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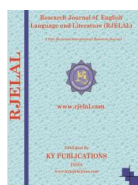
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THE THEME OF SUFFERING IN CHARLES DICKENS'S LITERARY WORKS WITH REFERENCE TO HIS NOVEL "GREAT EXPECTATION"

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Abstract

This study aims at analyzing the theme of suffering in Charles Dickens literary works as reported by the author in his novel Great Expectation. This suffering reflects the reality experienced by the writer, which was reflected in his writings, and the theme of suffering is the dominant feature in this literary work. Charles Dickens was a sympathizer to the poor, the suffering, and the oppressed; and by his death, one of England's greatest writers is lost to the world. This suffering was manifested through the hero of his novel, which were similar to personal experiences and reflections of the suffering he went through. The study followed thematic analytical method, the data collected from the selected English novel Great Expectation, from other books and articles of Journals. The study concluded that the theme of suffering is part of Charles Dickens' life that he lived with, which he accurately portrayed, especially the harsh suffering children face in society.

Keywords: suffering, theme, poor, children, Great Expectation, experience, society.

1-Introduction

Dickens as an author derives benefit from his childhood and youth for his books. He never forgot his life as a working boy and the majority of his novels were published in serialized versions, monthly or weekly, to be accessible for lower classes because his books were about lower classes and therefore directed to lower classes. He also continued his success as a reporter, joining the Morning Chronicle in 1834. In 1836 The Pickwick Papers started to be published monthly and gave him popularity. While Dickens was working at the blacking factory, the little Dickens was placed under the care of a reduced old lady in Camden Town whereas his family went to live in the Marshalsea. Therefore, during this time he faces many difficulties mixed with poverty, lost and suffering. The pictures from the prison and the blacking factory reflect in his

several novels, especially David Copperfield and Little Dorrit. The suffering of childhood that Dickens witness during this time is expressed much.

1-1-Statement of the Problem

The problem of suffering becomes a serious social and economic burden of the English society of the late 19th century; this is why Dickens chooses this theme as one of the central themes of his novels. This research is a critical study of the theme of suffering in Dickens' novel "Great Expectation"

1-2-Objectives of the Study

The novel Great Expectation has a many of important themes such as suffering, social problems, poverty and inequity. So, the study aims at presenting and analyzing the theme of suffering in Dickens' novel Great Expectation.

Therefore the objective of the study includes the following:

1-To investigate the theme of suffering in the Charles Dickens' literary work

2-To explore the theme of suffering in Charles Dickens novel Great Expectation

1-3-Questions of the Study:

1-Why suffering is a central theme in Charles Dickens Literary works

2-What types of suffering did Charles Dickens mention

1-4 Hypotheses of the Study:

1-The suffering is a central theme in Charles Dickens literary works

2-There are many types of suffering in Charles Dickens' literary works

1-5-The Significance of the Study:

1-investigate social classes and suffering in England society in 19 century

2-investigate themes of suffering as one of the central problems that Charles Dickens focuses on

1-6-Methodology of the Study:

The study follows the thematic descriptive analytical approach for analyzing suffering in Dickens' novels. The data will be collected from selected novel, Great Expectation.

2-Literature Review:

2-1-Charles Dickens as a novelist

George (2001) mentioned that the successful series of lively dealing with people and scenes about London was preliminary to The Pickwick Papers was the first novel by Charles Dickens. The novel was initially published in monthly installments from March of 1836 until November 1837. It made the author famous at the age of twenty-four and established him as a comic novelist in the eighteenth-century tradition represented by Smollett, whom he acknowledged as one of his masters.

Eliot (2001: 2) argues that Charles Dickens began his writing career as a writer of fiction in 1833 publishing his stories in the monthly magazine, and in 1836 appeared his first book in March of the same year he issued one of the great comic works, the first number of the Pickwick Papers. During this time Dickens became famous. From 1837 to 1841 emerges the publication of Oliver Twist, Nicholas Nickleby, The Old Curiosity Shop, and Barnaby Rudge that followed in quick succession.

2-3-Era of Charles Dickens:

Dickens used fiction effectively to criticize economic, social, and moral abuses in the Victorian age, also the Era of Charles Dickens, contains the so-called Victorian Era, which is usually described as a great era full of new improvements and enhancements which should have ensured a better future for the British Empire and its residents. Despite of all that improvements which had been done, England of that time was in several respects.

Cheraa (2014: 5) states that Victorian age was characterized by rapid change and developments in the nineteenth century from advance in medical, scientific, and technological knowledge to change in population growth and location. For the most part, nineteenth century families were large and patriarchal. They encouraged hard work, respectability, social deference and religious conformity.

Carter and McRae (2001) mention that Queen Victoria reigned from 1837 until 1901. She became Queen at the age of 18 in 1837, she died on January 22nd of 1901 after a reign of 63 years, but the Victorian age is sometimes said to begin with the defeat of Napoleon in 181.

Carter (2001) that the three events before the year 1837 had a decisive influence on Victorian life and made Victoria look remarkably different from previous periods in British history.(1) Duke of victory Wellington on Napoleon at Waterloo in 1815 to create an atmosphere of national pride. (2) the industrial revolution transformed England from an agricultural nation to a nation depends on the industry and made it through most of the century, the greatest economic power in the world.(3) reform

bill of 1832, which doubled the number of men eligible to vote, in a gradual progression towards democratic governance and government responsibility for the safety and welfare of all citizens. (Mc Dowell 1989) explained that the growth and movement of people to the cities from the countryside forcing a change in the political balance, and by the end of the century, most men have the right voting became politics and government during the 19th century belonged to the middle class. Leaving little Crown and aristocratic power in 1914. However, the working class, and the large number of people who have left their villages to become factory workers, have not yet found the proper right.

Mulder (2012) said that Victorian literature speaks of an era that has seen ever great changes in all life conditions. The inhabitants of England represent different classes, professions and lifestyles. Also the transfer of this period was a pioneer for many of the transportation methods used today and advances in medicine have also been instrumental in changing the face of the medicine forever.

Mitchell (2009) states Victorian era is indeed a period of great changes in economic, social and scientific life, which have seriously affected the value of people, morality and principles, and have in turn had the effect of immunity to literary criticism. At the beginning of this period, the social condition of the great body of the population was very poor, but from 1837 to 1901, social and technological change affected almost every characteristic of daily extinction. Kelsey (1997) states that one of the main features of Victorian society was poor, and poverty was everywhere, children were forced to work as children, forced to work as sweeping flue workers and could crawl to 12-inch chimneys, some smaller than seven square inches.

2-4-Suffering of Children:

Instead of treating children as human beings, they are described as products or objects. In the Labour home, the children lacked the individual identity that led to their isolation and ill-treatment in the world. Similarly, Oliver's life is characterized

by loneliness, lack of parental care and protection because he is an orphan.

Oliver Twist consists of events in Oliver's life in different locations, the first place where the reader meets Oliver in the workhouse and the second place where he is taken at the age of eight. Charles Dickens reveals the injustice of officials at work and their practices through hideous realism. The description of the members of the work board is a satire on its inefficient management of the system. When Oliver goes to the workhouse, he is presented to ten fat single masters who was particularly fat with a red face, very round. The fat gentlemen stand against the children in the poor house who were starving as evidenced by the scene that forced older children Oliver to ask for more food. In the novel, the prisoners were reported to be small amounts of three meals of thin porridge daily and half a roll on Sunday. As a result, the poor clothes were safely waved on the lost chastity, wasting, after a week or two of porridge.

Dickens also exposes child labor that is imposed on children in the work role. The red-faced man teaches Oliver that he will be trained in the new trade, it is later sold to the Mr. Subieri the entrepreneur, where he takes the role of being mute during funeral processions. The reader sympathizes with Oliver because at the tender age, he is already exposed to death. The latter escapes from Mr. Sobury and goes to London where he faces the criminals. The three different positions in which Oliver finds, acting as hostile powers against his innocence; However, untutored remain uncontaminated even after relationships with a corrupt gang.

David (1989) states Oliver Twist is full of nightmare codes of loss as described in Mr. Surberry's shop description: The coffin was not over for the black Trestles, which stood in the middle of the shop, looked very dim and like death. The shop was near and hot, and the ambience seemed stained with the scent of coffins.

2-5-Dickens and his Attack on Society:

Orwell (2006: 2) states that the truth is that Dickens's criticism of society is almost exclusively

moral. Hence the utter lack of any constructive suggestion anywhere in his work. He attacks the law, parliamentary government, the educational system and so forth, without ever clearly suggesting what he would put in their places. Of course it is not necessarily the business of a novelist, or a satirist, to make constructive suggestions, but the point is that Dickens's attitude is at bottom not even destructive. There is no clear sign that he wants the existing order to be overthrown, or that he believes it would make very much difference if it were overthrown. For in reality his target is not so much society as 'human nature'. It would be difficult to point anywhere in his books to a passage suggesting that the economic system is wrong as a system. Nowhere, for instance, does he make any attack on private enterprise or private property. Even in a book like *Our Mutual Friend*, which turns on the power of corpses to interfere with living people by means of idiotic wills, it does not occur to him to suggest that individuals ought not to have this irresponsible power. Of course, one can draw this inference for oneself, and one can draw it again from the remarks about Bounderby's will at the end of *Hard Times*, and indeed from the whole of Dickens's work one can infer the evil of laissez-faire capitalism; but Dickens makes no such inference himself. It is said that Macaulay refused to review *Hard Times* because he disapproved of its 'sullen Socialism'. Obviously Macaulay is here using the word 'Socialism' in the same sense in which, twenty years ago, a vegetarian meal or a Cubist picture used to be referred to as 'Bolshevism'. There is not a line in the book that can properly be called Socialistic; indeed, its tendency if anything is pro-capitalist, because its whole moral is that capitalists ought to be kind, not that workers ought to be rebellious. Bounderby is a bullying windbag and Gradgrind has been morally blinded, but if they were better men, the system would work well enough that, all through, is the implication. And so far as social criticism goes, one can never extract much more from Dickens than this, unless one deliberately reads meanings into him. His whole 'message' is one that at first glance looks like an enormous platitude: If men would behave decently the world would be decent.

Naturally, this calls for a few characters who are in positions of authority and who do behave decently. Hence that recurrent Dickens figure, the good rich man. This character belongs especially to Dickens's early optimistic period. He is usually a merchant, and he is always a superhumanly kind-hearted old gentleman who runs to and fro, raising his employees' wages, patting children on the head, getting debtors out of jail and in general, acting the fairy godmother. Of course he is a pure dream figure, much further from real life than, say, Squeers or Micawber. Even Dickens must have reflected occasionally that anyone who was so anxious to give his money away would never have acquired it in the first place. Mr. Pickwick, for instance, had been in the city, but it is difficult to imagine him making a fortune there. Nevertheless this character runs like a connecting thread through most of the earlier books. Pickwick and the Cheerybles, it is the same figure over and over again, the good rich man, handing out guineas. Dickens does however show signs of development here. In the books of the middle period the good rich man fades out to some extent. There is no one who plays this part in *A Tale of Two Cities*, nor in *Great Expectations*, in fact, *Great Expectations* is definitely an attack on patronage and in *Hard Times* it is only very doubtfully played by Gradgrind after his reformation. The character reappears in a rather different form as Meagles in *Little Dorrit*, and John Jarndyce in *Bleak House*. One might perhaps add Betsy Trotwood in *David Copperfield*. But in these books the good rich man has faded from a 'merchant' to rentier. This is significant. Rentier is part of the possessing class, he can and, almost without knowing it, does make other people work for him, but he has very little direct power. Unlike Scrooge or the Cheerybles, he cannot put everything right by raising everybody's wages. The seeming inference from the rather despondent books that Dickens wrote in the fifties is that by that time he had grasped the helplessness of well-meaning individuals in a corrupt society. Nevertheless, in the last completed novel, *Our Mutual Friend* which published 1864-5, the good rich man comes back in full glory in the person of Boffin. Boffin is a proletarian by origin and only rich by inheritance,

but he is the usual solve everybody's problems by showering money in all directions. He even runs, like the Cheerybles. In several ways Our Mutual Friend is a return to the earlier manner and not an unsuccessful return either. Dickens's thoughts seem to have come full circle. Once again, individual kindness is the remedy for everything.

3-0-Research Methodology

The study follows the thematic descriptive analytical approach for analyzing suffering in Dickens' novels. The data will be collected from selected novel, Great Expectation.

4-0-The analysis of the theme of suffering in Charles Dickens's, Great Expectation.

"I took the opportunity of being alone in the courtyard, to look at my coarse hands and my common boots. ... They had never troubled me before, but they troubled me now, as vulgar appendages"

This passage, explain the theme of suffering. For the first time, Pip notices the difference in his hands and cloths, both of which reflect his lower social status. Estella, Miss Havisham's ward and a girl Pip's age, has been criticizing Pip's clothing and behavior as coarse and common. Pip would not have noticed or cared very much about the differences in dress and habit between his family and Miss Havisham's household if Estella had not pointed them out. Seeing himself through Estella's eyes, Pip suddenly has a very different feeling about himself. For the first time he sees Joe, his only true role model, as inadequate.

"The felicitous idea occurred to me a morning or two later when I woke, that the best step I could take towards making myself uncommon was to get out of Biddy everything she knew."

Here, Pip focuses on education as the best way to change his suffering, his current status and Biddy as the source. The niece of the old woman who runs what passes for a school in Pip's town, Biddy knows marginally more than Pip, but not much. Biddy helps Pip by providing a few books and other reading material. The fact that Pip believes he can change his

suffering and his status at all is a testament to his own unusual ambition. The class system was still very rigid at this time in Britain and the "self-made man" was rare, though not unheard of.

"I had believed in the forge as the glowing road to manhood and independence. Within a single year all this was changed"

Pip realizes his career goals have changed and according to this suffering is going to change. Becoming a blacksmith had once seemed like a perfectly respectable way to live his life. Now, because of his exposure to Miss Havisham and Estella, working as a blacksmith seems beneath him. Unfortunately, at this point he is destined to apprentice to Joe and become a blacksmith. Blacksmiths were important and necessary in society at the time, but the job, being hard and dirty, was definitely not considered "genteel." What Pip once looked forward to, he now dreads.

"My convict looked round him for the first time, and saw me . . . I looked at him eagerly when he looked at me, and slightly moved my hands and shook my head. I had been waiting for him to see me, that I might try to assure him of my innocence. It was not at all expressed to me that he even comprehended my intention, for he gave me a look that I did not understand, and it all passed in a moment. But if he had looked at me for an hour or for a day, I could not have remembered his face ever afterwards as having been more attentive".

This quote from Chapter 5 describes Pip's brief reunion with Magwitch after his suffering when captured by the police. Pip, who is always concerned with other people's impressions of his behavior, is anxious for Magwitch to know that he is innocent, that he is not responsible for turning Magwitch in to the police. But when Magwitch looks at Pip, he seems to experience feelings that have nothing to do with Pip's innocence or guilt, a look that Pip did not understand, but which is the most attentive look Pip has ever received. This is an important moment of foreshadowing in the book, our first impression that Pip's kindness has moved Magwitch to strong feelings of loyalty and love. It is also an important

moment of character development, our first glimpse of something in Magwitch's character beyond the menace.

"I begin to think," said Estella, in a musing way, after another moment of calm wonder, "that I almost understand how this comes about. If you had brought up your adopted daughter wholly in the dark confinement of these rooms, and had never let her know that there was such a thing as the daylight by which she has never once seen your face—if you had done that, and then, for a purpose, had wanted her to understand the daylight and know all about it, you would have been disappointed and angry?..."

"Or "said Estella, " -which is a nearer case—if you had taught her, from the dawn of her intelligence, with your utmost energy and might, that there was such a thing as daylight, but that it was made to be her enemy and destroyer, and she must always turn against it, for it had blighted you and would else blight her—if you had done this, and then, for a purpose, had wanted her to take naturally to the daylight and she could not do it, you would have been disappointed and angry?..."

"So" said Estella, "I must be taken as I have been made. The success is not mine, the failure is not mine, but the two together make me".

Miss Havisham suffers from Estella when makes this speech to her in Chapter 38, when Miss Havisham has complained that Estella treats her coldly and without love. Astonished that her adopted mother would make such an accusation after deliberately raising her to avoid emotional attachment and treat those who love her with deliberate cruelty, Estella responds with this analytical exploration of Miss Havisham's attitude which reflect suffering in treatment. Using sunlight as a metaphor for love, Estella first says that it is as if Miss Havisham raised her without ever telling her about sunlight, then expected her to understand it without having been taught. She then thinks of a better metaphor and says that it is as if Miss Havisham did tell her about sunlight, but told her that sunlight was her hated

enemy, then reacted with disappointment and anger when Estella did not naturally love the sunlight.

"Estella concludes this metaphor by reminding Miss Havisham that she made her as she is, and that Miss Havisham is responsible for her creation. Estella says that both Miss Havisham's success and her failure Estella's inability to express her emotions and inability to love which make her who she is. This quote is extremely important to Estella's development as a character, because it indicates her gradual arrival at self-knowledge, after suffering, which will eventually enable her to overcome her suffered past. The speech is also one of the best descriptions of Estella's character to be found in the book".

"Look' here, Pip. I'm your second father. You're my son—more to me nor any son. I've put away money, only for you to spend. When I was a hired-out shepherd in a solitary hut, not seeing no faces but faces of sheep till I half-forgot wot men's and women's faces was like, I see yourn. . . . I see you there a many times plain as ever I see you on them misty marshes. 'Lord strike me dead!' I says each time—and I goes out in the open air to say it under the open heavens—'but wot, if I gets liberty and money, I'll make that boy a gentleman!' And I done it. Why, look at you, dear boy! Look at these here lodgings of yourn, fit for a lord! A lord? Ah! You shall show money with lords for wagers, and beat!.

Magwitch makes this speech to Pip in Chapter 39, when he dramatically reveals himself as Pip's secret benefactor and the source of all his wealth. This made Pip hesitated to accept this offer or not. So, he suffered much to decide about this idea. This revelation is crucially important to the plot of the novel, as it collapses Pip's idealistic view of wealth and social class by forcing him to realize that his own status as a gentleman is owed to the loyalty of a lower-class criminal. The quote is also important for what it reveals about Magwitch's character: previously, the convict has seemed menacing, mysterious, and frightening; with this quote, we

receive our first glimpse of his extraordinary inner nobility, manifested through the powerful sense of loyalty he feels toward Pip.

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*"Dear Magwitch, I must tell you, now at last. You understand what I say
A gentle pressure on my hand.
'You had a child once, whom you loved and lost'
A stronger pressure on my hand
She lived and found powerful friends. She is living now. She is a lady and very beautiful.
And I love her!.*

In this passage from Chapter 56, Pip tells the dying Magwitch about his suffering and daughter, Estella, whom he has not seen since she was a young girl. If the arrival of Magwitch collapses Pip's idealistic view of the upper classes, then the subsequent revelation that Estella, Pip's first ideal of wealth and beauty, is the daughter of the convict buries it for good. By consoling the dying Magwitch with the truth about Estella, Pip shows the extent to which he has matured and developed a new understanding of what matters in life. Rather than insisting on the idealistic hierarchy of social class that has been his guiding principle in life, Pip is now able to see the hierarchy as superficial and an insufficient guide to character. Loyalty, love, and inner goodness are far more important than social designations, a fact that Pip explicitly recognizes by openly acknowledging the complications that have made his former view of the world impossible.

5-0-Conclusion, Findings and Recommendation

5-1-Conclusion

Charles Dickens was well versed in London's poverty, as he himself was a child laborer after his father was sent to prison, and his appreciation for the difficulties that poor citizens suffered with him remained with him throughout his life and was evident in his writings and journalistic novels.

5-2-Findings

1. Poverty is a significant prevalence in some communities and has a lot of impact on the social, political and economic perspective. In a way, poverty prompts change as people try to overcome it
2. The middle class faced hard work, exhaustion, and unhealthy housing that affected their physical and spiritual health
3. The most moral characters in the novel are affected by the existing of money
4. The changing of the social condition influences people's think in any way, then it leads them to change their behavior
5. The way of life in novels believes that the most important thing in life is just money
6. The child who is healthy, his father must be is rich

5-3-Recommendations

Based on the findings of the study, the following recommendations are suggested:

1. Establish social equality which the writer represented in the novel Great Expectations
2. Promote social reforms
3. Raise public awareness in the fight against poverty

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