenty-Seven when Mrs Corn to a 'dove'. Dickens makes the metaphor seems even more ridiculous in the follo

> *The dove then turned-up his coat-collar, and put on his cocked hat; and, hav affectionate embrace with his future partner, once again braved the cold wi*

Simile

Dickens uses weak similes on occasion... ...ic manner, in order to convey the l of the criminal classes. For ex... ..., w... Fagin asks the boys if they have been wo Chapter Nine, it takes ... ...tive effort from the Dodger and Charley to come up w

> *'Hard... ...ed the Dodger.*
>
> *'As nails,' added Charley Bates.* (p. 109)

Later, on recovering from his illness, Sikes is asked how he feels.

> *'As weak as water,' replied Mr Sikes, with an imprecation on his eyes and li*

Personification

The atmospheric description of London Bridge and its environs in Chapter Forty-Six common characteristic of Dickens's handling of descriptions of setting: the creation one with their surroundings which is indicated by combining ideas of the animate a chapter, the characters are described impersonally in order to heighten this effect.

> *The old smoke-stained storehouses on either side, rose heavy and dull from and gables, and frowned sternly upon water too dark to reflect even their l tower of old Saint Saviour's Church, and the spire of Saint Magnus, so long t ancient bridge, were visible in the clouds...The girl had taken a few restless t watched meanwhile by her hidden observer - when the heavy bell of St. Pau another day. A dull mist had come upon the crowded city.* (p. 407)

The type of figurative language used to give the inanimate a human quality is pers said to frown, and the church spires are described as 'giant-warders of the ancien descriptions, Dickens heightens the sinister atmosphere of the scene, and the sen being watched on all sides.

Another, more humorous example of personification occurs in Chapter Twenty-Se Noah oysters.

> *'Here's a delicious fat one, Noah dear!' said Charlotte; 'try him, do; only this*

Symbolism: the Murder of Nancy

For Nancy's last moments, Dickens places an emphasis on the symbolism of the sc symbolic of her purification with her dying prayer: the symbolic object is Rose's ha 'in her folded hands, as high towards Heaven as her feeble strength would allow', the pistol. The handkerchief clearly symbolises cleansing and purification, while Nan while 'nearly blinded with the blood' from her head wound, is also a prayer for de metaphorical, 'spiritual' blindness that has kept her shackled to Sikes and the gan

Contextual information (AO3)

Language

A *literary sy* defined by Perrine as follows:

'A literary symbol is something that means more than what it is. It is an object, a person, other item that has a literal meaning in the story, but suggests or represents other

Perrine, *Literature: Structure, Sound, and Sense*. New York: Harcourt Brace Jovanovich, 1

Metonymy: the gentleman in the white waistcoat

'The gentleman in the white waistcoat' is a metonym for the Workhouse Board ar seemingly malicious pronouncements that the boy 'will come to be hung' position on Oliver's fate according to the rules and standards of the workhouse system (p. identification of this character in terms of a particular item of clothing can be seen connection with an inhuman system that is malicious in spirit.

Linguistic deviation

Dickens employs many examples of linguistic deviation in the language he creates distinguishes certain characters in terms of social class, education or politeness fr standard English. Some of the most striking examples are described below.

- Lexical deviation: examples of this type of linguistic deviation in the text inclu
  - Neologism, coinage, or made-up words:
    The Jew: On finding out that Oliver is green (i.e. innocent) the Artful from '**Greenland**' (p. 103).
    The narrator says of Bumble: 'He was in the full bloom and pride of **bead**
    The narrator says of Bumble after his wife humiliates him in front of the Seven: '… he had fallen from all the height and pomp of **beadleship**, to t snubbed **henpeckery**' (p. 328).

- Mr Bumble's use of 'porochial':
  On expressing his indignation that any male pauper should act untowar
  any man, parochial or extra-porochial, would presume to do it…' (p. 250
  On pretending to be happy to see Oliver in his new life: 'Can't I be suppo
  up parochially – when I see him a-setting here among ladies and gentlen
  description!' (p. 460)
- Malapropism, or the comical misuse of words. The artful Dodger's speec
  notably during his courthouse appearance in Chapter Forty-Three:
  'That's a case of **deformation** of character…' (p. 395); 'Did you **redress** you
  Mr Bumble, meanwhile makes an unfortunate slip when he says to Mrs
  may say, must suffer the **prosecution**' (p. 170).

- Phonological deviation: there are examples of this type of linguistic deviation
  substandard pronunciation and phonetic substitution.

A. Substandard pronunciation

An example of poor pronunciation can be seen in the speech of Gamfield the chim
is characterised by Cockney pronunciation, reflecting his lack of education, and his
menial occupation. His vulgar pronunciation is most jarring when answering the b
phonetic spelling to represent the phonological deviation in Gamfield's speech in
he justifies the deaths among his apprentices.

> *'That's acause they damped the straw afor they lit it in the chimbly to make
> said Gamfield; 'that's all smoke, and no blaze; vereas smoke aint o' no use o
> come down, for it only sinds him to sleep, and that's wot he likes. Boys is we
> gen'lemen…* (p. 61)

A further example can be found in Toby's first appraisal of Oliver in Chapter Twen

> *'Wot an inwalable boy that'll make, for the old ladies' pockets in chapels!'* (

B. Phonetic substitution

An example of substitution of sounds can be found in the speech of the barma

> *'Bister Fagid's!' exclaimed Barney, with real or counterfeit joy; 'cub id, sir; cub*
>
> *'Wud of Bister Fagid's lads,' exclaimed Barney, with a grin.* (p. 209)
>
> *'Hush!' said Barney: 'stradegers id the next roob.'* (p. 380)

Barney's chronic nasal catarrh leaves him unable to pronounce words correctly. D
deviation in the text to render Barney's speech impediment, having him pronounc

- Grammatical deviation
  - Ungrammatical adjective comparisons:
    Mr Bumble ('There wasn't an obstinater young rascal –' (p. 332))
    Mr Bumble ('Well! Of all the artful and designing orphans that ever I see
    bare-facedest' (p. 66))
  - Wrong use of a verb:
    Gamfield ('Boys is wery obstinit and wery lazy, gen'lemen…' (p. 61))
  - Multiple negatives:
    Charley Bates ('Oh, won't he rob some rich gentlmen of all his walal
    and like a common prig, without no honour nor glory!' (p. 390))
    Mr Bumble ('Never did sir!' ejaculated the beadle. 'No, nor nobody neve
  - Enumeration: the listing of words and phrases step by step for a cumulat
    of the Smithfield market in Chapter Twenty-One. The excerpt below give
    capturing sights and sounds in a scene as it moves through it.

    > *Countrymen, butchers, drovers, hawkers, boys, thieves, idlers, and va
    > grade, were mingled together in a mass; the whistling of drovers, the*

bellowing and plunging of oxen, the bleating of sheep, the grunting a cries of hawkers, the shouts, oaths, and quarrelling on all sides; the ri voices, that issued from every public-house… (p. 203)

- Graphological deviation: there are examples of Dickens's use of typographica
  - Parenthesis: in the following passage, Dickens explicitly dramatises Mr B relationship, with theatrical directions in parent[illegible]s to emphasise that

    'You are a humane woman, Mrs. Mann.' [illegible]here she set down the glas opportunity of mentioni[illegible]g it to the board, Mrs. Mann.' - (He drew it t a mother, Mrs. [illegible]. He stirred the gin-and-water.) - 'I - I drink yo cheerfully, Mrs. Mann'; - and he swallowed half of it. (p. 51).

    Fa[illegible]ers the tone of his voice when discussing Sikes with Nancy, not represented in parentheses.

    'If he' – he pointed with his skinny forefinger up the stairs – 'is so hard Nance, a brute-beast), why don't you -' (p. 401)

  - Hyphen: for emphasis of speech, as in Charlotte's verbal assault on Olive

    'Oh you little un-grate-ful, mur-de-rous hor-rid villain!' (p. 88)

Active learning task (30)

In your groups, select certain chapters between you and go through the text, identifying graphological deviations. For example, an unusual use of dashes or capital letters. Creat list your findings.

Parenthesis	Example 1
Capitalisation	Example 1, 2
Dashes	Example 1
Hyphens	Exam[illegible]

Style

There are ce[illegible] linguistic features that have more of an impact upon the novel's described below.

Style: The thieves' jargon / Crime

Chapter Twenty-Two includes some significant examples of linguistic deviation. Th argot, or jargon, for the burglars' tools and the act of burglary itself. The job itself Toby, and the following use of jargon is also present in the chapter:

'barkers' (guns) (p. 210); 'crape' (burglar's mask) (p. 210); 'centre-bits…' (cutti 'persuaders' (weapons) (p. 210); 'darkies' (lanterns used in housebreaking) ((matchsticks) (p. 210); 'glim' (another term for lanterns, or candles) (p. 208)

The use of these jargon expressions adds to the villains' a[illegible]nticity, and the sens its own language where necessary to exclude or d[illegible]ve[illegible]tsiders.

Some other examples of the thie[illegible]include: 'fence' (handler of stolen goo Chertsey' (that house at [illegible]p. 188); 'ken'(a house occupied by criminals) (

Style: Rhe[illegible]

Chapters Thirty-Four and Thirty-Five include melodramatic speeches and scenes; t Rose Maylie's illness and Harry Maylie's love for Rose. In Chapter Thirty-Four, Mrs one another over his desire to marry Rose, which Mrs Maylie opposes. Mrs Maylie using highly eloquent, complex sentences with literary devices such as inversion, f her son against marrying Rose.

Later in the novel, when telling Noah's story for him in Chapter Forty-Seven, Fagin's o
rhetorical, displaying the devices of parallelism, repetition and inversion to emphasise

> *'A gentleman and a lady that she had gone to of her own accord before, who her pals, and Monks first, which she did- and to describe him, which she did- it was that we meet at, and go to, which she did- and where it could be best w did- and what time the people went there, which she did. She did all this. She without a threat, without a murmur- she did- did it, you!' cried Fagin, half m*

That Fagin's 'fury' is part real, part dramatised, is clear from the striking shift in th
advises Sikes to be 'not too violent for safety' in punishing Nancy.

Style: Syntax

Dickens's writing is characterised by its use of lengthy, complex structured senten
complex sentence: a sentence consisting of two or more independent clauses and
clauses. The gruel scene from the workhouse is presented in such a way.

> *The evening arrived; the boys took their places. The master, in his cook's uni the copper; his pauper assistants ranged themselves behind him; the gruel w grace was said over the short commons. The gruel disappeared; the boys wh winked at Oliver, while his next neighbours nudged him. Child as he was, he hunger, and reckless with misery. He rose from the table; and advancing to spoon in hand, said: somewhat alarmed at his own temerity:*
>
> *'Please, sir, I want some more.'* (p. 56)

Even more strikingly, the introductory paragraph of Chapter Thirteen is almost en
multi-clausal compound-complex sentence. This forms a parenthetorial digression wh
prioritise self-interest above 'any considerations of kindness or generous impulse an
the style of philosophical argument to suggest that the criminal realm of the Dodg
mimics the principles espoused by the intelligentsia of the time.

Active learning task [31]

Working in groups, rewrite the first paragraph of Chapter Thirteen. Try to make the contemporary readers by rephrasing Dickens's sentences.

K5 E1 Y4

metaphor	a figure of speech in which one thing is stated to be anot association or similarity of meaning between the two.
linguistic deviation	the spelling or pronunciation of words or the structure o does not conform to the accepted norm or standard.
simile	a figure of speech in which one thing is compared to ano association or similarity of meaning between the two.
metonymy	a type of metaphor where one word/idea is used to repr which it is closely associated.
argot	the use of jargon (including original coinages) specifically group or class, such as sailors, criminals or teenagers.

Historical and political context

Although Britain avoided the revolutionary upheaval of France in the late nineteen injustice and structural inequality affected British society. Unsurprisingly, the Fren reformers in Britain and the Hanoverian monarchy was less than popular. King Ge the press, and from 1794, radical political activists could be held without trial und the Younger's government. The threat of revolution in Britain was, in short, taken Massacre of 1819 (captured in a painting by Dickens's collaborator George Cruiksh 60,000-strong reformer's meeting on St Peter's Fields, Manchester, where speech parliamentary reform. Eighteen attendees were killed and hundreds injured during a mood of discontent and militancy, however, continued into the Reform Act cri protests were organised to support either democracy or republicanism, and refor Chartists gained in popularity.

Repression of the poor, meanwhile, continued with the Poor Laws, and, in particu Act of 1834, which established the workhouse system and essentially criminalised principally in objection to this state of affairs that Dickens wrote *Oliver Twist*.

Oliver Twist as autobiography

There are certainly some autobiographical elements in some of Dickens's novels (*Ni Copperfield*), and *Oliver Twist* is no exception. At just 12 years old, his family's pover education and take up work at the Warren's Blacking warehouse, a factory that pro cover and label pots of blacking paste. His father's subsequent confinement to Mars that the rest of Dickens's family had to join him, while Dickens lived alone and conti This sense of abandonment in the world, coupled with the grim working condition deep impression on the young Dickens and explain his wholehearted sympathy to stricken orphan such as Oliver. The real life influences on the novel from this time a Bob Fagin was an older worker at the blacking factory who took Dickens under his w

Dickens's fa ft son on inheriting some money, and the young Charles wer horrors of V n working conditions were to affect Dickens into his professiona working as a journalist, Dickens's social conscience was bolstered further by what lawmakers to alleviate the harsh working conditions that were a by-product of the

Literary context: the Newgate novel

Contextual information (AO3)

Some other early nineteenth-century Newgate novels include Thomas Gaspey's *Richmo George Godfrey* (1828), Edward Bulwer-Lytton's *Paul Clifford* (1830), *Eugene Aram* (183 Ainsworth's *Rockwood* (1834).

The most immediate literary context for *Oliver Twist* is the Newgate novel, which criminal activities while presenting the perpetrators as rounded, even sympatheti 'Newgate novel' referred to the *Newgate Calendar*, which compiled the biographi was published in the late eighteenth and early nineteenth centuries. These novels 1830s and 1840s, and the most prominent Newgate authors were Edward Bulwer Lytton) and Harrison Ainsworth, whose novel *Jack Sheppard* (1839–1840) was the genre. It is still that *Oliver Twist* remains a reference point in academic discussion Although Dickens's concern with contemporary social issues, especially in the nov *Oliver Twist* from the Newgate authors somewhat, there are nonetheless one or t

[47] For more historical context of the potential for revolution in Victorian Britain, see: Edward Royle *the Threat of Revolution in Britain, 1789–1848* (Manchester: Manchester University Press, 2000)

[48] An example is: Lyn Pykett, *Victorian Sensations: Essays on a Scandalous Genre* (Ohio: Ohio State

the subgenre. Pykett mentions four features that distinguish the Newgate novel: t
criminal protagonists; the protagonists are criminals who are often based on real-
protagonists are often sympathetic and even glamorise crime; and the novels set
justice system.[49] This latter concern often involved a focus on court appearances,
Twist, which has three examples: Oliver's appearance at the police station court i
trial, and Fagin's trial nearer the book's conclusion. In addition, there is an in-dept
workings of a criminal character in Chapter Forty-Eight, which describes Sikes's fli
murdering Nancy.

As an argument against interpreting Dickens's novel as part of the Newgate subge
to glamorise crime. The title, *Twist*, in addition, does not refer to a villainous
allegorical h

[49] Pykett, *Victorian Sensations*, p. 20.

***Note**: The following section is included primarily to illustrate the AQA B assessment obje literary texts may be informed by different interpretations.*

Feminist literary criticism

Feminism is concerned with advancing women's p...ca...ocial, educational and Feminist theory seeks to offer a critique o... issues in relation to literary and critics would principally consider ... different family (and surrogate famil female characters play in ...

Much femin...cism of Dickens generally would apply equally to the Victorian Queen Victoria was very much held up as an example of the most positive attribu family, motherhood and respectability. The ideal for British middle-class women this ideal is very much reflected in Dickens's portrayal of his most sympathetic fe Brownlow's housekeeper Mrs Bedwin. While the novel's 'fallen women', Agnes a sympathetically, they are damned by some fatal flaw. Nancy cannot sever herself acquaintances, while Agnes has died in the workhouse as a result of being 'weak

Contextual information (AO3)

The Victorian ideal of domesticity

This dominant discourse of the time would be notably countered in the writings of the philosopher John Stuart Mill, whose work *The Subjection of Women* (1869) criticised the means of enslaving women and forcing them to bequeath their possessions to their hus

Feminists might criticise the patriarchal plot of *Oliver Twist*... where the outcom privileged over those for the female characters. Ho..., for ...ample, is Agnes more 'w Leeford, who heads abroad hoping to lay ... ...unwork for a life with Agnes and leaving Agnes a penniless outcast ... realistic hope of bringing the child up? defied the gang to save O... ...ed to be bludgeoned to death by the 'brute-beast does Rose M... fe... herself unworthy of Harry's marriage offer? What evidence is she is? The ...tion for Dickens's presentation of these female characters lies w femininity with the domestic sphere: any other lifestyle for a woman represents a m she was sexually active out of wedlock, effectively provokes a similarly grim fate to prostitute such as Nancy. As Tatum notes, 'By having this child out of wedlock, Agn because she threatens the social order, she is abjected from the novel'[50]. Rose, on t domestic sphere and will help maintain the social order through marriage to Harry birth does not ultimately ruin her life. In the case of Nancy, her sympathetic qualitie feminine ideal of domesticity: she exhibits a maternal need to protect Oliver, and a tending him back to health until she is 'pale and reduced with watching and privatio

From a feminist viewpoint, possibly all bar one of the women in Dickens's novel a structures, whether these apply to Fagin's gang (Nancy, Bet), Mrs Bumble and Mr exclusively male Workhouse Board), Brownlow's household (Mrs Bedwin) or the p (Rose). The possible exception is Mrs Maylie, who ... ...triarch of the family.

A particularly unflattering exampl... ...hood in relation to the patriarchal o Mrs Sowerberry, who be... [Oliver's] decided enemy, because Mr Sowerb friend' (p. 86)... ...er's wife is so committed to the patriarchal order in t competitio... Sowerberry's affections as a threat, and is driven to a state of thought of it... ...er apparent dominance over her husband is, therefore, not a threa perverse way of adhering to it. Mrs Sowerberry, like the homicidal Mrs Mann, is a

[50] Karen Elizabeth Tatum, '"Something Covered with an Old Blanket": Nancy and Other Dead Moth *of Psychoanalysis*, 65: 3 (2005), p. 243.

Oliver, a feature of his young life that doubtlessly contributes to his idealised view
violent response in the face of Noah's insults to her reputation.

Active learning task (32)
Create a mind map representing the immediate patriarchal relationships that affect the
Oliver Twist.

***Note**: The following section is included to illustrate the AQA B assessment objective (AO2
text. More specifically, it offers an illustration of how psychoanalytic theory may be cons
character development, and how a reader may attain a deeper understanding of charac
knowledge of character with reference to this theory. This section also illustrates the
exploring literary texts may be informed by different interpretations.*

Psychoanalytic literary criticism

Oliver Twist can also lend itself to a reading in terms of psychoanalytic literary crit
applied initially by Sigmund Freud to his patients' transcripts of their dreams can
underlying motivations of the author or to analyse the narrative content.

Contextual information (AO3)
Freudian dream analysis
A selection of Freud's own dreams that he subjected to analysis is available at
<**http://homepages.rpi.edu/~verwyc/frdream.htrm**> retrieved 11.2.19.

One approach to reading the novel in psychoanalytical terms is to subject the text
study of recurring symbols in the novel might contribute to a deeper interpretatio
mentioned, certain elements familiar from fairy tales: 'fairy godmother' character
Maylies, Nancy) appear to rescue Oliver from demonic or beastly figures such as
also the fairy tale motif of the hidden or magical object in the form of Agnes's loc
Oliver's identity that Fagin hides in mid-air, but also in the form of Oliver's 'missin
discovered. There are also recurring images of darkness and steps or staircases th
considered to have a sexual connotation, in relation to Oliver's story pro
more relevant associations, while Nancy going down the landing stairs on London
quite the opposite fate.

A Jungian interpretation has been made of Oliver's character as a symbolic repres
Jung's theory of the collective unconscious, that which humans inherit universally
of archetypes, may be particularly useful in interpreting the 'fairy tale' aspect of D
to the symbol of the divine child, in Jungian theory this exists within the collective
represents more than just a child, because it includes the potential for human gro
theory of the collective unconscious may also help to explain a striking aspect of D
tendency to create characters in groups (Brownlow and friends, the Sowerberry h
Fagin's gang) and often in opposition to one another. These groups of characters
the human character: in the case of Oliver and Fagin's boys, for example, Oliver, t
share aspects of the single characteristic of youthfulness. Mrs Bedwin, Rose and
and Mrs Mann and Mrs Sowerberry can also be considered 'bad mothers'. Fagin i
attributes of what Jung calls the Hermes archetype, including strong powers of co
and deception.

It is also possible to read *Oliver Twist* in terms of what we know about its aut
young Dicke perience of work in a blacking factory while temporarily separa
(excluding his sister) surely informs his depiction of Oliver as a boy imperilled by p

[51] Steven Connor, *Charles Dickens* (London: Longman 'Critical Readers', 1996), p. 22.
[52] Jungian archetypes can find expression in fairy tales and myths. Some archetypes are distinct to
while others are universal across all societies and times. For an overview of Jungian psychology,
Collected Works of C G Jung (Boston and London: Shambhala, 1989).

Marcus links this experience specifically to the creation of Fagin's character. Marc
who assisted Dickens to work more efficiently at the factory, Bob Fagin, was by m
distorted into the grand villain of *Oliver Twist*. This was because Dickens resented
childhood experience, and, although the original Bob Fagin was kind to him, Dicke
positive with an experience that had otherwise scarred him. The creation of Olive
beyond poverty and despair, may have fulfilled the subconscious desire of the aut
his own circumstances that he lacked at that dark period of his childhood.[53] McAll
importance of sleep as a narrative event in *Oliver Twist*; for example, when Oliver
Field Lane, and in the 'window scene' that ends Chapter Thirty-Four. Oliver's recu
as a type of refuge from his hardships and his guilt at having become involved wit
believes it likely that Mary Hogarth's death in 1837 was the stimulus for Dickens t
different stages of sleep. She the author had dreamed of his sister-in-law every nigh
Hillis Miller argues in a much earlier critique, that Dickens believed in the potenti
sleeping and waking to reveal some concealed knowledge of the present, while n
between the dreams themselves and events in the present.[55]

Contextual information (AO3)
For an insightful overview of psychoanalytic literary criticism, see: Elizabeth Wright, *Psyc
Reappraisal* (Oxford: Blackwell Publishers, 1998).

Discussion prompt (38)
Discuss a relationship between characters in *Oliver Twist* in which they each represent a
(for example, Rose and Nancy, Fagin and Oliver, Fagin and Sikes).

***Note**: The following section is included primarily to illustrate AQA B assessment obje
literary texts may be informed by different interpretations.*

Marxist literary criticism

Marxist literary theory views a text as an ideological representation of the rea
interested in literature's work's socio-economic context, and specifically the positio
towards the concept of social class. Either a narrative will consolidate a status quo of
pose a challenge in some way to the socio-political order. As such the fates of the
examined in terms of an impact upon the socio-economic order that the narrative

A major question to consider when applying Marxist theory to a textual analysis, i
sympathies seem to lie? Does Dickens support the status quo and dominant social
overturning them? The answer is not immediately obvious. On the one hand, his i
novel was to satirically attack the Poor Law Amendment Act of 1834, and there ca
pamphlets and correspondences were eloquent and impassioned statements in su
addition, one of Dickens's main contributions to world literature is his mastery of
social life of his modern city. In so doing, he brings attention to hidden social issue
such as the systematic abuse of children and the operating methods of criminal ga

However, the redemption of the protagonist of *Oliver Twist* depends on the disco
and origins. Oliver's story is not principally one of solidarity with the poor or the w
universal condemnation of the members of the criminal class takes priority. It is al
more thoroughly in later works (notably *Bleak House* [1853]) Dickens is interested
interconnectedness between different social classes: Fagin and Monks' relationship i
apparently explains Brownlow's rather puzzling knowledge of the London underwo
detective work in uncovering the plot against Oliver.

[53] Steven Marcus, *Who is Fagin?* (1962) <**https://www.commentarymagazine.com/articles/who-i**
[54] David McAllister, '"Subject to the sceptre of imagination": Sleep, Dreams, and Unconsciousness
38 (2007), pp. 1–17.
[55] J Hillis Miller: *Charles Dickens, the World of His Novels* (New Jersey: Princeton University Press, 1

Contextual information (AO3)

Marx's famous publications

The Communist Manifesto by Karl Marx was published in 1848. His most famous work, *D* with the exploitation of human labour as the engine of capitalism and was published in 1 Marxism is 'historical materialism', the observation of how society is shaped over time b or capitalists and the proletariat or workers) continuously in opposition to one another.

Certain critics have stressed the nov[el]'s significance in Marxist terms, e.g. Arnold K theme as 'the struggle of th[e] against the bourgeois state'.[56] However, *Oliver* and Dickens w[as] no[t] revolutionary after the French model, as can be deduced by b novels that [do] not[e] directly with public disorder and political revolution. Dicke theory of Th[omas] Carlyle, which reflected the Victorian preoccupation with social anarchy and the mob. Dickens's son Henry revealed that his father 'used to say — - that the man who had influenced him most was Thomas Carlyle';[57] there certainl Dickens's novel *A Tale of Two Cities* (1859) was influenced by Carlyle's most famou (1837), as episodes such as the massacre of Foulon closely follow Carlyle's origina distaste for mob behaviour is possibly indicated in part by his objections to the be at public executions, and in the fact that he manages to make the reader feel a hi in being pursued by the mob to his death in Chapter Fifty of *Oliver Twist*.

'… it seemed as though the whole city had poured its population to curse hi

Perhaps more relevantly, Dickens drew unfavourable portraits of Chartist insurrec *Rudge* (1841) with the characters Gashford and Chester, while the revolutionary p *Tale of Two Cities* sees her clearly marked as a Dickensian villain.

K$_5$ **E**$_1$ **Y**$_4$

the collectiv[e] unconsc[ious]	a concept defined by Carl Jung denoting the part of the c is not formed by an individual's personal experience, but universal to all people. A key example would be the insti
archetype	a character, symbol, theme or situation that recurs in lite universal meaning within narratives. Character archetype inexperienced youth', 'the villain'; archetypal situations i climax'; archetypal themes include 'the contest between originated in the psychoanalysis of Carl Jung, who define characters from myth residing in the collective unconscio
Marxist theory	the political and economic philosophy originated by Karl philosophy centres on the idea of the class struggle, whe transformed from that designated by class and ownershi to a socialist or communist society free of class distinctio
patriarchal	refers to a system ordered to [fa]vour men.

[56] Arnold Kettle, *An Introduction to the English Novel, Volume 1* (London: Hutchinson University Libr
[57] Henry Dickens, 'A Chat about Charles Dickens', *Harper's Magazine* (Europe) 68 (1914), p. 189.

Comparisons with Other Te

Mock examination questions

These questions are intended for students to assess how related themes or ideas
different or similar ways in different texts.

1. Compare and contrast the obstacles to happines[illegible] by the protagonist in
written and set in a different period.
2. Explore representations of m[illegible]hen struggling with difficult romantic r
one other text from [illegible] period.
3. Explor[illegible]la[illegible]nship between crime and social environment in *Oliver Twi*
you hav[illegible]ied. Is there evidence that the nurture versus nature debate ha
4. Discuss the interaction of different classes in *Oliver Twist* and another novel t
the influence of historical context or cultural values and attitudes towards cla
5. Compare the role of the narrator in *Oliver Twist* to the narration in a partner
interpretation of the novel, or does Dickens's narrator create any obstacles to

Glossary of Key Terms

allegorical character	a prominent character in a story who also represents abstra relevant to the interpretation of the story.
anagnorisis	a scene or moment in a literary work w[illegible]ere a character ma that will affect the course and c[illegible]me of the story.
anaphora	a rhetorical device i[illegible]ng the repetition of a word or phra sentences c[illegible]
antithesis	t[illegible]a position of two sentences that contrast in meanin
archetype	a character, symbol, theme or situation that recurs in litera universal meaning within narratives. Character archetypes i inexperienced youth', 'the villain'; archetypal situations incl climax'; archetypal themes include 'the contest between go originated in the psychoanalysis of Carl Jung, who defined 1 characters from myth residing in the collective unconscious
argot	the use of jargon (including original coinages) specifically as or class, such as sailors, criminals or teenagers.
bathos	a literary term which defines a shift in mood from the sublin narrative, and the effect of anticlimax that results.
compound-complex sentence	a sentence consisting of two or more independent clauses a clauses.
dependent clause	a clause that begins with a subordi[illegible]g word such as 'if', ' cannot stand alone as a sen[illegible]n that account.
dramatic irony	dramatic irony o[illegible]rs when a character acts in ignorance be inform[illegible] th[illegible]e author has shared with the reader.
epithet	[illegible]ive or descriptive phrase used to characterise someon
Freudian d[illegible] analysis	Freud's theory that a person's repressed desires are stored i the desires find an outlet in dreams. This process protects th unpleasant or disruptive thoughts or urges.
Hadeian	referring to the River Hades
in medias res	from the Latin, meaning 'into the middle of events'. In a sto proceeding in the midst of the plot action. The earlier event gradually, by means of dialogue, flashbacks or narrative exp
independent clause	a clause in the form of a statement or question that can sta sentence.
inversion	the ordering of words in a sentence in an unusual or uncon of placing an emphasis upon something in particular.
linguistic deviation	the spelling or pronunciation of w[illegible]s or the structure of ph not conform to the ac[illegible]te form or standard.
Marxist theory	the politica[illegible]and e[illegible]omic philosophy originated by Karl Ma ph[illegible]s[illegible]centres on the idea of the class struggle, whereb [illegible]n that designated by class and ownership of the means o communist society free of class distinction and its related in
Mephistophelian	cunning, evil and fiendish, like the Devil.
metaphor	a figure of speech in which one thing is stated to be another association or similarity of meaning between the two.

metonymy	a type of metaphor where one word/expression is used to represent which it is closely associated.
motif	a recurring literary element (e.g. image, object, word/phrase, idea, ac novel which underlines a theme and helps to create narrative cohesic
Mrs Malaprop	a character in Sheridan's eighteenth-century comedy drama *The Riva* that sound like the ones she means to use but have a different meani
oxymoron	as a literary term, this refers to an expression that seems to contain a contradiction, but makes sense within its given context.
paradox	the use of logical contradiction for literary effect, an apparently contr that still makes sense.
parallelism	the placing together of [illegible] words or clauses that are similarly str
patriarchal	refers to a [illegible] ered to privilege men.
patriarchal plot	[illegible] literature originating in myth and classical literature whe [illegible] ore significant to the plot than female characters.
periphrasis	a roundabout way of verbal or textual expression that avoids blunt or
personification	use of figurative language that attributes living or human characterist object.
physiognomy	the practice of relating a person's behaviour or personality to their ph
quarry	a hunted animal, or (figuratively) human being.
repetition	the repetition of certain phrases, words or clauses for emphasis.
rhetoric	in common usage, language intended to persuade someone of somet nonetheless comes across as hollow or insincere, or inadequate in so literary usage, an artful and eloquent use of speech or writing for the persuasive argument or illustration.
schadenfreude	German expression for someone's humour [illegible] usement at the misf
semantic field	a set of words linked to a specific [illegible] concept (e.g. verbs of act
simile	a figure of speech in [illegible] ing is compared to another in order association or [illegible] or meaning between the two.
situational irony	[illegible] denotes events in a narrative that (1) have an expec [illegible] nner in which the conclusion is reached is not as expected, and contradiction between what is expected and what actually occurs.
specious	something that may appear superficially credible, but is actually not
symbolism	in literature, the use of a literary element that combines an image wit literary symbol has a literal meaning in itself, but can also have a large text.
tenor	the degree of formality of language used, either in a written text or ve exchange.
the collective unconscious	a concept defined by Carl Jung denoting the part of the deepest unco not formed by an individual's personal experience, but is genetically i universal to all people. A key example would be the instinct to live an
the implied author	the impression of an ideological or philos [illegible] al viewpoint created in
the Other	someone excluded fr [illegible] group on account of differing from th group.
verbal irony	[illegible] between what a speaker or writer says and what they ac

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This section considers some examples of ideas that students might consider in completing activities are listed according to type under headings that correspond to the general sectio occur.

Chapter Analyses

Chapters One and Two

Active learning task (1)

An official report about the Cleveland Street Workhouse is available via the British Library.[58] domain, and should give students a realistic idea about the conditions of and recommended regime, that will allow comparison with Dickens's depiction in *Oliver Twist*. An excellent dis the workhouse is Landmarks in London History: A Blog by History Students at Goldsmiths, U

Active learning task (2)

Students should discuss the use of the narratorial voice and identify examples of ironic ov Students may also discuss the distancing effect achieved by the narrator's reference to his 'specimen of biography' (p. 45). Students should also discuss the impact of specific examp language in creating ironic distance from Oliver's life-or-death struggle.

Discussion prompt (1)

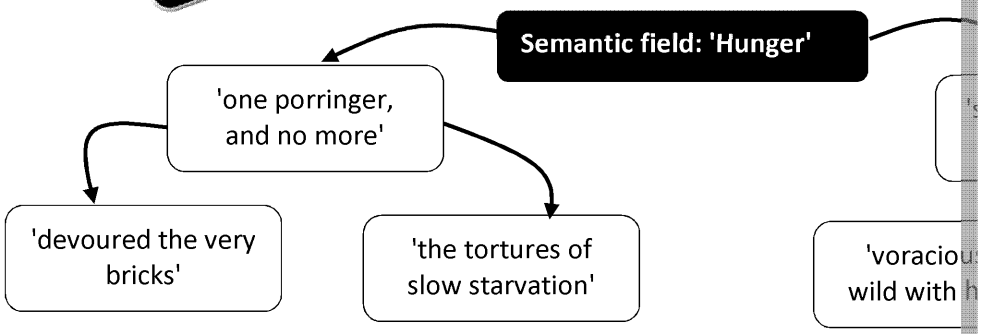
Dickens uses the term 'philosopher' ironically as a criticism of his contemporary policymak those involved with or opinionated about legislation affecting the poor. The term 'experim suggests her approach to her work is either not well thought out beforehand, or that it is masquerading as charity.

Discussion prompt (2)

The reader has only had a brief introduction to the hardships encountered by young Olive However, the relentlessly bleak nature of his existence means that he has been effectively years of his life, so there is nothing to remain in greater detail. Dickens also wishes to move life where a more substantial narrative can develop.

Active learning task (3)

Mind map ex



Chapters Three and Four

Discussion prompt (3)

The use of narrative complements the ironically matter-of-fact or understated tone of the the routine nature of punishment and brutalisation for the boys at the workhouse.

Active learning task (4)

Examples of phonological deviation and correct spelling:

'acause' (because); 'chimbley' (chimney); 'vereas' (whereas); 'sinds' (sends); 'obstinit' (obs

[58] <**https://www.bl.uk/collection-items/report-about-the-cleveland-street-workhouse**> retrieve

[59] <**https://landmarksinlondonhistory.wordpress.com/2017/12/05/the-cleveland-street-workho**

Discussion prompt (4)
Students should focus on her exaggerated sexlessness, notably in the description 'squeezed
(female fox) perhaps also suggests someone who hides away in a lair, fearful of what traps n

Chapters Five, Six and Seven

Active learning task (5)
The purpose of this task is to confirm in the students' minds the importance of Dickens's u
generic conventions, as these largely dictate the tonal shifts in the narrative. However, stu
where (as an example) the tone is merely comical or farcical rather than satirical, or where
realism are complemented by a crusading tone. This is notable in some of the narratorial intrusi
straightforwardly comic exchange in chapter five occurs when Oliver mistakes Noah for o
deluded request of Bayton's brother-in-law for pre-funeral refreshments of cake and wine
comes to her husband's employer Silverberry for some bread and water instead. Oliver's violent
his mother is presented in a heroic, crusading tone.

> *A minute ago, the boy had looked the quiet, mild, dejected creature that harsh treatm
> was roused at last; the cruel insult to his dead mother had set his blood on fire. His br
> his eye bright and vivid; his whole person changed, as he stood glaring over the cowa
> crouching at his feet; and defied him with an energy he had never known before.* (p. 8

Students may also discuss more generally Dickens's use of the narratorial voice to vary the

Chapters Eight and Nine

Active learning task (6)
An extract from G W M Reynolds' *The Mysteries of London* is available online.[60] This gives
Victorian times.
The route that the Dodger and Oliver take to Field Lane, plus some historic detail, is also r

Discussion prompt (5)
Fagin's speech to himself on p. 107 brings his selfish, callous nature to the fore, and highli
dealings with his protégés. Dickens may also have wished through Fagin's character to sugge
the deterrent to crime that the country's contemporary lawmakers imagined.

Discussion prompt (6)
One reason may have been to make the novel less scandalous and more acceptable to his
Victorian values. However, the harsh depictions of poverty and violence in the novel argue
his material. It is more probable, in fact, that Dickens was thinking about the character dev
ensure that she would be received sympathetically by his Victorian readership.

Active learning task [7]
- Fagin: oddly dressed, grinning, watchful, dirty
- The Dodger: hospitable, knowing, casual, oddly dressed
- Oliver: polite, apprehensive, tidy, cowering, slight of frame

Chapters Ten and Eleven

Extended essay question (1)
Key chance meetings include:
- Oliver and the Dodger
- Oliver and Mr Brownlow
- Oliver, Nancy and Sikes
- Oliver and Monks
- Oliver and the Maylies

Students may wish to discuss the role of coincidence in relation to Oliver's fate as a repres
goodness. For example, Oliver is fated to be returned to the comfortable, middle-class e
would be unable to interact socially with those who could assist him while trapped in co
other than the criminal turn of events is required to introduce him to Brownlow, the Mayli

[60] **<http://www.victorianweb.org/authors/reynolds/9.html>** retrieved 4.6.18.
[61] **<https://thelondonexplorer.wordpress.com/2010/04/11/the-routes-of-london-2/>** retrieved 6.

Active learning task (8)
Students should read the passage through, noting down the relevant elements of diction, imagery and rhetorical devices.

Relevant language techniques used to create the sense of a chase include:
- Semantic fields for sensory imagery, including sight and sound and sound and touch.
- The use of the rhetorical device of 'anaphora': the repetition of a word or phrase ('St the start of several sentences or clauses which emphasise the growing clamour and
- The use of verbal enumeration to dramatise the action and progress of the pursuing helter-skelter, slap-dash: tearing, yelling, screaming, knocking down the passengers the dogs, and astonishing the fowls. and streets, squares, and courts, re-echo with th

Chapters Twelve and Thirteen
Discussion prompt (7)
Although he feeds and shelters them, Fagin's role as a father figure to Oliver and the othe training does not equate to the genuine education that Brownlow or the Maylies offer Oli although neither man is a blood relative to Oliver, Brownlow's guardianship of the boy suc compassion. This is a general principle behind worthwhile relationships in the novel, and i Monks, for example, wishes his half-brother nothing but harm, while Nancy has a protecti towards the boy.

Chapters Fourteen, Fifteen and Sixteen
Extended essay question (2)
Key points:
- Students can compare the fates of those who enforce the workhouse system, such a as Fagin and Sikes.
- The novel presents a hierarchy of villainy, and characters such as Nancy and Charley others among Fagin's associates as well as the gentlemen of the workhouse board. R discuss whether her fate is avoidable or whether she damns herself by her allegiance
- Students can also consider Dickens's use of criminal types and stereotypes, most not presentation of villains as impoverished characters without families should be c characterisation of Monks and his origins in family history.

Discussion prompt (8)
Students should discuss what they think slapstick is, with examples from books or films an actions in the novel that seem to belong to that comedy type. Students should consider w interlude makes Sikes's tendency to violence seem the object of parody on Dickens's part.

Chapters Seventeen and Eighteen
Discussion prompt (9)
Students should discuss the variations in tone that characterise the narrative as well as th elements such as theatrical melodrama, satire, Gothic fiction.

Discussion prompt (10)
The scene involving Monks and Fagin in the former's 'infernal den' in Chapter Twenty-Six is c into hell, with Fagin the devil figure leading Monks to damnation. Otherwise, students shoul villainy and poverty in the novel, and the historical context of Victorian England's connection status to his or her moral character. Students may also wish to consider a metaphorical link the poor inhabit and the morally decayed institutions that have helped condemn them to su

Active learning task (9)
(English criminal slang): 'prig' – a thief; 'cove' – a mate or pal; 'traps' – police; 'fogles watches; 'scragged' – hanged up; 'peaching' – informing.

Chapters Nineteen and Twenty
Discussion prompt (11)
Fagin and Sikes
A personal response is required here. However, students should focus on Fagin's suspicious an exemplified by the kick he aims at the incapacitated Sikes), and its hint of paranoia, and the m generally. Aside from Sikes's many insults, the physical threat that Sikes poses is no doubt a fac

Discussion prompt (12)
Students should discuss this in relation to the fatalism and misplaced loyalty apparent in N
her staying with Sikes and her death. She seems to assume at this point that Oliver's circu
chance of changing.

Chapters Twenty-One and Twenty-Two

Active learning task (10)
Examples:
sight – a thick steam 'mingling with the fog'
sound – 'bleating sheep'; 'grunting and sq... ...s'; 'barking dogs'; 'the whistling of d
smell – 'reeking bodies'

Extended ess... sti...
Key points

- Physical ...criptions of characters anticipating their behaviour and identity, rather t
  Example: the introductory description of the Artful Dodger, or Bill Sikes.
- Names of characters anticipating their behaviour and identity, rather than interior ch
  Mr Bumble, the Sowerberrys.
- Oliver's allegorical characterisation, as representing the principle of good, rather tha
- The influence of theatrical melodrama upon the speech of certain characters. Examp
  her illness; Nancy and Rose's dialogue at the hotel.
- The volume of peripheral episodes in the story, and how these distract from the stor
  Oliver's identity.

Discussion prompt (13)
Oliver decides to alert the occupants 'whether he died in the attempt or not' (p. 213). By h
and subsequently cared for by the Maylies and Mr Losberne and free of Fagin, the moral t
intentions will ultimately be rewarded.

Chapters Twenty-Three and Twenty-Four

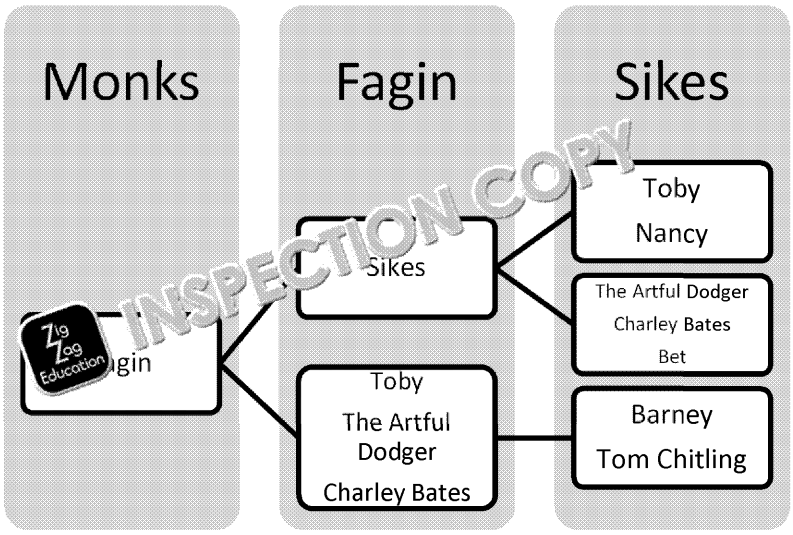
Active learning task (11)
This requires a personal interpret... ...students. However, the focus should be o
comic relief within the nar... ...ample, given what we know about Bumble's inten
Cruikshank m... ...these in the drawing.

Chapters T...-Five and Twenty-Six

Active learning task (12)
Some examples of Fagin's behaviour for a preliminary psychiatric assessment report:

Mr Fagin	Pr
He held a pair of bellows upon his knee, with which he had apparently been endeavouring to rouse it (the fire) into more cheerful action; but he had fallen into deep thought; and with his arms folded on them, and his chin resting on his thumbs, fixed his eyes, abstractedly, on the rusty bars. (pp. 228–229)	Distracte and risks to himsel
The old man bit his yellow fingers, and meditated for some seconds; his face working with agitation the while, as if he dreaded something, and feared to know the worst. (p. 232)	Extreme a adding to
The Jew stopped to hear no more; but uttering a loud yel... ...ing his hands in his hair, rushed from the room, and fro... (p. 234)	Possibly i breakdow
He had relaxed nothing of his unus... ...was still pressing onward, in the same wild and disord... ...when the sudden dashing past of a carriage: and... ...from the foot passengers, who saw his danger: dr... ...upon the pavement. Avoiding, as much as possible, all the main..., and skulking only through the byways and alleys, he at length emerged on Snow Hill. (pp. 234–235)	Confirms extreme a upon his j himself a evade the tendenci Fagin's pr

Active learning task (13)
A possible representation of the relationships could be as below.



Active learning task (14)
This demands a personal response from students. Key details to include are the different
the darkness and shadows with only Fagin's candle providing any light, and the chair and
while conversing. The two men's reaction to the shadow of the cloaked and bonneted wo
included to bring the drawing to life.

Chapters Twenty-Seven and Twenty-Eight

Discussion prompt (14)
Chapter Twenty Six reveals that Oliver's fate is important to ot especially Monks, and
the fate of the boy. The chapters involving the courtsh th umbles and Old Sally's de
Oliver's story pre-Fagin/pre-London, and rem r that this part of his life is imp
However, students may debate the ether Dickens requires to disrupt the c
events here.

Discussion p 15)
Identify at le example of any type of irony (verbal, situational, dramatic) in Chapte
Example:
There is dramatic irony in the fact that Bumble, having taken Mrs Corney's offer of tea as
becomes morally outraged at 'the sin and wickedness of the lower orders in this parochial
and Charlotte doing the same thing at the undertaker's. Bumble's actions and expectation
standards of behaviour, a fact of which he seems blissfully unaware. Of course, Bumble is
Mrs Bumble will end up among these same 'lower orders' as a result of their union: this u
Bumble has intended for self-advancement will constitute an example of situational irony.

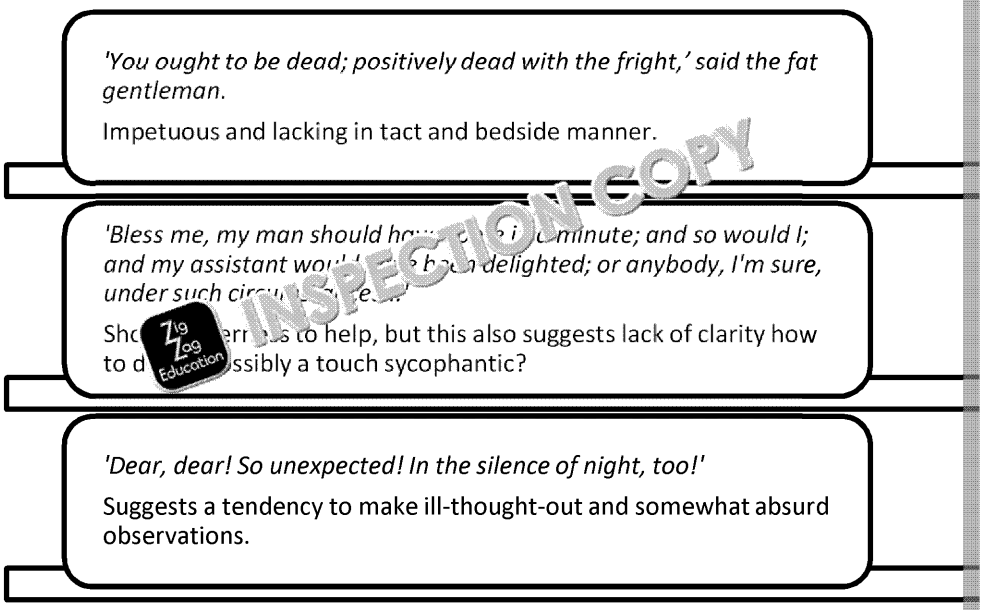
Active learning task (15)
Comprehensive background on the comedy act can be found online.[62] There is a useful lin
('Quotes'). It can possibly be argued that the relationship between Giles, Brittles and the
Groucho, Harpo and Chico respectively.

Chapters Twenty-Nine, Thirty and Thirty-On

Discussion prompt (16)
This is an example of ironic understa e form of an ironic denial of an obvious f
grown fat through 'good liv

[62] **https://www.marx-brothers.org/**

Active learning task (16)
A possible example of a diagram containing Losberne's character traits:



Discussion prompt (17)
Blathers' story is full of digressions, criminal slang and details about an unfamiliar locality. introduced in passing that the listeners cannot possibly know anything about. Also, the de investigation lacks logic: there is no explanation as to how the policeman 'Jem Spyers' wo was guilty of robbing himself, and why Chickweed should want to do so.

Chapters Thirty-Two, Thirty-Three and Thirty-Fo

Discussion prompt (18)
The idyllic setting forms a contrast with th ad of Rose's serious illness. This is a s normal use of setting in *Oliver Tw* which generally complements the activity being dep

Active Learni k (
A relevant ex as follows:

> *'Above a think,' said the lady, fixing her eyes on her son's face, 'that if an enthusia marry a wife on whose name there is a stain, which, though it originate in no fault of cold and sordid people upon her, and upon his children also* (repetition)*: and, in exac world* (inversion)*, be cast in his teeth, and made the subject of sneers against him: he generous and good his nature* (inversion)*, one day repent of the connexion he forme* (parallelism) *have the pain of knowing that he does so.'* (p. 304)

As another example, Oliver and Mrs Maylie have some strikingly melodramatic passages o when contemplating the likelihood of Rose's death. Oliver's passage includes examples of and repetition that characterise both rhetorical speech and the language of stage melodra

> *'And consider, ma'am,' said Oliver, as the tears forced themselves into his eyes, despi consider how young and good she is, and what pleasure and comfort she gives to all certain- that, for your sake, who are so good yourself; and for her own; and for the so will not die. Heaven will never let her die so young.'* (p.

Although Oliver's speech does not quite displ ex sophistication of the Maylies' u literary devices is employed to convin er of its heartfelt quality.

Extended essay questi
Students sho sid the novel in terms of its two halves: the first, concerning Oliver's b his adoption 's criminal family; and the second, Oliver's rescue by Brownlow and his satirical comedy of the first half is largely subordinated to a melodramatic plot intended to u novel is only partly satirical, with the object of the satire being the workhouse system and ot combines high comedy (satire) with low comedy (such as the farcical fight of the Bumbles in

Discussion prompt (19)
In the course of Mr Brownlow's investigations, the Maylies will eventually provide the co
history as Rose's nephew. The chapters involving the courtship of the Bumbles and Old Sa
foreshadowed this renewed focus upon Oliver's origins.

Discussion prompt (20)
Students should discuss this character's presentation as 'the Other' and the hint of a dem
especially in the observation that 'the misshapen little dem[illegible] a yell, and danced up
After Losberne and Oliver depart, the humpbacked ma[illegible]bed as acting like Fagin p
frustration by 'tearing his hair' (p. 287).

Chapters Thirty-Five[illegible]y-Six

Extended es[illegible]
Possible cha[illegible]airings include Rose and Nancy, Brownlow and Fagin (opposites); Ros
Corney, and Mr Losberne and Mr Grimwig (similar). Students may discuss this duality with
distinction between innately good and innately wicked characters.

Active learning task (18)
The 1830s in England was a turbulent time in politics and there were four British prime mi
reforming Whigs brought about positive reforms such as the Reform Act 1832, the Slavery
Factory Acts; however, the Whigs were also responsible for the Poor Law Amendment Act
of Dickens's social criticism in *Oliver Twist*. Regarding Harry's political allegiances, there is
soon-to-be village parson from a charitable family, it might be assumed that he is a liberal
that Rose feels she cannot marry him as she would be unwelcome among his parliamenta
his career suggests that he belongs to a party with conservative values (Tory).

Chapters Thirty-Seven and Thirty-Eight

Active learning task (19)
In your groups, note down all the examples of adjectives, n[illegible]r phrases that are used i
or in a more general way in Chapter Thirty-Seven (e.g. the [illegible]moron, 'a pleasing melanch
describe Mrs Bumble (p. 323)). Create a thr[illegible]n table with a suitable row for heade
'Mrs Bumble', 'Other') and as many [illegible]quired. Enter your expressions where suita
before including your agree[illegible]tion of the author's intended meaning.

Some releva[illegible]es [illegible]use:

- Ironic c[illegible]on – 'the insects brought to mind some painful passage in his own pa
similarity of the flies about to be trapped and his predicament prior to marriage.
- Ironic understatement – 'his interesting consort': suggests that 'interesting' is a euph
- Oxymoron – 'a sentimental sternness': suggests that Mrs Bumble is stern for the sak
- Paradox – 'begged, in an encouraging manner': suggests Bumble's enjoyment of his

Chapters Thirty-Nine, Forty and Forty-One

Discussion prompt (21)
Students should consider the dialogue within the context of theatrical melodrama, and sh
complementing her predicament rather than her character as such. Students should consi
aligning Nancy with the principle of good.

Extended essay question (6)
Key points:

- Family versus individualism: e.g. Monks versus O[illegible]ver, th[illegible]Leefords, the Bumbles; the
socially marginalised
- The criminal 'surrogate family': the [illegible]ctive self-interest of Fagin and the betraya
- The self-interest of th[illegible]bosses in relation to the theme of charity
- The sing[illegible]us [illegible]ens's eccentrics: Losberne and Grimwig
- Harry a[illegible] Maylie and the question of social status and aspirations in the public

Discussion prompt (22)
'The Dianas' refers to the triad of Roman goddesses (including Trivia, Luna and Diana) who p
stood guard at crossroads, Luna watched from above, while Diana was the goddess of the h
keeping travellers safe from dangerous animals (Nancy) just as the hotel maids try to 'protec

Chapters Forty-Two, Forty-Three and Forty-Four

Active learning task (20)

Students can design their own mind map to represent information such as the following:

- Semantic field: squalor – 'a dirty frowsy room'; 'unwholesome'; 'dirt-discoloured'; 't bust'; 'a taint'; 'thick greasy scum' (pp. 393–394).
- Semantic field: disorderly, slapdash, ill-mannered – 'jostled'; 'the vulgar'; 'leant over dock-rail'; 'tapping his nose listlessly' ; 'undue tendency to c versation among the i

Extended essay question (7)

Irony is a vehicle for Dickens's social criti a t g him to attack what he saw as socie Amendment Act, the justice syst etc) n an often humorous way that could resonate w express their own opinio t success of his approach. Examples of different types resource, bu isc examples are listed below:

- Verbal i What a novel illustration of the tender laws of this favoured country! T 54). This expresses Dickens's cynicism towards the Poor Laws.
- Situational irony: '… Mr. Giles held on fast by the tinker's arm (to prevent his running gave the word of command to open the door. Brittles obeyed; the group, peeping ti shoulders, beheld no more formidable object than poor little Oliver Twist, speechles heavy eyes, and mutely solicited their compassion' (p. 261). Here there is situational the Maylies' servants' expectations of the housebreaker and Oliver's actual appearar
- Dramatic irony: Fagin assumes from Nancy's strange behaviour that she has found ar someone who will be 'a valuable acquisition [to the gang] with such an assistant as N already knows the real reason behind the alteration in Nancy's behaviour: her covert

Chapters Forty-Five, Forty-Six and Forty-Seven

Discussion prompt (23)

As mentioned in the resource, this is an aspect of a common approach to setting in Dicker inanimate are made less distinguishable in order to portray human beings as part of their instance an air of mystery is also preserved. Dickens must h ch characters' names in relevance of the episode to the plot.

Active learning task (21)

Three relevant excerpts:

- '… he w tc was not thrown off his guard by it; for, shrinking into one of piers o dge, and leaning over the parapet the better to conceal his figure, he opposite vement.' (pp. 406–407)
- Relevance: idea of concealment and secret observation. Words 'recesses' and 'parap 'It was a very dark night. The day had been unfavourable, and at that hour and place (p. 407)
- Relevance: emphasis placed on the darkness and the sense of solitude, classic compo 'A mist hung over the river, deepening the red glare of the fires that burnt upon the wharfs, and rendering darker and more indistinct the murky buildings on the banks. on either side, rose heavy and dull from the dense mass of roofs and gables, and frow to reflect even their lumbering shapes.' (p. 407)
- Relevance: the reference to a mist (a classic weather component of Gothic texts) and supernatural in the buildings.

Discussion prompt (24)

Yes. Fagin tells Sikes about Nancy's betrayal because he is ng cha his plot against Sikes sending Noah on the spying errand, Nancy would t ob bl ve been safe as Sikes has no drugged him in order to meet Rose. Fagi d ally culpable in Monks' scheme again Nancy to act in the first place. In dition kes's act, evil though it is, seems impulsive, w an act of calculation.

Chapter Forty-Eight

Active learning task (22)

Details might include:

(1) The candle on the floor (2) Nancy's corpse and state of undress (3) The white handker
The ashes in the fireplace (remnants of the club?) (7) Nancy's bloodied hair in the chimne
clothes (9) Bull's-eye's bloody paw prints (10) the door locked from the outside.

Active learning task (23)

Relevant words or phrases:

'substance or shadow'; 'ghastly figure'; 'sh ow e gloom'; 'the outline'; 'it seemed to
leaves'; 'laden with that last low (p. 4

Discussion pr (25

The irony lie Sikes has killed the only person who cared for him, fearing Nancy's b
while he fears dog will also betray his whereabouts, he fails to destroy it. This is an ex
Sikes's murder of Nancy, and his failure to kill Bull's-eye will lead to the fate that Sikes act

Active learning task (24)

Relevant examples include:

- The isolated victim: Oliver's confinement in Chapters Three and Seven; Oliver's isolat
  Nancy's murder in the locked room in Chapter Forty-Seven; Sikes's pursuit by a mob
  acquaintances in Chapter Fifty.
- Forbidden knowledge: the information about the jewellery stolen from Agnes in Cha
  Bumbles' meeting with Monks in Chapter Thirty-Eight; Nancy overhearing Fagin and
  Twenty-Six and Thirty-Nine; Nancy presenting the information to Rose and Brownlo
  and Noah's eavesdropping in Chapter Forty-Six; Noah and Fagin revealing Nancy's be
  Seven.
- The mysterious house: Fagin's den in Chapter Twenty-Six; the Chertsey safe house w
  Chapter Thirty-Two.

Chapters Forty-Nine and Fifty

Discussion prompt (26)

Dickens's lack of faith in ins as the justice system might suggest that he pref
individuals, inc ng of law and order. As Brownlow's exercise of justice includ
approach se fe able to the intervention of the courts with their potential for unce

Discussion prompt (27)

Students should consider the negative portrayal of the pursuing mob and Sikes's apparent
eyes affecting him before he dies) if they wish to argue some sympathy for Sikes. Also, ca
be said to give him the appearance of an isolated victim?

Chapter Fifty-One

Discussion prompt (28)

There is an example of dramatic irony in Mr Bumble's angry declamation of the law when
responsible for controlling his wife's actions:

> *'If the law supposes that,' said Mr. Bumble, squeezing his hat emphatically in both ha
> that's the eye of the law, the law is a bachelor; and the worst I wish the law is, that h
> - by experience.'* (pp. 461–462)

The irony lies, of course, in Bumble having enforced th ir discriminatory fashion ag
most of the novel, and now expecting sympat be held culpable for his wife's act

Active Learning Task (25)

Some examples to inc

- Repetit om , come, my love, remember who this is who waits to clasp you in h
  look, my (p. 463); 'Not aunt,' cried Oliver, throwing his arms about her neck; 'I
  own dear sister…' (p. 463)
- Antithesis – 'It is a struggle,' said Rose, 'but one I am proud to make; it is a pang, but
  'I offer you, now, no distinction among a bustling crowd; no mingling with a world of
  blood is called into honest cheeks by aught but real disgrace and shame; but a home
  Rose, and those, and those alone, are all I have to offer' (p. 464)

- Parallelism – 'My sweet companion, my own dear girl!' (p. 463); 'Such power and pat
  and rank…' (p. 465)
- Inversion – 'I left you with a firm determination to level all fancied barriers between
  my world could not be yours, I would make yours mine; that no pride of birth should
  from it' (p. 465)

Chapters Fifty-Two and Fifty-Three

Extended essay question (8)

When viewed within the context of crime writing, Fagin, as the novel's primary villain, is cl
Monks' nominal sidekick in the scheme against Oliver, while actually directing events to su
has depth and complexity, notably in his relationship to his criminal acquaintances and his
his reaction to his own death sentence in Chapter Fifty-Two. Oliver, by contrast, is a flat, a
Dickens to illustrate the example of good; he only deviates from that model once when he
slurs against his mother. Students should also consider which character best illustrat

Active learning task (26)

An illustrative example of character's purpose, relationships and thematic relevance in the

	Oliver
Purpose in the plot	The protagonist: a workhouse orphan who finds a home
Relationship to other characters	Brownlow's adopted son; Monks' brother; Rose's nephe
Illustration of themes	Social class; nature versus nurture; crime; identity, etc.

Whole-text Analysis

Characterisation

Discussion prompt (29)

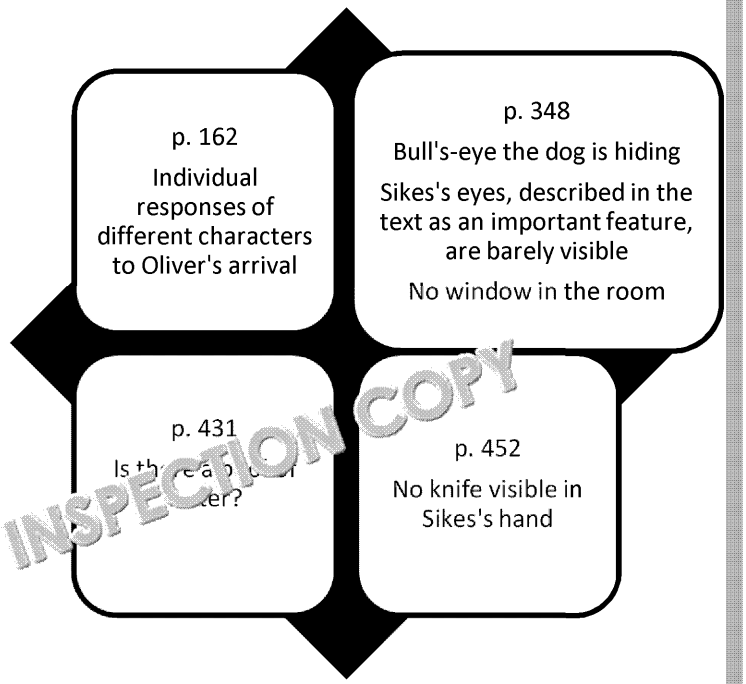
This discussion may reveal whether students think that the shift of focus regarding Oliver'
from the satirical power of Dickens's social criticism in the novel's first half.

Discussion prompt (30)

Students should consider Dickens's characterisation of Nancy, in general. She has a consci
courageous in her efforts to save Oliver. She deserves salvation, and her 'prayer for mercy' a
symbolising her redemption.

Active learning task (27)

Mind map example:



Discussion prompt (31)
Nature versus nurture
It doesn't seem to be. The impoverished criminals in *Oliver Twist* embody society's conflic
appearance and family. They are physically, as well as morally, ugly, and unwanted by po
complex example: even when Nancy is trying to do something noble by contacting Rose a
the best response she gets from the staff (excluding the cook) is 'a look of virtuous disdai
tough street girl to the hilt to get through the door. Although the Maylies try to encourag
and leave the country for a better life, Dickens has Nancy st
Fagin in the clutches of the law, because 'bad life as h
the same courses together, and I'll not turn
(p. 412). In other words, Nancy's ide
experience some social mo
over nurture a
with his shar

Character relationships

Active learning task [28]
Students should examine the key ideas behind nineteenth-century domestic ideology: the
whereby private and public life divided women and men, and the idealised figure of the m
managed the household and devoted herself to motherhood and care of the family. In the
whether the division between the working and domestic life is significant, particularly rega
household and the married Bumbles. Students can also comment upon the unconventiona
families', that develop in *Oliver Twist*, and how this diverges from Victorian domestic ideo

Active learning task [29]
Students may wish to contextualise the connection of ideas of ownership and transaction
abuse of Nancy by Sikes, and more subtly by Fagin. As a prostitute, Nancy is a commodity
to contrast her plight with the subsequent legal changes affecting women's marital rights
married women in the 1830s had more freedom from potentia
Property Law of 1882 granted married women propert

Some notable texts from the Victoria
Lyndon, Esq. (1844) and Caro

Discussion p
Students sho
coincidences required to hold it together. The actual scenarios are also overly elaborate,
the Bumbles in Chapter Thirty Eight and the theatrical disposal of Agnes's jewellery throug
key example. The fact that he wishes to entirely destroy Oliver's life by having him implica
just keeping his history secret another way, is meant to emphasise that Monks' evil nature
are an end in themselves. However, students should also note that Monks' secretive and
the fact that he is an outsider among Fagin's associates, being ostensibly a wealthy and w
background means that he has to use aliases in different social circles, and he cannot be s
with villains.

Discussion prompt (33)
Both are true. On the one hand, it would have been far more satisfactory to see Nancy su
alliance with Brownlow and the Maylies. Once she has played her part in rescuing Oliver,
requirements, other than as the murder victim whose fate lead
important character as she defies the criminal stereoty
the Victorian belief in social mobility still non

Genre (AO3)

Discussion pr
The outcom
deserts, and t
transported, while Charley Bates manages to build a life for himself. Students may use this
villains in terms of vice and virtue, or even from best to worst. Brownlow and Oliver's con
Leeford's will, should also be discussed. The fact that Monks is given a chance to redeem
view of characters as being fated to act according to their innermost nature.

Attitudes and values (AO3)

Extended essay question (9)

Students should consider the relationship between the real-life conditions of poverty that
criminality presented by Dickens in *Oliver Twist*, and the moral attitudes of the wider Vict
example, was there effectively a caste system in Britain despite the promise of social mob
Revolution? Students may also question why Victorian moral attitudes were so dogmatic.

Extended essay question (10)

Students need to focus the theme of 'the fallen wo[illegible], th[illegible]arious bad versus good 'mo
Victorian ideal of 'the angel in the house' [illegible]ms the novel's theme of domesticity.
contemporary stereotypes of wo[illegible] throughout his fiction. Students should also conside
Twist, whereby women w[illegible]se a threat to the social order (Agnes, Nancy) meet pr

Structure, [illegible]nd language (AO2)

Discussion prompt (35)

The fairy tale structure does hold up through the course of Oliver's story. For example, lik
(1815) by the Brothers Grimm, Oliver is reduced to an impoverished existence by a plot ag
is revealed. It is the stuff of fairy tales that the impoverished orphan is proven to be relate
sheltered him, and that his wicked older stepbrother is foiled in his plot to destroy the bo
the need to follow this narrative structure and to conclude Oliver's story accordingly requ
fabrication in the novel's second half, and the important element of social criticism from t
This is largely due to the conclusion of the fairy-tale-style plot requiring an emphasis on fa
ideas of poverty and rootlessness that more befit a social reformist's critique.

Discussion prompt (36)

Yes, because the novel is not purely a work of social realism. Given the novel's structural u
significance of several dreams and, in particular, the emphasis on Oliver's perceptions in t
waking, otherwise inexplicable occurrences may not seem overly incongruous.

Discussion prompt [37]

Several of the villains, such as Toby Crackit ('[illegible] is [illegible]ortun' to him' (p. 209)), the und
good-looking boy, that…' (p. 78)), an[illegible]n ('Pretty creetur!' (p. 126)) all comment
Underlying all these comm[illegible]ared assumption that good looks indicate good ch
into believing [illegible]uci
Another mo[illegible]*ist* that may be discussed is that of 'mistaken identity'.

Active learning task (30)

Table with examples of graphological deviation.

Parenthesis	('If she stands such a eye as that,' said Mr Bumble to himself, 'she can st knew to fail with paupers, and if it fails with her my power is gone.' (p. 3
Capitalisation	Fagin: 'I WILL change it! Listen to me, you drab.' (p. 240)
Dashes	'The cry was repeated – a light appeared – a vision of two terrified half- stairs swam before his eyes – a flash – a loud noise – a smoke – a crash s not, - and he staggered back.' (p. 215)
Hyphens	Sikes: 'Ill-treating the boys, you covetous, avaricious, in-sa-ti-a-ble old fe

Active learning task [31]

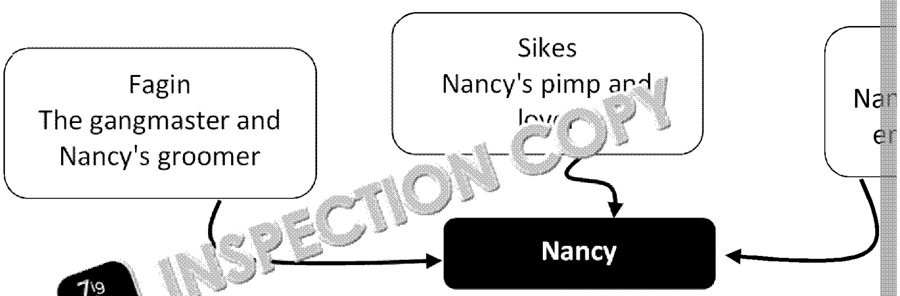
An example of rephrasing for a modern audience.

'When the Dodger and Master Bates joined in kicking [illegible] us[illegible]ith the crowd about Olive
were motivated by a patriotic regard for the [illegible]al, [illegible]d their own liberty…'

Literary approaches (AO5)

Active learning task (32)

Mind map example for patriarchal relationships influencing Nancy:



Discussion prompt (38)

According to the Jungian theory of archetypes:

- Rose and Nancy: Rose and Nancy can be viewed as one character embodying a ra
  girls of 17 in the Victorian era.
- Oliver and the young villains: Oliver, Noah, Charley and the Artful Dodger share a
- Fagin and Sikes: Sikes is a manifestation of the latent violence of Fagin.

Comparisons with Other Texts

Mock examination questions

Question 1 Students should identify what the obstacles to the protagonist's happines within the context of the respective periods in which the texts are set and should focus upon class, gender, culture, historical period or the novel's ge

Question 2 Students can examine whether men and women struggle equally in difficu experiences force them to be stronger. How does their suffering manifest of gender differences supported or challenged by the way these character text or the period in which it was written influence the depiction of difficu

Question 3 Discuss the relationship between crime and environment in different different contexts for the civilisation/nature or culture/nature debate. The nostalgia for a particular place, and how that place might have altered sin of the term 'civilisation' focusing upon the dystopian idea of social and tec destructive; an exploration of the different values among residents of tow the metaphorical function of setting.

Question 4 Students may focus on shifting attitudes to class across different eras, or i role of the novel's historical context can then be assessed regarding the sh towards class. Relevant discussions can focus upon racial and national ide historical period or the novel's genre.

Question 5 Students should focus on whether the narrator's style or subjectivity affec enjoyment of the text in positive or negative ways. Would the scope of th incorporation of multiple viewpoints, or would a more straightforward div scene and summary serve just as well? Does the continuity of the narrativ there any narrative gaps that 'nag' at the reader afterwards?