

Resistance in Literature: A Close Reading of Charles Dickens' *Hard Times* and *Little Dorrit*

Zubair Ahmad Bhat*

School of School Sciences and Languages Lovely Professional University Phagwara Punjab, India

Corresponding Author: Zubair Ahmad Bhat, E-mail: zubairscholar@gmail.com

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ABSTRACT

Literature is the reflection of life or society. Whatever is going on in the society it reflects all. It may be any aspect of the society such as, political, historical, economical, religious, educational or administrative. All these driving forces of the society are being reflected by the literature. Literature on the whole encompasses all these parameters of the society. Resistance is always present in literature or in its genres. It may be present least or most, but it depends, whether it is expressed or not. From the evolution of English literature, English was mainly written in the genre of poetry, prose and drama in medieval era, but with the advent of advancement it takes other forms as well in the coming eras such as novel and novella. Many writers or authors from time to time put forward their issues in front of the society through their writings. They either satire their society indirectly or they put their issues in front of the society or governing bodies. Either they dissatisfied by the system or they revolt against them. *A Modest Proposal* by Jonathan Swift or *Animal Farm* by George Orwell, are satires on the political system of their era. But with the passage of time resistance in literature take dominant form in English literature as Resistance literature in the Third World. It encompasses the literature of third world writers especially of the colonized and imperialized ones. It covers all the dimensions of third world literature such as political, historical and sociological. By the introduction of Barbara Harlow's *Resistance Literature* which is a ground breaking work in western literature, the third world literature came into being recognized and it was once avoided; now it is being studied in most of the western universities. Harlow not only presents new writing but a new critical perspective through *Resistance Literature* and part of her argument is that works written in the context of resistance does not allow for an independent approach, but instead requires an abandoning of the western model of criticism that renders art as apolitical. This paper analyses Dickens' works as a precursor of resistance in literature and it especially takes into account *Little Dorrit* and *Hard Times* as revolting works.

Key words: Literature, Society, Social Issues, Resistance, Economy, History and Politics

INTRODUCTION

Dickens was a social critic who by his works reforms the society of his times. Dickens as a humanitarian brought about many changes in Victorian society. He wrote about children and women's rights and made a substantial contribution about their suffering in the English canon. Dickens used his novels as a weapon to bring about social changes in Victorian society. Dickens as a humanitarian brought about many changes in the transformation of the Victorian society by his works. When we talk of Dickens we see that at that time the whole England was under the fact based principles of Utilitarianism and it was the policy of Bentham and Mill that the whole Europe pertains to. From all the works of Dickens we see that there is a message either conveyed to society or to the reigning bodies. Dickens' works are said to be the revolutionized one's in terms of the transformations among the then Victorian era. Dickens used his novels to

bring about the changes among the society by highlighting the social abuses and ills prevailing among society in his times. He talks of it in *Oliver Twist*, one of the best works of Dickens in bringing about the notice to general public of the social abuses and ills prevailing among Victorian England. He was one of the best authors of the Victorian era who by his dint transformed the educational system of the England in his times and brought about many changes in the society through his works. In *Oliver Twist*, he brings into attention the criminal underclass and describes in detail the attacking workhouse system. He also depicts the brutal experiences of the blacking factory and debtor's prisons in his master piece work i.e. *David Copperfield*. He also depicts the brutal Yorkshire schools in *Nicholas Nickleby* and the inconsistencies in the law in *Bleak House*.

Dickens was really a philanthropist, because when we go through his works we see he had contributed a lot to his

society during his time. He had made substantial contribution to the Victorian society by exposing the ill wills, social abuses prevailing in the society during his time. He had devoted his half life in rejuvenating the prostitutes of the then Victorian England and had supported the charitable organizations as well. Dickens along with Angela Burdett-Coutts made the Urania Cottage for the fallen women and both of them devoted their full time in rejuvenating the fallen women of the then England, trained them in the short skilled course so as they could get the job and make their lives better after forgetting the past. Those fallen women's were trained in the short term skilled courses and after then they were migrated to Australia for the betterment of their future and lead their happy life after.

REVIEW OF LITERATURE

In "*Hard Times* as a Dickensian Dystopia", P. Prayer Elmo Raj talks about *Hard Times* as a dystopian novel in terms of utilitarianism of Mill and capitalism of Bentham, collectivism infused within the education system, distorted and corrupt government, crushing of individual ambitions, utilitarian economic policies, mechanized society and many more.

In "*The Resistance of Little Dorrit*" published in *The Lancet* (open access journal), Richard Hortan talks about the condition of hospitals and the doctors and nurses who are working in it could not work according to their profession and how Dickens has related disease with debt in *Little Dorrit* and also the rolling of the tobacco from different areas and within the areas and how it has been inhaled in almost all the corners of the city and in the adjacent town areas as well. Richard Hortan has shown that how Dickens has talked about science and its advancement deteriorates when it comes in the wrong hands and the ill effects of tobacco have also been highlighted.

In "*The Wiles of Insolvency: Gain and Loss in Little Dorrit*", article published in *Academia Journal Dickens Quarterly*, Letissier Georges talks about Dickens's resistance to Victorian society's ideology by citing the influence of capitalism through the lens of complex intricacies of economic system with the depiction of imprisonment of William Dorrit without the explanation of insolvency and bankruptcy.

RESEARCH OBJECTIVES

- (a) To explore the resistance in *Hard Times* and *Little Dorrit* as the precursor for ongoing resistance literature.
- (b) To relate and consider the resistance of both the novels as a social concern with respect to the present scenario of the society.
- (c) To explore Utilitarian principle of Mill and Bentham and its influence and impact still today in many education and corporate sectors.
- (d) To explore the ill effects of tobacco as well as the profession of doctors in the then England and its influence and impact still today on the society.
- (e) To explore how debt is related to disease in *Little Dorrit* as a flaw in the then England and how its impact is still today on our society.

RESEARCH METHODOLOGY

Our approach in this study is totally qualitative one and the Quantitative approach has not been taken into consideration. The researcher has taken the approach from generalize to particular. The novels have been extensively studied and primary texts as well as secondary texts have been studied deeply. The researcher has also consulted the electronic library as well for in-depth study.

HARD TIMES AND ITS RESISTANCE

Coming on to *Hard Times* we see that the story opens in a class room, where the pupils are being indoctrinated in Mr. Gradgrind's utilitarian philosophical thought which is based on Bentham and Stuart's concept of utilitarianism. From the outset of the novel Mr. Gradgrind begins his speech as:

'NOW, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir!' (*Hard Times* 1)

Mr. Gradgrind believes in the fact based type of philosophy and on which he has made the basis of his school. Thomas Gradgrind, the flinty owner of the Gradgrind School who only teaches facts, facts and nothing else. He only advocates facts and always told the students that facts and facts are only needed in life and nothing else. Thomas Gradgrind is the staunch believer of utilitarian philosophical thought. This school was badly stricken by utilitarianism and emotions and fancies have no scope there. This school was driven by facts based principles and feelings were abandoned. The best example of fact based student is Bitzer. As in the chapter 2 of the Book 1 of *Hard Times* Bitzer defines the horse scientifically as:

'Bitzer,' said Thomas Gradgrind. 'Your definition of a horse.'

'Quadruped. Graminivorous. Forty teeth, namely twenty-four grinders, four eye-teeth, and twelve incisive. Sheds coat in the spring; in marshy countries, sheds hoofs, too. Hoofs hard, but requiring to be shod with iron. Age known by marks in mouth.'

Thus (and much more) Bitzer. (7)

Bitzer through the guiding principles of this fact based school became the example of utilitarian philosophical thought. Bitzer is one of the best products of this fact based school. His mind is so regulated that he has no passions or affections. He is spying by nature and also in the book second of chapter first of *Hard Times* Dickens mentions him as: He held the respectable office of general spy and informer in the establishment, for which volunteer service he received

a present of Christmas, over and above his weekly wage. He had grown into an extremely clear-headed, cautious, prudent young man, who was safe to rise in the world. His mind was so exactly regulated, that he had no affections or passions. All his proceedings were the result of nicest and coldest calculation; and it was not without cause that Mrs Sparsit habitually observed of him, that he was a young man of the steadiest principle she whad ever known. (115)

Bitzer is the element of curse and satire. He is among one of the students who is firm determinant in his learning while as on the other hand another student Sissy Jupe who through the words of Dickens is the symbol of understanding and is completely different from Bitzer. She is the daughter of Circus owner who always believes in one's emotions and feelings and that these feelings and emotions are the part and parcel of the human behaviour and without them we cannot lead a life which is full of happiness, emotions and feelings. She is a sensitive and lovable girl. And when the same question was asked to Sissy Jupe she says it as in the same chapter of the book *Hard Times* as, "Now girl number twenty," said Mr. Gradgrind. "You know what a horse is." She curtsayed again, and would have blushed deeper, if she could have blushed deeper than she had blushed all this time". (7)

These two characters have different mentality of understanding the outside world. Bitzer who is the fact based pupil in this school is the leading example of rote learning and on the other hand is the Sissy who is different from Bitzer and is the only one among others who doesn't believe on the fact based philosophy, her concern to learning is according to the feelings and emotions which are the part of a person and without them there is not the possibility of learning. From chapter 5 of *Hard Times* as we see that Mr. Gradgrind and Mr. Bounderby while interacting with each other on the streets of Coketown had a glimpse of a running girl from the opposite side who is frightened totally and then Mr. Gradgrind recognized the girl as Sissy Jupe and then calls her as is in the book:

'Halloa!' said he. 'Stop! Where are you going? Stop!' Girl number twenty stopped then, palpitating, and made him a curtsay. 'Why are you tearing about the streets,' said Mr Gradgrind, 'in this improper manner?' 'I was- I was run after, sir,' the girl panted, 'and I wanted to get away.' 'Run after?' repeated Mr Gradgrind. 'Who would run after you?' The question was unexpectedly and suddenly answered for her, by the colourless boy, Bitzer, who came round the corner with

such blind speed and so little anticipating a stoppage on the pavement, that he brought himself up against Mr Gradgrind's waistcoat, and rebounded into the road. (24-25)

Sissy's relation with Louisa is very friendly and quite understandable in the beginning. And it is in the house of Gradgrind's when Sissy stayed there as a protégé, she became too much friendly to Louisa and then she shares all about herself to Louisa. This conversation is mentioned by Dickens in the Chapter IX of the Book first as;

You don't know, said Sissy, half crying,
What a stupid girl I am.
All through school hours I make mistakes.
Mr. and Mrs. M'chokumchild call me up,
Over and over again, regularly to make mistakes.
I can't help them.

They seem to come natural to me. (11)

So from these above lines and interactions of Sissy Jupe throughout the text depicts the polite and innocent nature of Sissy and the role she acted throughout the novel is adorable and full of emotions and fancies. While Bitzer is the model of this fact based school who only by rote memory goes for the learning and in his opinion there is no space for feelings and emotions but according to the opinion of Sissy Jupe emotions and feeling are the gateways to learning. This act in the novel satirizes the two popular schools of thought i.e. the philosophy of Jeremy Bentham which is that human nature is motivated by self-interest and it is duty of the government that with the help of education and franchise to sustain and promote the individual's own interest. While on the other aspect we see that political economy considers prosperity of nation reliant on constant economical laws and according to these economical laws individual's self-interest in an employment can promote his general welfare. But when their occurs the wage uprising of workers it could cut down the profits of industrialists which in turn will give rise to susceptible prosperity of nation. As the -role according to laissez-faire, a state should facilitate the free operating process so as to create genuine ideas for the contribution of social progress that would be different in theory and practice, but Dickens conception was completely different from it. According to him their belief on these economical forces will lead to the diminishing of their inner qualities and their concern with quantity had made them insensible to real life, and their notions promoted selfishness in the general decorum of life which is completely seen in the nihilism of James Harthouse at the end of the novel.

Fact based principles has been widely used by Dickens in this novel so as to aware the then society of the Victorian era to keep their children from joining these utilitarian principle based educational institutes. As we came across this utilitarian philosophical school of Thomas Gradgrind where children are only to be trained in this principle same is the case with the real daughter of Gradgrind i.e. Louisa and his son Tom, both of them have been ruined by this philosophical school and their life has become hell on the pattern of fact based principles. What is missing from their lives is emotions

and feeling which they hardly know but on the other hand Sissy who is full of emotions and feelings and who doesn't bother about facts driven principles. As from the delight and wonder scene in the circus we came across the abstract reasoning of Sissy Jupe and her understanding of the value of emotions and feelings and their importance in life. Sissy is the one among other characters of the novel who is full of affection, reverence, hospitality, fortitude, sincere, loyal and who is full of compassion, her resilience and fortitude play a big role in the life of Louisa and Tom. She not only saves the life of Louisa from ruining but also advises James Hart-house not to be seen around Louisa from now. She is the only first and last character in the whole novel whose contribution is a lot to the novel as an affectionate and loving girl who always cares for others, who doesn't care for her but for others. She is the live example of determinant and compassionate one who always stand upright for others. She cares a lot for Louisa and made a sacrificing contribution in saving her from destruction. She is the only ray of hope in the novel whose contribution is a lot against the fact based driven philosophy. She is the one who among others contributed a lot through her behaviour and her way of life from which Thomas Gradgrind takes the lesson of life. Dickens through this novel resisted a lot to the effectiveness of utilitarianism and its implications. He always emphasizes social values irrespective of fact based values. Dickens through the role of Sissy and the symbolism of Circus promotes conviviality and escapes the borders between the reality and imagination.

CIRCUS SCENE

Thomas Gradgrind's daughter Louisa, raised on a regimen of Fact, instinctively recognizes that something is missing from her life, and it is Sissy, resistant though she is to abstract reasoning, who supplies what is absent. Dickens's interest was not in dramatizing the circus—although the description of acts and the dialects are authentic as in the chapter six 'Sleary's Horsemanship' of the novel *Hard Times* the mingling of comedy with irony to make upper class condescend. Dickens had nicely put the sarcasm of the circus clowns and their jokes in such a way as is depicted in *Hard Times* as;

Nine oils, Merry legs, missy tips, garters, banners, and Ponging eh! Ejaculated Bounderby, with his laugh of laughs
Queer sort of company, too for a man who has raised, himself
Lower yourself, then, retorted cupid oh,
Lord! If you've raised yourself so high as all that comes to,
Let yourself down a bit....
Perhaps so, replied Mr. Bounderby, rattling his money and
Laughing. Then give it mouth in your own building,
Will you, if you please? Said Childers.
Because this isn't a strong building, an too much of
Your might bring it down (37)

Relatively, the circus provides a window on to values which he held fervently and it is clear from the fact that it is Sissy, not a performer at all, who embodies those values:

unwavering love for others, candidness to experience, trust, and firmness in standing up for what is right. Dickens similarly diverted attention from the performers onto the spectators in *The Old Curiosity Shop* by showing how Kit and Barbara find shared enjoyment, delight and wonder, lifting them out of their everyday lives into a world of color and excitement, and nurturing the bonds of affection between them. The circus appeals to their interest, caters to their keenness to be entertained, and stimulates their intrinsic affection for one another, and also in both these novels, the circus promotes conviviality, escape, expansion of borders between what is real and what is imaginary and above all fellow-feeling. As other novelists focus on individual moral development, as attained through introspection and self-reflection, Dickens emphasizes in its place social values, above all the Christian commandment to love one's neighbour as one's self. This leads Dickens in *Hard Times* to condemn not only the self-seeking bluster of Bounderby and the denial of the truth of the heart in Gradgrind, but also the divisiveness promoted by Slackbridge: for Dickens, industrial relations, as well as all individual human relations, are not furthered by altercation and pursuit of self-interest but by seeking out shared interests and needs.

RESISTANCE IN *LITTLE DORRIT*

Little Dorrit is one of the ground breaking works of Victorian Age written by Charles Dickens in the second half of nineteenth century and was published serially from 1855 till 1857 respectively. This novel touches all the aspects of Victorian society especially London and its surroundings and it mainly talks about the ill wills and abuses of the Victorian era. In 1953 Lionel Trilling wrote an essay regarding *Little Dorrit* and talked of it as the prevailing social conditions in *Little Dorrit* with respect to history and goes on to say as;

The dead hand of outworn tradition no longer supports special privilege in England. For good or bad, in scarcely any country in the world can the whole art of government be said to be How Not To Do It. Mrs. General cannot impose the genteel discipline of Prunes and Prisms, and no prestige whatever attaches to "the truly refined mind" of her definition--"one that will seem to be ignorant of the existence of anything that is not perfectly proper, placid, and pleasant." At no point, perhaps, do the particular abuses and absurdities upon which Dickens directed his terrible cold anger represent the problems of social life as we now conceive them. (148)

Further he goes on to adding more to it by saying *Little Dorrit* is "about society in its very essence" (147), and then goes on like this;

As the particulars seem less immediate to our case, the general force of the novel becomes greater, and *Little Dorrit* is seen to be about a problem that does not yield easily to time. It is about society in relation to

the individual human will. This is certainly a matter general enough--general to the point of tautology, were it not for the bitterness with which the tautology is articulated, were it not for the specificity and the subtlety and the boldness with which the human will is anatomized. (148)

This work is a tale which is encapsulated in the realms of the Marshalsea prison which was supposed to be meant for the purpose of debtors and it was mainly called as the debtors' prison.

Prison in terms of Trilling is the "symbol or the emblem of the book". This symbol of the prison gains the values and relevance of post modern era in a way that it anticipates Freud in its analysis of "the general theory of neurosis" (150). Arthur Clennam's speculation about his mother's reason for her self-imposed imprisonment has been beautifully quoted by Trilling as;

A swift thought shot into [Arthur Clennam's] mind. In that long imprisonment here [i.e. Mr. Dorrit's] and-in her long confinement to her room, did his mother find a balance to be struck? I admit that I was an accessory to that man's captivity. I have suffered in kind. He has decayed in his prison; I in mine. I have paid the penalty. (*Little Dorrit* 129)

Furthermore he goes on to describe Freud's conception of the mind as, "based on the primacy of the will... the organization of the internal life is in the form, often fantastically parodic, of a criminal process in which the mind is at once the criminal, the victim, the police, the judge, and the executioner" (150). Thus the characters in the novel depict the internal conflict between the human will and the social will. J. Hillis Miller goes on to express his views regarding *Little Dorrit* as the darkest novel of Dickens and concludes his message as;

To be in this world at all, whether one is good or bad, rich or poor, a lord of the circumlocution office or a debtor in the Marshalsea, is to be in prison, and this condition will apparently persist as long as life itself. (229)

According to Miller the prison should be tolerated but not to be escaped from only when we will be capable of recognizing our childlike goodness in our adulthood and this is what in the text which Arthur Clennam discovers through his understanding of, "Amy is both good and adult" (241). The existential alienation underlines by the metaphysical interpretation of imprisonment places Dickens into the modernist forefront but at the same time it also dismisses the populist sentimentality. *Little Dorrit* on the whole provides ample evidence for the metaphysical interpretation of imprisonment and according to R.D. McMaster who quotes from the book two, chapter 30 as, "For aslant across the city, over its jumbled roofs, and through the open tracery of the church towers, struck the long bright rays, bars of the prison of this lower world" (533).

This debtors' prison is the basis of this novel and the whole plot of the novel mainly depends on it. *Little Dorrit* is said to be as the self-discovery novel in terms of the

role of Arthur Clennam's progress throughout the novel and the whole panorama is being constructed as symbolic representations. Epistemological correlation between Dickens and Freud plays an important role in the justification of the attempt in terms of the Victorian and Dickensian psychology. Both Dickens and Freud tell the story on the basis of the Victorian ideology of self and family.

John Holloway in his introduction to Penguin edition of *Little Dorrit* says, "Dickens did not compose *Little Dorrit* with the thought of striking a blow for reform. He hardly believed that reform was possible" (19). In actual instance Dickens expressed his wish and would have the "opportunity of recording the extermination of some wrong or abuse set forth within it (46). Holloway put forward a modified theme because "its vision, structure, development, and resolution has a unity that is more sensed in reading than preserved in formulation", and he goes on to continue, "it may help to notice how the often idea of imprisonment is to do with that of seeming as of being" (Holloway 21). Holloway goes on say that imprisonment as a theme and a fact plays an important role in this new reform such as William Dorrit's escape from prison underlines the real imprisonment he and rest of the characters of the novel share that, "present is imprisoned in the past"(Holloway 22). Holloway concludes it as;

But for (Dickens) it seems to have been an aspiration and (perhaps it was a conviction) that there could come a time for the individual, when a crisis of suffering, or perhaps plain need, could free him from the imprisonment of his own persona: and in part, Riches are what come to men in the hour of liberation" (*Little Dorrit* 27).

This work is one of the master pieces of Dickens and it is considered as the resistance novel in terms of health and medicine. This novel on whole is the criticism to government and the society of its times and it mainly talks of the debtors' prison which is supposed to be the place of the persons who have not been able to pay their debts. This prison is said to be the prison of hell because there is no work for the prisoners and the imprisoned ones are supposed to pay their debts within the stipulated time.

The story of the novel is mainly revolved round the Dorrit family and this novel is having main plots and sub plots as well. Amy Dorrit the youngest daughter of William Dorrit on which the whole novel is based and Amy in this novel is recognized as Little Dorrit. As this novel begins with the murderer Rigaud who had killed his wife and called this to John Baptiste Cavelletto but still this novel pertains to Dorrit family wholly.

This novel is the knitting story of the three families i.e. Dorrit's, Meagles and Clennam's respectively. The other minor characters are there as well but the whole novel stands mainly on these three families and especially Dorrit's. The novel begins in the Marseilles where the debtors have been imprisoned for not paying their debts. William Dorrit who is said to be the father of three kids is imprisoned in Marshalsea prison and where Amy Dorrit her daughter got birth. Marseilles acts as a base to this novel and the scenario of this novel lies in Marshalsea prison and London. Amy Dorrit the protagonist of this novel whose name in this novel is Little

Dorrit is an innocent and shy girl in one instance but on the other hand she is one of the affectionate and loving girls who in this novel remain one of the dominant figures through her role playing. She acts as a passionate girl and determinant one in nursing and helping others throughout her role. She is a brave and courageous girl who got birth in Marshalsea and saw ups and downs in her life. She is the dominant figure in this novel around which whole story is revolved and also her acts and inspirations gave the new dimensions to this novel.

As an inspiring girl in the inspiring city of London she had her dreams from her birth hood but due to the twists in their family life she could not go for the fulfilling of her dreams in a smoother way but still she goes on for the helping of others as well. As this novel is divided into two parts i.e. Poverty and Riches in which the whole scenario of the novel is being framed in a neat and clear way. This novel is the knitting tale of many families and which in its own is the manifold of many stories within the stories or in a plane way it is the play within the play because every incident and act lead to the different scenario every time, but this is perfectness of the skill of Dickens who knits it in a beautiful and well manner and relates each and every incident somehow to the tale of Dorrit's. The plot of the story revolves round the three families but the unity is so good that Dickens was sometimes called by critics that "Here is God's plenty".

The American critic Anne Stevenson speaks of *Little Dorrit* as «a wonderful read – a tragical-comical-satirical-poetical mystery story that turns out to be an allegory of love. She praises the characterization of the "major characters" (Arthur Clenham, Mr. Dorrit, and Little Dorrit), but see others as "a cast of puppets that the master showman can't help but tag with formulaic phrases. Each character's name is a guide to the entertainment to be expected: the energetic Mr. Pancks invariably rakes his hair upright and steams about like a tugboat; Mr. Sparkler rants about «damn fine women with no nonsense about them»; Mr. Flintwinch, with his wry neck and crooked necktie, perpetually screws himself into sinister corners.»

Anne Stevenson makes her point clear that this novel is a tale of the major characters guided by the minor ones but this novel is not only the allegory of love on whole it is also the remarkable accolade to the tobacco and medicine. As from the initiation of the novel we see that the whole city of London and its suburbs is engulfed by smoke through chimneys through tobacco in the form of cigars inhaled by the individual from the aristocrats towards lower families. It is on the tributes to medicine as well because Dickens has equated debt with disease. As from the scenes of the Marshalsea we see that the prisoners are not being treated well and if they fell ill they are not being given well and hygienic environment or medicine. They are indoctrined in an ill manner, and are not given full care. As we know that Dickens had lead a hard life from his birth-hood because his father was also imprisoned for a period of three months not for paying the debt so its impact remains on the psyche of Dickens throughout his life span. That is also the concern for Dickens to highlight the Debtor's prison and to criticize the government and society for not taking the care of the individuals who are the prisoners of the debtor's prison.

Through *Little Dorrit* Dickens had satirized the Victorian society in the realms of health and medicine. Dickens criticized

the Victorian society for not treating the patients well in the hospitals and not taking care of them in hygienic ways. This work is also the criticism of debtors' prison and to the tobacco as well.

CONCLUSION

Dickens is considered as the humanitarian who through his efforts and his will transforms the whole society of Victorian era. He was one of the best humanitarians who really believe in the transformation of the society. He contributed a lot to the Victorian era through his works and through his will. One of the major contributions of Dickens' is "Urania Cottage" which was supposed for the rejuvenation of the fallen women or prostitutes.

From the study of the Dickens' works, it may be said that Dickens had contributed a lot for the reformation of the society in his times. He had shown to the authorities through his works or indirectly that children and women are the assets of the society and we should take care of their rights and responsibilities. We should give them opportunities in any field so that they can make their future better. Dickens as a humanitarian had also fought for the Poverty Law, Criminal Law, and the position of prisoners in the debtor's prison in Marshalsea. He had also fought for the educational rights of children and also goes against the Utilitarian philosophy of J.S. Mill and Jeremy Bentham. Dickens through *Little Dorrit* had resisted against malaria, yellow fever, conditions of hospital and uses of tobacco. Hence we can say that Charles Dickens was a revolutionary author who by his works resisted and reformed the Victorian society.

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