1. Introduction

The Victorian period of the English literature began with the ascension of Queen Victoria to the throne in 1837, and lasted until her death in 1901. The Victorian period of English literature spans over six decades. In fact, the year 1870 is often used to divide the era into "early Victorian" and "Late Victorian".

In general, Victorian literature deals with the issues and problems of the day which are the social, economic, religious and intellectual issues and problems surrounding the industrial revolution, growing class tensions, the early feminist movement, and pressures toward political and social reforms.

Some of the most recognized authors of the Victorian era include Alfred Lord Tennyson, Elizabeth Barrett Browning, her husband Robert Browning, Mathew Arnold, Charles Dickens, Charlotte Bronte, George Eliot and Thomas Hardy.
The basic quality of the daily life for people in Victorian England rested on an underlying structure determined by social class and shaped by traditional ways of life in the country, town and city English society in the nineteenth century was still highly stratified, although some of the old class distinctions were beginning to blur by the end of the period. These social distinctions ran in parallel to the old social system of landed gentry and rural poor, which in turn derived from the medieval feudal system.

The reason of this later is the industrial revolution, which had created profound economic and social changes, which is the shift from a way of life based on ownership of land to a modern urban economy based on trade and manufacturing.

Throughout contemporary British society, it is stated that British society had very distinct class conflict. The Victorian novel, with its emphasis on the realistic portrayal of social life, represented many Victorian issues in the stories of its characters.

It is worthy to mention that many authors spoke about social problems of the Victorian time in their works as Charlotte Bronte (1816-1855) who was the third daughter of the Bronte sisters, her finest work Jane Eyre (1887), which examines many sides of the circumstances of women and their struggles within the Victorian society, Jane Austen (1775-1817) in Pride and Prejudice (1799) was considered to be one of the novelists who wrote about the problems of the Victorians in the late nineteenth century.

Also, Thomas Hardy (1840-1928) wrote about the same problems. He showed the conflict between the traditional and modern values, and Charles Dickens who treats the social class difference in his novels especially in Oliver Twist, and also in David Copperfield which are the subjects of this paper.

2. Victorian Literature

Victorian literature is the literature produced during the reign of Queen Victoria (1837-1901) or the Victorian era. It forms a link and transition between the writers of the Romantic period and the very different literature of the 20th century. The 19th century is often regarded as a high point in British literature as well as in other countries such as France, the United States and Russia.

Books and novels in particular, became ubiquitous, and the "Victorian novelists" created a legacy of works with continuing appeal. Many novels were published in serial form, along with short stories and poetry, in such literary magazines as Household Words.

The 19th century saw the novel become the leading form of literature in English. The works by pre-Victorian writers such as Jane Austen and Walter Scott had perfected both closely observed social satire and adventure stories. Victorian novels tend to be idealized portraits of difficult lives in which hard work, perseverance, love and luck win in the end; virtue would be rewarded and wrongdoers are suitably punished.

They tend to be of an improving nature with a central moral lesson at heart, mixed with a heavy dose of sentiment. While this formula was the basis for much of earlier Victorian fictions; the situation became more complex as the century progressed.

According to George Valsamis: "The Victorian novels acquired a dark and dreary mood, as they proclaimed the uselessness of the social reforms and criticized the class-system. Socialism seemed to be the only way for improvement of society". (2) Charles Dickens was extraordinarily popular in his day, with his characters taking on a life of their own beyond the page, and he remains one of the most popular authors of this era.

Paper Concerns

The Victorian period writers are well known for depicting the issues and problems of the day which are social, economic, religious and intellectual issues. They reflect a picture of people who differ in the social classes in English society of the early of nineteenth century when industrial revolution make change in it as well as the behaviour that each classes are dealing with.

They also cover a slew of contemporary social issues ranging from the suppression of women and abuse of children to the undisciplined heart and good versus evil just as Charles Dickens did in his works David Copperfield and Oliver Twist.
Our problem now is: to what extent does Charles Dickens depict the theme of social class difference in his works: *David Copperfield* and *Oliver Twist*? What are the reasons in *David Copperfield* and *Oliver Twist* that make distinctions between classes?

According to M. H. Abrams, "criticism or more specifically literary criticism is the overall term for studies concerned with defining, classifying, analyzing, interpreting and evaluation works of literature" (61).

Literature is a means of self expression and it behoves writers to make use of this veritable tool to express themselves in the most lucid form and manner for the growth of their society.

Writers are greatly influenced by the social, cultural, economic, religious as well as political happenings in the society, and if a writer is true to his art, he ought to use these experiences and create a piece of works whose sole aim is to teach and enhance societal growth. As Terry Eagleton points out, "realist literature mirrors a given society in which it was written. It works primarily by condition and experience. As art, its no doubt has a relation to social reality"

The two forces that profoundly affected Victorian life and thought were democracy and science. Though the Reform Bills of 1831, 1867 and 1884 had democratized parliament to a very great extent and though the multitude of reform that were affected had considerably improved the lots of the common man, conditions were far from being satisfactory.

There was still a good deal of poverty, ignorance and social injustice to overcome. Socialism emerged as a living force in the 80s and 90s, but it was not so aggressive as it is today. Nevertheless, this condition of England was a major preoccupation of the whole period and is reflected in its literature. Social class differences find its most eloquent utterance; and occupy a large place in the works of Charles Dickens.

Social class became a major issue in the 19th century and this lasted well into the 20th century and it can be distinguished by inequalities in such areas as power, authority, wealth, working and living conditions, life styles, life span, education, religion and culture.

Therefore, British society in the 1800s encompasses three primary social classes: the upper class, middle class and lower class. David Cody, Associate Professor of English at Hartwick College describes the Victorian class structure as:

> Early in the nineteenth century the labels "working classes" and "middle classes" were already coming into common usage. The old hereditary aristocracy, reinforced by the new gentry who owed their success to commerce, industry, and the professions, evolved into an "upper class" (its consciousness formed in schools and universities) which tenaciously maintained control over the political system depriving not only the working classes but the lower classes of a voice in the political process (202).

Dickens' *Oliver Twist* (1837-39) which represents a radical change in Dickens' themes is his first novel to carry a social commentary similar to that contained in the subsequent condition of English novels. According to Louis Cazamia, "the success of *Oliver Twist* confirmed Dickens' determination to write on social topics, and the inception of Chartism means that the burning social issue of the day was the problem of the working class" (164).

Dickens explores many social themes in *Oliver Twist* but two are predominant: the abuses of the new poor law system and the evils of the criminal word in London. The critique of the poor law of 1834 and administration of the workhouse is presented in the opening chapters of *Oliver Twist*. Dickens gives the most uncompromising critique of the Victorian workhouse which was run according to a regime of prolonged hunger, physical punishment humiliation and hypocrisy.

In contrast to *Pickwick*, in *Oliver Twist* Dickens shows England as a country of what Discaeli called "the two nations". The rich and privileged and the poor living in abject and inhumane conditions of deprivation, misery and humiliation (61). Dickens was fully aware of the victimization of women in Victorian society. Nancy is forced into prostitution by poverty, hunger and life in a corrupt environment. John Bayley points out that Nancy's living is the living of England, a nightmare society in which drudgery
is endless and stupefying, in which the natural affections are warped, and the dignity of man appears only as resolution and violence (61).

According to Cazamia, "Oliver Twist can be read as a textbook of social document about early Victorian slum life (44). When Oliver goes with Sowerberry to fetch the body of a woman dead of starvation, he sees an appealing view of derelict shim houses:

Some houses which had become insecure from age and decay, were prevented from falling into the street, by huge beams of wood reared against the walls, and firmly planted in the road; but even these crazy dens seemed to have been selected as the nightly haunts of some houseless wrethches, for many of the rough boards which supplied the place of door and window, were wrenched from their position, to afford an aperture wide enough for the passage of human body. The Kernel was stagnant and filthy. The very rats, which here and they lay put retyping in its rottenness were hideous with famine (44).

Dickens succeeds in making Victorian public opinion more aware of the conditions of the poor. He depicts persuasively the disorder, squalor, blight decay, and the human misery of a modern industrial city. Although the initial condition of English discourse changes into a sentimental moral fable on the subsequent pages, Oliver Twist is an important manifestation of Victorian social conscience.

According to R. D. Trivedi, "Dickens' excellenc-e as a man, of letters and a literary artist has only been recognized in recent times" (561). For nearly sixty years after his death, critics depreciated Dickens' artistry, even when they admitted that he was the most popular novelist. Among these were Tame, the noted French critic, G. H. Lewis, "husband" of George Eliot, and Sir Leslie Stephen, father of Virginia Woolf, all of the later 19th century writers.

In the early 20th century and especially in the years following the first World War, Dickens was caught in the anti-romantic hysteria which decried everything Victorian, sophisticated critics like Virginia Woolf and Robert Graves ran him down by propagating the idea that he was read only by the lower middle classes. Such criticism did succeed in keeping some pretenders to culture from Dickens, but it did not diminish his popularity among the great mass of educated readers.

The tide turned around the 30s during the last four decades, critical estimate of Dickens has 'gone up steadily. Critics, both in England and in America, have now agreed that he is not only the greatest English novelist but also an accomplished craftsman. In their reassessment they have discovered more significance in his later novels. Quoting Trivedi, he says:

These, they say, are not only better constructed than the earlier ones but they are also more relevant to our times than the novels of any other Victorian writers..., the symbolism of these novels implicit in its exposure of the evils of industrial development, has acquired greater force today in view of the aggravation by latest advances in science and technology (562).

As Forester in his evaluation of Dickens' novels had remarked, they are more distinguished for their moral content than for their literary excellence (562).

In short, the Victorian had come to regard Dickens' novels as a school wherein to learn the sobrieties of life and the pieties of home. By playing up to their expectation, he enriched himself as well as the English novel. Quoting Foster, he says:

Though Dickens' moral teaching is implicit in every book he wrote, his affirmation of human values is more explicit in some than in others. Thus Chuzzlewit is a condemnation of selfishness and greed, Dombey and Son a condemnation pride and Our Mutual Friend an illustration of the corrupting influence of wealth on character. The core of his moral philosophy is to be found in A Christian Carol and may be summed up in unselfish love and generosity (557).
Dickens *David Copperfield* was fairly well received by the critics of the Victorian era. In 1850, after the publication of the single volume edition Fraser's Magazine stated "*David Copperfield* is, in all the author's fictions. The plot is better contrived and the interest more sustained, than in any other" (19th Century Literature Criticism 169).

As David Masson wrote in an essay in 1851:

> According to the general voice of the critics, *David Copperfield* is one of the best of Mr. Dickens' stories written with decidedly more care and effort than its immediate processors, as if the author had determined to show the captious public that his genius was fine as ever (web).

Critics continued to gush over Dickens'. *David Copperfield*, even after Dickens' death Mathew Arnold remarked in 1881:

> What a pleasure to have the opportunity of praising a work so sound, a work so rich in merit, a *David Copperfield*,... of the contemporary we can, indeed, hardly read too little but to contemporary work so good as *David Copperfield*, we are in danger of perhaps not paying respect enough (Nineteenth century literature criticism (162).

The most interesting aspect of the history of the novel, *David Copperfield*, is the amount of praise it received from the critics of its time, and the number of negative remarks that have been made about it in more recent years. Dickens' popularity during the time of *David Copperfield* release may have caused the critics to regard the novel in a better way. It is also possible that recent critics have neglected to view the events of the novel and representation of the time period correctly. It seems as though recent critics are remarking on the novel as if it had been written during the 20th century not the 18th century.

Dickens novels contain the entire secret of his worldwide. At his death, the *Times* called him the great Commoner of English letters. Considering that he has burst national and religious boundaries and reached where no writer has reached before or since, a more fitting title for him would be the Great Commoner of universal letters. Trivedi stated that "as a genius, Dickens ranks second to Shakespeare, but as a popular writer he ranks first. For while Shakespeare is accessible to a few, Dickens is open to all (563).

As Esther Lombardi puts it: *David Copperfield* is also the novel that stands as a mid point in Dickens' oeuvre somewhat indicative of Dickens' work. This novel contains a complicated plot structures, a concentration on the moral and social worlds, and some of Dickens' most wonderful comic creations.

### 3 Synopsis of *Oliver Twist*

Oliver Twist is born in a workhouse in 1830 England. His mother, whose name no one knows, is found on the street and dies just after Oliver's birth. Oliver spends the first nine years of his life in a badly run home for young orphans and then is transferred to a workhouse for adults.

After the other boys bully Oliver into asking for more gruel at the end of a meal, Mr. Bumble, the parish beadle, offers five pounds to anyone who will take the boy away from the workhouse. Oliver narrowly escapes being apprenticed, to a British Chimney sweep and is eventually apprenticed to a local undertaker, Mr. Sowerberry.

When the undertaker's other apprentice Noah Claypole, makes disparaging comments about Oliver's mother, Oliver attacks him and incurs the Sowerberry's wrath. Desperate, Oliver runs away at dawn and travels toward London.

Outside London, Oliver, starved and exhausted, meets Jack Dawkins, a boy his own age. Jack offers him shelter in the London house of his benefactor, Fagin. It turns out that Fagin is a career criminal who trains orphan boys to pick pocket for him. After a few days of training, Oliver is sent on a pick pocketing mission with two other boys. When he sees them swipe a handkerchief from an elderly gentleman, Oliver is horrified and runs off. He is caught but narrowly escapes being convicted for the theft. Mr. Brownlow, the man whose handkerchief was stolen, takes the feverish Oliver to his home and nurses him back to health.
Mr. Brownlow is struck by Oliver's resemblance to a portrait of a young woman that hangs in his house. Oliver thrives in Mr. Brownlow's home, but two young adults in Fagin's gang, Bill Sikes and his lover Nancy capture Oliver and return him to Fagin.

Fagin sends Oliver to assist Sikes in a burglary. Oliver is shot by a servant of the house and after Sikes escapes is taken in by the women who live there, Mrs. Maylie and her beautiful adopted niece, Rose. They grow fond of Oliver, and he spends an idyllic summer with them in the countryside.

But Fagin and a mysterious man named Monks are set on recapturing Oliver. Meanwhile it is revealed that Oliver's mother left behind a gold locket when she died. Monks obtained and destroyed that locket. When the Maylies came to London, Nancy meets secretly with Rose and informs her of Fagin's designs, but a member of Fagin's gang overhears the conversation. When a word of Nancy's disclosure reaches Sikes, he brutally murders Nancy and flees London. Pursued by his guilty conscience and an angry mob, he inadvertently hangs himself while trying to escape.

Mr. Brownlow, with whom the Maylies have reunited Oliver, confronts Monks and wrings the truth about Oliver's half brother. Their father, Mr. Leeford, was unhappily married to a wealthy woman and had an affair with Oliver's mother, Agnes Fleming. Monks has been pursuing Oliver all along in the hopes of ensuring that his half-brother is deprived of his share of the family inheritance. Mr. Brownlow forces Monks to sign over Oliver's share to Oliver.

Moreover, it is discovered that Rose is Agnes' younger sister, hence Oliver's aunt. Fagin is hung for his crimes. Finally, Mr. Brownlow adopts Oliver, and the Maylies retire to a blissful existence in the countryside.

4 Synopsis of David Copperfield

Now a grown man, David Copperfield tells the story of his youth. As a young boy, he lives happily with his mother and his nurse, Peggotty. His father died before he was born. During David's early childhood, his mother marries the violent Mr. Murdstone, who brings his strict sister, Miss. Murdstone into the house. The Murdstones treat David cruelly and David bites Mr. Murdstone's hand during one beating. The Murdstones send David away to school.

Peggotty takes David to visit her family in Yarmouth, where David meets Peggotty's brother, Mr. Peggotty, and his two adopted children, Ham and little Em'ly. Mr. Peggotty's family lives in a boat turned upside down - a space they share with Mrs. Gummidge, the widowed wife of Mr. Peggotty's brother. After this visit, David attends school at Salem House, which is run by a man named Mr. Creakle. David befriends and idolizes an egotistical young man named James Steerforth. David also befriends Tommy Traddles, an unfortunate fat young boy who is beaten more than the others.

David's mother dies, and David returns home, where the Murdstones neglect him. He works at Mr. Murdstone's wine-bottling business and moves in with Mr. Micawber who leaves London to escape his creditors. David decides to search for his father's sister, Miss Betsey Trotwood - his only living relative, tie walks a long distance to Miss Betsey's home, and she takes him in on the advice of her mentally unstable friend, Mr. Dick.

Miss. Betsey sends David to a school run by a man named Doctor Strong. David moves in with Mr. Wickfield and his daughter, Agnes, while he attends school. Agnes and David became friends. Among Wickfields boarders is Uriah Keep, a snakelike young man who often involves himself in matters that are none of his business, David graduates and goes to Yarmouth to visit Peggotty, who is now married to Mr. Barkis, the carrier. David reflects on what profession he should pursue.

On his way to Yarmouth, David encounters James Steerforth, and they take a detour to visit Steerforth's mother. They arrive in Yarmouth, where Steerforth and the Peggottys become fond of one another. When they return from Yarmouth, Miss Betsey persuades David to pursue a career as a proctor, a kind of lawyer. David apprentices himself at the London firm of splenlow and Korkins and takes up lodgings with a woman named Mrs. Crupp. Mr. Spenlow invites David to his house for a weekend. There, David meets Splenlow's daughter, Dora and quickly falls in love with her.
In London, David is reunited with Tommy Traddles and Mr. Micawber. Word reaches David, through Steerforth, that Mr. Barkis is terminally ill. David journeys to Yarmouth to visit Peggotty in her hour of need. Little Em'ly and Ham, now engaged, are to be married upon Mr. Barkis's death. David however, finds little Em'ly upset over her impending marriage. When Mr. Barkis dies, little Emily runs off with Steerforth, who she believes will make her lady (Victorian lady) Mr. Peggotty is devastated but vows to find little Em'ly and bring her home.

Miss Betsey visits London to inform David that her financial security has been ruined because Mr. Wickfield has joined into a partnership with Uriah Keep. David, who has become increasingly infatuated with Dora, vows to work as hard as he can to make their life together possible. Mr. Spenlow, however forbids Dora from marrying David. Mr. Spenlow dies in a carriage accident that night, and Dora goes to live with her two aunts. Meanwhile, Uriah Heep informs Doctor Strong that he suspects Doctor Strong's wife, Annie, of having an affair with her young cousin, Jack Maldon.

Dora and David marry, and Dora proves a terrible housewife, incompetent in her chores. David loves her anyway and is generally happy. Mr. Dick facilitates reconciliation between Doctor Strong and Annie, who was not, in fact, cheating on her husband. Miss Dartie, Mrs. Steeribrth's ward, summons David and informs him that SteerforQVs has left Em'ly. Miss Dartie adds that Steerforth's servant, Littimer, has proposed to her and that little Em'ly has run away. David and Mr. Peggotty enlist and help of little Emily's childhood friend Martha, who locates little Early and brings Mr. Peggotty to her. Little Emily and Mr. Peggolly decides to move to Australia, as do the Micawbers, who first save the day for Agnes and Miss Betsey by exposing Uriah Keep's fraud against Mr. Wickfield.

A powerful storm hits Yarmouth and kills Ham while he attempts to rescue a shipwrecked sailor. The sailor turns out to be Steerforth. Meanwhile, Dora falls ill and dies. David leaves the country to travel aboard. His love for Agnes grows when David returns, he and Agnes who has long harbored a secret love for him, get married and have several children. David pursues his writing career with increasing commercial success.

Through his novels, he intends to uncover several issues that the Victorians had survived. Moreover, *David Copperfield* and *Oliver Twist* have been done, as a superb representation of the industrial Revolution. So, this analysis will focus on the society of David and Oliver Twist and the social class structure in their society. The aim of this chapter is to present an array of characters from all classes of the British society.

Dickens' novels were landmarks of literature in English and of English culture in the nineteenth century; thus, he is similar to the other Victorian novelists in the sense that he is able of addressing the middle class values through satirizing them (Pykett 3). He criticizes the upper class for pacing so much value on morality, yet it is the same people who exploits the poor, therefore his Victorian novel challenges the upper class of morality. Lionel Trilling and Harold Bloom say:

If the upper class is properly to be described in a harsh fashion, then it is a paradox or an anomaly that the national culture which this class dominated should have given so much hearty a response to writers for whom the indictment of the failings of the upper class was a chief part of their enterprise. Many of the individual members should themselves turn a questioning eye upon its ethos and seek to repudiate or meliorate those unnamable traits that were commonly ascribed to it (6).

As early as 1838 a writer in the Edinburgh review correctly identified the purport of Dickens’ teaching:

One of the qualities we most admire in him is his comprehensive spirit of humanity. The tendency of his writings is to make us practically benevolent- to excite our sympathy in behalf of the aggrieved and suffering in all classes,; and especially in those who are most removed from observation. His humanity is plain, practical and manly. It is quite untainted with sentimentality (12).

A great deal has been written and said about Dickens as a writer for "the people" yet his chief public was among the middle and lower-middle classes, rather than among the proletarian mass his mood and
idiom were those of the class from which he came, ad his morality throve upon class distinctions even when it claimed to supersede them. His character was.

We cannot but express our conviction that it is to the fact that he represents a class that he owes the speedy elevation to the top of the wave of popular favour. He is a man of very liberal sentiments and an assailer of constituted wrongs and authorities - one of the advocates in the plea of Poor versus Rich, to progress of which he lent no small aid in his day. But he is notwithstanding, more distinctly than any other author of the time, a class writer, the historian and representative of one circle in the many ranks of our social scale. Despite their descents into the lowest class, and their occasional fights into the less familiar ground of fashion, it is the air and breath of the middle-class respectability which fills the books of Mr. Dickens (152).

In chapter three of David Copperfield Emily, only five years old, knew the class difference between him and David. According to David and Emily:

But there were some differences between Emily’s orphan hood and mine, it appeared. She had lost her mother before her father, and where her father's grave was no one knew, except that it was somewhere in the depth of the sea.

"Besides", said Emily as she looked about for shells and pebbles. “Your father was a gentleman and your mother is lady, and my father was a fisherman's daughter, and my uncle Dan is a fisherman” (David Copperfield 3.57-8)

Emily’s is only like five years old at this point, but she already knows the important differences between herself and David and it is not the difference you might expect it is not gender difference. No. it is that David's father "was a gentleman and (his) mother is a lady" while Emily’s father" was a fisherman and (her) mother was a fisherman's daughter", it is at this early stage that we learn what the primary organizing logic of this book U going to be. It is not going to be (mainly) about men and women. The primary division in his book is between the working, middle, and upper classes. When David at the age of ten is taken away to work at the wine bottling

Factory in London, David described the status of his suffering that he was thrown away in a very little age. At that time. David Copperfield seems to be concerned with different kind of society. The first is society, like human community. This is the kind of society that rejects Emily’s for running away from Ham and that excludes David from comfort when he is a factory worker. Every community has an inside and an outside and being outside is always distressing. This general kind of society can be cruel, but it also shelters those who obey its rules; so it has a practical positive side.

The second society we find in David Copperfield is so much more specialized; it is the restricted community of the wealthy upper-class in England in the nineteenth century. This is the kind of society that Steerforth occupies. Its primary characteristic is that it is not productive: Steerforth belongs to this society by an accident of birth.

Tim Kasser argue convincingly that scientific research word wide on the value of materialism has concluded that people who focus predominantly on materialistic values have lower personal well being and psychological health than those who place lesser emphasis on them(149). Kasser argues that emphasis on materialistic value tend to damage peoples' well being and result in low life satisfaction and unhappiness depression and anxiety (149). Steerforth does not have to work at anything, not even at his education to belong to it. And belonging to high society means that Steerforth does not have to have any interest in or sympathy for people in social classes below him. "If he is not a beggar himself, his near relation's one" said Steerforth. "It's all the same". (David Copperfield 71).

From his lofty perspective as the son of an upper-class, wealthy woman, Steerforth can look down on Mr. Mell and his beggared "near relation" - Mrs. Mell. Steerforth's wealth and good birth gave him an easy step - confidence and charisma that characters like David and Traddles cannot draw on. At the same time, his social position prevents him from sympathizing with the poor. And his energetic nature gets twisted and stunted by having nothing to do or prove. Society destroys Steerforth's moral compass.
From the beginning of the novel there are two prominent classes between the Steerform family and Peggotty family. As shown below:

Your home! Do you imagine that I bestowed a thought on it, or suppose you could do any harm to that low place, which money would not pay for, and handsomely? Your home! You were a part of the trade of your home, and were brought and sold like any other vendible thing your people dealt in (David Copperfield1070).

This speech is delivered by Miss Rosa Dartle to Emily just before Em'Iy is rescued by Mr. Peggotty. Here, she lies to Em'Iy's face by telling her that she is basically a prostitute; that when Emily lived with Mr. Peggotty, she was for sale in the same way that Mr. Peggotty's fish were for sale.

However, we have seen that Mr. Peggotty refuses Mrs. Steerforth's offer of money to buy him off once Em'Ily runs away with Steerforth. Miss Dartle falls into the nasty trap of assuming that all poor people must consider everything available to be "bought and sold", including their own children. But as Mrs. Steerforth learns, even poverty cannot interrupt the bonds of love for good men like Mr. peggotty

In David Copper-field, the class system serves as more than just a labeling system; in this novel, the class system is a toll used to create challenges for people to try to raise their status and fears to motivate others to hold onto theirs.

Dickens is far less charitable when he pens the few characters he chooses to represent the upper class. For Steerforth, Mrs. Steerforlh, and Rosa Darle, their behaviours are superficial, deceitful arrogant and insensitive: they behave with contempt and cruelly when dealing with middle and lower class characters. In a powerful picture where Rosa Dartle confront Emily about her affair with steerforth, the depth of Rosa's contempt for Emily’s lower status and her cruelly born of jealous is staggering:

"Here", she said, stretching out her hand with her contemptuous laugh, and looking down upon the prostrate girl, "is a worth) cause of division between lady-mother and gentleman son: of grief in a house where she wouldn't have been admitted as a kitchen-girl., of anger, and reproving and reproach. This piece of pollution picked up from the waterside to be made much of for an hour, and then tossed back u» her original place! (David Copperfield 1071).

Also, in another picture that stuck out most with James: is his argument with Professor Mell during class. Where the situation of his teacher Mr. Mell that his mother lived in an almshouse, make James feels superior to him. In response to chastisement from Mr. Mell! Steerforth says:

Which you take the liberty of calling me mean or base, or anything of that sort, you are an impudent beggar. You are always a beggar, you know; but when you do that youare an impudent beggar. (David Copperfield 7: 147).

From the above statement, Steerforth is using his upper class status as a motivator to get out of respecting his teacher, which is only worse when the headmaster Mr. Creakle,fires Mr. Moll for being poor. By doing this, Mr. Crcakle reinforces Steerforth’s belief that he is better than Mr. Mell. Simply because he was born into money.

According to Mrs. Steerforth’s description of her son's character:

My son's high spirit made it desirable that he should he placed with some man who fell its superiority, and would he content to bow himself before it:..." (David Copperfield 443).

 Basically. Steerforth is telling than that the Peggotty's being lower class are so base that they do not feel emotional pain like an upper class or middle class person would. They are like animals to him. it means nothing to him when he speaks down to or about them because he has persuaded himself it does not really harm them.

As for his mother, Mrs. Steerfoth. She shows her disregard for the lower class when she finds out that steerforth has run away with little Emily. After reading Emily's letter,she says that Steerforth could never be with her even ifshe was not a virgin when she returned. Mrs. Steerforth insulted Emily, and after a short argument with Mr. Peggothy, has this to say "Since you oblige me to speak more plainly which am very
unwilling to do, her humble connections would render such a thing impossible, if nothing else did" (David Copperfield.697)

For the fact that she is upper class, her son is also upper class, and she fears that connection with Emily would stain her son's reputation. In revealing why she picked the broken down school she did for Steerforth education (Salem House), she feels she did that because she wanted her son to be treated with reverence. As she puts it:

- It was not a fit school generally for my son she said: far from it but there were particular circumstances to be considered at the time of more importance even than that selection.
- My son's high spirit made it desirable that he should be placed with some man who felt its superiority, and would be content to bow himself before it, and we found such a man there (David Copperfield 443).

Mrs. Steerforth is obsessed with her son, and his status as an upper class, that she would send him to a less worthy school with bad employees and conditions, because there, her son would be treated like royalty. The characters on this novel that represent the upper class are clearly lacking in moral compass, considering themselves to be above everyone else.

England's rising middle class had a profound impact on the literature of the Victorian Age. Charles Dickens, a member of the middle class himself, became an immensely popular and powerful voice in Victorian literature. Most middle class characters are successful business owners as teachers, doctors, lawyers etc.

Dickens is purposefully biased in his characters and their behaviours. While the Murdstones. Mr. Creakle and Uriah Keep, all members of the middle class, could certainly be categorized as some of the worst examples of human behaviour, Dickens is careful to pen the majority of his other lower and middle class characters with admirable human qualities - a caring nature, compassionate. Respectful, sensitive and the willingness to help others. It appears that Dickens is making a strong statement about human behaviour that goodness and decency are not bound by class distinction.

The middle class characters in David Copperfield are much the same in context of social viewpoint. However some difference and similarities exist in the middle class characters, especially between David Copperfield and Uriah Heep. This issue really speaks to the chaos which ensures if characters do not have safety and stability in their lives, asmentioned by Bert Hornback. The world of David Copperfield is fully a world of chaos and the threats of chaos and what the people must do for their own safety and sanity is find and re-establish order "(653)

Both characters' childhood have similar story: David and Uriah were raised in middleclass families and both also grew up without fathers, 'the things that are obvious, the way of both also grew up without fathers. The things that are obvious the way of both David and Uriah are fighting to hold on to the pride of being middle class.

David growing up sheltered and spoiled by his Peggotty has a mild sense of entitlement. As he goes through the story with his naivety when he supports Steerforth over his teacher, when he refuses to associate with the other kids at Murdstone and trinby, and when he romanticize the life of the Peggotty’s but what is most important is how he grow as a character through the progression of the novel, with his first wife, Dora we see David acting much the same as his step father. Mr. Murdstone, did with his own mother but after her death and his hiatus way from Britain. David comes back as a more experienced man, marries the woman of his dreams and becomes a writer.

In contrast in the changes of Uriah Heep. From the beginning. Uriah is described as study character. when David described him a "Cadaverous". David goes to say:

- We got out: and leaving him (Uriah) to hold the pony, went into a long Um parlor looking towards the street from the window of which I caught a glimpse, as I went in of Uriah Heep breathing into the pony's nostrils, and immediately covering them with his hand, as if he were putting a spell upon him (David Copperfield 330).
Uriah embodies all the wrong choices from the very beginning. There is no naivety image in him; instead he is shown as a cold, calculated character. His initial negative encouraging Mr. Wickfield to drink; and falsifying documents to blackmail g Uriah a partner in his company. Like David's Agnes, Uriah is given the redemption via prison, but unlike David, he refuses to change his way. Continuing of deceitful and "humble", even in prison. According to what he said:

...me. Master Copperfield? Said Uriah Oh no! I am a very humble person. I am well aware that I am the humblest person going". Said Uriah Heep, modestly, "let the other be where he may. My mother is likewise a very humble person. We live in a humble abode, master Copperfield; but have much to be thankful for. My father's former calling was humble. He was a Sexton (David Copperfield 555).

Beyond this, another conflict is drawn between these two men because of another middle class character Agnes Wickfield. This quotation represents her father as middle class

...Mr. Wickfield; for I soon found that it was he, and that he was a lawyer, and steward of the estates of a rich gentleman of the country... he had a very agreeable lace and, I thought, was handsome. There was a certain richness in his complexion, which I has been long accustomed, under Peggotty's tuition to connect with port wine: and I fancied it was in his voice too, and referred his growing corpulence to the same cause. He was very cleanly dressed, in a blue coat, striped waistcoat, and nankeen trousers: and his fine frilled shirt and cambric neck cloth looked unusual soft and white (David Copperfield 331).

Agnes is the third corner of a love triangle with David Uriah. She can be seen as a sort of middle class clarification; whichever character manages to get her ahs achieved middle class success.

Of all the characters in the novel David himself seems to exemplify the hopeful promise of England's rising middle class. He ensures and overcomes physical and emotional hardship; he applies himself with diligence towards his trade: and the achieves, in the end, financial security, professional recognition and personal happiness. David iswell aware that he has earned what he has achieved: “Some happy talent and some fortunate opportunity may form the two sides of the ladder on which some men mount, but the rounds of that ladder mist be made of stuff some men mount, to stand wear and tear; and there is no substitute for thorough going ardent and sincere earnestness” (David Copperfield 331).

Dickens attempts to portray the lower class in a manner that will raise social awareness of their material conditions and ultimately lead to consciousness rising in Victorian society. The lower class at least in Dickens' eyes, is where the majority of just and moral characters reside. So because there is an emphasis on families within the lowerclass, the novel represents two complete families: the Peggottys and the Micawbers.

In the Peggotty family has Mr. Peggotty who is poor. He lives in an upturned ship on the coast and makes his living as a fisherman. "Oh, what an agreeable man he is! Cried Peggotty, holding up her hands. Then there is the sea; and the boats and ships; and the fishermen: and the beach..." (David Copperfield 43).

The poverty also evident from the place which they live as David said:..."You never saw a good house, Steer forth. It's made out of a boat! (David Copperfield 158).

Although, Mr. Peggotty, a poor but honest fisherman and member of the lower class, portrays a depth of devotion and love toward Emily that displays admirable behaviour of the highest order, even after she had run away with Steer forth shamed herself, her fiancée Ham, and her family Mr. Peggotty seeks only to save her from her mistake: “In ever doubted her... No! Not a bit...Many a time in my sleep had raised her up, and whispered to her. Emily my dear, I am come to bring forgiveness and to take you home”(David Copperfield 871).

Dickens describes his lower class character with very good human qualities, a supportive nature, sympathy and the motivation to do the charity towards others.

5. Conclusion
During the Victorian period, English society saw many challenges as a result of a phenomenon called the Industrial Revolution which is one of the principal changes in many aspects of life. Moreover, many novelists were influenced by the social problems at that time which led them to reflect this theme in their works. Charles Dickens is one of them who often write in his novels about his real social life.

Thus, Dickens as a social critic exerted a profound influence on later novelists committed to social analysis. Apart from his works, Dickens' active involvement in promoting social reforms raised public awareness in the light against poverty, deprivation of education, child labour and prostitution.

In Dickens' *David Copperfield* and *Oliver Twist*, social status and class difference are the main issues the novels can be viewed in large measure as a commentary on social and class-based wealth.

From our analysis, we discovered that *David Copperfield* focused on three social classes structure and how it is necessary for the order, and that people of the lower classes come off as better people, in a moral context, which may allow some characters to transcend their class.

Also *Oliver* twist, focused on the ill treatment and sufferings of the lower class, child labour and how the clothes worn at that time can reflect your social status.

Al last, we can say that Charles Dickens was a great social critic of the period. Also, in *David Copperfield*, Dickens combined vibrant characters and an engaging story to speak of his audience. Though he have them a portrait of themselves that was sometimes good and sometimes bad, it was always given with sense of hope and optimism for their hope and optimism for society. Charles Dickens shows the reader that although people can be good or bad irrespective of the social class they are in, but it is the higher classes who are mere welcomed and admired.

### 6. References


