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**Characterisation In Charles Dickens's
*"David Copperfield"***

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Dedication

Praise My Allah who has guided and helped me.

I dedicate this work to:

To my dear husband Kamid

To my parents

to my jewelery

- Raid

- Taha yahia

- Maria

- Dania

To my sisters and brothers

To my brother in law Yacine

To Razika

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General Introduction

General Introduction

Queen Victoria came to throne of England in 1837. Her reign was the longest in the British history. She brought to Britain more success in different sectors: industry, agriculture, trade, and education. There was great demand for books. The most popular form was the novel. Victorian literature is said to be the golden age of the novel. It is a complex period with a lot of improvements but still a lot of problems and contradictions. Many factors contributed in the emergence of the novel as a main genre that depicted the period, the 1830s and 1840s than the rise of the social novel also known as social problem novel.

Many novelists like Anthony Trollope, William Thackeray, George Eliot, Bronte's sisters Charles Dickens and others provide the readers with wide range of novels full of moralities and present the problems of working class, middle class and upper class which appeared at the time. Stories of poor working class were directed toward middle class to help create sympathy and promote change. Victorian novelists reflect in different degrees a sense of identity and belonging to their community even if they have sometimes criticized some behaviours and acts. A great example is Charles Dickens writings.

Charles Dickens is conventionally agreed upon to be the spokesman of his society. He was different from his contemporaries not only in England but in Europe too. Evans (1990, p.244) confirms the idea: "*He is the greatest novelist that England has yet produced*". His writing showed the tensions and contradictions of the English society. The Industrial Revolution had its impacts: poverty, disease, social disorder and hard economic situation. Dickens wrote vividly about London life and struggle, of the poor, but in a good humoured fashion, accessible to readers of all classes. He wrote fifteen novels as well as variety of other writings.

In fact Dickens is belonging to Victorian era and suffered himself from the social changes in his time. His novels namely "*David Copperfield*" reflect his own life and society. It is a critical means to present his society's morals and values. Hence, through characterisation of *David Copperfield*, Dickens shows the conflict between naivety and crime, strong emotions and reason, discipline and rebellion. David

Copperfield traces back the psychological spiritual and intellectual development of a person David Copperfield from birth to maturity.

The full title of this novel is '*The Personal History and Experience of David Copperfield the Younger*'. Dickens worked on "*David Copperfield*" for two years between (1848 and 1850), it originally appeared in serial form, first published as a novel in 1850. Many elements of the novel follow events in Dickens's own life. As the critics said it is the most autobiographical of his novels. Dickens says in the preface of 1867 edition: "like many fond parents, I have in my heart of hearts a favorite child and his name is David Copperfield". Dickens's novel "*David Copperfield*" was his midpoint novel because seven novels precede it and seven novels would come after it.

The story traces the life of David Copperfield from childhood to maturity this kind of novel was known as the bildungsroman "; the novel of personal development or education.

Bildungsroman is a term denotes a novel of all around self-development. It recites a story of single individual's growth and development within the context of defined social order. It was said that Dickens is a master at drawing unforgettable characters; he is the leader of characterisation.

Our choice to analyse "*David Copperfield*" is due to some reasons: first, it is the most appropriate to our aim at analysing the character development since it is a fictional autobiography and a bildungsroman. Though it is a very long novel it is record of plenty of chunks of life sweet and bitter experiences struggling as Evans (Ibid) mentions it "*Dickens enjoyed life, but he hated the social system into which he had been born*". He gained much more popularity by criticizing the corruptions of his time .He gained much more popularity because he wrote about the middle class society using its conventions and dialect. Second, the story is not a simple pictography of the era but it is irony and criticism of the values and principle of that time.

Copperfield represents the morals that should exist in the Victorian society.

Characterisation in David Copperfield starts from the beginning of the novel i.e. from the title itself in which the character's names is represented as realistic one and is

the title of the novel. This technique is called eponymy .Eponymous means "giving the name to», to give the name of the protagonist to the title of the book.

The remarkable way Dickens introduces his characters is recognised among writers and critics. Grellet and Valentine (2005, p. 218) see that Dickens first novel immediately revealed his genius for characterization and caricature. With one sentence, one expression, he can make his characters come alive that is another strong argument for our choice.

Looking at Dickens through the eyes of David as social reformer one may raise the following questions:

- How did Charles Dickens proceed to create and present reliable characters in "*David Copperfield*"?
- What are the most important characterisation techniques that Dickens uses to make us follow his hero's growing and maturity?
- What effects are behind such a use in terms of traits, thoughts, behavior...etc?
- Did the character change throughout the story?

Trying to answer the question stated above, some hypotheses may be put forward.

Charles Dickens offers a rich source of characterisation tools and techniques: he uses both implicit and explicit characterisation, block characterisation...etc.

Furthermore, Dickens exploits every little tool to show how do his characters act and think in the story. Hence, environment, family life, setting, narration...are reflecting genuine wit and imitation of life.

By the end of the story, David Copperfield starts to show some change and maturity. This could be clear by his speech, thought, decisions, and relationships with some characters that marked his life.

The present study includes two interrelated chapters that try to answer the research questions. Chapter One is a literature review of all what concerns basic notions; definitions, and techniques of characterisation namely in a bildungsroman. Chapter Two discusses characterisation techniques in *David Copperfield* and some possible interpretations. Finally, a general conclusion is drawn

Chapter One

Literature Review

Chapter One

Literature Review

Introduction

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Introduction

Theory of character is a subject of criticism and analysis in literary history, though much of the work was done on characterisation. Skillful writers pay special attention to their characters since they depict actions, manners, environment, emotions...etc

1.1. Theory of character

Art has always been imitation of people in action. Here we have two parts: people and action. Which comes first is a subject of difference amongst theories.

1.1.1. Aristotle's Theory of Character

Aristotle defines tragedy as: "... a representation of a serious, complete action which has magnitude, in embellished speech, with each of its elements [used] separately in the [various] parts [of the play];[represented] by people acting and not by narration", In addition Aristotle defines character as :"*the character*" I mean that according to which we say that the people in action are of a certain sort" (quoted in Fergusson;1961,p.27)

Moreover, Aristotle divides tragedy into six parts. He says:

"so tragedy as a whole necessarily has six parts, according to which tragedy is of a certain sort. these are plot, characters , diction , reasoning , spectacle and song ... consequently, the incidents, i.e. the plot, are the end of tragedy, and the end is most important of all(ii)...Again ,without action a tragedy cannot exist ,but without characters it may . So plot is the origin and at it were the soul of tragedy, and the characters are secondary". (Ibid)

Here we can assert that Aristotle promoted the primacy of plot over the character that is a plot –driven narrative. This view was reversed in the nineteenth century when the primacy of the character thus a character- driven narrative.

According to Hardison (cited in Chatman (1998, p.107)) the action is most important than the men performing the action. He says that Aristotle distinguished between agent(pratton) and charactei (ethos) .Agents are people who perform actions, they are necessary to a drama ,but character is something added later, it is not essential to successful tragedy (Chatman;1928.p109) . For Aristotle, every agent must have at

least one trait deriving from the action he performs, for instance the one who commits murder at least he is murderous.

According to Hardison (cited in Chatman, (ibid)) "*the key traits of the agents are determined [by function even] before character or [ethos] is added* (Ibid: 109). Chatman argues that Aristotle in Chapter Two of *Poetics* attributes one additional trait to proton: the agent must either be noble or base, since human character regularly conforms to these distinctions, all of us being different in character, because of quality of goodness or evil" (Ibid: 109). These qualities belong to the agent in some direct way and not indirectly to his character (ethos) because they are inherent in agents.

For Aristotle (1961), character is unchanging, character is people's nature / qualities (p.6) and character is that which reveals moral choice (ibid) Aristotle's '*character*' comes close to the modern notion of disposition, people inherent qualities that influence their thoughts and actions. Aristotle notion of character corresponds to the modern category "*flat*" or "*type*".

Lesky (1967) asserts that the idea of development or change in a character was only introduced by Euripides after a revolution in idea about human nature (Ibid). Also Goldhill (1986) claims that Sophoclean characters could swing between flat and round, static and dynamic and Lesky's suggested category of personality may be appropriate. *Media*, for instance, contains dialogue with herself which reveals her inner life with all its psychological reversals, not unlike a modern character. Lesky argues that this lively interplay between external changes and characters internal reactions represents a line of development that begins with the increased dramatic movement of Sophocles and brings us close to modern drama (ibid).

Aristotle (cited in Chatman) gives four characteristics to character. He says: "*regarding characters, there are four things at which [the poet] should aim (i) First and for most, the character should be good ... (ii) second, [they should be] appropriate... (iii) Third [the character should be life like fourth [the character should be] consistent*".

Therefore a good character for Aristotle can exist in every class. The character will be good if the purpose is good even a woman and a slave can be good: though the woman is inferior and the slave is worthless. The second thing to aim at is propriety for

instance it is not appropriate for a woman to be manly or clever. The third thing is the character should be true to life (Fergusson; 1961, p.81). Chatman says "like an individual" also Aristotle explains: "*since tragedy is a representation of people who are better than we are [poet] should simulate the good portrait-painters. In rendering people, particular shape, while making them [life like] ,they point then as finer than they are so the poet as he represents people who are angry , lazy ,or have other such traits , should make them such in their characters [but]decent [too]*"

The character should be shaped with likeness which is true to life and yet more beautiful (Ibid; p.82)

Finally, as Chatman says: "Aristotle's general formulation of character and characterisation is not totally appropriate to a general theory of narrative" since it distinguishes between *character* and *agent* which cannot be true all the time. Besides, Aristotle's division of "*agents*" is very limited: they can be either noble or base .On the other hand, traits of the characters are functionally derived i .e they are determined before characters are created or added, if they are added at all.

In fact, the art of creating characters for a narrative has known a great change according to the change focus .Aristotle focuses on plot due to some reasons :first, the literary genre which dominated at his time was drama namely tragedy. Here, one may understand that the emphasis in representation is not of men, but of action and life Second, the social status at that time was divided into classes with typical characteristics, so they were like prototypes reflecting limited number of traits such as good, bad or evil ...etc .

So traits are not important and they could be seen when they are derived from action or events i.e. people could change as a reaction to some actions. Briefly actions control the whole work. Moreover one of the principles of characterisation is consistency which means that the character do not change from beginning to end. Such a principle is not a rule or a general trend in modern literature since it introduces one type of characters only which is the flat character or the static one whereas other types exist and contribute in the changing structure of the plot. "*The traits revealed by the speeches at the end of the play should be the same sort as those revealed by the speeches at the beginning*"(Aristotle, p.30)

All in all, Aristotle's theory could not be of great help as for our aim of the study is concerned which is exploring characterisation and character development in '*David Copperfield*'.

1.1.2. Formalist and Structuralist View of Character

To a great extent, Structuralist and namely formalists seem to agree with Aristotle's conception of character. They see characters as products of plots. Chatman (1978; p.111) explains this by saying: "...*their status is 'functional', that they are in short participants or actants rather than personages, that it is erroneous to consider them as real beings* ».

By the above definition, the Formalists have excluded some crucial factors that constitute the character such as the psychological and moral side. They « *analyse only what characters do in a story, not what they are.* »(Ibid)

They give the analysis of the character a simple and superficial aspect by neglecting the inner reactions, feelings and morals and by making the character influenced only by the outside psychological and moral factors. The character is passive, is a result of what happens and has nothing to do with the line of actions. The aforementioned view is again supported by Vladimir Propp (1968). It can be understood, once more, that the literary genre can influence the focus. Propp is influenced by the fairy tale narrative which can contain similar features legends and tragedies where plot is a primacy in such writings. Functionally speaking, for Tomashevsky (1955), the character plays the role of a connecting thread helping us to orient ourselves to the details. He argues that since the narrative appeals through the emotions and moral sense, it requires the audience to share interest and antagonisms with the characters. Thereby arises the story situation with its tensions, conflicts and resolutions. All this stands for the secondary place of the character.

Propp (Ibid) claims that the analysis of any story is easy thanks to its function.

" *Function is understood as an act of a character, defined from the point of view of its significance for the course of the action* ".(Chatman,1978, p.114)

Hence functions of characters serve as stable, constant elements in a tale.

Henry James calls for the balance between the character and the event:

« What is the Character but the determination of incident? What is incident but the illustration of Character?» He carries on saying *« Both character and event are logically necessary to narrative; the contemplation of character is the predominant pleasure in modern art narrative.»*(Cited in Chatman,ibid).

James (cited in Bennett&Royle 1986; p.114) supports this idea and he even sees character and plot are mutually defining.

Moreover, Kenan (1989; p. 34) states that ‘*Character and plot are interdependent*’’. Todorov and Barthes give more interest and importance to characters.

Barthes by 1966 inserts the terms trait and personality as well as the process of naming the character.

1.1.3. Chatman’s Theory

Chatman (1978) provides a theoretical framework of character in which he opts for character as a single entity.

He supports the modernist writers’ way of creating life like and whole characters who stay unforgotten in our memory.

Chatman divides the narrative into two parts: plot (or event) and character and setting (or existents).

His view to character was different from the previous theories. He argues for an open theory of character. He sees that characters are not ‘living people’ but cannot be equated with words.

In his open theory of character, Chatman views characters as separate and independent beings, not as mere function of the plot.

So, if we have to view character alone without the plot, what do we do when we encounter a character in the story?

Chatman claims that we construct a character by putting together his or her personal qualities which can be extracted from the external features of the story: the character’s

name, his family, his actions, his thought and speech, what is said about him by the narrator and by other characters.

In this way we start forming an image about the character which can be “*a paradigm of traits*” in Chatman’s terms, a trait being a “*relatively stable or abiding personal quality*”(Chatman, 1978 P. 126)

Some traits can exist at the beginning of the story, and may disappear and be replaced by others.

Chatman (Ibid) gives further explanation to trait., He views them as being psychologically distinguished since they are derived from feelings, moods, thoughts, motives, attitudes and the like.

According to Phelan (1989), character is a literary element composed of three components: the mimetic, synthetic and thematic.

The mimetic means the image of the character as a real person.

The synthetic component refers to the fact that a character is artificially constructed. The thematic component concerns the way the character can be used to represent an idea, a class, and a principle within the general meaning of the literary work.

In fact, the three components are not equal all the time. It depends on the type of fiction. In realistic novels for instance the mimetic aspects are more prominent. A good 1

One strong point of Phelan’s and Chatman’s theory is that they see the literary character as dynamic. Chatman is right when he says that we usually remember fictional characters vividly without remembering a single word of the story.

How character is reconstructed from the text?

Chatman (1978) who developed Barthes’s view about character being ‘Personality traits’ the character is constructed in a series of event that make up a plot.

Linguistically speaking, character is given some adjectives. Moreover, the proper name is an important factor to construct a character to quote Barthes.

«*Character is an adjective, an attribute; a predicate....the proper name enables the person to exist outside the seems* (1974, p.190)

1.2. Definition of Characterisation

Characterisation is the process by which the writer reveals the personality of a character. Also it is the art of creating characters for a narrative, including the process of conveying information about them. Characterisation is really the art that distinguishes modern fiction.

Characters may be presented by means of description, actions, speech, or thoughts. Kenan says: “*there are two basic types of textual indicator of character: direct definition and indirect presentation*” (2002; p.59). This means of characterisation may be used differently by different authors or by the same authors in different works or even within the same work.

The term 'characterisation' was first introduced in mid 19th century by Aristotle, but he promoted the primacy of plot over character.

Every character in a story is a combination of personality traits from physical i.e. hair colour, age...etc. to emotional qualities like their sense of humour or morality. We learn about a character because of what we are told about them. This process of learning about a character is called characterisation it can be achieved through the words of a character his/her actions, thoughts, opinion, of other techniques of characterisation.

1.3. Techniques of Characterisation

How does the text inform us about characters, the purpose of characterisation techniques is to enable readers to form a mental construct about a character? There are many elements to be taken into account: how the character is described, by whom, how characterisation is distributed through the text, how reliable is the amount of information what do we learn about a character's inner life, and in which arrangements of contrasts and correspondences the character is depicted.

1.3.1. Explicit and Implicit Characterisation

There are two ways an author can convey information about a character (Kenan; 2002, p.59) direct (Explicit) characterisation and indirect (implicit) characterisation.

The first one is when the author clearly and literally tells the readers what a character is looking like, by name the trait, using an adjective i.e. *he was good hearted*

or an abstract noun i.e. *his goodness venue no bounds*, or *part of speech* i.e. *he loves only himself*. This may be done via the narrator (called authorial characterisation) or by characters themselves (called self- characterisation) or by other characters (called figural characterisation).

In contrast, the indirect (implicit) characterisation, the readers must infer for themselves what the character is like through his traits that are given indirectly, through his thoughts, actions, speech, looks, environment, and interaction with other characters including other character's reactions to that character. Implicit characterisation is the most indeterminacy preferred in the present days as Kenan states.

Concerning actions the trait may be display by one time (or non routine) or by habitual ones as Kenan argues: "*one time actions tend to evoke the dynamic aspect of the character often playing a part in a turning point in the narrative, by contrast habitual actions tend to reveal the character unchanging or static aspect often having a comic or ironic effect...*" (2002; p.61).

Speech can be indicative of a trait or traits, whether in conversation or as a silent activity of the mind, speech can be indicative of origin dwelling place, social class, or profession Kenan asserts: "*action and speech convey character traits through a cause and effect relation, which the reader deciphers in reverse x killed the dragon, therefore he is brave; y use many foreign words, 'therefore' she is a snob*" (2002;p.65). The same case concerning external appearance (look) and environment for instance a character's dirty dress and room express not only her depression but also result from it. Kenan argues that narrative fiction since the beginning used external appearance to imply character traits influencing by the theory of Lavater this later analysed portraits of various historical figures as well as people of his time to demonstrate the relationship between facial features and personality traits focusing on Balzac and other nineteenth century authors many writers use this technique like colour of eyes, hair style, clothes...etc i.e. her intelligent eyes instead of she is intelligent.

The environment (room, house, street, town ,which called physical surrounding or family ,social class which called human environment are used as trait connoting metonymies. The theory of race, moment and milieu was introduced by the historian philosopher Hippolyta Taime. Also Chatman asserts the importance of setting in the

narrative he says : "characters *exist and move in a space which exists abstractly at the deep narrative... sowe can distinguish the character from the setting in a story*" (1978;p.138)

Furthermore, theories of sociology in the last 150 years suggested that character is determined by social background and milieu.

Novel writers since the later nineteenth century have taken up this concept and have presented characters whose personality is completely formed by their milieu.

In other terms character presentation can be done by two major methods: telling and showing (Gellet and Valentine, 2005.p.12) for telling state that «*the author tells us about the characters, their ideas, their motivations, etc.*" for showing: "*we see the characters behaving and talking , and draw our own conclusions from this.*"

1.3.2. Block Characterisation

Essential information about character can be given at one in a block characterisation, this later is usually given when the character is first introduced, the reader receives information piecemeal throughout the narrative this is usually the case for complex and dynamic characters.

1.3.3. Reliability

If a character describes himself (self characterisation) generally the reader treats his opinion by care, because may be his self proclaimed opinion was given for purposes and it can be non honest. Also characterisation by others is unreliable because it can be influenced by the difference in looks or it can be given for purposes.

In contrast to self characterisation and characterisation by other characters, generally the descriptions given by the narrator are assumed to be reliable and the reader tends to believe the narrator's characterisation more than the other unless there are indications to the contrary.

1.3.4. Inner Life of Character

The reader will be familiar with a character depending on what sort of information is given about this character. The more he knows about a character's thoughts and emotional responses like interior monologue psycho narration and

narrated monologue or free indirect discourse the more to emphasises with the character. In addition to that Bennett and Royle (1986) argue that a person has two sides: inside and out side ,they affect each other, and to know a person you should decipher the outer appearance and know character's inner thoughts and feelings.

1.3.5. Contrasts and Correspondences

Characters can be classified and defined by way of comparison and contrast to other characters, for instance two correspond are exposed to similar conflicts and problems they correspond with one another or certain level, but they react differently. Such contrast and correspondences provide the reader with further information about the character.

By the narrator	Explicit: character description or comment	
	Implicit: report of character's actions/thoughts/Speech/ External appearance/circumstances or environment/contrasts and correspondances	
By a character	By an other character Figural characterisation	Explicit: description or comment; simultaneously implicit self characterisation
		Implicit :as indirect by choice of expression and description of appearance and environment-
	By the character him/herself Self characterisation	Explicit: description or comment
Implicit: use of language or gesture, expression, attitudes, unconsciously expressed, characteristic props.		

Table 1.1.Characterisation Techniques (Adopted from Lithbridge and Mildorfe 1990) .

1.4. Narration

The origin of the word narrative is from the Latin verb narrate and it means to recount. (Cuddon 1998,533,534,535) says that narrative exists in novels, short stories anecdotes and biographies. The narrative has two categories, fictional narrative and non

–fictional narrative it has also many themes and genres, such as narrative of personal experience biblical narratives ...etc

Narration refers to the act of telling a narrative it also has got more than one meaning according to the term, narrowly defined, narration is the fiction writing mode whereby the narration is communicating directly to the reader. Genette (cited in Huhn&Schmid&Schonert 2009) defined the narration as the voice of the story in which the narrator tells the story for the readers. In terms of voice, a verb is either active or passive. In a more general definition, voice indicates the relation of the subject and of the verb to the action which the verb expresses. the narrator is the first speaker of a narrative, and it can be also called the voice of the narrative discourse in case the content of the narrative is related to the real world events and persons, the narrative will be called "personal experience narrative", that because it will be told by one of its characters. Besides, there are kinds of narrator as Cuddon affirmed.

1.4.1. Point of View

Point of view is defined as the angle from which the story is told or described from which grammatical person's perspective the story is perspective. There are four kinds of points of view from which the author can tell the story: first person, second person, third person limited, and omniscient. Both third person point of view and the first person are common, but the second point of view is rarely used.

Genette (Ibid) affirms that the narration is consisted of one or several points of view, called also homes of enunciation. Genette focuses on three main points of view that can alternate with in the same narration and structure: the focalization are : the zero focalization (means he narrator knows more than he character)internal focalization (means the narrator knows equal as the character).and external focalization(means the narrator knows less than character)

Genette (ibid) distinguish between narrator who is also a character in the story – a homodiegetic narrator, and narrator who is not a character in the story but in a way knows every thing about it –a Heterodiegetic narrator if the Homodiegetic narrator is also the protagonist of narrative ,it is an Autodiegetic narrator .

1.4.2. Narrative Discourse

Plato distinguishes between two main types: mimesis (the direct presentation of speech and action and diegesis the verbal representation of events).this distinction was adopted by Aristotle and Henry James distinction between showing and telling.

Mimetic =showing =direct representation.

Diegesis=telling=mediated presentation.

Mimesis most used in drama and film because it consists mainly of direct presentation of speech and action. On the other hand narrative prose and poetry one is necessarily

limited to verbal representation even in narrative prose and poetry degrees of mimesis and diegesis can be differentiated into four main narrative modes (technique) speech-report-description –comment . Grellet and Valentin define telling and showing as: «telling: the *“narrator himself relates what happens through description, summary or commentary of the character's words, attitude or action”* ... showing: *the narrator only presents the word and gestures of the characters without explaining their motives and thought. The reader draws his own conclusion* ". (2005, p .15)

1.4.3. Speech

Direct speech: is the most mimetic narrative mode. It is the norm for the presentation of speech.

Leech and short define direct speech as: *«when one used direct speech to report what someone has said on quotes the words used verbatim»*(1981:p318) for instance: she said: «I am tired, I am going to bed" whereas their definition to indirect speech is :"
in indirect report one expresses what was said in *“one's own words”*(1981:p318) for instance : she said she was tired and was going to bed .

Sometimes direct speech is introduced by a reporting phrase. So called inquit formulas. direct speech is usually indicated by quotation marks or other forms of punctuation sometimes by a dash,(sometimes merely by the beginning of a new paragraph) .direct speech tends to use present tense as its main tense and uses tense of the first person when the speaker refers to him –or herself, the second person when other participants of the conversation are addressed. The use of sociolect or dialect also serves to indicate spoken language.

Indirect speech also uses inquit formulas but no quotation marks. the tense of the original utterance changes from present into past, from past into past perfect and references to the first person are rendered in the third person. All this can be looked up in any ordinary grammar book.

The effect of indirect speech can easily be perceived as somewhat monotonous and certainly it creates a distance between the utterance and the reader's perception of it .It is less immediate than direct speech.

1.4.4. Report

Report is the mode that informs the reader about events and actions in the story i.e.:

He promised to return.

He promised to visit her again.

Reports are frequently mingled with narrator comment.

1.4.5 Description

It is a narrative mode that represents objects in space that is to say existents of the story, things that can be seen, heard or felt in some way traditional rhetoric distinguishes between :

-the description of place

-the description of time

-the description of character

1.4.6. Comment

In the narrative mode of comment one notices the mediator (i.e. the narrator) most. In his mode we find evaluations of the story's events and characters, general observations or judgments. Such evaluations can be quite explicit.

1.4.7. Unreliable Narrator

Sometimes the reader is led to distrust what a narrator says there are various reasons for such distrust. Some narrators tell deliberate lies or omit crucial information

but for a purpose may be to create suspense .then not all narrators are equally reliable ended. Some narrators simply does not know enough to given accurate account of what actually happened (speculation narrator is never quite certain) he makes the information received by the reader unreliable

1.5. Definition of Character

Character derived from the ancient Greek word *karaktèr*, there are two meanings for the word character:

1: the person in a work of fiction.

2: the characteristics of a person. For the first meaning person's characters concerning the second meaning: the characters of a person. Here you can say that in order for a story to seem real to the reader its characters must seem real since characterisation is the information the author gives the reader about the characters themselves. The author may reveal a character in several ways by his/her physical appearance, what he/she says, thinks ,feels and dreams , what he /she does or does not do what others say and react to him/her .

In his work on psychology Aristotle describes character as "habitual behaviour" this means a person is what he usually does.

Both Forster (1927) and Chatman (1978) agree that characters are people simulating reality and reflecting real actions, feelings ...etc Forster says: "*since the actors in a story are usually human, it seemed convenient to entitle this aspect people. other animals Have been introduced, but with limited success*".(p.54).Also Chatman says :"*the identification of characters as "person" or"people"* (1978:108) Chatman argues that a story has been said on events (plot) character appears to be neglected element in literary history and criticism (ibid:107) the absence of an articulate and comprehensive theory of character is partly due to Aristotle's idea that character is fixed and secondary to plot . Whereas Bennett and Royle (Ibid :p60)defines characters as :"*characters are the life of literature : they are the objects of our curiosity and fascination, affection and dislike ,admiration and condemnation "* while Aristotle makes characters secondary and Bennett an Royle make them the life of literature Henry James suggests that both characters and plot are equal and mutually defining (ibid:60) .literary criticism has not

advanced beyond the well known categories of flat and round coined by E.M. Forster in 1927 to classify characters .

According to Abrams, the meaning of characters are the persons presented in a dramatic or narrative work , who are interpreted by the reader as being endowed with moral and dispositional qualities that are expressed in what they say the dialogue and what they do – the action (1981, p.2).Therefore characters are important elements in story.

The common use of characters in the story is of two ways (Stanton, 1965, p. 17). Quoted in Abrams. The first is introducing the character in the story as an individual of a given name. The second is that the character refers to a repertoire of interests, emotion, and morals that make up each individual (character).

According to Hugh Holman and William Harno, character is a complicated term that includes the moral constitution of the human personality (1986 : 51)

Here, one may say that the way a character is presented and developed is the art of creating ‘*creatures*’ that seem to be human beings and the variety of characters between major and minor ones is a way to make the story more convincing and lifelike.

Character is then an imagined person who inhabits a story. Thus we expect a character to be believable and consistent.

1.6. Character Functions

Describing character alone is insufficient to attain the aim of analysis; we need to look at character's function in the narration, and the relationship between a character and other characters than we can ask the question what function do characters in the narrative?

Any work of fiction contains a variety of characters: major characters and minor characters. When there is only one, he is called protagonist "*GK 'first combatant'*" "*the first actor in a play, thence the principle actor or character*"(Cuddon: 1998, p.706). The protagonist is the character who dominates the narrative. So the protagonist is the main struggler in the story. In some narratives the protagonist has opposition by what is

called the antagonist. The latter may be one or a group. Cuddon (ibid) defines the term antagonist as "in drama or fiction the antagonist opposes the hero or protagonist

A minor character serve to complement the major characters and help move the plot events forward, also minor characters can serve as witnesses.

An important function of minor characters is to serve as foil characters this later provides a contrast to highlight the features of the main character i.e. Watson in the *Sherlock Holmes* stories, whose ordinary perceptiveness serves to highlight Holmes genius, also a minor character can serve as confidant, i.e. a close friend to the protagonist to whom he or she can confide inner most thoughts and secrets.

1.7. Kinds of Character

One of the earliest and most well known classifications of characters in literary criticism is E.M Foster's categories of flat and round characters.

Minor characters, are often remain mono-dimensional and static. This means that such characters have only few or even or oven just one characteristic or trait and there is little or no development throughout the narrative (Bennett & Royle; 1986, p.62), E.M Foster call these category "flat" which contains the aspect of memo-dimension and static he says:"flat characters were called" humours" in the seventeenth century ,and are sometimes called types and sometimes" caricatures". *They are constructed round a single idea or quality when there is more than one factor in them; we get the beginning of the curve towards the round* (Foster; 1927, p.73).

Forster argues that flat character has one idea or quality if more he become round character, Forster gives advantages to flat characters. First they are easily recognized, by the emotional eye not by the visual eye. Second, they are easily remembered by the reader because they do not change during the narrative. (ibid)

On the other hand, major characters are more frequently multi dimensional and dynamic .Foster defines round character as:"it is only round people who are fit to perform tragically for any length of time and can move us to any fooling except humour and appropriateness"(ibid,p.77)

Forster argues that round characters are complex characters that have multiple traits (quality, idea) and can develop in the course of action. Forster uses criteria to know if

the character is flat or round. The criteria of surprising and convincing the reader he says: *“the test of a round character is whether it is capable of surprising in a convincing way. If it never surprises, it is flat .If it does not convince, it is flat pretending to be round “* (Forster: 1927, p 81) Forster was criticised by Rimón- Kenan that Forster’s psychological’ classification has scope but is still too reductionistic, since not every character would really fit not either one of his categories he writes:

« Forster’s distinction is of pioneering importance, but it also suffers from a few weaknesses :(1) the term ‘ flat ’ suggests something two dimensional, devoid of depth and ‘ life’ , while in fact many flat characters, like those of dickens, are not only felt as very much ‘ alive ‘ but also create the impression of depth. (2) The dichotomy is highly reductive, obliterating the degrees and nuances found in actual works of narrative fiction. (3) Forster seems to confuse two criteria which do not always overlap. According to him, a flat character is both simple and developing, whereas a round character is both complex and developing. Although these criteria often co- exist, there are fictional character which are complex but undeveloping (e.g. Joyce’s Bloom) and others which are simple but developing (e.g. the allegorical Everyman miss Havisham in Dickens’s Great expectations (1860/61), thus endowing a static character with complexity. » (Kenan: 2002, p.40-41).

Aristotle's characters are flat and static. In contrast some critics classify Sophocles and Euripides characterisation in the ancient novel, that although novelists at times draw on chain comedy, they also delineate new types of characters. Some characters are given personal features, such as a name and the novelist after make psychological remark beyond the stereotyped categories "good" and «bad" there by providing the character with a true psychological existence that comes close to ordinary people.

In addition character development through suffering is a favourite theme in the ancient novel; some heroes are not the same persons in the end as they were in the beginning of the story.

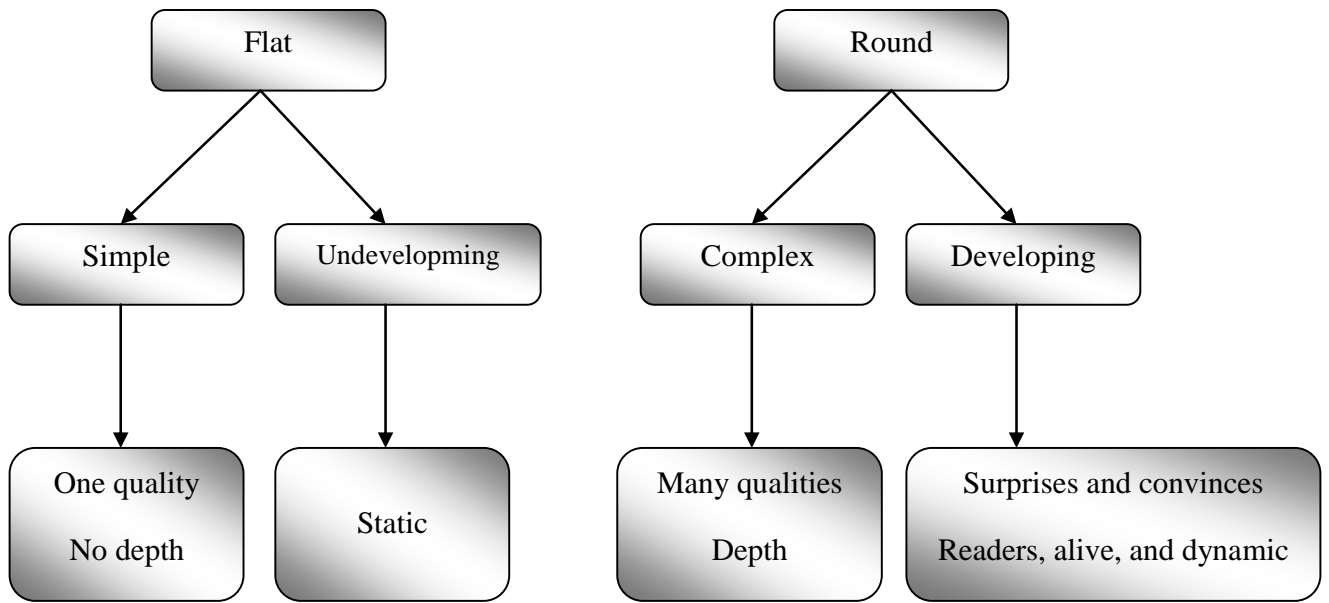


Table 1.2. Recapitulation of Forster's Classification of Characters

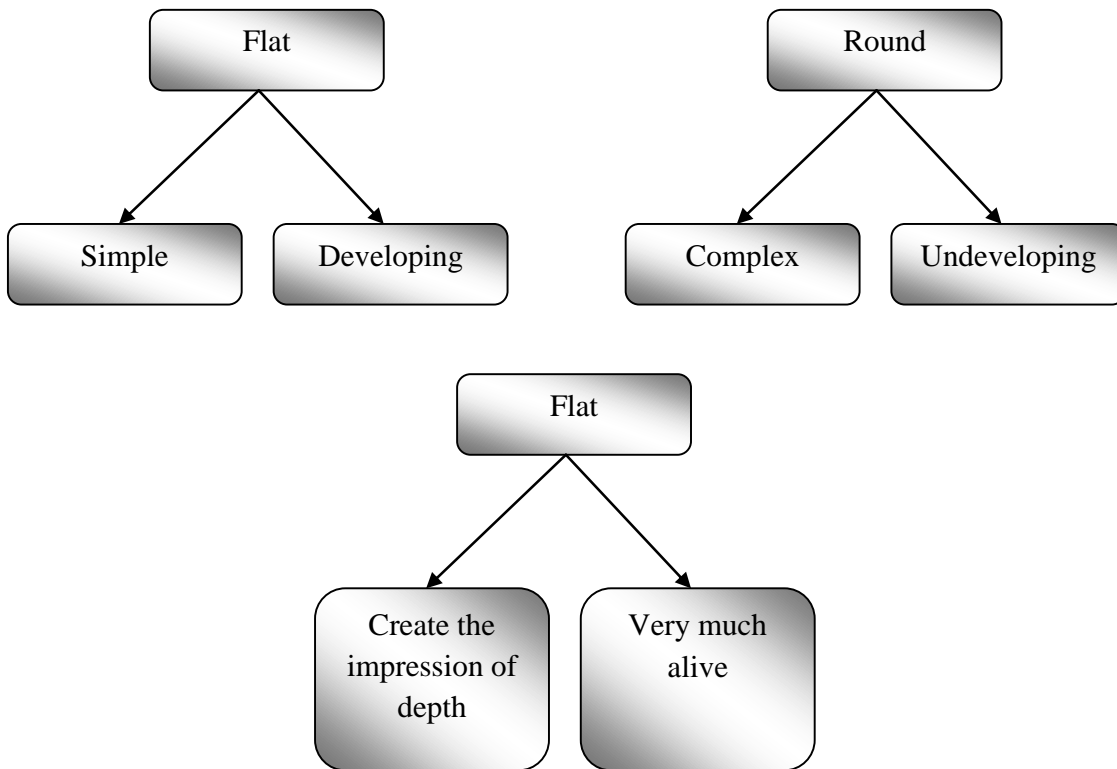


Table 1.3. Recapitulation of Kenan's Exception of Forster's Classification of Characters

1.8. Autobiography

Autobiography is an account of a person's life by him/herself (Cuddon; 1998, p63). The term autobiography is a Greek composed of three parts; auto meaning self-bio meaning life and graph meaning to write.

Autobiography is the true story of a person's life written by that same person. Writers reveal the effects of certain events on their lives. Autobiography structures around: characters are well developed in detail and are true to life .

Autobiographers are free to shape their life story in whatever manner they choose they are at liberty to select what they want to include or omit. They simplify or complicate an event.

Setting is described vividly .They use objective and subjective details and anecdotes to tell their life stories: objective like historians describe the real truth of past, subjective expressing their feelings and opinions, anecdotes are short, humorous stories that enliven writing and illustrate a point, also autobiographies use chronological order, events are arranged from childhood to adulthood.

Since autobiographies are written by their subjects, they are told from the first person point of view and use the pronouns (I, me and mine). Readers experience event through the writer's eye knowing only what they think and feel about any given experience.

The themes should include personal triumphs, failures hardships thought provoking problem situations, or personal needs.

There are many autobiographical kinds: autobiographies, diary, journal, correspondences, memoires, confessions, testimonies and fictional autobiographical novels. This later is characterised by the first person narration, which is the character of the author. The narrator is still distinct from the author and must behave like any other character and any other first person narrator. A rare form of first person is the first person omniscient, in which the narrator is a character in the story, but also knows the thoughts and feelings of all the other characters. It can be seen like third person omniscient at times.

Autobiography has many features: first person point of view tense and description.

Autobiographical novel is always characterised by the main aspect (first person) homodiegetic narration, that is to mean the narrator is present in the story either as a protagonist who narrates his own story; we call him the autodiegetic narrator, he can also be a character taking part in the story the later kind of narrator allows him to be an observer or a witness in the story who considers himself the author of the story: the narrator pretend to be the possessor of the narration the first person also shows a character's awareness at telling a story concerning the tense Genette distinguishes four types of narration. This distinction is based on the tense in the narration. The most frequently used one is the narration in the past tense. Narration in the first person and in the past tense serves to distinguish the time of narration from the time of the story. Concerning the second type of narration, the use of the future, is an anticipation that sets clearly the differentness between the real time of writing and the fictive time of the story being narrated. The last type is the most complex because it consists of narration with different tenses.

Description is always subject to the one who describes (narrator or writer) through use of description, the narrator or the writer can express his own ideas and thoughts. He can also evaluate any element in the narrative, through an expressive description. By using descriptions, the narrator shows his subjectivity since. They hold his personal way of seeing things and personal point of view. There is another important point that description serve, it is the satisfaction of the reader. By the use of descriptions, the narrator can reach the mind of the reader. This is done by stimulating the curiosity of the reader since there is no progress in the march of events.

1.9. Bildungsroman

Bildungsroman from Greek: formation novel Cuddon (1977: p81) defines it as: *“a term more or less synonymous with Erziehungsroman-literally an 'upbringing' or education novel (q.v) widely used by German critics, it refers to a novel which is an account of the youthful development of a hero or heroine usually the former it describes the processes by which maturity is achieved through the various ups and downs of life”*. The earliest example is Wieland's Agathon (1765, p6), other examples

from German Tieck's *Sternwards Wanderungen* (1798) from France Flaubert's "Education Sentimental (1869), from England Jane Austen's "*Emma*", and Charles Dickens's "*David Copperfield*" a recent instance is Doris Lessing's five volume work "*Children Of Violence*" (1952: p69).

Bildungsroman is a type of novel originating in Germany it takes many names: novel of growing up, novel of growth, novel of education, novel, of development, novel of self-development novel of socialization, novel of formation, novel of youth, novel of initiation ,novel of paideia, novel of adolescence, novel of culture, novel of self-culture the common connector of all these terms as Branthinger and say: "same to be something about youth growing up and coming of age (2002: p281)"

A Bildungsroman tells about the growing up or coming of age of a sensitive person who is looking for answers and experience. The genre evolved from folklore tales of a duce or youngest son going out in the world to seek his fortune. In a Bildungsroman the goal is maturity, and the protagonist achieves it gradually and with difficulty. He struggles against society typically, the values of society are gradually accepted by protagonist and he is ultimately accepted into society. The protagonist's mistakes and disappointments are over. In some works, the protagonist is able to reach out and help other after having achieved maturity.

Conclusion

It has been deduced by this study that Aristotle, the formalists and the Structuralists have subordinated character to plot. Chatman argues for an open theory of character in which he views characters as autonomous beings which the reader tries to discover their traits throughout the narrative. Besides, the chapter contains an overview of characterisation techniques and character types.

Chapter Two

Character Analysis in Charles Dickens's "*David Copperfield*"

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Character Analysis in Charles Dickens's "David Copperfield"

Introduction

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Conclusion

Introduction

The language of literature cannot be understood without having some appreciation of literature and without some considerations to be put in mind. Our approach to Dickens' "*David Copperfield*" is descriptive and analytical. It examines the characters and their way of presentation in addition to some interpretations. On the other hand, one may highlight the effect of the use of some techniques of writing after interpreting the analysed passages.

It is generally agreed that in the world of literature it is hard to distinguish between fiction and reality. We must be careful in front of most literary works in which there is no boundary between fact and fiction. The issue of genre here is crucial because it all depends on the writer's intention, aims, background and technicality to mirror his society at a given period of time. There is no surprise, then, when one encounters "chunks" of real life in what is known as the "Social Novel" even though, sometimes if not most of the time, realist writers use "mock reality" in Leech and Short's terms (1981, p.150) to criticise social defects.

Yet, realism as a dominating era in the nineteenth century Victorian literature, does not mean a perfect copy of what happened in details from the very first moment: when writing fiction, some starting points have to be taken into consideration: the amount of information to present, the type and order of information.

2.2. Corpus Analysis

Since our novel is character-driven, most of our task is to trace the development of Copperfield and other characters. The analysis is mainly based on traits reflecting the growth of David Copperfield from a child to a young man. Yet to make it comprehensive, the study examines tools and techniques of characterisation, and types of characters as well.

In 1849, Dickens began to write "*David Copperfield*", a novel based on his early life experiences. It is set in early Victorian England describing a great social change due to the Industrial Revolution and its effect: social class gap (rich vs. poor), pollution, crowded cities, and disease.

“*David Copperfield*” was first published in May 1849 – November 1859 in serial publication by Bradbury and Evans. It contains sixty four chapters and divided into four major parts by the four ‘Retrospect’ Chapters XVII, XVIII, XLIII, LIII, and LXIV.

2.2.1. Biography of Charles Dickens

Charles Dickens was born on February 7, 1812 in Portsmouth. He spent the first ten years of his life in Kent, a marshy region by the sea in the east of England. Dickens was the second of eight children. His father, John Dickens, was kind and likable, but financially irresponsible. His huge debts caused tremendous pressure on his family. Dickens moved with his family to London when he was ten. Two years later, all his family was arrested and thrown in debtors’ prison. Charles tried to earn money for the struggling family. For three months, he worked with other children pasting labels on bottles in a Blacking Warehouse. Dickens found the period away from his family highly traumatic not only was the job itself miserable, but he considered himself too good for it.

An inheritance gave John Dickens enough money to free himself from his debt and from prison. Dickens attended Wellington House Academy for two years. He became a law clerk, then a newspaper reporter and finally a novelist. At eighteen, Dickens met Maria Beadnell whom he courted unsuccessfully until 1833. The episode left a deep impression on Dickens that subsequently based the character of Dora in *David Copperfield*. In 1836 Dickens married Catherine Hogarth, daughter of a prominent theater and music critic. The same year he also met John Forster his literary advisor and future biographer and began serialization of his first novel ‘*The Pickwick Papers*’ (1837), met with huge popular success. Dickens was a literary celebrity in England for the rest of his life.

Dickens works include *Oliver Twist* (1837-1839), *Nicholas Nickelby* (1838-1839) and *A Christmas Carol* (1843). Perhaps his best known novel, *Great Expectation* (1860-1861) shares many thematic similarities with “*David Copperfield*”. Dickens died in Kent at the age of fifty eight.

2.2.2. Plot Summary

The story begins with the birth of a child. His widowed mother receives a surprise visit from her husband’s aunt, Betsey Trotwood, who insists the child will be a girl, and should be named after her. The child is, in fact, a boy, and she leaves, greatly disappointed. The boy who is born is *David Copperfield*, the protagonist.

His early years are happy, as he lives with his mother and her housekeeper Peggotty, but when Clara, his mother, falls in love with Edward Murdstone, David's life becomes worse. At Peggotty's brother's house, he meets Emily, his first love, and her cousin Ham, both of whom are under Mr. Peggotty's care. When he returns, he finds that his mother has married Murdstone. Murdstone is a harsh, cruel man who beats David and forces Clara into submission with the help of his sister Jane. After David resists Murdstone's harsh treatment, he is sent off to Salem House, a miserable school governed by Mr. Creakle, a brutal and incompetent master. There he meets Steerforth and Traddles - the first a hero to the youthful David, and the second a kindly and cheerful boy who will become a lifelong friend. After a semester at Salem House, David receives a word that his mother and her newborn son had died, and he returns home. It is obvious that the Murdstones want nothing to do with him. Peggotty is fired, and she marries the coach-driver Barkis and moves back to Yarmouth.

David, meanwhile, is sent to work in a factory in London at the age of ten. He hates his job and feels that the men and boys around him are beneath him, though he gains some support from the Micawber family, with whom he finds a shelter.

The Micawbers leave London; David runs away from the factory and walks across the country to Dover, seeking shelter from his eccentric great aunt Betsey Trotwood. She takes him in and adopts him, and he lives happily with her and her friend Mr. Dick.

She then sends him to Canterbury to the school of Dr. Strong, a capable and kindly instructor. While in Canterbury, he lodges with Mr. Wickfield, who is Betsey's lawyer, and meets his daughter Agnes, who becomes his dearest friend. He also encounters Wickfield's clerk, the hypocritical Uriah Heep, who hides behind a mask of humility. When David completes school, he again encounters Steerforth. The two of them visit Yarmouth, where David introduces Steerforth to his friends the Peggottys. By this time, Ham and Emily are engaged, but Steerforth notices the lovely Emily. He acts in a friendly manner toward the Peggottys and becomes popular among the inhabitants, but inwardly considers them as his inferiors.

When David returns to London, he pursues a career as a law clerk, and becomes He meets his old friend Traddles, who is now studying to become a lawyer. David accepts employment at Spewton and Jorkins, and soon falls in love with

Spenlow's daughter, the lovely but weak Dora. He courts her secretly, but when he declares his intentions, Spenlow denies his permission. Shortly thereafter, Spenlow dies and Dora is given into the care of her elderly maiden aunts.

Meanwhile, David hears that Barkis is dying and returns to Yarmouth. While he is there, Barkis dies, but the greater tragedy is that Emily, despite being engaged to Ham, has run away with Steerforth to become a lady. Daniel Peggotty devotes the rest of his life to find her. When David calls on Mrs. Steerforth, she insists that she will never allow her son to marry Emily, and will disown him if he tries. To her way of thinking, the whole thing is Emily's fault for seeking to rise above her status in society. Her companion, Rosa Dartle, who has long been in love with Steerforth, flies into a jealous rage.

David, no longer able to work at Spenlow and Jorkins, takes a job as secretary to Dr. Strong, while Micawber has become a clerk at Wickfield and Heep (Uriah has insinuated himself into the business by blackmailing Wickfield, and has been named a partner). David soon marries Dora. Though they love each other dearly, it soon becomes obvious that she is totally helpless as a wife, and is intellectually unsuited to her husband. David, meanwhile, becomes a newspaper reporter, writing about the debates in Parliament, and ultimately a famous novelist.

Meanwhile, Steerforth has cast Emily aside and tried to give her to his manservant Littimer. Emily runs away and finds her way to London, where she encounters Martha Endell, a "fallen woman" whom she had helped many years before. Martha tips off David and Mr. Peggotty, and Emily is reunited with her foster father, who plans to take her to Australia, where her shame is unknown..

With the help of Micawber, Traddles, Betsey, Mr. Dick, and David, Uriah's perfidy is exposed and his attempt to marry Agnes is prevented. In gratitude, Betsey offers to finance a trip to Australia for the Micawbers, who decide to emigrate along with Daniel Peggotty, Emily, Daniel's boarder Mrs. Gummidge, and Martha Endell. Betsey also regains her home in Dover, which was thought to have been lost through the machinations of Heep. Ultimately, both Heep and Littimer wind up in jail because of fraud and theft, respectively.

Following a miscarriage, Dora dies. Meanwhile, Ham is killed in a terrible storm off the Yarmouth shore; ironically, the man he dies trying to save is Steerforth, who is

also killed. Peggotty, now left alone, becomes the housekeeper for Betsey, while David travels abroad for three years to assuage his grief. When he returns, he inquires about Agnes, with whom he soon marries, living happily ever after. Each one describes David when he has achieved a goal or learned some things about the world and he is moving on.

2.2.3. Techniques of Characterisation in "David Copperfield"

Dickens is a master at drawing characters as (Stephen, 2000) said Dickens invent a character to illustrate a theme he argues: "there is a huge energy and vitality in Dickens' characterisation". (Ibid, p. 234)

2.2.3.1. Block Characterisation

Dickens uses the technique of block characterisation when he first introduces a character; the reader receives information piecemeal throughout the narrative. This is usually used in introducing complex and dynamic characters.

Dickens in "*David Copperfield*" introduces for instance Miss. Murdstone for the first time when arriving at Copperfield's home, using authorial characterisation narrating from the point of view of a boy (Copperfield) as in:

"It was Miss Murdstone who was arrived, and a gloomy-looking lady she was; dark, like her brother, whom she greatly resembled in face and voice; and with very heavy eyebrows, nearly meeting over her large nose, as if, being disabled by the wrongs of her sex from wearing whiskers, she had carried them to that account. She brought with her, two uncompromising hard black boxes, with her initials on the lids in hard brass nails. When she paid the coachman she took her money out of a hard steel purse, and she kept the purse in a very jail of a bag which hung upon her arm by a heavy chain, and shut up like a bite. I had never, at that time, seen such a metallic lady altogether as Miss Murdstone was" (Chapter IV p.41).

Here Dickens uses both implicit and explicit description done by the narrator (authorial characterisation) describing her personality, her external appearance even her personal things that she brought with her which were metallic and strong as her personality.

In addition to that Copperfield who narrates the story (I narrator) praises Steerforth eloquently in a number of block characterisations as for instance the following:

“ There was an ease in his manner – a gay and light manner it was, but not swaggering– which I still believe to have borne a kind of enchantment with it.I still believe him, in virtue of this carriage , his animal spirits, his delightful voice, his handsome face and figure, and, for aught I know, of some inborn power of attraction besides (which I think a few people posses), to have carried a spell with him to which it was a natural weakness to yield, and which not many persons could withstand.(Chapter vii p.89)

In this passage Dickens introduces Steerforth from the point of view of the schoolboy and young adult Copperfield (experiencing I) who adores the older, richer and more experienced friend. He describes him explicitly and implicitly in detail as an admiration of his appearance, his traits and habits, his personality even his interaction with others.

Another example of block characterisation is narrated by Copperfield when he went to Salem House for the first time, there he met the master of the school (Mr. Mell, after he stole a look at him he narrates:

“He was a gaunt, sallow young man, with hollow cheeks , and a chin almost as black as Mr. Murdstone’s ; but there the likeness ended , for his whiskers were shaved off, and his hair, instead of being glossy, was rusty and dry. He was dressed in a suit of black clothes which were rather rusty and dry too, and rather short in the sleeves and legs ; and he had a white neck-kerchieft on that was not over-clean. I did not, and do not, suppose that this neck-kerchieft was all the linen he wore, but it was all he showed or gave any hint of man”, (Chapter V p.63).

In this passage, Dickens presents Mr. Mell to readers for the first time, which needs more information about the character because little information does not enable readers to imagine the character. Dickens uses both explicit and implicit description; at the beginning, he uses explicit information as in *“He was a gaunt, sallow young man”*, then he uses implicit description: first by describing Mr. Mell appearance as in: *“with*

hollow cheeks and a chin almost as black as Mr. Murdestone...For his whiskers ...his hair instead of being glossy, was rusty and dry”.(Ibid)

Second, he describes Mr. Mell’s clothing which shows his social-class and also his personality: “*He was dressed in a suit...and rather short in the sleeves and legs; and had a white neck kerchief on that was not over clean”.*(Ibid) The reader can think that Mr. Mell is a poor man from low- class and not well paid. At the end of this Block characterisation, he gives his personal comment which affirms what critics have said that Dickens in his writings, he criticises the educational system.

2.2.3.2. Explicit Characterisation

We have seen in the first chapter that this technique is used when the writer tells the reader directly and clearly how a character is like. Dickens in “*David Copperfield*” uses explicit characterisation in every chapter, especially the first chapters which present Copperfield’s childhood. Dickens defines his characters by the narrator (authorial characterisation) and characters by themselves (self characterisation) and towards each other (figural characterisation). Dickens is not afraid of giving definitions to his characters either by telling his name, or by naming his traits using adjectives, abstract nouns or part of speech. Dickens describes his characters explicitly as, for instance, in the following:

Copperfield who narrates the story (narrator I) characterises himself as in: “*I was a posthumous child*“(chap I p.4). Here, Dickens uses direct description by the narrator (authorial characterisation) from the point of view of a boy (Copperfield) using an adjective (posthumous). Also, in”.. *A child of excellent abilities, and with strong powers of observation, quick, eager, delicate, and soon hurt bodily or mentally, it seems won-derful to me that nobody should have made any sign in my behalf. But none was made ; and I became, at ten years old, a little labouring hind in the service of Murdstone and Grinby*”(chapxi,p.130)

In this passage, Copperfield describes himself clearly by giving his major traits at the age of ten using adjectives such as quick, eager...etc. Or part of speech:“ *a little labouring hind ; in the service of Murdstone and Grinby*”. In addition, Dora, Copperfield’s wife describes him as in: “... *and you are clever, clever man!*” (Chapter IV p. 537). Dickens in this passage defines his character by another character (figural characterisation) .Also Miss. Murdstone and Mrs. Betsey describes Copperfield as in:

“...said Miss. Murdstone “but I beg to observe that, of all the boys in the world, I believe this is the worst boy.” “Strong!” said my aunt, shortly.” (ChapterXIV p. 178), both of the two characters (Miss. Murdstone and Mrs. Betsey) describe Copperfield explicitly by adjectives (worst boy and strong). When Copperfield returns home for holiday from Salem House school, her mother Clara describes him explicitly as in: “...said my mother, fondling me. “Davy, my pretty boy! My poor child” (Chapter VIII p. 93).

In addition to Copperfield’s descriptions by himself and other characters, there are other characters that describe themselves and were described by other characters. For instance, Copperfield’s mother (Clara) describes directly herself as in: “...cried my mother: “I am not ungrateful...” (Chapter IV p.44) and she was described by Quinion as in: “The pretty little widow?” and by Betsey “you are very baby!” (ChapterI p.6)

A further example: Steerforth is directly introduced to the readers by Copperfield his friend (the narrator) using the following terms “He is very handsome, is he not? Said I...He’s brave as a lion, and you can’t think how frank he is, Mr. Peggoty...he knows everything. He is astonishingly clever.” (Chapter 5 p. 120). In this extract, Copperfield characterisesSteerforth qualities and traits as in: courage, intelligence, sincerity, etc.

Dickens uses specific names of characters to reveal some of their traits. It is explicit characterisation for instance:

Mr. Murdstone reflects hardness and murder

Stone/Murder: this kind of blending doubles the strong emotionless character who causes David’s mother death.

Steerforth: contains the verb steer means to guide and steer forth was leading and guiding David.

Trotwoods: a hurried woman who likes order, a busy woman, she repeats her expression in the novel that encourages speed in work “oh tut, tut, tut”

Emily: from Latin ‘Amelia’ meaning strive or excel, little Emily really tried to strive or exel to be a lady.

Agnes: is Greek for ‘Pure’ which is to explain,

Uriah: is Hebrew for “God is my light” which suggests his modesty and obedience but his last name is contradictory “Heep” Layers trouble. He is misleading.

2.2.3.3. Implicit Characterisation

In “*David Copperfield*”, Dickens uses implicit characterization more than explicit characterisation. You can select a huge range of examples to characterize characters through their actions, speech, surrounding, and external appearance. We select some ones as follows: For instance, Copperfield characterises his mother and Mr. Murdstone as in: “...and there was my mother looking usually pretty, I thought and with her a gentleman with black hair and whiskers.” (Chapter p.17). In this passage, Dickens describes external appearance of Clara and Mr. Murdstone using the authorial characterisation narrating from the point of view of the child (Copperfield). They look both handsome.

A further authorial characterisation to Clara, Copperfield’s mother, and her house-keeping Peggotty is:

“...My mother with her pretty hair and youthful shape, and Peggotty with no shape at all, and eyes so dark that they seemed to darken their whole neighbourhood in her face, and cheeks and arms so hard and red that I wondered the birds didn’t peck her in preference to apples.”(Chapter II p. 12).

Here Copperfield characterise Clara as pretty and young and Peggotty as a fat woman by citing their physical external appearance.

In addition to external appearance, Dickens characterises his characters by their actions. This is the most adapted by Dickens to lead his readers to draw their conclusions through characters’s actions. For example, Copperfield as a narrator (author characterisation) characterises implicitly his stepfather (Mr.Murdstone) when he was a boy of ten narrates the acts done by Mr. Murdstone as in:

He took me out at the door, my mother ran towards us. Miss. Murdstone said, “Clara! Are you a perfect fool!?...He walked me up to my room slowly and gravely...Suddenly twisted my head under his arm. Mr.Murdstone! Sir! “I cried to him. “Don’t! pray don’t beat me! I have tried to learn, Sir but I can’t learn while you and Miss.Murdstone one by. I can’t indeed!...He had my head as in a vice, but I twined round

him somehow...He beat me then, as if he would have beaten me to death.” (Chapter IV p.50)

In this passage, Copperfield presents the acts, words, gestures done by Mr.Murdstone without explaining his motives and thoughts. He used a lot of verbs such as took, ran, walked, twisted, cried, beat, etc. Here the characterisation is done implicitly because the reader draws his conclusions himself, without the help of the narrator, this is called implicit characterisation.

Furthermore, speech is seen as a tool of characterisation. This indicates one or more of the character’s traits.For instance Emily says:

“ ‘besides,’ said Em’ly, as she looked about for shells and pebbles , ‘ your father was a gentleman and your mother is a lady ; and my father was a fisherman and my mother was a fisherman ’s daughter, and my uncle dan is a fisherman .” (Chapter III p.31).

Here Emily gives the reader an idea about her social class (lower class) and Copperfield class (upper class). Dickens uses implicit self-characterisation and at the same time figural characterisation when Emily compares between her social class and Copperfield’s.

Again Dickens uses another tool in implicit characterisation which is environment.It has two kinds: physical surrounding (Room, house, school...etc) and human environment (family, social class) each character in the novel is describing even by his /her human environment or his/her physical surrounding. It is a rich source of imagination to reader which draw vivid shapes of characters. There are a lot of instance in the novel. For example Copperfield describes implicitly the schoolroom in Salem House as in:

“I gazed upon the schoolroom into which he took me, as the most forlorn and desolate place I had ever seen. I see it now. A long room with three long rows of desks, and six of forms, and bristling all round with pegs for hats and slates. Scraps of old copybooks and exercises litter the dirty floor. Some silkworms’houses, made of the same materials, are scattered over the desks. Two miserable little white mice, left behind by their owner, are running up and down in a fusty

castle made of pasteboard and wire, looking in all the corners with their red eyes for anything to eat.” (Chapter Vp. 67)

In this passage Copperfield describes the schoolroom in which reader can conclude that Copperfield (will) learn in very bad conditions.

Also for the reader can more know the character through his family for instance Uriah describes his conditions of life (Self characterisation) as in:”

I asked Uriah if he had been with Mr.wickfieldlong. ’I have been with him, going on four year, Master Copperfield,’’ saidUriah;“Since a year after my father’s death. How much have I to be thankful for, in that! how much have I to be thankful for, in Mr. Wikfield’s kind intention to give me my articles, which would otherwise not lay within the umble means of mother and selft.”(Chapter XVI p.197).

The reader can understand that Uriah is an orphan, poor, lives with his poor widow mother and Mr. Wikfield helps him to improve himself than this characterisation is implicit.

Furthermore clothes can reflect personality and social class when the author describes character’s clothes, this is called implicit characterisation, because the reader can draw his personal conclusion throughout the information given by the author by himself or by characters for example Copperfield describes Mrs Marklehamas :

“She was a little, sharp-eyed woman, who used to wear, when she was dressed, one unchangeable cap, ornamented with some artificial flowers, and two artificial butterflies supposed to be hovering above the flowers. There was a superstition among us that this cap had come from France, and could only originate in the workmanship of that ingenious nation ‘’. (ChapterXVI p. 201).

2.2.3.4. Reliability

We have previously said that narrator characterisation is the most reliable, unless there are indications to the contrary because character characterisation (figural and self-characterisation) can be done for purposes. There are various instances in our novel.

For example when Copperfield went to Salem House, a boy named Steerforth, helps him and take care of him especially in the first difficult weeks. Copperfield was so dazzled of his personality and appearance, thus characterization (authorial

characterization) of Steerforth was positive. He praises him as “*There is an ease in his manner.... He was brave as a lion ... he is handsome ...etc.*”

It seems at first as if Steerforth deserves this praise: he helps Copperfield become the friend of Fisherman without regarding the difference in social class; in addition he is dutiful son. Despite all this, the reader has some doubts about Steerforth’s intentions and character, and asked early questions about the reliability of author characterisation.

A real tension emerges between the explicit narrator characterisation on the one hand and figural characterisation implicit characterisation, and even selfcharacterisation, on the other hand thus the reader is less surprised than Copperfield himself when Steerforth seduces little Emily, and destroys the happiness of the Peggothys.

Both implicit and explicit presentations through other characters lead the reader to form an idea about Steerforth which is different from that of the narrators explicit praise regarding Steerforth’s actions which characterize him implicitly when he causes MrMell to be dismissed from his teaching post, also he introduces Copperfield to heavy drinking and when the boy Traddles is beaten because Steerforth laughs in church. In addition to that explicit characterization given by characters as; Traddles who recognizes and condemns Steerforth’s haughty pride in his behaviour to MrMell, in fact Traddles is far less taken in by Steerforth’s charms Copperfield is also Agnes is not deceived by Steerforth’s character. She warns Copperfield of his influence. without neglect Steerforth accidental self- characterisation in which he recognises that he is weak because of the lack of a strong father’s guidance he says: “*David ; but I tell you, my good fellow, once more, that it would have been well for me (and fore more than me) if I had had a steadfast and judicious father !*” (chapterXXIIp.269)

After all this characterisation, Copperfield recognises the base aspects of Steerforth’s nature after the seduction of Emily.

2.2.3.5. Contrast and correspondences

With comparison to each other, readers can be provided with additional information about the character.

Dickens characterises Clara Copperfield’s mother by comparing her to many widows in the novel as: Mrs Gummidge, Mrs Heep, Mrs Steerforth, Mrs Mell, Mrs Markleham,

Mrs Weekfield all of them they never got remarried after the death of their husbands and wife for Wikfield. In contrast Clara Copperfield mother got remarried and she brought a stepfather to Copperfield which makes his life sad after he was in happiness with his mother and Peggrothy. On the other hand, Uriah, Steerforth, Agnes for example are happy because they have not stepfather or stepmother. This comparison leads readers to conclude that Clara is weak. It is an implicit characterisation which is confirmed by MrsHeep comments about stepfathers and Betsey's opinion about Clara when she knows that she got remarried by saying:

“What did she propose to herself, I should like know! She had had one husband. She had Seen David Copperfield out of the world, which was always running after wax dolls from his Cradle. She had got a baby—oh; there were a pair of babies when she gave birth to his child sitting here. That Friday night! –and what more did she want ? ” (chapterXII p.166)

There is excellent contrast in the character studies of Traddles and Steerforth. The first was unlucky, but the most good hearted and respectful boy. The second, Steerforth, was from a higher social class, and a hero in the eyes of the school. David's confidence in Steerforth has been affected when the latter has humiliated Mr. Mell by revealing that his mother is a beggar the fact that led to the loss of position of Mr. Mell.

Traddles protested at Steerforth injustice and later considered that money would recompense the teacher: “we were all extremely to see Traddles put down, and exalted Steerforth to the skies; especially when he told us, as in: “...that what he had done had been done expressly for us, and for our cause and that he had conferred a great boon upon us by unselfishly doing it” (ibid p. 101).

2.3. Commonness between Author (Dickens) and Narrator (David)

There are many points in common between Dickens's life and David's one.

2.3.1. Childhood (Infancy)

The novel “*David Copperfield*” charts the narrator's early sad infancy, but after his ten years, he became happy.

David, in his first years, was happy. He lived with his mother and Peggotty, but his suffering began with the arrival of his new stepfather, Mr. Murdstone and his sister Miss. Murdstone. His stepfather, who hated him, beat him and finally sent him to Salem

House, a miserable school. After the death of his mother, the Murdstones sent him away to work at Murdstone and Guinby Factory. He lived in bad conditions. Then, he runs away searching his aunt, Betsey who took care of him.

It is all the same true for infancy of Dickens, but with another version. Dickens spent his early years in Kent with his family. At the age of ten, they moved to London because of the fiscally irresponsibility of his kind father, he found himself alone and the rest of his family (father, mother with seven children) in prison. He was obliged to earn himself and his struggling family by working in Black factory for three months after that an inheritance gave his father money to free himself and his family from the prison.

2.3.2. Manhood

We can discuss this period from two points: first, career and work; second, marriage. Concerning the first point, both Dickens and David are hard workers. For Dickens, he attended Wellington House Academy. Then, he became a law clerk, a newspaper reporter and finally a great novelist. Concerning David, he studied at Mr. Strong's school; he pursued his career as a Law clerk, then as an employment at Spewlow and Jorkins. After that, he worked as a secretary to Dr. Strong. Then, he became a newspaper reporter and finally a famous novelist.

Concerning the second point which is marriage, Dickens divorced his wife Catherine Hogarth. David, also, was unhappy with his first wife, Dora. After her death, he married Agnes and lived in happiness with her.

All critics said that "*David Copperfield*" is autobiographical which tells Dickens's life in a fictional way. In addition to the large similarities between the life of Dickens and the one of David, the use of "I" narration. In the novel itself, the narrator declares that it is his own experience he says: "I build these conclusion, in part upon my own experiences of myself" (Chapter II p. 13).

2.4. Narrative Point of view

Dickens writes "*David copperfield*" from the perspective of the narrator .As a boy during his infancy and as an adult during his manhood. Telling his story from the first point of view, a perspective that Dickens used to invites the reader to know more about his growth.

According to Genette (year), there are three kinds of focalization: Zero Focalization, Internal Focalization and External Focalization. The first one, (ZF)

(omniscient point of view), the narrator Knows everything and Knows even more than the characters (N>P). The second one (IF), the story is told through the eyes of a character, the narrator Knows what the character Knows (N=P). The third one (EF), tells the story through the eyes of a narrator outside the story who does not participate. The narrator Knows less than what the character Knows (N<p). (1983: p48 –50).

The narrator present the truths and incidents of the novel from the constant internal focalizer point of view which tends to give authority and credibility to the narrative. Dickens who is the narrator is at the same time a character in the story; he takes actions, makes judgments and has opinions and biases. As such the narrator is embodied in the character, and applying Genette's narrative theory, we can maintain that this is a homodiegetic narration. From this internal focalizing position, Dickens reveals what he sees and feels. Thus, the reader possesses the information that the narrator Knows or that wants to give him, he also ignores what the narrator ignores about himself and people who intervene in his existence.

It is an important task for us as readers to determine as much as possible about the characters of the narrator so as to decide what really happens, because we cannot rely on the unique and subjective narrative perspective.

In doing so we tend to understand that Dickens interferes in representing the incidents, he seems to join what happens in his own stages life with his subject in the novel. That is why we can follow Dickens's real world, and we prompt that Dickens craft to write his novel through the good function of literary devices to reach the audience's minds. Thus we can say that Dickens has mastered the story.

As much of Dickens's own life is transferred into his work, one can tend to consider " *David Copperfield* " as an autobiography, This literary genre is as a biography of a real person who narrates his life by himself and by his own voice. In this kind of narration we can find that the author, the character and the narrator share a common identity. In addition the author always admits that he will renovate or restore his life in all truths, so, he is responsible of his information. Besides in homodiegetic fiction Genette maintains that the narrator as a fictitious role may be directed by the author. That is to mean that the narrator is embodied in the character and the author is neither the narrator nor the character, but in fact might be perceived as being both of them.

Therefore, the novel " *David Copperfield* " is not entirely classified as an autobiography, simply because Dickens uses the first narrative point of view to deal with his subjectivity, but the real narrator is the character himself. In addition, the author shares the same events and some characteristics with the hero's steps, but in fact the author is not the character.

We confirm that our narrative does not respect the scheme of an autobiography and it overlap between the autobiography and homodiegetic narrative confirms that " *David Copperfield* " is a fictional autobiography.

In fiction not like autobiographies, (fictional autobiography), the task seem quite delicate: the writer is the main character, the narrator and the person in reality, it is true that the writer does not clearly state that the novel is about his own life, but he decides to put for the reader and the critics some landmarks to discover 'hidden' slices in his life. Slices that turn to be symbolic in the novel by conveying messages via characters and actions, the messages become a code (Symbolic structure).

We cannot deny the existence of symbolism in every work of fiction, since we are talking about facts but in fiction way, we are symbolizing Leech & Short (1981, p.156) state that [symbolism] in deed is the thing which makes fictional literature 'Serious'.

2.5 .Characters

To bring his characters to life, Dickens invests them with clearly defined qualities and describes the characters in a way that enables the reader to picture them and the scenes in which they appear, and then the reader can classify them in the relevant category.

2.5.1.Character Functions in 'David Copperfield'

Dickens is known for using hundreds of characters. In " *David Copperfield* ", Dickens uses more than thirty characters. Regarding their classification and functions, they are divided into two categories: major and minor. Seven of them are classified major (divided into protagonists and antagonists) and the rest are minor serving to complete the major characters and move the events on.

Major Characters

1. David Copperfield

David is the protagonist as well as the narrator of the novel. He is the hero of the novel because he is at the core of the events from the very beginning of the story. He has excellent abilities and strong power of observation. He is sensitive, eager, delicate, innocent, trusting, unselfish, good hearted, handsome, naïve despite his suffering childhood. David as a child hero reflects Dickens's moral purpose that motivated his writing. David was deprived of playing by the Murdstones. His happiest moments were the days he had spent at the seaside with little Emily. He pictures the family life in the lower middle class.

David found refuge in the collection of books that opened another world to him. Books have developed his mind and imagination and provided him with an outlet for his emotions as David says: "*they kept alive my fancy, and my hope of something beyond that place and time*" (ibid p. 56).

He is imaginative and romantic, thus he was an easy tool of Steerforth whom he sees as a hero. David is courageous and good even Steerforth recognises his goodness and feels weak because of the lack of this trait on him.

In addition, he is earnest, very industrious and a hard worker. David is born orphan: he lost his father before birth and his mother ten years later. He was badly treated by his stepfather, Mr. Murdstone and his sister Miss. Murdstone. They send him to work in a factory at the age of ten. He later runs away to live with his great aunt, from whence he goes to school, becomes a law clerk, then a court reporter, and finally a famous novelist. He marries Dora Spenlow, who lives a few years later, then Agnes Wickfield who gives him many children and they live in happiness.

2. Miss. Betsey Trotwood, David's Aunt

She is kind, affectionate, generous, independent, outspoken and beloved. She has a principle role in the novel. She is mysterious at the beginning of the novel. She was absent in his early childhood, but after his ten years old, she adopted him and helped him for the rest of his life till the end of the novel. Dickens describes Miss. Betsy, first through negative family anecdotes and then through more realistic and favourable first person impressions. She has not only support David but also his friends;

she keeps Mr. Micawber out of prison by providing him with the money which allowed him to emigrate. She is intelligent and wisdom. She recognises evil where it exists. She gives David happiness after sadness in his childhood and lead him to happiness in his manhood by proposing him to marry Agnes.

Aunt Betsey represents a modern view of the society who refuses the dominance of males, that's why she wanted David the baby to be a girl, and she encouraged her servant to give up.

Finally, she started loving David. For David she could not replace his mother; due to her firm nature and protective personality, she became like a second father to David.

3. Wilkins Micawber

He is a good hearted, affectionate, family loving, verbose, great letter-writer, but he usually has debts which lead him to jail, and he tries to commit suicide. This character is based on Dickens's own father. He is an advisor and a good companion to David. He has the honesty and courage to reveal the wickedness of his employer to his face and, as a consequence saves Mr. Wickfield, Agnes and Aunt Betsey's money which later save him from jail and enable him to immigrate to Australia with his family and lives in happiness there. He is fond of writing letters, so Miss. Betsey exclaims: "*I believe he dreams in letters!*" (Chapter 54p. 646). His evidence which condemns Heep is also given in a letter. He is one of Dickens's great comic creations traddles is ended used shamelessly by him, but one in Australia. He honours all his debts.

4. Uriah Heep

He is the antagonist of David Copperfield. He is an orphan and lives with his widow mother. He is evil, vengeful, hypocritical, and ambitious. He is unattractive in appearance, attitude and mannerism. He is compared to cold-blooded or slimy creatures as fish, snails, snakes...

Since the first time he sees David as his rival in relation with Agnes and her father, Mr. Wickfield. He uses Wickfield. This latter was dominated by Uriah because of his weakness for drink. He is vengeful and entirely wicked. He uses Wickfield and David to attack the Strongs' marriage because he has an ancient grudge against Maldon and Annie. He employs Mr. Micawber as a brave man exposes him but he takes vengeance by leading him to prison for debt. His end is in prison which he deserves.

5. James Steerforth

Steerforth is handsome, talented, spoiled, selfish, and rich. His status at Salem House makes him a hero in David's eyes. He is the most prominent boy in the school made David's days better. He considered David's punishment as "a Jolly shame" (p.78). Doing so, handsome man fascinated David, even after he discovered years after that Steerforth was behind many bad deeds. He could not but love and forgive him.

Steerforth is selfish. He makes David tell him stories like the Sultana Scheherazade even he is tired. His philosophy of life is selfishness after he charms the Peggotys especially Emily. He turns to winning her from his fiancé and leads her to prostitution, even that Han sacrifices his own life trying to save Steerforth but both of them draw in storm. Steerforth reflects the proverb saying "do not judge the book from its cover" and physical appearance can not be reliable all the time. He is so confident with strong personality. In fact, he was chitting in every one, even the peggottys the only person who warns David against Steerforth is Agnes

6. Agnes Wickfield

David's true love and second wife. At their first meeting, David is impressed by Agnes personality. She is the daughter of Mr. Wickfield, and the reason for living. She is good and full of kindness, calm and gentle. She became David's "good Angel" and his constant adviser. She is full of intelligence and wisdom, she never condemns David's drunkenness at the theatre, but she warns him against Steerforth. She well understands Heep's plans and speaks of them to David. She loves David in secret, she likes to be informed about everything about David, she has a great influence on him and without her he is lost she always comforts him with kind words or advice Dora before she dies, she asked her to marry David. When David asked her to marry him she accepts and confesses that she has always loved him, then they live in happiness till the end of the novel. Agnes has the qualities which Dora lacks like passion, being organized with self confidence, more earnest and wisdom in her behaviour, thoughts and interaction with others.

7. Dora Spaulow

Dora is David's first wife, she is pretty but little depth everybody spoils her, but she has no self-confidence and frightened to meet Bestey and Agnes, she is sensible and cannot bear to hear her faults mentioned and bursts into tears, she is impractical and not

be taught to improve but goes on behaving like a spoil child, she is more interested in playing with her dog, than in keeping house with David. She has an affectionate nature and responds to love and affection. She is easily bored by what she finds difficult, but like to bask in the reflected glory of David's success by helping him in his work.

There is something missing in her relationship with David and she is aware of this. She believes that her death will be better for David. At the end she shows courage in the face of death and wants Agnes to marry David and take her place. Then David recognises that Agnes has the qualities that Dora lacked and marries her.

The majority of Dickens's female characters are weak, we can justify their weakness by the lack of education that develops their minds. We can notice that women in” *David Copperfield*” that they cannot manage their houses and cannot solve their domestic problems with some exceptions, for instance: Miss Betsey and Agnes both of them are educated, independent and can manage their houses and domestic problems with great success.

Minor Characters in David Copperfield

1. Clara Copperfield

David’s mother is a sweet, pretty, generous, gentle and good hearted woman. She is manipulated by Mr. Murdstone and fell in love with him despite Peggoty’s and David’s hatred. She was an angel (on the eyes of David) whose independent spirit was destroyed by Mr. Murdstone’s cruelty. She cannot protect David from the Murdstones, but she loves him too much.

2. Mr. Murdstone

His name reflects his reality. He is the stepfather of David. He is strong and cruel. He hates David and wants him out of the way. His only redeeming feature is that he really loved Clara, though her pretty house and her income probably added to her attractions in his eyes.

Murdstone, the new stepfather, symbolizes all the bad aspects of industrial revolution, a new cruel and harsh gentleman. He planned a mean plot to get rid of David by making his education difficult. He continuously provoked him until he has beaten him then he sent him away.

3. Mr. Creakle

Creakle is the headmaster of Salem House, a vicious child beater who is assisted by the one-legged Tungay. Mr. Creakle is a friend of Mr. Murdstone. He singles out David for extra torment on Murdstone's request, but later treats him normally when David apologises to Murdstone. He is authoritarian. He rejects his own son for disagreeing with him, and he maltreats his wife and daughter. He is seen as inefficient, cruel school master. Later, he becomes a Middlesex magistrate and is considered 'enlightened' for his day. He runs his prison by the *system* and is portrayed with great sarcasm. Creakle's two model inmates, Heep and Littimer, show no change from their former scheming selves but have completely fooled Creakle into believing their repentance. Dickens via David is criticising the educational system in the Victorian Era and since Mr. Creakle later keeps the profession of magistrate judiciaire system was concerned and contaminated.

4. Clara Peggotty

Peggotty is a loving kind servant of the Copperfield family and a lifelong companion to David and his nurse (she is called by her surname Peggotty in David's family, as her given name is Clara, the same as David's mother; she is also referred to at times as Barkis after her marriage to Mr. Barkis). She is hard working, honest and courageous, and see through the pretences of the Murdstones. After her husband's death, Peggotty helps to put David's rooms in London in order and then returns to Yarmouth to keep house for her nephew, Ham Peggotty. Following Ham's death, she keeps house for David's aunt, Betsey Trotwood.

5. Mr. Chillip

He is a comic figure, timid, shy, elderly doctor who assists at David's birth and faces the wrath and anger of Betsey Trotwood after he informs her that Clara's baby is a boy instead of a girl. He almost apologises to the newspaper for reading it.

6. Mr. Barkis

He is a humour man, who declares his intention to marry Peggotty. He says to David: "Tell her, 'Barkis is willin'!' Just so." He is a bit of a miser, and hides his surprisingly vast liquid wealth in a plain box labelled "Old Clothes". He bequeaths to his wife and her family (including David) the then astronomical sum of £3,000 when he dies about ten years later. Even he is miserly, but devoted to his wife and proud of her.

7. JaneMurdstone

Mr. Murdstone's equally cruel spinster sister, who moves into the Copperfield house shortly after Mr. Murdstone marries Clara Copperfield. She is harsh unfeeling woman as a stone .She is the "Confidential Friend" of David's first wife, Dora Spenlow, and encourages many of the problems that occur between David Copperfield and Dora's father, Mr. Spenlow. Later, she rejoins her brother and his new wife in a relationship very much like the one they had with David's mother.

8. Daniel Peggotty

Peggotty'sbrother: a simple, good, humble but generous Yarmouth fisherman who takes his nephew Ham and niece Emily into his custody after each of them has been orphaned, and welcomes David as a child when he holidays to Yarmouth with Peggotty. When Emily is older she runs away with David's friend Steerforth, he travels around the world in search of her. He eventually finds her in London, and after that they emigrate to Australia.

9. Emily (Little Em'ly)

She is a niece of Mr. Peggotty. She is a childhood friend of David Copperfield, and his first love. Since shewas a girl she wants to be a lady. She leaves her cousin and fiancé, Ham, for Steerforth. After Steerforth deserts her, she doesn't go back home because she has disgraced herself and her family. Her uncle, MrPeggotty, who has been searching for her since she left home, finds her in London working as a prostitute. So that she may have a fresh start away from her now degraded reputation, she and her uncle emigrate to Australia.

10. Ham Peggotty

A good-natured nephew of Mr. Peggotty and the fiancé of Emily before she leaves him for Steerforth. He later drowns while attempting to rescue Steerforth from a storm at Yarmouth. News of his death is withheld from his family to enable them to emigrate without hesitation to Australia.

11. Mrs. Gummidge

The widow of Daniel Peggotty's partner in a boat who is taken in and supported by Daniel after his partner's death.She is asorry creature, self-described "lone, lorncreetur" that spends much of her time pining for "the old 'un" (her late husband).

After Emily runs away with Steerforth, she suddenly renounces her self-pity and becomes Daniel and Ham's primary caretaker. She too emigrates to Australia with Dan and the rest of the surviving family.

12. Martha Endell

A young woman, once Little Emily's friend, who later gains a bad reputation; it is inferred that she incurs in some sexually inappropriate behaviour and is thus disgraced. In the later chapters of the novel, she redeems herself by helping Daniel Peggotty find his niece after she returns to London. Her behaviour affects his way of judging women of her kind. She has been a prostitute and considered suicide, but goes with Emily to start a new life in Australia.

13. Tommy Traddles

He is David's friend from Salem House. Traddles is one of the only boys not to trust Steerforth, and is notable for drawing skeletons on his slate to cheer himself up with the macabre thought that his predicaments are only temporary. They meet again later and become eventual lifelong friends. Traddles is a man of complete integrity, works hard but faces great obstacles because of his lack of money and connections. He eventually succeeds in making a name and a career for himself, becoming a Judge and marrying his true love, Sophie.

14. Emma Micawber

Wilkins Micawber's wife and the mother of their children. She loves her husband and believes in his talents. She comes from a moneyed family who disapprove of her husband, but she constantly protests that she will "never leave Micawber!"

15. Mr. Dick (Richard Babley)

A slightly deranged, rather childish but amiable man who lives with Betsey Trotwood; they are distant relatives. His madness is amply described; he claims to have the "trouble" of King Charles I in his head. He is fond of making gigantic kites and is constantly writing a "Memorial" but is unable to finish it. Despite his madness, Dick is able to see issues with a certain clarity, he heals the rift between the Stronges and gives Betsey an opportunity to show her goodness.

16. Mr. Wickfield

The widower father of Agnes Wickfield and lawyer to Betsey Trotwood. He is prone to alcoholism, which is revealed later on in the book. He is fond of his daughter Agnes, she is his life.

17. Mrs. Heep

Uriah's mother, who is wicked as her son and helps him in his evil designs. She has installed in him his lifelong tactic of pretending to be subservient to achieve his goals, and even as his schemes fall apart she begs him to save himself by "being 'umble." She loves his son very much. She did not get remarried for not bring Uriah a stepfather.

18. Dr. Strong

The headmaster of David's Canterbury school and, his great teacher and guide for him, he is amiable, kind-hearted, and loves his wife dearly. He is many years older than her, and Heep exploits this insecurity to gain power over him.

19. Anne (Annie) Strong

She is the young and loving wife of Dr. Strong. Although she remains loyal to him, she fears that he suspects that she is involved in an affair with Jack Maldon.

20. Jack Maldon

He is a cousin and childhood sweetheart of Anne Strong. He continues to bear affection for her and tries to seduce her into leaving Dr. Strong. He is charming but fairly dissolute.

21. Mrs. Markleham

She is Annie's mother, nicknamed "The Old Soldier" by her husband's students for her stubbornness. She encourages Annie to have an affair with Jack Maldon out of purely selfish reasons, and does not think much of her son-in-law.

22. Mrs. Steerforth

She is the wealthy widowed mother of James Steerforth. She is cruel, naughty woman; she loves her son and dotes on him to the point of being completely

blind to his faults. When Steerforth disgraces his family and the Peggotys by running off with Em'ly, Mrs. Steerforth blames Em'ly for corrupting her son, rather than accept that James has disgraced an innocent girl. The news of her son's death destroys her and she never recovers from the shock.

23. Rosa Dartle

Steerforth's cousin, a bitter, sarcastic spinster who lives with Mrs. Steerforth. She is cruel, spiteful and unforgiving. She is secretly in love for Steerforth and blames others such as Emily and Steerforth's mother for corrupting him. She is described as being extremely skinny and displays a visible scar on her lip caused by Steerforth in one of his violent rages as a child.

24. Mr. Spenlow

A lawyer, employer of David as a proctor and the father of Dora Spenlow. He dies suddenly of a heart attack while driving his phaeton home. After his death, it is revealed that he is heavily in debt.

25. Littimer

Steerforth's sleek and oily valet, who is instrumental in aiding his seduction of Em'ly. Littimer is always polite and correct but his condescending manner intimidates and infuriates David, who always feels like Littimer is reminding him how young he is. He later winds up in prison for embezzlement, and his manners allow him to con his way to the stature of Model Prisoner in Creakle's establishment.

26. Miss Mowcher

An energetic dwarf and Steerforth's hairdresser. Though she participates in Steerforth's circle as a witty and glib gossip, she deeply feels the shame associated with it but her dwarfism leaves her few other career options. She is later instrumental in Littimer's arrest.

27. Mr. Mell

A poor teacher at Salem House. He takes David to Salem House and is the only adult there who is kind to him. His mother lives in a workhouse, and Mell supports her with his paycheque. When Steerforth discovers this information from David, he uses it to get Creakle to fire Mell. Near the end of the novel, Copperfield discovers in an

Australian newspaper that Mell has emigrated and is now Doctor Mell of Colonial Salem-House Grammar School, Port Middlebay.

28. Sophy Crewler

One of the daughters of a large family, Sophy runs the household and takes care of her younger sisters. She and Traddles are engaged to be married, but her family has made Sophy so indispensable that they resent Traddles for taking her away. They do eventually marry and settle down happily, and Sophy proves invaluable aid in Traddles' legal career.

29. Mr. Sharp

He was the chief teacher of Salem House and had more authority than Mr. Mell. He looked weak, both in health and character; his head seemed to be very heavy for him: He walked on one side. He had a big nose.

30. Mr. Jorkins

The rarely seen partner of Mr Spenlow. Spenlow uses him as a scapegoat for any unpopular decision he chooses to make, painting Jorkins as an inflexible tyrant, but Jorkins is in fact a meek and timid nonentity who, when confronted, takes the same tack by blaming his inability to act on Mr. Spenlow.

31. Mrs. Crupp

She is a comic character, crafty, greedy and lazy. She does not like her lodger to entertain guests, and is routed by Aunt Betsey.

The following is a recapitulative table of female characters representing mothers and widows in the novel.

Name of widow/widower	With/without children	Name of orphan	Financial status	Remarried/not remarried	How they live
Clara Copperfield	With	David	good	Got remarried	In sadness
Mrs. Heep	With	Uriah	bad	Not Remarried	Happiness
Mrs. Steerforth	With	James Steerforth	Very good	Not remarried	Happiness
Mrs. Mell	With	Mr. Mell, the teacher	Very bad (beggar)	Not remarried	Happiness
Mrs. Gummadge	Without	Emily Harm	bad	Not remarried	Happiness

Table 2.1. Comparison and Contrast of Widows/Widower in “*David Copperfield*”

2.5.2. Kinds of Characters in “*David Copperfield*”

Forster (1927) divided characters into two categories: round and flat, but this distinction was criticised by Kenan (2002) because it does not fit all characters.

2.5.2.1. Round Characters

Round characters are complex and have multiple traits. They are deep not superficial and full of life. They are also dynamic, developing and have big achievements to change and ameliorate their lives. They convince readers and surprise them in the course of the action.

A great example in “*David Copperfield*” is the protagonist David. Since his childhood, David has been searching for development. He is a round character since his early years. He has many traits and qualities. He describes himself as in:

“A child of excellent abilities, and with strong powers of observation, quick, eager, delicate, and soon hurt bodily or mentally, it seems wonderful to me that nobody should have made any sign in my behalf. But none was made; and I became, at ten

years old, a little labouring hind in the service of Murdstone and Grinby”. (Chapter XI p.130)

David, at the age of ten, surprises the reader when he ran away to attend his aunt Betsey, because of the bad conditions in the factory where he works. He reveals against the will of the Murdstones who want to give him suffering rather than a normal life any boy needs: a home full of affection, a suitable school for education, and entertainment such as playing like other boys.

The Murdstones deprive David from his infancy. They consider him as an adult whose duty to earn himself. David refuses this situation. Then, he runs away and despite the difficulties he meets in his way, he resists till the end. It was the end that he deserves a warm house, a suitable school and gets all his rights as a boy. All this was given to him by his aunt Betsey who took care of him and supported him even in his manhood. David continues his way to maturity each time he surprises the readers by his decisions as his decision to marry the beautiful but impractically childlike Dora Spenlow. He tries to change his wife and form her mind by encouraging her to read Shakespeare’s books and take lessons in domestic upkeep but in the end he fails to develop her. Finally, she died after having asked Agnes to take her place (Giordano, 2008).

David’s personality is complex, full of contradictions and development throughout the novel. He is trusting and kind; he displays great moments of tenderness (his love for Agnes, Romantic).

As he grows up, his view to ‘naïve’ love changes, he looks for different person who can help him grow and gets mature.

David reaches his climax/highest point of maturity when he could lessen his love to Agnes. His journey to Adulthood accomplishes.

The story of “*David Copperfield*” is not a surrealist experimental fiction. What we have here is a classic coming-of-age story called Bildungsroman. As such, David Copperfield, the character, must be seen not only as a literary character, but as a literary model for any young growing up. Not only character development but character growth and change are the qualities of this type of novel. This means that any character analysis must take into account the drastic change in the character over the course of the novel from childhood to manhood.

Also important to the description of David Copperfield's character is the fact that the novel is narrated in the first person not only are any impressions the reader gets of Copperfield's character filtered through Copperfield's own views of himself. The facts he provides are verifiable only through his possibly faulty memory, i.e. the reader has only his words as to what happened as we watch David grow from a boy to a man. Dickens uses characterisation techniques to help readers depict this growth by using implicit and explicit characterisation done by the narrator or the characters. For instance, Copperfield says: "...and advanced towards maturer years, by Steerforth's companionship..." (Chapter XXI p. 251). He also describes his meeting with Clara Peggotty in who cannot recognise at the first time because of his growth and says: "I looked at her with a smile, but she gave me no smile in return...but it must have been seven years since we had met." (ibid p. 256).

After tracing back David's development one may say that it was a process of gradually self-understanding. David is not the only round character in the novel there are others as Miss. Betsey and Agnes.

2.5.2.2. Flat Characters

Dickens is known for the use of flat characters. He was criticised by many critics such as Forster. The latter asserts: "Dickens's people are nearly all flat" (1927 p. 76). He adds: "Parts of the genius of Dickens is that he does use types and caricatures" (ibid). On the other hand, Foster criticises Dickens's characters for being boring. Thus in comparing between Dickens's characters and Jane Austen's, he says: "why do the characters in Jane Austen give us a slightly new pleasure each time they come in, as opposed to the merely repetitive pleasure that is caused by a character in Dickens? (ibid p. 79). Foster answers this question by saying that Austen's characters are more highly organized and they function all round. According to Foster (1927), Dickens's characters are boring. In contrast to this opinion, Kenan criticises Foster because of his weaknesses, regarding Dickens's characters they are very much alive and create the impression of depth. Furthermore, there are some fictional characters which are round (complex but undeveloping) and others which are flat but simple and developing. For instance, Mrs. Micawber is a flat character because she is simple and undeveloping. She has not got big achievements. Her only and sole trait is reduced in one formula: "I never will desert Mr. Micawber". She is recognized as a flat character since her re-entrance and she is easily remembered by the reader. She is static because of her consistency. She does not

change from the beginning till the end of the action. Forster (1927) dislikes this category because it is boring.

On the other hand, Kenan criticizes Forster's distinction of characters, for it does not fit all characters. There are many flat characters which they are deep and very much alike. Others are also simple but developing and others round, complex but undeveloping. For instance, in "David Copperfield", Emily has only one trait or idea since her childhood which is to be a lady. So, she is simple, but later she surprises her relatives and the reader at the same time by running away with Steerforth though she was engaged to Ham. In contrast to Emily, Copperfield's wife, Dora, was a flat character. She has one trait which is childish. And though her husband, David, wants her to develop, she refuses and like this he fails at changing her mind. She is from the beginning till the end childish.

We can conclude that Dickens uses both of the categories of Forster and the new categories suggested by Kenan who gives a new vision of flat characters: half flat half round (simple but developing) which may be the secret of his success in creating characters and which makes him the genius of characterization.

Another way Dickens creates memorable characters is to associate them with a phrase they continually repeat. Here are examples of characters who repeat a phrase:

-Barkis: "Barkis is willin" (this phrase refers to Barkis's willingness to marry Peggotty).

-Mrs. Gummidge: I am a lone lorncreetur (creature).

-Wilkins Micawber: "Something will turn up" (Micawber, forever in debt and without a steady means of livelihood, continually holds out the hope that fortune will eventually smile on him).

-Uriah Heep: I am very umble (humble) person (Heep, a villain).

In our analysis of the characterisation namely of 'David' we may adopt a way focusing on the "traits".

"Character traits fall into three main categories: physical, identity and social/moral. Physical traits refer to the character's appearance, not only their looks, but also their style of clothing and body language. A character's identity is made up of personality traits, such as habits and quirks, vices, psychological/emotional problems, and behaviour. Their identity also includes external things, such as occupation, education

and hobbies. Social/moral traits define how a character interacts with others and his or her code of ethics”.

2.6. David Character Development

The bildungsroman is a novel of growing up and education, novel of self-development, novel of formation, novel of youth...it fits well our corpus which reflects a life of David from early childhood to adulthood.

Throughout the novel we witness continuous changes of David.

David Copperfield is a typical figure of a young man seeking independent male identity: “Dickens’ David Copperfield in the novel of that name (1850), is perhaps the best known hero. Victorian Bildungsroman; with his fixation on his mother, his unresolved hero worship, his ambivalence in face of two object choices, and his inability to present his career as more than a shell of success, he optimizes the issue”

As for characterisation in general in this novel there seem to be that the book discusses family relationships and their impact on one’s growth and change.

The whole novel turns around parents and children.

Surprisingly enough, we do find that there is no complete family. There are orphans of all types: orphans with only one parent (Agnes, Uriah Heep and Steerforth), orphans who had parents then become orphans (David and Dora) and complete orphans (Traddles, Emily and Ham).

Even when parents exist they do not make a difference in the lives of their children (as Steerforth), they even destroyed them and ruin their happiness (as Uriah), the only big happy family was the Micawbers, but they had too many children according to David.

Characterisation that includes poor background, a fragile family leads to the emergence of a lonely Character that starts looking for other sorts of strength by forming friendship and taking own responsibility. We consider this as a key element in building and growing up a character.

The English critic G.K. Chesterton (Cited in Jen Gish no date no page).

Declares, “ In this book of David copperfield; [Dickens] has created creatures who cling to us and tyrannise over us, creatures whom we would not forget if we could, creatures

whom we could not forget if we would, creatures who are more actual than the man who made them.

“Whether I shall turn to be the hero of my own life, or whether that situation will be held by anybody else, these pages must show to begging my life with the beginning of my life. I recorded that I was born (as I have been informed and believe on a Friday, at twelve O’clock at night. It was remarked that the clock began to strike and I began to cry simultaneously. (David Chapter 1 ‘I’amborn’ P5).

“In consideration of the day and hour of my birth...I was destined to be unlucky in my life.” See p 1.

From the beginning David Copperfield suggests that one’s life and personality is the result of many factors that are going to be revealed throughout the novel.

It also suggests that the narrator is not sure of himself.

The hero of the novel is given different names by different characters in the novel in those nick names show the way the other characters think of him and the way they want to change his personality to suit themselves.

One can share the previous ideas in the case of David Copperfield who witnessed a series of obstacles from his first day of birth until he decided to become a writer in the young adulthood.

The whole point is that the novel shows how a ‘single’ character can overcome the obstacles and succeed in spite of them.

I am born.....

He was born on a Friday at midnight, an unlucky day or an ill omen in his society. So, from the beginning of the novel, the reader knows that David’s life is not going to be easy and happy.

In fact, the whole novel is based on David’s memories i.e. it ended and David recalling the events by how / in which way?

Dickens uses David as a complete character to call us to adopt or to agree with him on the value system he thinks that we should all have.

David could achieve all his ambitions because he is sympathetic, hard-worker, affectionate. He learnt traits from his adventures.

Mowbray Morris (1847 -1911) a British writer

In the following quote, he is discussing the strength of the character in David Copperfield, and agrees with Dickens that the novel is his best work.

“I have said that in “*David Copperfield*”. Dickens is freer from defect than any other of his works.....he saw the reflection of his own youth.

Another element in building the character of David is his swinging between imagination and reality.

In a conversation with Mr, Peggotty, David learns family rules. Salem house: empty of life.

Lucas (1992, P. 46), declares that “the novel is very close to a member of key events in Dickens own life. Of these, the most important is the traumatic time he spent working at Warren’s blacking factory, which he echoed in David’s period at Murdstone and Grimby’s”.

He carries on saying about the title of the novel itself, “Its full title is “the personal history and experience of David Copperfield the younger”. It there for seems to offer itself as autobiography”.

The English proverb says: “It is a true truism that art imitates life” which is typically reflecting Dickens way of characterisation.

Dickens sometimes exaggerates in giving mimicry of the character to invite us to realize how true the experiences are in the novel.

2.7. Narration

In David’s first person narration Dickens conveys the wisdom of the older man implicitly through the eyes of the child.

It seems at least likely that the use of the first person method and the reading of David Copperfield reactivated Dickens sense of his early traumatic experience, particularly the sense of being abandoned by both his parent when he was sent to work at the Blacking workhouse, and in the incalculable ways of the imagination this led to

his unconsciously shaping the plot he had devised into a vehicles for vicarious satisfaction of his own deepest need as a child. (1996 p. 27).

By the use of the first person narrator, clearly understand that David (Dickens) is echoing himself by diving Deeper in is memories. He wanted to show the reader that the “I” narrator is in fact an ‘eye’ on the reality of himself and his society.

“*I observe*’ believe the power of observation.....Childhood” (ibid p.47)

The passage reflects an important trait of David Copperfield which appeared in his personality from early childhood. It is the power of observation.

Developmental psychology (namely Piaget) believes that the child learns and grows a lot through his senses. As the sensory motor develops learning expands.

Dickens displays that in his novel by using concrete words and vivid description including adjectives and adverbs. See Chapter II, III

From a linguistic point of view, Copperfield uses short sentences and words: ‘well, Ma; for mother. ‘Bewitching’ as a substitution of a whole sentence.

Conclusion

One of the achievements of Dickens is his way of creating memorable characters. His success lies in his techniques of characterisation in which he provides details of characters’ daily life to make a vivid representation of the character with all what can be connected to him or her such as clothing, pets, speech, physical appearance, actions...etc . By doing so, Dickens does not only present memorable characters, but credible ones too.

General Conclusion

General Conclusion

So far, we have examined the most prominent techniques of characterisation in Dickens's « *David Copperfield* » as a key feature of his style of writing novels. Yet, there still a lot to be further investigated as far as the novels and other techniques are concerned.

Our major concern is to make characters in fiction close to the reader of the Victorian writers namely Charles Dickens as a writer who made every effort to mime his community reality. Characters in *David Copperfield* are said to be real people that exist in every house and that through their direct and indirect representation afford a reflective criticism of the Victorian era that killed moral development of the characters.

Through the characters, then, Dickens tries to convey that they are existents that can be affected positively or negatively by the socio-economic changes as well as the political ones. What can protect an individual are his stable family and strong education.

Amongst characterisation techniques, we have noticed that Dickens uses more instances of explicit characterisation to enable the reader to analyse the character from many dimensions and to link him to the events of the story.

Dickens was successful in presenting his characters because they stay memorable and credible. Every detail Dickens provides intensifies the depth and the dimension of the character.

Finally, we can say that characterisation was not remarkable only in “*David Copperfield*”, but in all Dickens's novels too.

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Abstract

The aim of the present study is to analyse characters in Charles Dickens's "*David Copperfield*" following a descriptive analytical approach and opting for Chatman's and Forster's theories of character and characterisation.

The starting point of the study is to reconsider the character as an important element in the Modern novel after being subordinated to plot in ancient theories.

Thus the study is divided into two chapters: the theoretical one examines all what concerns theory of character and characterization; the practical one tries to analyse the characters *in "David Copperfield"* from different perspectives and traits as presented by Dickens.

الملخص

تهدف هذه الدراسة إلى تحليل وتقديم شخصيات رواية "دافيد كوبرفيلد" "*David Copperfield*" ضمن منهج وصفي تحليلي تبعا للنظرية الحديثة للشخصية الروائية المقدمة من طرف "تشاتمان".

تنطلق الدراسة من اشكالية تقدم الحكمة والأحداث في النص الأدبي على الشخصية، حيث أن الشخصيات كانت ولفترة طويلة تعتبر أدوات ثانوية لتقديم المواضيع في الأدب. وعليه جاءت النظريات الحديثة لتعيد الاعتبار للشخصيات وللتقنيات السردية كسمة حدائية توائم الرواية كجنس أدبي انتشر منذ القرن الثامن عشر انتشاراً جيداً كونه يعكس تحولات المجتمع الإنساني.

ولمحاولة إبراز دور الشخصيات، قسّمنا دراستنا إلى فصلين: نظري وتطبيقي. الأول يجمع كل ما يخص نظرية الشخصية والتشخيص، والثاني هو محاولة لتحليل الشخصيات في رواية "كوبرفيلد" من جوانب عدة، المظهر الخارجي، الأفكار، السمات الشخصية، كما يحاول تقديم تقنيات التشخيص التي اعتمدها ديكنز في روايته.