THE IMAGE OF THE CHILD IN SELECTED BRITISH AND AMERICAN NOVELS

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IMAGE OF THE CHILD IN SELECTED BRITISH AND AMERICAN NOVELS

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ABSTRACT

In this thesis, an attempt has been made to examine the representation of fictional child characters in Stevenson's *Treasure Island*, Dickens's *Oliver Twist* and Twain's *The Adventures of Tom Sawyer* based on a psychological framework of analysis evolved from Bronfenbrenner's theory of human development and selected aspects of developmental psychology. Both psychology and literature study human behavior although psychology observes human behavior directly from real life, whereas fiction deals with a reflection of reality. Focus has been on textual and extra-textual details since the literary texts are considered as psychological and sociological documents and are examined in relation to their respective Macrosystems.

Attention has also been paid to the discourse and pragmatic features that the characters use in dialogues. Therefore, the correlation between the cognitive, psychosocial and pragmatic skills that the child protagonists display has also been considered. In addition, the literary techniques that the novelists use to highlight behavioral traits of the child protagonists, or to create literary effects, have been touched upon wherever such features appear in the novels.

The findings of this study have been discussed in chapter seven in relation to other critics' opinions on the child protagonists that have been analyzed in this study. By applying a psychological framework of analysis, the present researcher tried to probe into the cognitive and psychosocial aspects of the child characters' behavior. She feels that applying parameters selected from developmental psychology to literature helped her to make an objective analysis of characterization. Some reviewers, for instance, stated that Oliver Twist, in Dickens's *Oliver Twist*, and Tom Sawyer, in Twain's *The Adventures of Tom Sawyer*, are different from other children belonging to their age group, but they did not provide a theoretical explanation for such behavior. Therefore, this study has contributed something new by identifying the cognitive and psychosocial aspects of late childhood, early adolescence and gifted children that the child protagonists of the selected texts display in their behavior.

Besides, although the child protagonists analyzed in this study lived in different Macrosystems, they share similarities, which can be attributed to the fact that they represent universal children.

On the other hand, they also possess individual behavioral traits which distinguish them from one another.

To sum up, this research is only a modest attempt at showing that it is possible to analyze fictional characters based on an eclectic approach derived from developmental psychology, literary criticism, discourse analysis and pragmatics because the nature of literature is such that it can respond to different approaches to literary analysis and interpretation..

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CHAPTER ONE

INTRODUCTION

1.1 The Rationale of the Study

The topic of this research project is *The Image of the Child in Fiction: A Study of Selected British and American Novels.* The texts selected for this study are: Robert Louis Stevenson's *Treasure Island*, Charles Dickens' *Oliver Twist* and Mark Twain's *The Adventures of Tom* Sawyer. The study focuses on the child protagonists in the selected novels. Even though these novels may be remote from the schema of Ethiopian child readers, they deal with universal issues related to children and their experience in the world. Ethiopian child readers can see themselves through Jim Hawkins, Oliver Twist and Tom Sawyer, who exhibit cognitive and psychosocial features of children during late childhood and early adolescence. They are also gifted children even though they are not placed in an Ethiopian context.

Ethiopian child readers may also like to read about child characters, whose cultural experiences differ from their own. Modern writers of children's books develop multicultural themes in their stories because child readers at present will be benefited by an awareness of cultural diversity. As a result, Ethiopian writers of children's books, like writers of other countries, should understand that Ethiopian children would be benefited acquiring a broader view of the world by reading about children whose culture differs from their own. In this regard, Brown and Tomlinson (1999: 138) point out that "Part of growing up involves the discovery that not all people are the same".

The novels under study appeal to adolescent readers. According to editors of literary books, children's literature has recently become a significant field of study. Yet, interpretative studies of children's literature are very few. In their article entitled, "*Children's Literature*," Werre and Story-Huffman (2000:1) note, "Still lacking, however, are the more scholarly critical and interpretative materials in children's literature. The primary scholarly

journals offer only limited content online or are available through subscription only". This could indicate that studies in the area of children's literature are very few.

In *Preserving the Landscape of Imagination*: *Children's Literature in Africa*, Granqvist and Martini (1997:xi) point out that "the child must be heard". One way through which we can hear children is by reading and interpreting children's literature. By studying the psychology of child characters in fiction, readers can imaginatively take part in the fictional world described in children's stories. Adults learn about children by living or socializing with them. But they can also learn to understand them by appreciating them "literarily" and "aesthetically" *(Vandergrift's Children's Literature Page"*, 2006: 1).

Children's literature is also a source of knowledge. Through it, children can "understand and appreciate their world and those who share it with them "(Ibid).Today, moral, religious and cultural messages are conveyed to children through stories written in simple language. In Sunday schools, for example, stories of Moses, King David, Jacob and other Biblical people are narrated to children. David, the shepherd, for example, is the hero through whom children can cultivate courage and decision-making. In Moses, they can see leadership qualities and endurance. A notable religious Indian narrative, which also has an educational value, is the story of a boy named Satyakkaama, the son of Jabala, who worked as a "maid in the houses of rich people" (Subbarao, Adapted by Subbarao from "*Chandogyopanishads*", in Radhakrishnan, S., 1963). Jabala allowed her son to go to the house of a sage, "Gautama" to acquire "sacred knowledge" and seek the "blessings of a competent teacher" (Ibid). Gautama, the sage-teacher, finally accepted Satyakamma as his student for the latter's truthfulness. This story imparts cultural wisdom that many young children in the modern world should develop.

There are also famous children's stories, which have moral and aesthetic significance. A case in point is *The Lion, the Witch and the Wardrobe*, a children's novel by C.S. Lewis published in 1950. It is full of suspense. Children who read it imaginatively take part in the world of fantasy and the adventure of the child characters. Like the examples mentioned above, it transmits a moral message,: "good triumphs over evil". The story evolves in an imaginary land, Narnia, which was ruled by a witch, who captures one of the children, and

exercises her magical spell on him. The lion, Aslan, is the embodiment of good because he helps to rescue the boy before the witch kills him.

Children can also "vicariously" live "through the characters" (Stoehr, in The *Alan Review* (1997: 3). Such an imaginative experience can broaden their viewpoint of reality and human nature, in general. Norton (1999:29) discusses the significance of child readers' interaction with fictional characters. She notes that children identify themselves with characters who experience similar problems and gain new insights into how others have coped with the same problems. For example, they can learn how to manage anger.

Quinn, in The *Alan Review* (1999: 1), treats the issue of teenage readers' identification with fictional characters in an essay-review written on Sharon A. Stringer's book entitled, *Conflict and Connection: The Psychology of Young Adult Literature*, published in 1997. This critic points out that Stringer describes "the parallels between adolescent psychology and young adult literature" (Ibid). She airs Stringer's view that:

> it is by being allowed an opportunity to relate to familiar events, circumstances and feelings of a variety of characters, such as those offered in the stories of young adult literature, that teenagers are better able to measure, weigh, and balance the demanding complexities of their own lives, inviting them to feel less insular without dispelling the uniqueness that youth sense is so critical to maintain (Ibid).

Quinn adds that for Stringer young adult literature is an "agent" which "affords an opportunity" for teenagers "to relate the tensions and differences of their particular lives to the lives of those around them" (Ibid: 2). It "encourages teenagers to access in a positive fashion the multitude of tensions that plague not only their lives but the lives of those they know as well" (Ibid: 4). Like Norton, Stringer feels that young adult literature helps teenagers to "envision more fruitful recourses to problems, alternative ways of handling conflict" (Ibid:). Quinn also states that Stringer views teenage readers of young adult literature as "active participants in life rather than as solitary victims of it, encouraging them to know they are not alone in the dilemma they encounter and the problems given them to solve" (Ibid). She concludes her essay-review stating that Stringer provides

"numerous relevant examples of developmental conflict as seen in literary texts", which he "links to the real world struggles of youth"(Ibid:5).

Children's literature could enhance children's social development. Educationalists encourage the use of "heroes in history, fiction and current events to encourage...particular virtues" such as "honesty, civility, courage, perseverance, loyalty, self-restraint" and so on (Sanchez, 1998, in *FindArticles,* 2006: 1). Sanchez feels that heroes in children's literature can serve as "role models" to teach the values of a "culture" (Ibid). However, heroes should be portrayed realistically with strengths and "imperfections" (Ibid: 2). In other words, characters in children's literature should be lifelike.

Some modern writers also make child readers conscious of their cultural and literary heritage by incorporating elements of medieval literature in modern children's literature. Barnhouse, in *The Alan Review* (1999: 1), discusses the issue of introducing young readers to a culture through literature. She looks into how "Three recent novels illustrate several ways in which modern writers incorporate medieval material into fiction" (Ibid). Two writers, Frances Temples, in *The Ramsay Scallop* (1994), and Elizabeth Alder, in *The King's Shadow* (1994*),* incorporate "tales within tales". On the other hand, Michael Cadnum, uses "allusions to medieval works" in his novel entitled, "*In a Dark Wood*" (Ibid). Alder and Temples use characters who "hear or tell medieval stories and poems"(Ibid). Young readers are thus introduced to medieval stories such as, *The Song of Roland, Beouwulf* and *The Canterbury Tales*, which are "told in a medieval context" (Ibid: 2). In *A Dark Wood*, Cadnum tells "the story of Robin Hood". He uses "references" to medieval works, which according to Barnhouse "bring pleasure to readers who recognize them" (Ibid: 6). Barnhouse stresses the advantage of "pairing" medieval texts with contemporary novels. She argues that young readers find "a gateway into the Middle Ages" (Ibid). Barnhouse adds, "Examining one of the *Canterbury Tales* as it is presented in Chaucer and in Temple's retelling allows students to engage in close textual reading as well as in comparison" (Ibid). It appears that children's literature is a broad field of study which should be explored.

The novels under study can be categorized under realistic fiction. This term refers "to stories that could indeed happen to people and animals; that is within the realm of possibility that such events could occur or could have occurred (Brown and Tomlinson: 130). The characters in such fiction are like real people (Ibid). Realistic fiction focuses on family matters, peers, adolescent issues, survival and adventure and so on (Ibid: 130-131).. *Treasure Island* and *The Adventures of Tom Sawyer* are adventure stories. Dickens's *Oliver Twist* describes Oliver Twist's struggle for survival, for betterment in life.

Two of the novels, *Treasure Island* and *The Adventures of Tom Sawyer* are also characterized by fantasy. Two among other characteristics of fantasy are "unique setting" and conscious breaking away from reality (Brown and Tomlinson: 114). These features can also be identified in these novels. The setting of *Treasure Island* is imaginary, and in *The Adventures of Tom Sawyer*, Tom and his friends run away from reality because they hate to conform to adult norms. *Treasure Island* and *The Adventures of Tom Sawyer* are also *quest stories*. These stories have "a search motif" in them (Ibid: 119). Both Jim Hawkins in *Treasure Island*, and Tom Sawyer in *The Adventures of Tom Sawyer* search for "a hidden treasure"(Ibid). Brown and Tomlinson (1999: 119), call this type of fiction "quest" narrative. It is a type of fiction which appeals to adolescents. Through it, they "can often see their own lives" (Ibid: 133). The story must also be "believable even though all aspects may not be probable". In addition, "humor is more often found in realistic fiction" (Ibid: 131).

In the present study, an analysis of characterization of child fictional characters in the three selected novels is made based on insights drawn from developmental psychology, literary criticism, discourse analysis and pragmatics in the hope that the findings will throw new light on critics' understanding of the child characters in the novels under study.

1.2 Statement of the Problem

This research focuses on the analysis of the cognitive and psychosocial aspects of behavior of fictional child characters in the selected novels. Critics have analyzed Charles Dickens's *Oliver Twist*. Robert Louis Stevenson's *Treasure Island*, and Mark Twain's *The Adventures of Tom Sawyer* from different perspectives. But the writer of this thesis found no studies

showing that these works have been interpreted from the perspective of developmental psychology. These novels were chosen because they are written by well-known writers. In this study, literature, a creative work of a writer, is considered a 'masterpiece of psychology'. The researcher analyzed the behavior of fictional characters through a psychological perspective in conjunction with a pragmatic point of view because the adult and child characters in the novels display communicative competence in using discourse and pragmatic skills in conversation.

Children's literature has not been adequately explored so as to shed light on child psychology that would help parents, teachers, policy-makers and society in general to understand the problems of the child in the process of personality development.

There are different types of children's literature produced for different age groups. Some literary texts appeal specifically to children. There are also fictional texts that both young children and adults can read. Stevenson's *Treasure Island*, Dickens's *Oliver Twist* and Twain's *The Adventures of Tom Sawyer* belong to this category. There are literary texts meant for adult readers but are also enjoyed by young children. For instance, *Robinson Crusoe* by Daniel Defoe and *Gulliver's Travels* by Jonathan Swift fall into this category. The prevailing tone of humor and fantasy in Swift's novel render it enjoyable for children. Some literary texts are liked by adolescent readers (young adult literature) even though adults may also find them interesting. Stevenson's *Treasure Island* is a case in point.

An attempt is made in the following section to briefly discuss the objectives of the study.

1.3 Objectives of the Study

The research has the following objectives:

i. To examine characterization of child protagonist characters in the selected fictional works *vis-à-vis* sociological and psychological realities of children's behavior.

Child characters in fiction can be studied from the sociological, gender, feminist, or any other perspective because characters in fiction are creations of a writer and are drawn from reality. In this study, the behavior of the child fictional characters is examined through

cognitive and psychosocial dimensions evolved from theories of developmental psychology, Bronfenbrenner's socio-cultural theory of human development, and social aspects arising from the contexts of the stories.

ii. To study how far the representation of reality in fiction can be profitably used to enrich the study of English literature, particularly, at the college and university levels.

Educators maintain that literature can be used to 'enliven' natural sciences or social sciences courses because fiction represents reality and has an aesthetic appeal. So, they use literature in actual situations. In this particular research, however, cognitive and psychosocial aspects of developmental psychology are applied to the analysis of the behavior of child characters in the selected novels.

iii. To demonstrate, through the analysis of fictional characters, that literary texts are psychosocial documents which can reveal the cognitive and socio-emotional processes in the characters' behavior. Consequently, analysis of fiction can throw light on aspects of children's personality that cannot otherwise be understood by adults.

iv To show how the writers manipulate language to highlight the cognitive and psychosocial behavior of the child characters in the selected texts.

v. To examine the correlation between the cognitive and the psychosocial features of the child characters in the selected novels and their discourse and pragmatic abilities.

1.4 Delimitation of the Study

This research is only a modest attempt at analyzing the major child fictional characters' behavior in three selected novels written in English. It deals with an analysis of characterization through a psychological framework evolved from cognitive and psychosocial dimensions of developmental psychology, insights from Bronfenbrenner's theory of human development including discourse analysis and pragmatics. Therefore, it would be far from being a broad-based and exhaustive study of the psychology of child fictional characters. Even though *Treasure Island, Oliver Twist* and *The Adventures of Tom Sawyer* are based on specific cultural contexts, the major characters could be considered to

be representative of children in general because they share some universal behavioral traits, while being unique at the same time. This thesis focuses on those areas of cognitive and psychosocial aspects of children's behavior relevant to the socio- cultural contexts of the novels.

Furthermore, the age of the child characters is not indicated in all the three novels. Oliver Twist, in Dickens's *Oliver Twist*, was eleven years old when he joined Mr. Sowerberry's place. Stevenson and Twain do not indicate the age of the child protagonists in the selected texts. However, based on the psychological framework of analysis evolved for this study and the developmental tasks the child characters perform, it can be inferred that they belong to late childhood or early adolescence. The psychological dimensions related to these stages of development are considered when analyzing the child characters' cognitive and psychosocial behavior. Cognitive and psychosocial dimensions of gifted children have also been included in the framework because the child protagonists are also gifted children. The study does not explore in full the sociological, cultural, political, thematic and other aspects of the fictional worlds in the novels. By this is meant that this research does not undertake any general or critical assessment of the selected works. It is an analysis of characterization based on the social contexts (Macrosystems) in which the fictional child characters interact.

1.5 Significance of the Study

Stevenson's *Treasure Island*, Dickens's *Oliver Twist* and Twain's *The Adventures of Tom Sawyer* reflect situations from real life although the plots and settings are fashioned by writers. The analysis of the child characters in these texts can reveal aspects of human nature that cannot otherwise be measured in an objective way. The present research is significant for the following two reasons.

1.5.1 Analysis of Fiction: Its Contribution to the Understanding of Human Life and Behavior

Developmental psychology helps educators to understand children, and provide them with the necessary educational support ("*Child Development," Microsoft Encarta Encyclopedia* (2004: n.p). Similarly, literary scholars can undertake research into the portrayal of child psychology in fiction. Fiction, like psychology, can probe deep into the mind of children

and reveal their problems. In the process of literary analysis, critics ponder over the actions of characters and their motivations. Literary scholars and readers especially also tend to identify themselves with the characters. Such critical processes can enrich their understanding of human nature. The psychologist, Carl Jung, whose work was published in Gross (1971: 280), explains the relation between literature and psychology stating that art is "...a kind of innate drive that seizes a human being and makes him its instrument". He views the artist as "a collective man who carries and shapes the unconscious psychic life of mankind". For him, literature mirrors readers' consciousness. Therefore, children's literature can be viewed as a medium which reflects the cognitive, social and emotional processes in children. Literary interpretation allows a critic to interact with the fictional characters and vicariously share their experience.

This study assumes that fictional analysis is similar to an objective study of human behavior in psychology. It can show the motivations behind characters' actions and behavior. This research attempts to bring to light the positive and negative aspects of the situation or predicament in which the child characters might be placed, the result being, an abnormal or deviant personality, or a normal personality. In this sense, the findings of the study could be used by those concerned with the psychological and sociological aspects of children's personality. This esearch being a case study of child fictional characters in selected fiction, the fictional characters represent real children who might have similar experiences.

As mentioned above, both psychology and fiction are areas of knowledge which contribute to an objective study of human nature. Psychology carries out investigations into issues concerning the mental make-up and personality of human beings. The findings of such experiments throw light on problems which may not have been understood so far. Fiction is similar to psychology/science in this respect. It is an artistic work of a writer, who aims at fashioning it in order to create something new. Cantor (2004: 5) views both science and fiction as "creative forces" which put a premium on bringing new things into the world". What is more, scientists as well as creative writers, "hope to alter the world for the better" (Ibid). Science promotes the development of mental skills such as, "organizing and classifying, problem-solving, reasoning and logic" (Eggers, 2007: 2). But aims at creating

patterns. The article, *"Creative Mathematics-Real or Rhetoric"* (n.a., *Jstor*, 2000-2007: 81) states, "The notion of creativity has its natural home in the fine arts, where the artist literally creates something that can be perceived by the senses".

1.5.2 The Significance of the Study to Literary Interpretation and Appreciation

Literary texts can lend scope to different kinds of interpretations. In his work entitled, *"From Work to Text"*, Roland Barthes notes that "The text is plural. This does not mean that it has several meanings, but rather that it achieves plurality of meaning" (Barthes, in Harari , 1979, 1980 : 76). Another well-known critic, Marin describes plurisignification in literature stating that "...meaning is plural, that the possible, the latent, and the divergent enter into its very definition-not just into its speculative definition, but also into its concrete production, be it that of the writer or that of the reader, of the emitter or the receiver of the message at different moments of history and at different places in the world and in culture" (Marin, in Harari 1979, 1980: 239). This study undertakes a psychological analysis of fiction, It can show the power of fiction in revealing the consciousness of child fictional characters in the selected literary works which may be considered to be one dimension of their meaning and one possible interpretation.

Readers, therefore, can appreciate writers' ability to show that fiction can also be a psychological document. Psychologists have today begun to see that the arts could provide a deeper understanding of the mind, feelings and behavior of human beings. Because of this, "psychologists and neuroscientists have only recently begun to take the study of art seriously" (Lopes, cited in Freeland, n.d.,: 1). The findings of this study may help researchers to see that fiction has the power to realistically portray the subjective reality of the character of children. Fiction creates a make-believe world. However, the characters and the situations described in a literary text can be life-like. Readers should be able to identify the characters with people they come across in actual situations.

1.6 Organization of the Study

The thesis has seven chapters. Chapter one is the introductory chapter. Chapter two is the review of related literature. In this chapter, reviewers' comments on the child protagonists in the selected novels are incorporated. In addition, research studies and Masters Theses related to the present study are reviewed. Chapter three discusses the methodology and the theoretical framework of the study. Chapter four and five deal with the analysis of the cognitive and psychosocial skills of the child protagonists in the selected novels respectively. The analysis is carried out based on parameters evolved in the theoretical framework for analysis. Chapter six aims at analyzing the discourse and pragmatic skills that the child characters demonstrate during social interaction.

The conclusion is presented in chapter seven. Issues included in this chapter are the findings of the study, deviant behavior as a positive trait in the fictional child characters of the selected texts, the correlation between the child protagonists' cognitive, psychosocial and discourse-pragmatic-skills including the implications of the study. Additional information related to gifted children and child abuse in fiction appears in the end notes. Appendix One features the tables used to illustrate some issues discussed in the theoretical framework. The Macrosystems of the novels under study are discussed in Appendix Two. Definitions of operational terms are presented in the following section.

1.7 Definition of Operational Terms

In this section, definitions of conceptual terms that recur in the various chapters have been incorporated.

Cognitive Development: Cognitive development has to do with the development of intelligence, conscious thought, and problem-solving ability" (*Dorland's Medical Dictionary for Health Consumers*, n.a.., 2007: 1).

Developmental Crisis: This is "a period of childhood stress related to unsuccessful attempts to establish trust, identity, autonomy, or initiative" ("*Developmental Crisis*", n.a., 2003: 1).

Deviant Behavior

In this study, it is used to mean non-conformist behavior. It does not have a negative connotation.

Dialect: *The Free Dictionary* (2007:1), defines dialect as "A regional or social variety of a language distinguished by pronunciation, grammar, or vocabulary, especially a variety of speech differing from the standard literary language or speech pattern of the culture in which it exists." It can also be "The manner or style of expressing oneself in language or the arts".

Discourse: It is language use above the level of the sentence or utterance. Literary scholars today view language "not simply" as "a tool for description and a medium of communication... but as a social practice, as a way of doing things. It is a central and constitutive feature of social life"(Wood and Kroger, 2000: 4). Wood and Kroger further add that "the view that language is action" is supported by "Austin's (1962) that "utterances not only have a certain meaning" but "they also have force, that is, they are not only about things, they also do things. In other words, talk (and language use more generally) is action" (Ibid: 4-5).

Ecological Theory: This is "Bronfenbrenner's sociocultural view of development which focuses on the changing relations between individuals and the environments in which they live" ("*Nature of Development*", n.a., n.d., : 6).

Exosystem: In ecological theory, the Exosystem "is involved when experiences in another social setting-in which the individual does not have an active role-influence what the individual experiences in an immediate context" (Ibid : 6).

Face: The notion of face is discussed in relation to politeness. It refers to the act of "preserving a person's honor, or self-esteem" (Ukosakul, 2006: 1).

Felicity Conditions: These are the "conditions that make an utterance a happy contribution to the exchange"("*Felicity Conditions*", n.a., 1994, 1996, 2005: 1).

Macrosystem: This refers to the "culture in which the individual lives". It also "includes values and beliefs that influence the individual's life" ("*Nature of Development*", n.a., n.d., : 6).

Microsystem: In ecological theory, it is "the setting in which the individual lives, works or learns" (Ibid).

Mitigation: It means acting "in such a way as to cause an offense to seem less serious". ("*Mitigation*", n.a. : 1. *The Free Dictionary*, 2007).

Mesosystem: This system "involves linkages between Microsystems or connections between contexts" ("*Nature of Development*", n.a., n.d.: 6).).

Narcissism: This term refers to "An excessive preoccupation with one's own personal importance, or with achieving one's own chosen goals rather than bonding with others, or with associating only with others whom one chooses" (Google+ Search and Meta: 1)

Pauper: This word is used by Dickens in *Oliver Twist*. According to an online definition, it designates people who are "extremely poor" and live on "public charity" (*The American Heritage Dictionary of the English Language*, 2000: 1).

Politeness: It is a social phenomenon which includes concepts such as "refinement of manners, courteous behavior, complaisance and obliging attention" ("*Politeness*", n.a., 2003:1).

Pragmatics: It is "the study of how language is used and how language is integrated in context" ("*Pragmatics*", n.a., 2004: 1).

Psychosocial Development: It refers to "the development of personality, and the acquisition of social attitudes and skills, from infancy through maturity" (Dorland's *M Medical Dictionary for Health Consumers*, n.a.., 2007: 1).

Speech Act: It is an "act that a speaker performs when making an utterance" ("*What is a Speech Act*"? n.a., 2004: 1).

Standard English: Wilson (1993: 1) defines Standard English as language, which is "acceptable and normative among reputable people in reputable circumstances-the prestige dialect recognized throughout the area and populations to whom the standard applies" It is also the type of English that "everybody who is anybody uses, accepts and approves them...the language used by all the speakers of all the cultivated regional dialects of English, the one they all have in common" (Ibid).

Freeborn et al. (1993: 39) view Standard English as one type of dialect. But dialect is "regional", while Standard English "has spread throughout the country as the educated variety of English".

Workhouse: It is a house where "able-bodied poor are compelled to labor". It is "an establishment maintained at public expense in order to provide housing for the poor and homeless" (*"Workhouse, The Free Dictionary"*, 2006: 1)

Young Adult Literature: It is literature meant for children between 13 to 18 years of age. It also refers to "adolescent literature". The protagonist is usually a "teenager". It covers issues related to "adolescence" (*Web Definitions for Young Adult Literature*", *Google* 2007: 1).

The next chapter discusses the review of related literature. The context of research is established by considering critics' opinions on the child fictional characters in the works selected for analysis, studies related to applying psychology to the interpretation of literary texts and research related to children's literature.

CHAPTER TWO

A REVIEW OF RELATED LITERATURE

This chapter reviews literary scholars' critical opinions on the protagonists in the novels selected for this study. Furthermore, the contributions of some research studies related to child characters in children's literature, and inter-disciplinary studies related to the theme of the thesis have also been considered.

2.1 Critical Reviews on the Protagonist Child Characters in the Selected Novels

Some critical reviews on the fictional child characters in the selected novels have been reviewed with the objective to find out critics' perceptions of the fictional child characters that the researcher intends to analyze through selected dimensions of developmental psychology, literary discourse and pragmatics.

2.1.1 Reviewers' Comments on Jim Hawkins in Stevenson's *Treasure Island*

Jim Hawkins, the child protagonist in Stevenson's *Treasure Island* is described as "a developing, hardworking character" and as "a son helpful to his mother" ("*First 1100 Characters of Evolution of the Character Jim in Stevenson's Treasure Island: Evolution of the Character Jim in Stevenson's Treasure Island*", n.a. (2005: 1).

Gwynn (1939), on the other hand, comments that this child character is "an instrument of lucky chance", who does things "on a boyish impulse" although his actions reveal his courage and competence. For Gwynn, Jim Hawkins is an indispensable instrument because through him, Dr. Livesey and the Squire acquire "valuable information". He adds that the boy engages in "vagrant activities", which "crown him with triumph" (Ibid : 99).

Parkes, in *Quarterly Review* 31.4 (2006:1) notes that Jim Hawkins is the "ideal representative of Britain's administrative classes" because this child character is "technically proficient and

physically brave", and "combines the accounting skills of his parents with the courage of the pirates".

The first two reviews consulted provide comments on the behavioral traits and role of Jim Hawkins in Robert Louis Stevenson's novel, *Treasure Island.* Parkes' review is different, in that, it describes Jim Hawkins as a symbol of the "ideal civil servant" in Britain because of the qualities manifested in his personality. On the other hand, the child protagonist is not analyzed in terms of aspects of developmental psychology and pragmatic factors. These observations seem to be impressionistic.

2.1.2 Reviewers' Comments on Oliver Twist in Dickens's *Oliver Twist*

According to Arnold Kettle, Oliver Twist is a character, who represents "every starved orphan in the world" (Kettle, in Ford and Lane, Jr. eds., 1961: 254). Kettle adds that the portrayal of this character lacks " psychological realism," in that, "his reactions are not, for the most part, the reactions of any child of nine or ten years old; he is not surprised by what would surprise a child and his moral attitudes are those of an adult"(Ibid: 262). He further states, Oliver Twist is "all workhouse orphans" rather than an individual character (Ibid: 263).

Harmon in (*Alan Review,* 1998: 6) makes a comparative analysis of the child protagonist in Dickens's *Oliver Twist* and Katherine Paterson's novel, *Lyddie*. She notes that both novels are situated in the 1840s (Ibid). In comparing the experiences of Oliver Twist and Lyddie, she says that Oliver grew up in an "environment where living conditions are deliberately harsh" and "family structures become nonexistent when workhouse officials separate husbands and wives" (Ibid). Lyddie, on the other hand, had experienced "love and security of family life" (Ibid). According to Harmon, Lyddie, like Oliver Twist, "is controlled and manipulated by another" when her father fails as a farmer (Ibid). In both novels, the authors give a picture of the "oppression and exploitation of the less fortunate" (Ibid: 7). Harmon points out another similarity between the characters. Oliver leaves Mr. Sowerberry's shop and runs away to London to save himself from torture, and Lyddie leaves the tavern where she is hired, " in search of independence" (Ibid).

Another review on the protagonist child fictional character in Dickens's *Oliver Twist* is by Holt (n.d.). It is based on a chapter from the writer's dissertation, *Theoretical Approaches to Dickens on Film: The Cinematic Interpretation of Charles Dickens' Novels.* There are different versions of films made on *Oliver Twist*. The present article analyzes "Clive Donner's film, *Oliver Twist*" (Holt: 1). In Donner's version of the film, Holt sees a "depiction of social issues that lends Marxist potential to Dickens' text" (Ibid: 2). Holt views Oliver Twist's endeavor to ask for more gruel as an act of "defying his submissive class position". The child's request, he believes, "vocalizes a desire that threatens the foundations of bourgeois culture" (Ibid: 3). In his Marxist interpretation, Holt comments that Oliver is a boy "who escapes proletarian misery and criminal corruption by becoming a member of the bourgeoisie" (Ibid: 3). In Holt opines that the novel loses its "revolutionary characteristic" because "Oliver becomes a bourgeois prince" (Ibid: 4) when he is adopted by Mr. Brownlow.

For Kettle, Oliver is a stereotype child character. Harmon made a comparative analysis of the fictional characters Lyddie, in Paterson's novel *Lyddie*, and Oliver Twist, in Dickens's *Oliver Twist*. Holt analyzed the child protagonist from a Marxist point of view. None of these interpretations, however, applies a psychoanalytic approach to characterization.

2.1.3 Reviewers' Comments on Tom Sawyer in Twain's *The Adventures of Tom Sawyer*

In the preface to *The Adventures of Tom Sawyer*, Twain notes that Tom Sawyer is not created "from an individual," but he is "the combination of the characteristics of three boys whom I knew" (Twain, 1950 edition). Another source highlights that Tom Sawyer is an imaginative boy. It stresses this attribute of the character as follows, "Imagination lets Tom see the wonder in daily life ("*Study Guide for the Adventures of Tom Sawyer by Mark Twain*, n.a., n.d.,: 3). Le Breton stresses Tom Sawyer's imaginativeness as follows, "his imagination alone would have been enough to transform a group of children on an outing into a caravan of rich Arab merchants" (Le Breton , in Smith, 1963: 32).

An online review comments that Tom, "the boy hero" is a "lifelike" character. It adds that the reader "gets fond of Tom" in spite of his "grave faults". The review also argues that Tom is "a brave, manly boy after all" ("*Hartford Christian Secretary*" [unsigned], May, 1877: 1).

Another review remarks that "Tom Sawyer was a boy, not one of the sort that you read about in good books, but a little devil, never malicious and always at some trick" (*"Alta Cal Reviews on Tom Sawyer,"* San Francisco Daily Alta California [unsigned] , January,1877:1.).

Howells (1876) is impressed by Tom Sawyer's courage. He notes, "His courage is full of prudence." Furthermore, he "has fantastic dreams" and "cannot rest till he has somehow realized them" (*"Atlantic Monthly"*: 1, [unsigned]).

The *London Times*, in its August 28, 1876 issue observes that Tom Sawyer is a precocious child stating, "To our English notions, Tom appears to have been a portentous phenomenon, and his eventful career exhibits an unprecedented precocity...His cast of thought was original as his quaint felicity of picturesque expression. We are very sure that there are no such boys in our country, and even in the States, it may be supposed that the breed has been dying out" (*London Times* [unsigned], August, 28, 1876:1).

These reviews make general remarks on the fictional character, Tom Sawyer. He is described as an imaginative, precocious lifelike character. None of these sources renders an analysis of the cognitive and psychosocial behavior of Tom Sawyer, which the current research aims at.

2.2 Research Related to the Present Study

The related research studies that the writer of this thesis could access are reviewed in this section. In the three online articles, and one Masters Thesis discussed in Section 2.2.1, the critics applied psychological theories to literary texts. The researcher also found local studies dealing with children's literature and the analysis of child characters in literary works from Addis Ababa University libraries. These studies have been reviewed below.

2.2.1. Applying Psychology to Literature

A trend that is witnessed today in the Humanities is inter-disciplinary research. The research studies discussed hereunder show that psychology is related to literature, which mirrors reality. Charles' article, *"The Young Adult Novels of Michael Dorris"*, in *Alan Review*, (1998), is such an example. Dorris's three novels that Charles reviewed in this article are works that appeal to

adolescent readers by virtue of the subject-matter they deal with. Dorris's novel, *Morning Girl* (1992) focuses on "the maturation of both main characters", a brother and a sister who experienced and resolved their "interpersonal conflict" (Ibid : 2). Through reading this novel, adolescents recognize themselves and identify themselves with the characters. The second novel, *Guests* (1994) is the story of two adolescent characters, Moss and Trouble. Two important issues are raised in Charles's interpretation of this novel: identity formation and the changing role of women. Charles notes that Moss achieves identity formation by staying connected to family. The female character, Trouble, is not happy with her stereotype role as a woman (Ibid: 3). Therefore, she "seeks to broaden her role" by "taking advantage of her inclination toward hunting" (Ibid: 4). Charles has demonstrated that Dorris created a female character who is different from the stereotype female in American Indian culture. The third novel Charles has interpreted is *Sees Behind Trees* (1996). Through this analysis, Charles reveals the following facts related to adolescent development. In this novel, it is the grandfather who helps the boy, Sees Behind Trees, to develop his hidden potential in spite of his "limited sight". As a result, the boy discovers "who he really is" (Ibid). Furthermore, Charles states that this novel unravels "the mutual respect and caring between Sees Behind Trees and his grandfather". Charles notes that this is important because through such relationship between the old and young generation, "Young American Indians learn to respect their heritage" (Ibid). This article is related to the present study, in that, Charles applied psychosocial dimensions related to adolescence to the analysis of fiction. The characters in the present study, on the other hand, also share characteristics of children during late childhood. This research also deals with an analysis of cognitive and psychosocial traits of child fictional characters and their discourse-pragmatic skills in the novels under study.

Smith, in (*Alan Review*, 1999: 1) analyzes the characterization of the female protagonists in Cole's three novels: *The Goats* (1987), *Celine* (1989) and *The Facts Speak for Themselves* (1997). He deals with identity formation in female characters. In this interpretation, he applies Gilligan's (I990), "Who Am I in relation to others" theory" (Ibid: 2-3). He notes, "More often than not, adolescent girls learn ...behaviors from their mothers and occasionally from their peers" (Ibid: 3). However, in the three novels, the mothers are absent during "the time of the largest identity crisis" (Ibid). What is more, the three girls do not receive encouragement from

peers. Therefore, they have to find "alternative" others, who will help them become independent (Ibid).

Smith states that Laura, in *The Goats*, and Celine, in the novel entitled *Celine*, succeed in finding friends through whom they can discover" their true self"(Ibid : 4). In *The Goats,* Laura "experiences a *self in relation* with Howie"(Ibid: 4). Celine, in *Celine*, experiences abandonment like Laura. She meets Jacob Baker, who was also abandoned by his parents. Celine , eventually, "comes to see her true self as reflected by Jacob" Ibid: 5). But Linda's experience in *The Facts Speak for Themselves* is different. Smith states, "The traumatic and extreme events of Linda's life—sexual, physical, and emotional abuse in addition to abandonment—have had a profound effect on her psychosocial development. Linda lives exclusively in the physical world, a place nearly devoid of emotion" (Ibid: 6). Here is a girl who can care for others but "she never makes an emotional connection to anyone" (Ibid). She is also neglected by her mother. Smith says that the emotional relationships she had "have eluded her". Smith adds, "Linda has an "I", an "inner voice" but "she has been forced by the tragedies in her life to keep it hidden so deeply within her psyche that neither we, nor anyone else, including Linda, will ever see" (Ibid: 7). Smith's article focuses only on the analysis of psychosocial traits of female characters. The analysis of the novels selected for the present research, on the other hand, also takes into account the cognitive behavioral traits of fictional, male child characters.

The third article relevant to this study is Johnstone's "*Conflicting Self-Perceptions in George Eliot's Romola*", which appeared in *PsyArt* (2000). Eliot's *Romola* was published in 1863. In this article, Johnstone analyzes "the characterizations of Tito and Romola and their relationships to their fathers" (Johnstone, "*Conflicting Self-Perceptions in George Eliot's Romola*": 2, *PsyArt,* 2000). She tries to "show how circumstances of Eliot's life are reflected in the contrasting portrayals" of Romola and her husband, Tito (Ibid). In this interpretation, Johnstone views the literary text as an entity in which Eliot's life experiences are projected. She argues, "The split between the two sets of father-child relationships in *Romola* reflects both the author's conflicting self-perceptions of her relationship to her own father and her failure to complete the process of mourning his death" (Ibid).

The fictional character, Tito, is the "abandoning son" who "exhibits traits" of the "narcissistic personality" discussed in Kernby (1975) (Ibid). Johnstone explains this term saying, "A quality of shallowness in relationships, achievements, and convictions, along with a deficiency in genuine feelings of sadness or guilt, enable the narcissistic personality to exploit others without remorse" (Ibid). She points out that Tito "lacks genuine accomplishments" as a "scholar", a "political leader", a husband, and as an adopted son of his stepfather, Baldassare. He "exploits" and "betrays" his father and wife (Ibid).

Romola, on the other hand, is the devoted daughter "whose life's work is focused on her father's interests" (Ibid: 3). She is disappointed when she discovers that Tito has a mistress. Johnstone also points out that Romola is "left not only without a father figure, but also without a moral framework" when her godfather is executed (Ibid: 4). We can note in this connection that Johnstone also applies "Bowlby's (1973, 1980) studies of separation and loss" (Ibid: 2). Johnstone shows how the novel is linked to Eliot's life saying that, "Just as Romola found a new and satisfying role as caregiver for Tessa and the children, so Eliot found a new and satisfying role as a stepmother to Lewes's three sons"(Ibid: 5). In this analysis, Johnstone demonstrates that a literary text is related to the author's life experience, and her analysis is an example of an enlightening psychological analysis of fiction.

Johnstone's article shares a similarity with this thesis, in that, she uses psychological dimensions to analyze the fictional characters. However, she also attempts to show the connection between the life of the characters and that of the author, which is not the concern of this thesis.

Hailu Wudineh (2007) wrote a Masters Thesis entitled *"An Analysis of Tsegaye Gebre Medhin's Selected Plays: A Psychoanalytic Approach"*. Hailu's main objective is to apply Jung's psychoanalytic theory to selected Ethiopian plays. (Hailu: 6). Jung's theory "claims that personal experiences of the author are traceable in fictional works" (Abstract: iv).

He intended to find out "what unconscious motives" are reflected in the characters of the plays under study. He also attempted to see whether characters' "unconscious motives have similarities with the author's real experiences" (Ibid). He focused on "recurrent symbols" and

"images" to determine whether such motifs have a "relationship with the author's repressed feelings" (Ibid).

He analyzed "characters' worries, desires and anxieties" in the selected texts. He then "cross-examined the experiences of the characters" with those of the playwright. Sources of information on the playwright's experiences are "interviews and author's biographical information". (Ibid). He discovered that the "unconscious motives, worries and concerns" of characters are reflective of those of the playwright, Tsegaye G/Medhin (Ibid).

Hailu's study is related to the present research because he applied a psychoanalytic theory to the analysis of literary texts. This research is different, in that, it deals with the analysis of fictional child characters. Hailu also tried to show how the experiences of the author are projected in the life of the fictional characters he analyzed.

The studies above share a similarity with the present thesis, in that, the critics apply psychological dimensions and theories to analyze characters' motives and behavior in some literary texts. But the difference is that these studies focus on the characterization of adult characters, whereas the present study deals with the characterization of child protagonists.

2.2.2 Research Related to Children's Literature and Child Characters

The researcher could access four Masters Theses and two articles related to children's literature. Dereje Melaku's (1994) thesis is entitled, *The State of Children's Literature in Amharic"*. The second thesis was written by Lensie Bekele and is entitled, *"Children's Literature: Its Impact on the Child Reader* " (2005). Rahmetu Beyene's thesis is entitled, *"Social Issues in Selected Amharic Children's Plays: A Critical Analysis* (2007). Abeba Getachew's (2007) is *"The Functions of Children's Songs in Amharic: A Study of Selected Children's Songs"*. Zerihun Asfaw, Associate Professor, Addis Ababa University, wrote a research article entitled, *"Humour, Adventure and Fantasy in Amharic Children's Books"*, which appeared in Habtamu, e.d., . (1996 G.C.: 148-198).Let us consider these studies in some detail. The second research article reviewed in this thesis is *"Terra Incognita: Adolescent Fiction in the Higher Classes in Secondary Education*" by Lierop (2002.)

Dereje's thesis deals with children's literature. He made an important contribution to research on children's literature in Ethiopia. It is a descriptive survey research on the development of children's literature in Amharic. He explains the focus of his thesis saying, "The main purpose of this research is to assess and introduce the history and status of children's literature in Amharic....It conducts a general survey of the development of the genre" (Dereje, 1994, *Abstract*). His study covers "the period from the first children's book published in Amharic up to 1984 E.C."(Dereje : 1).

He identifies the following types of children's literature in Amharic. The first one is the folktale (Ibid: 20). There are also "traditional church school texts", meant for adults, but have also influenced the development of children's literature (Ibid: 22). He states that modern narratives emerged during the period 1940 -1960 E. C. (1948-1968 G.C.). A case in point is Beemnet G/Amlak's *Lijinet Temeliso Aymetam (Childhood Never Comes Back)*, published in 1948 E.C. (1956 G.C.). (Ibid: 34). The first play, which was anonymous, was published in 1975 E.C., (1983 G.C.), and is entitled, *Gobeze (The Brave)*. Dereje's work has laid the springboard for future research on children's literature in Ethiopia.

Lensie's study, on the other hand, focuses on children's literature and its impact on children's cognitive development (*Abstract)*. Her objective was to find out how children's "cognitive understanding functions at different stages of their lives", and how children's literature "contributes to the advancement and progress of the mental health of the child readers" (Ibid: 8). The study assumes that we can "instill values and impart knowledge" to children through literature (Ibid). Lensie states that she would like to provide an "insight into which type of literature" has a positive impact on the child during the various stages of development. (Ibid: 8-9). She combined descriptive study with "experimentation and data collection from field survey" as methods of her study (Ibid: 10). She conducted an experiment to find out "the impact of literature on the cognitive development of the child reader" (Ibid: 52). The subjects in the experiment were preschoolers, and children who belong to middle and late childhood from a boys' school and a girls' school. She analyzed the impact of stories on children based on the stories she read to each age group. Her finding reveals that all subjects liked the story read to them. Her analysis of the responses given by the subjects also indicates that during late

childhood, children are "hero worshippers" (Ibid). Lensie notes that the findings correlate with the "theories about the relationship between children's cognitive development and their reading interest" (Ibid: 65).

Rahmetu conducted a research study on children's plays written in Amharic. He attempted to show how Ethiopian children are portrayed in the selected plays, and analyzed their experiences and problems in various circumstances. The social issues he touched upon are child labor, class discrimination, selfishness, tolerance, unity, modesty, cheating and abduction. The selected works reveal that children are vulnerable and face various problems in their environment. He stressed that children's theatre contributes to the intellectual, moral and social development of Ethiopian children. To this effect, he recommended that more attention should be given to its development (Rahmetu, 2007: 104). Moreover, he included a checklist of children's and youth plays in Amharic produced between 1990 G.C. to 2006 G.C.

Abeba (2007) focused on children's songs written in Amharic. Her data consist of children's songs collected from kindergarten and primary school teachers and from various libraries. Based on her data, she identified the following types of children's songs: the lullaby, nursery rhymes, playground action songs, holiday songs, narrative songs and historical songs (Abeba, 31-38). These are also established genres of children's literature.

She analyzed the functions of selected children's songs written in Amharic The song entitled, *"Senef Temari" (Lazy Student)"*, for example, has a moral purpose. It tries to inculcate the value of hard work in children. There are also songs which impart a feeling of nationalism in children. *"Bandirachin" (Our Flag")* is a case in point. Through this song, Ethiopian children learn that the Ethiopian flag is their "emblem" (Ibid: 55). There are also songs which develop children's language abilities. For instance, through *"Hitsanat Enimar"*(*"Children, Let us Learn"*), children can master the letters of the Amharic alphabet and familiarize themselves with words and concepts. (Ibid: 57). Some children's songs, for example, *"Yebet Ensesat" ("Domestic Animals")* introduce children to arithmetic and scientific concepts. The song, *"Ewket Yabib"*(*"Let Knowledge Flourish"*) teaches children about social issues (Ibid: 70). Abeba also identified children's songs which deal with the importance of sports in promoting good health among children. *"Sport Mesirat" ("Doing Sports"*) makes them aware that

physical exercise is essential for growth and good health (Ibid: 65). Her sample selected for analysis also includes songs which deal with emotional concepts such as, happiness and sorrow. For instance, *"Destegna Yehone"* (*"One Who Is Happy"*) encourages children to be content with what they have (Ibid: 76). Children's songs can, therefore, be an important medium through which children can be educated.

Zerihun analyzed twelve children's stories published from 1978 to 1988 E.C. (1986-1`996 E.G.C.).The objective of the study is to find out whether these children's stories are characterized by fantasy, humor and adventure.

He points out that from 1978 to 1988 E.C., twenty-five children's books were published out of which twelve deal with animal stories, whereas thirteen have characters who are human beings (Habtamu: 150). He randomly selected six stories from each category to be analyzed by one hundred forty-four summer in-service students, who were divided into groups. These were fourth, fifth and sixth year students who took the course *Prose Fiction, ELAM 301*. Before they analyzed the stories, they were given a two- hours lecture on children's literature. Zerihun pointed out that no research related to fantasy, humour and adventure in Ethiopian children's literature had been conducted before (Habtamu: 152).

In the theoretical framework of the study, he reviewed some critical works which acknowledge that the three important criteria of children's literature are humour, adventure and fantasy (Marshall, 1982; Capos, 1967; Arbuthnot, 1964). One of the animal stories focused in this research is *Tinchelu Petros* (*The Rabbit Petros*) by Gebeyehu Ayele (1978 E. C). The group members who were involved in the study conducted by Zerihun found out that fantasy is manifested through animals who speak like humans (Habtamu: 159). The story entitled *Bolabo* by Mary Jaeffer (1982 E.C) deals with a young horse who runs away from home and goes to places where wild animals live. But he comes back home safe after his adventure. In *Mushirawa Ayt* (The *Mouse Who is a Bride),* by Zenebe Abraham, 1982 E.C), the title itself is humorous. The bride's and the bridegroom's names, Zaruta and Hecebre respectively, provoke laughter in child readers because they are not commonly used in Amharic.

In the second category of children's stories analyzed in Zerihun's article, the major child characters are human beings. A case in point is *Ye Rahel Gubignit* (*Rahel's Visit)* by Aster

message...was too obvious....There was no room for the imaginative or deductive powers of the reader". Yet, the authors "wanted to break taboos," which, according to Lierop, is "of importance for the development of the genre" (Ibid).

In the adolescent novels of the 1980s written by Dutch authors, "sexuality is integrated in the story" (Ibid:5). Lierop stated that Veronica Hazelhoff and Marita De Sterck, pay "attention" to "the ways in which sexuality is experienced" (Ibid: 6). For example, De Sterck, in her novel, *Splinters* (1998), "provides insight into the differences between the ways in which boys and girls experience sexuality" (Ibid). What is more, in the eighties and nineties, "greater openness" is seen in portraying relationships among characters. These novels also have "unconventional structure and style", and great attention is paid "to artistic representation of reality" (Ibid). Comparing the problem novels of the seventies with recent ones, Lierop noted, "in the seventies, one of the distinctive features of the problem novel was the treatment of actual societal themes....But contemporary novels...such as, for example, *Falling* by the Flemish author, Anne Provoost(1994; published in English in 1997) are primarily concerned with how individual young people cope with conflict (Ibid).

Lierop contended that since "the young adult novel has grown up, attention for this genre in literary education is justified, and not only in the lower classes, but also in the final grades of secondary schools....It is time that secondary schools seriously work on a longitudinal literary education programme." (Ibid: 7-8). It was also suggested that adult literature can be taught along with adolescent literature (Ibid: 8). If this is done, "reading, pleasure and personal development can be better realized" (Ibid

In her research, Lierop used the method of "survey" (Ibid: 9). A questionnaire containing "35 questions" was prepared. The aim was to gather information on the "age, sex and teaching experience" of the instructor who taught literature. Other questions focused on "teaching methods in the literature class" and the teacher's familiarity with adolescent novels (Ibid: 10).

In November 2001, "630 questionnaires were sent to schools of higher general secondary education and pre-university education" (Ibid). Fifty–five questionnaires could not be distributed to people. Out of the remaining five hundred seventy-five questionnaires, one hundred seventeen were completed and "returned" (Ibid). Lierop explained that all the

Some internet sources relevant to the research are available only on subscription. Shortage of books on child psychology is a constraint the researcher experienced while writing this thesis. The writer of this thesis also looked into critical reviews written on the characters that this study is concerned with in order to establish the context of the study and to find out critics' opinions on the fictional child characters. Sources of data for the socioeconomic background of the novels are critical texts available in libraries and other online sources. The contribution of related application research, local studies, i.e., Master's theses related to children's literature, and other interdisciplinary studies are also consulted as secondary source material as illustrated in the previous chapter.

3.2 Analysis of Data

As already mentioned, this research is an analysis of child characterization in fiction. The researcher attempted to apply theoretical dimensions evolved from Bronfenbrenner's developmental theory (discussed in Section 3.4.1 below) to analyze child characters in the selected novels. The psychological framework for analysis takes into consideration the cognitive and psychosocial aspects related to late childhood and early adolescence since the age of the child characters is not always precisely specified in the novels though their behavior can show that they belong to this age range. The parameters for analysis also include aspects of cognitive and psychosocial behavior of gifted children. The creative works become psychological documents that communicate knowledge about the mental and psychosocial processes taking place in the child fictional characters. The selected texts are also considered to be social documents since they reflect and interpret the realities of children's lives in their respective socio-cultural environments. The fictional characters interact in specific fictional worlds, which have their own socio-economic systems and cultural values (Macrosystems).. The study not only uses an interdisciplinary approach, but it is also an instance of application research The various dimensions discussed in the psychological framework are applied to the analysis of the fictional child characters' behavior in Stevenson's *Treasure Island*, Dickens's *Oliver Twist* and Twain's *The Adventures of Tom Sawyer.* The study combines contextual analysis of data with close reading of the selected literary texts for an in-depth analysis of the child protagonists' behavior.

The child characters also use language to communicate with people in different situations. Because of this, attention is also paid to discourse and pragmatic features the child characters use in inter-personal communication. As mentioned in Section 3.4.8, literature is viewed as a form of communication. In addition, the child characters in the selected novels communicate with various characters in different settings using language as a medium of communication. Setting does not simply mean "the physical environment of interaction", but also "the assumptions and beliefs that people bring to discourse" (Simpson, 1997: 135). From a discourse point of view, the child characters have "intuitions about what constitutes well-formed discourse" (Ibid: 132). They communicate with other characters expecting that they will "generally" be "cooperative in interaction" (Ibid). They also assume "that what people say" to them "has some degree of relevance" (Ibid). Besides, they know how to pay attention to people's face wants. Because of this, in this particular study as mentioned above, the discourse and pragmatic features which the writers of the selected novels manipulate to highlight the child characters' cognitive and psychosocial behavior have also been considered.

3.3 Literature: A Reflection of Human Behavior and Reality

The writer of this thesis attempted to apply cognitive and psychosocial dimensions of late childhood and early adolescence to fiction because the situations in the fictional world are often similar to those in the real world. She feels that this study can help her to throw more light on the nature of fiction through her analysis. In fictional works, writers reveal their perception of human character and life in general. Being members of a given society, they share its social values and norms, which they mirror in their literary works. They also create characters which can be identified with people living during a given historical period. On the other hand, not all fictional characters are stereotypes. In her article entitled, "*Accomplishment and Human Development in Pride and Prejudice*", Ranjini points out that there are also individuals who have a "will for psychological growth" and act according to their own "inner convictions" (2003: 3). Being a reflection of reality, fiction portrays various types of people from real life. Fiction writers represent reality through characters and plot.

Even though a literary work is a product of the limited experience of a writer, it provides "an easier and more revealing medium, for it represents a detailed, often minutely detailed record of a particular set of events" (Ibid: 5). Ranjini mentions another advantage of literature. She

states, "While in life, we can at best have access to our own inner workings and perhaps those of our closest confidents, in literature we are often privy to the inner feelings, attitudes and opinions of several characters" (Ibid). In response to this, we, as readers may change or broaden our own vision of life and our own behavior. According to critics of Reader-Response theory, reading literary texts, fiction in particular, is a consciousness-raising activity. For example, Wolfgang Iser states that the experience of reading a literary text is a creative and adventurous process that contributes to the readers' consciousness-raising, and enables them to formulate the unformulated (Iser, in Lodge, 1992: 220).

According to Ranjini, literature uses writing as a medium. A person can read a story more than once, ponder over it, and discover "truths of life" (Ranjini: 5). She further adds that great literature "presents to the reader the author's insights into human character and reveals the complex ways in which character and action interrelate to generate chains of consequences and results" (Ibid: 6). Furthermore, good literature gives a glimpse into "the character of the society", which it mirrors (Ibid). Through fictional characters, readers can "recognize some common tendencies and characteristics of the entire human race that govern all human behavior" (Ibid). In other words, literature can help literary scholars and readers to understand human nature and life in general. It reflects "the thoughts, beliefs, opinions," and feelings of characters, who are placed in a physical environment and a social context in which they interact. The social background can also have some influence on their personality. Furthermore, their activities can also impact their environment. Literature is about people represented through adult or child characters. Different kinds of reality, cultural, social, psychological, religious, political, ideological and so on, can be reflected through fiction.

In the section below, an attempt is made to evolve a theoretical framework for analysis, which is based on cognitive and psychosocial aspects of late childhood, early adolescence, gifted children and discourse-pragmatic considerations.

3.4 Late Childhood and Early Adolescence: A Theoretical Framework for Analysis

Developmental psychology studies human behavior and development from different perspectives. Because of this, the researcher attempted to analyze the child characters in the texts under study from Bronfenbrenner's socio-cultural perspective. This psychological approach was selected because Bronfenbrenner proposed that the cognitive and psychosocial development of children should be studied in relation to the environment in which they grow up ((Hoffman et al., 1994: 47).

Characterization in fiction can be examined based on a perspective of human development and aspects drawn from cognitive and psychosocial theories of developmental psychology because literature, like psychology, describes human behavior, and can probe into the inner self of characters. The parameters identified in the theoretical framework are applied to the analysis of selected fiction in isolation or in combination. Late childhood and early adolescence have been focused in this study because the child protagonists in the selected novels show cognitive and psychosocial behavioral traits of children who belong to these stages of development. Two issues, namely: gifted children and child abuse and neglect are significant psychological aspects to be considered in this context because the protagonists in the novels focused in this study are gifted children. Oliver Twist in Dickens's novel had to put up with child abuse and neglect. Below is presented a brief account of Bronfenbrenner's bio-ecological theory.

3.4.1 Bronfenbrenner's Perspective of Human Development

Bronfenbrenner (1979) developed a bio-ecological theory of development because he felt that "most developmental studies isolated children from their natural settings and therefore missed the interaction between children and environments" (Hoffman et al. : 47). He maintained that such interaction has a "profound effect on behavior" (Ibid). The other theories of development mentioned below fail to give consideration to human beings' connection with their environment.

The psychodynamic perspective focuses on "the inner person" ("*Theoretical Perspectives on Human Development*", n.a. (n.d.) : 1). The proponents of this perspective believe that

"behavior is motivated by inner forces, memories and conflicts that are generally beyond people's awareness and control" (Ibid).

The cognitive perspective deals with "the processes that allow people to know, understand and think about the world". The emphasis is on "how people internally represent and think about the world". Psychologists aim at understanding how people's ways of thinking affect their "behavior" (Ibid).

The humanistic perspective takes into consideration the "unique qualities of human beings". It "emphasizes free will, the ability of humans to make choices and come to decisions about their lives" (Ibid: 2). It focuses on the individual person, and does not focus on the socio-cultural aspects of behavior.

In the *evolutionary,* or *ethological perspective*, biology is viewed as the "determinant of development". It "stresses that behavior is strongly influenced by biology, is tied to evolution, and is characterized by critical or sensitive periods" (Santrock, 1999), cited in, *"Theoretical Perspectives on Human Development"*, n.a., n.d. : 3). It seems that this theory overlooks the social aspect of human behavior.

Consequently, the *socio-cultural perspective* (Bronfenbrenner's ecological model of human development) has been selected as a theoretical framework for this study because it tries to explain human development "in terms of the guidance, support and structure provided by society and to explain social change over time in terms of the cumulative effect of individual choices" (Berger, 2000, cited in "*Theoretical Perspectives on Human Development*, n.a., n.d..: 2). The individual person is a social being and cannot have a meaningful and healthy life in isolation.

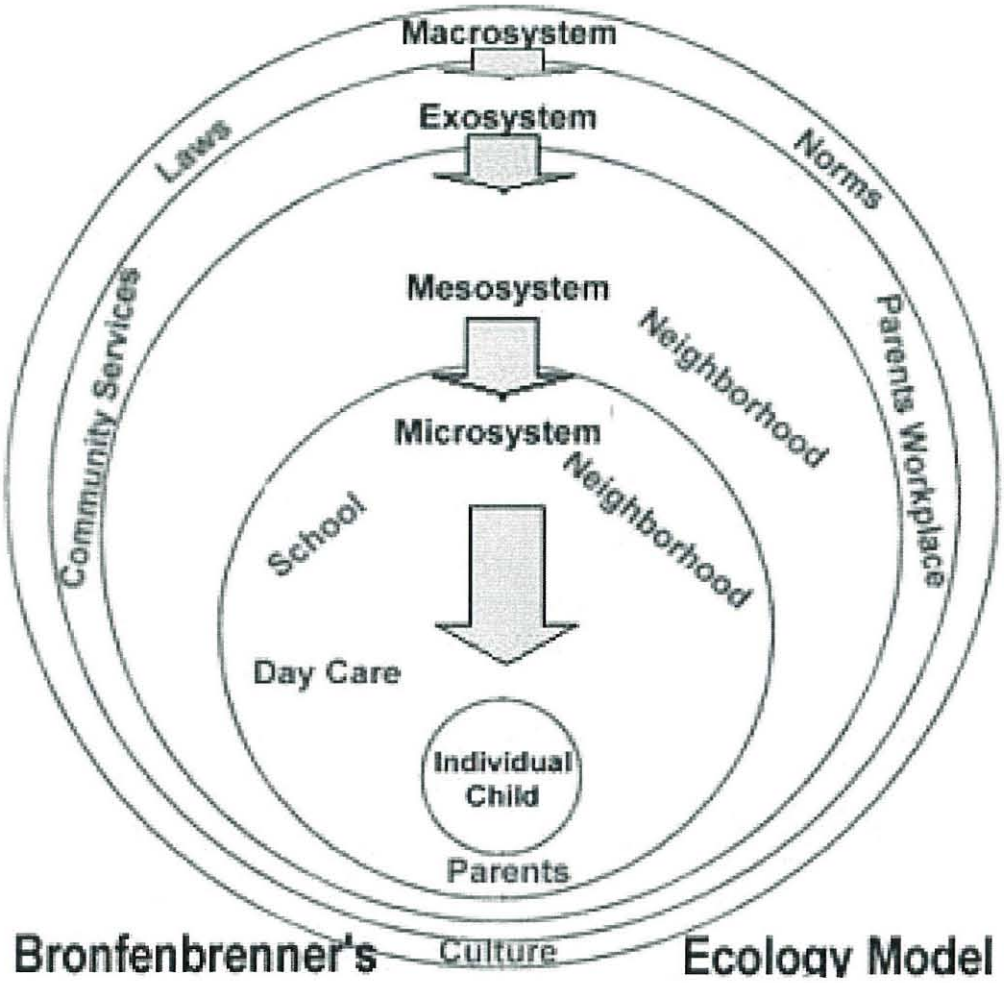
Bronfenbrenner asserts that the individual "is significantly affected by interactions among a number of overlapping ecosystems (Microsystems, Mesosystem, Exosystem, Macrosystem)" . (Ibid : 2). In his theory, the child is at the center of the ecological environment which is "a system of four nested structures that ranged from the immediate face-to-face setting to the remote setting of the larger culture" (Ibid). The "immediate setting surrounding the person" is the Microsystem (Ibid). It consists of "the structures with which the child has direct contact"

(Paquette and Ryan, 2001: 2). It deals with "the relationships and interactions" of a child in "family, school, neighborhood, or childcare environments" (Ibid). It also takes into account the religious setting and peers ("*Theoretical Perspectives on Human Development*", n.a., n.d. : 4). Bronfenbrenner believes that "the experiences a child has at school or on the playground affect what a child does at home-and *vice versa.*" Therefore, he came up with the notion of Mesosystem, which consists of the "interrelations between Microsystems". This system "links settings that include the child" (Hoffman et al.: 47). It has to do with "connections between contexts" (. Santrock, 1999: 44). The third system, the Exosystem, is the structure that does not "include the child" but can affect them (Hoffman et al.: 47). For example, a parent's work place is Exosystem in relation to the child. It is sometimes difficult for parents to spend time with their children after work because they work late in the evening. This may affect children's emotional development. "The peer groups" are Exosystem in relation to parents but relationships with peers can affect the way children behave at home (Ibid). The school system, health agencies, mass media and community constitute Exosystem to the child, who does not directly interact with them ("*Theoretical Perspectives on Human Development*": 4). The fourth structure, "the largest," is the Macrosystem (Hoffman et al.: 47). The political systems, the cultural values and beliefs, living styles, laws, the economic systems and society are part of the Macrosystem (Hoffman et al. : 47;."*Theoretical Perspectives on Human Development*, n. a. ,n.d.: 4; Paquette and Ryan: 2). What is to be noted here is that Macrosystems do not remain static. They "change in response to historical events" (Hoffman et al.: 48).

The ecological theory of human development maintains that there is a "progressive, mutual accommodation between a growing human organism and the changing immediate environment" ("*Theory for Research and Practice with Children*", n.a., n.d.: 23). Besides, "conflict" in any of the four layers will affect the child's development in other layers" according to Paquette and Ryan (2001: 1), who explain this theory saying, "as a child develops, the interaction within these environments becomes more complex" because "the child's physical and cognitive structures grow and mature" (Ibid: 3). In the present time, economy impacts family life by making it unstable and unpredictable as a result of which "children do not have the constant mutual interaction with important adults that is necessary for development" (Ibid). Moreover, "if the relationships in the immediate Microsystems break down, the child will not have the tools to explore other parts of the environment" (Ibid).

Paquette and Ryan also note that an important structure in the Microsystem is religion, which is "a source of moral or ethical values" (Ibid: 28).

Below is given a diagram representing the systems in Bronfenbrenner's ecological theory. It is taken from Witt (n.d : 1).



Source: Witt (n.d : 1).

An attempt is made in the present research to focus on the fictional child characters' behavior and interactions within these four systems, which Bronfenbrenner believes play an important role in the child's intellectual and psychosocial development. He identified a bi-directional interaction between the environment and the child because what a person does may also affect

the environment and *vice versa*. The child characters in the selected novels represent real children, who interact with different systems in their environment. Children are related to their family, teachers, classmates, peer groups, neighborhoods and so on (Gannon , 2005: 1). According to Gannon, elements such as "Home, school, neighborhoods, religious and other institutions are social contexts operating" in the development of children (Ibid: 2). The fictional child characters' relationships in the various social contexts and the impact of such relationships on their personality is, therefore, focused in this study.

3.4.2 Cognitive Skills in Late Childhood and Early Adolescence

Below is given a bird's eye view of the cognitive skills that children exhibit during late childhood and early adolescence. The child protagonists in the novels under study display behavioral traits of children during late childhood and early adolescence in addition to being gifted.

According to Erikson, late childhood extends between six and ten years, while adolescence begins at eleven and extends to eighteen (, "*Erikson's Stages of Psychosocial Development*": 3, in *Wikipedia*, 2007).

Late childhood corresponds to Piaget's stage of *concrete operations* (Cobb, 2001: 408). Likewise, infancy, the first stage of human development, corresponds to the "sensorimotor" stage (Huitt, W. and Hummel, J. 2003: 2). Early childhood refers to the "pre-operational stage". The "formal operational stage", on the other hand, refers to adolescence and adulthood (Ibid). Piaget maintained that the individual adapts to their environment through *assimilation* and *accommodation* (Cobb, 2001: 408), and that development involves "equilibration", in terms of assimilation and accommodation. In assimilation, new information is changed in order to fit with schema (existing thoughts), or "schemes" of individuals. On the other hand, in accommodation, old thoughts (schema) are adapted to take in new information (Silverthorn (1999: 3). For Piaget, schema is a mental representation of some physical or mental action that can be performed on an object, event or phenomenon" (Bhattacharya and Han, 2001: 1).

Children of late childhood are school-age children. Piaget asserted that at the concrete operational stage of development, "mental operations emerge" and they are "internalized

actions that children could perform in their heads" (Cobb: 408). He also noted that during late childhood, children have the ability of "reversibility". That is, they "could not only imagine performing some action but could also think of reversing or undoing that action to get back to the point from which thought had started" (Ibid: 409). Piaget also held that this ability "makes thought more flexible" (Ibid). Yet, during late childhood thought is limited. Cobb (2001: 417) observes that during late childhood, children "do not think easily about things they cannot see". In other words, they cannot think abstractly.

Erikson identified eight stages of human development; each stage is characterized by a psychosocial/developmental crisis (Boeree, 1997, 2006: 4). In each stage, "the person confronts new challenges", which they have to "master"("*Erikson's Stages of Psychosocial Development*", in *Wikipedia,* 2007: 1). Besides, "Each stage builds on the successful completion of earlier stages". Erikson pointed out that if the crises are "not successfully completed", they "may reappear as problems in the future" (Ibid). The stages, (as presented in Boeree 2006: 4), are as follows:

i. Infancy (0-1 year old)
ii. Toddlerhood (2-3 year old)
iii. Pre-school stage (3-6 year old)
iv. School age (7-12 year old)
v. Adolescence (12-18 year old)
vi. Young Adulthood (The 20s)
vii. Middle Adulthood (20s to 50s)
viii. Old Age (60s onwards)(Ibid: 4-5).

As can be noted from the stages above, late childhood corresponds to "Erikson's stage iv (i.e. school age) when the psychosocial crisis experienced is "industry versus inferiority" (Wong, 1998: 1). At this stage, children are keen to "produce good results" at school (Ibid). They also "become interested in how things are made and how they work"(*"Unit Five: Middle Childhood*", n.a., n.d.: 1). Such endeavors create a sense of "industry" in them (Ibid). They want to become achievers. Wong (1998: 1) states that if children in late childhood do not receive encouragement from parents and teachers, they become underachievers.

According to Havighurst, (cited in Hurlock, 1996: 10), during late childhood, children learn the following cognitive skills:

i. Physical skills necessary for ordinary games
ii. Fundamental skills in reading, writing and calculating
iii. Concepts necessary for everyday living

Hurlock (1996: 161) states that during late childhood, children realize that "speech is an essential tool for gaining acceptance in a group". In addition, they learn "self-help skills like eating, bathing, grooming"; "social-help skills, like helping others at home or at school". Hurlock adds that during late childhood, children also show improvement in "vocabulary building, pronunciation and comprehension" (Ibid: 165).

Siegler (1998, cited in Cobb :411), found out that children, during late childhood, have the ability to process information. Likewise, "school-age children can recognize words at a glance that younger children have to sound out letter by letter". Siegler calls this skill *automatization*. He also discusses another information-processing skill-*encoding*,- which means "the formation of mental representations for one's experience". This ability enables children of late childhood to "recognize which features" of a problem "are most important" (Ibid). They can "also focus on more features of a problem at once" (Ibid: 411-412).

In late childhood, children do not become abstract thinkers until adolescence begins. Adolescent cognitive development corresponds to Piaget's stage of "formal operations" which "begins at age 11" (Ibid: 538). Unlike children in late childhood, early adolescents can develop cognitive skills that are more complex as shown hereunder:

i. Think more about possibilities,
ii. Think in multiple dimensions,
iii. Think more abstractly,
iv. See things as relative rather than as absolute, and.
v. They can also take other people's perspective. (Ozretich and Bowman, 2001:).

According to Brown (2006: 4), early adolescents can

i. Generate hypotheses

ii. Consider contrary-to-fact situations, and

iii. Approach a problem in a systematic fashion (Brown, 2006: 4).

Brown also comments that cognitive development needs nurturing if early adolescents are to become abstract and logical thinkers.

Another article, entitled, *"Cognitive Development"* states that complex thinking in early adolescence is manifested in "personal decision-making in school and home environments" (*Adolescent Medicine,* 2006: 1). The early adolescent shows "use of formal logical operations in schoolwork," and "forms and verbalizes his/her own thoughts and views on a variety of topics usually more related to his/her own life, such as:

i. which sports are better to play.

ii. which groups are better to be included in.

iii. what personal appearances are desirable or attractive, and

iv. what parental rules should be changed. (Ibid).

Generally speaking, in early adolescence, "there are no gender differences in overall intelligence" (Cobb: 545), except for a slight distinction in some areas. In this connection, Cobb states, "Females do somewhat better on measures of verbal reasoning and fluency", while "males do better on tests that require one to mentally manipulate things or remember a visual figure" (Ibid: 546). Cobb further notes that during early adolescence, males seem to be better at "mathematics" than girls (Ibid).

Egocentrism is a cognitive feature children manifest during late childhood and early adolescence. According to David Elkind (1978 b, cited in Cobb: 417), school-age children "frequently mistake their assumptions for facts". Unlike adolescents and adults, they are "intuitive" and are characterized by "assumptive realities" (Ibid). In addition, they are egocentric. That is, they "think they are clever whereas others are not" (Ibid).

But egocentrism during early adolescence is different from that of late childhood (Kimmel and Weiner, 1995: 133). David Elkind discusses two major issues related to adolescent

egocentrism: *the imaginary audience* and the *personal fable* (Ibid: 134 and 140). Adolescents feel that they are the focus of other people's attention (Ibid: 134). Elkind calls this cognitive phenomenon the *imaginary audience*. Kimmel and Weiner put forth Elkind's explanation for *imaginary audience* as follows, "This form of egocentrism grows out of the adolescents' cognitive ability to think about thinking, to think about others' thinking, and the inability to distinguish between the focus of their own thoughts and the thoughts of others"(Ibid).

Elkind notes that the other aspect of early adolescent egocentrism, the *personal fable,* "may also affect" adolescents, who may take risks "partly because their personal fable convinces them" that bad things "will happen to others but never to them so they need not take precautions" (Elkind, 1974: 94, cited in Kimmel and Weiner: 140). The *personal fable* may put adolescents to risk because they feel that they are invulnerable.

3.4.3 Psychosocial Skills Which Children in Late Childhood Develop

As the following sub-sections show, some psychosocial aspects particularly belong to either late childhood, or early adolescence. Other aspects are manifested both in late childhood and early adolescence though in different ways. Self-concept, gender-role stereotyping and the gang, which are aspects that are related to late childhood, are discussed below.

3.4.3.1 Self-Concept in Late Childhood

In Erikson's fourth stage of psychosocial development, *Industry versus Inferiority*, children in late childhood who have successfully resolved "earlier psychosocial crisis" become "trusting, autonomous and full of initiative" and develop confidence.("*Stages of Social-Emotional Development in Children and Teenagers*", n.a., 1998-2006: 1). Erikson maintains that children acquire self-awareness through what they can achieve (Erikson in Cobb, 2001-: 448-9). But children also "evaluate the self against parental values" (Ibid: 449). Cobb defines self-concept stating that it refers to "how children think of themselves" (Ibid: 452).

In contrast, early adolescents desire to become independent even though they "still need parental guidance" ("*Middle/Late Childhood Social Development*", n.a.,n.d.:1). There is a shift from "External to internal characteristics" and focus is "on the social aspects of the self" ("*Socioemotional Development in Middle and Late Childhood*", 2002: 1).

In late childhood, children think about themselves. This is important because it can affect their achievement and their relations with other people.

3.4.3.2. Gender Stereotyping in Late Childhood

Late childhood is a period when children begin to understand "gender roles". They can perceive "which roles and subjects are masculine or feminine". In addition, culture also causes "restriction of roles" (*Emotional and Social Development in Middle Childhood,*n.a., n.d.: 10).During Late childhood, children learn "how to behave like a girl or boy" and start to "distinguish acceptable and unacceptable behavior" (*Sexuality through the Lifespan*", 2006: 2). Such awareness can promote harmony in social interaction.

In the section below, an attempt has been made to discuss the influence of the peer group (the gang) on children in late childhood.

3.4.3.3 The Gang of Late Childhood

Hurlock (1996) discusses the gang of late childhood in detail. She points out that late childhood is "a time when children's major concern is acceptance by their age-mates and membership in a gang" (Hurlock: 157). Because of this, children yearn "to conform to group-approved standards in terms of appearance, speech and behavior (Ibid). She argues that during late childhood, "the mastery of developmental tasks" is attributed not only to parents and teachers," but "to a lesser extent, to the peer group" (Ibid: 158). She defines the word gang as "play groups" (Ibid: 167). The gang could consist of three or four members, which "increases as children grow older" (Ibid). There are boys' and girls' gangs. Hurlock describes the difference between these two groups saying, "Boys' gangs often engage in socially unacceptable behavior than girls' gangs". Activities that take place in gangs are "games and sports, going to the movies and getting together to talk or eat" (Ibid). Moreover, the gang "meets at a "place usually away from the watchful eyes of adults". Besides, "the members may wear similar clothes". The gang has a leader, who "represents the gang's ideal" (Ibid). Belonging to a gang has both advantages and disadvantages. It helps children to "socialize". But "Gang belonging results in friction with parents and a rejection of parental standards" (Ibid). In addition, "Children are cruel towards those who do not belong to the gang" (Ibid).

Hurlock has shown that the influence of peer groups is very strong during late childhood. There is a distinction between peer relationship and friendship in that, during pre-adolescence and late childhood "the need for acceptance... is met by general peer group interaction," whereas there is "a need for interpersonal intimacy during adolescence and beyond" (Ibid). In this connection, Asher et al., (1996, cited in Goldstein et al., 2001: 6), draw a distinction between peer acceptance and friendship. "Peer acceptance refers to the extent to which children are liked and accepted by members of their peer group. In contrast, friendship includes mutual liking between two individuals". Similarly, Furman and Robbins (1985, cited in Goldstein et al.,: Ibid) state that, "Intimacy develops in friendship," whereas "leadership is acquired in peer group interactions".

Children" need to be with persons who will have a positive influence" on their character and behavior (*"Peer Influence and Peer Relationships"*, n.a. : 2, *Focus Adolescent Services*" , 1999: 2). However, if they mingle with bad groups, they may develop risk behavior. Therefore, they should stay away from persons who will encourage them to involve in illegal activities (Ibid). Sometimes, teenagers are driven into crime because they may initially not be aware of the negative influence some people exert on their behavior. Sometimes, also, younger children may be exposed to bullies. According to Hodges, Boivin, Vitaro and Bukowski, (1999, cited in Cobb: 458), "A significant number of children, approximately 10%, are bullied at school....Victimization, just like aggression, is a relatively stable characteristic of children....Those who are likely to be victimized are children who cry easily, have poor social skills, and are submissive when attacked, thereby rewarding their aggressors. However, having a friend decreases the likelihood of being victimized". Therefore, the gang can be a source of security for children. On the other hand, parents also have the responsibility to supervise children's activities as they may also become victims of bad children.

The next section focuses on psychosocial characteristics manifested during early adolescence.

3.4.4 Psychosocial Characteristics Related to Early Adolescence

Autonomy, identity formation and intimacy are psychosocial aspects particularly related to early adolescents. They are separately discussed below.

3.4.4.1 Autonomy

During late childhood, children are concerned with constructing a self-concept, whereas early adolescents desire to become autonomous. Autonomy "refers to an adolescent's growing ability to think, feel, make decisions, and act on their own" (Russell and Bakken, 2002, 2000: 1).The development of autonomy is an important stage of early adolescents. They need parental advice and guidance. On the other hand, they spend more time "outside the home", that is, at school, or with friends. Such opportunities influence the development of "a sense of oneself as an autonomous individual" (Eccles, n.d.: 4). Eccles further states that parents should help children develop "personal autonomy" by involving them in "family decision-making" (Ibid). Developing autonomy is a lifelong process. Adolescents must experience this developmental process. It signifies that they are "unique, capable, independent" and that "they depend less on parents and other adults" (Russell and Bakken: 1). Early adolescents acquire the ability of "self-governance," which is shown through "decision-making, self-reliance", and "conformity" (Ibid: 2). Youth tend to conform to the ways of peers due to peer pressure, whereas "young adolescents" are influenced by their parents (Ibid). A healthy trend would be for early adolescents to stay close with their family, while they develop a sense of autonomy.

Russell and Bakken identify three types of autonomy. As adolescents grow, they achieve *emotional autonomy*. That is, they tend to rely less on their parents and "seek emotional support from peers" (Ibid). Adolescents who have developed emotional autonomy can seek their own solutions when they are in trouble. *Behavioral autonomy*, on the other hand, is manifested in their ability to make their own decisions. The third kind of autonomy is *value autonomy*. As adolescents grow, they begin to adapt their own values. However, they may not develop all three types of autonomy at the same time (Ibid).

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3.4.4.2 Identity Formation

Identity formation occurs during the fifth stage (i.e. adolescence) in Erikson's eight stages of social-emotional development in human beings. In his theory, "the social environment combined with biological maturation provides each individual with a set of 'crises' that must be resolved" (Huitt, 1997: 1). According to Erikson, identity crisis "is a time in a person's life when they lack direction, feel unproductive, and do not feel a strong sense of identity". He

notes that we all have identity crises at one time or another in our lives and that these crises are not "necessarily negative but can be a driving force toward positive resolution"(Heffner, 2002: 1).

In Erikson's stage five, *Learning Identity versus Identity Diffusion*, which is between 13, 14 to 20 years of age, the adolescent is concerned with the question of self. Huitt (1997: 1) describes Erikson's fifth stage of psychosocial development stating that the adolescent "develops a sense of self in relationship to others and to own internal thoughts and desires". As Huitt reports, Erikson subsequently included "two sub-stages: a social identity focusing on which group a person will identify with and a personal identity focusing on abilities, goals, possibilities, etc." (Ibid).

Cobb (578-79) observes that adolescents must learn to achieve identity "out of old problems," for identity formation is a process in which teenagers, "synthesize elements of their earlier identity into a new whole which reflects their interests, values and choices". She defines identity as "a sense of self", in which adolescents become "aware of social norms," and can make a distinction between self and others (Ibid: 579). She points out that identity is related to the following two aspects:

i. What picture do other people have of us?
ii. What do they think of our ideas and what we have achieved? (Ibid).

Cobb also notes that the adolescent who has achieved identity formation is someone whom other people can esteem and respect (Ibid).

According to Johnson: (2003: 1), "Achieving a sense of identity is the major developmental task of teenagers". He points out that without identity, the individual would rather be concerned "with the impression they make on others" and do "what they think others want" them to do (Ibid). Johnson also observes that adolescents who never achieve identity "will play the part of human beings who change roles to please whoever happens to be watching" (Ibid). In other words, they fail to develop a sense of self, which is so important for a meaningful and successful life.

most consistent proponent of identity achievement because it is most effective in helping an adolescent acquire the confidence and self-esteem to make changes in life and face challenges" (Ibid : 3). According to Paulson and Sputa (1996: 3), parenting style revolves around two issues: "parental demandingness (control) and parental responsiveness (affection). There are four types of parenting styles (Paulson and Sputa, 1996), "indulgent, authoritarian, authoritative and uninvolved parents".

Baumrind (1991: 62, cited in Darling, 1999: 2), describes *indulgent parents* as "permissive, nondirective, more responsive than demanding, lenient' and 'avoid confrontation". *Authoritarian parents*, on the other hand, are "highly demanding and directive, but not responsive". Besides, they attach importance to obedience and rules that children should obey. *Authoritative parents*, however, are both demanding and responsive and they set clear "guidelines" for their children's conduct. Yet, unlike authoritarian parents, they are "supportive". Adolescents need parental support during the process of identity formation. Authoritative parents are also "low in psychological control" unlike authoritarian parents. But both types of parents expect their children to "obey parental rules". *Uninvolved parents* exercise "low responsiveness and demandingness", and are "neglectful" (Ibid).

Studies reveal that some differences can be observed between males' and females' identity formation. In her article entitled, "*Differences in Male and Female Identity Development*" (2001: 5), Long states, "Since 1980 researchers have given more attention to jointly studying both sexes".

There are certain differences between males and females as far as autonomy and identity formation are concerned (Ibid: 6). Long observes that male identity development "is more autonomy based", because "a boy's primary caregiver is normally his mother. Therefore, to become more masculine, he is socialized to separate from his mother". In other words, boys focus on what they can achieve (Ibid). On the other hand, a girl does not have to separate from her mother, which can make her "more competent at forming intimate relationships" (Steinberg , 1996: 321, cited in Long (Ibid). Long further states that "many girls obtain their identity through attachment relationships, or relationships with intimate partners. This may lead a female to have problems with separation" (Ibid).

3.4.4.3 Intimacy in Early Adolescence

According to Heinle (2002: 1), "Intimacy involves a relationship where two or more people reveal personal thoughts and information about each other. One usually feels comfortable revealing themselves in an intimate relationship because they feel comfort and support from the other person or persons".

Sullivan (1953, cited in Johnson, 2004: 1), notes that "male and female adolescents develop friendships to meet their intimacy needs (e.g. mutual empathy, love and security), and achieving intimacy...is an integral aspect of adolescent development". Sullivan views friendships as "collaborative relationships" (Sullivan, 1953, cited in Goldstein et al., 2001: 2). Similarly, according to Buhrmester, "the ability to establish close, intimate friendships becomes increasingly important during early adolescence" (Buhrmester, (1990, 61, -pp. 1101-1111. *Jstor* 2000-2007: 1).

Psychologists feel that friendship can be a source of emotional support for adolescents, who may "use it as a context for self-exploration, problem-solving, and a source of honest feedback". The article, *"Friendship"*, n.a. (2006: 5), Cobb (591) and Metteltal (1986, cited in Goldstein et al.,: 5), note that friendship can also influence identity formation. Another advantage of friendship is that adolescents can learn "the skills of "initiating interactions" and "self-disclosure" (*"Friendship"*, n.a.: 2). Sometimes, however, friendship may expose adolescents to risk-behavior.

Studies carried out by Buhrmester and Furman (1987); Larson and Richards (1991); Richards, Crowe, Larson and Swarr (1998, cited in Johnson, 2004 :2), reveal that early and middle adolescents "prefer the company of same-sex friends to that of cross-sex friends". Likewise, the research studies by Buhrmester and Furman (1987) and Lempers and Clark Lempers (1992, cited in Johnson, Ibid) indicate that "females report more intimate same-sex friendships than do males".

According to Clark and Ayers (1993); Clark and Bittle (1992); Foot, Chapman and Smith, (1977, cited in Johnson, 2004: 1), there are "gender differences in adolescent reports of intimacy", in that, females:

and 116 girls revealed that "Girls reported lower self-esteem than boys in early adolescence". In addition, "Girls reported more negative body image" (Polce-Lynch et al., 2006: 1).

Rothenberg (n.d. :1-2) attributes girls' lower self-esteem in early adolescence to the following three factors:

i. Preferential treatment of boys and girls at school

ii. Body Image

iii. Culture.

According to Orenstein (1994, cited in Rothenberg, n.d, "boys receive preferential treatment in school from teachers". They 'ask more questions' and 'are given more detailed and constructive criticism of their work". They "are treated more tolerantly than girls during outburst of temper or resistance" (Ibid: 1). Body image affects early adolescent girls. Rothenberg comments, "negative feelings about their bodies and appearance" affect girls' self-esteem. In addition, parents' "attitudes about toys, clothing, activities, and playmates can shape a girl's sense of herself" (Ibid: 2).

It can, therefore, be seen that the way in which people treat children can influence how children feel about themselves in general and in terms of gender in particular..

An attempt is made below to discuss morality in late childhood and early adolescence.

3.4.5.2 Morality in Late Childhood and Early Adolescence

Cobb (2001: 474) observes that children's morality develops from "the moral standards of their communities", which they use to evaluate their behavior and that of others. Their moral thoughts are characterized by "a sense of justice" and they also begin to question values (Ibid). According to Kohlberg, during late childhood morality is "conventional moral reasoning" (Ibid: 477). In late childhood, children also "want to live up to the standards of their group" (Ibid).

Kohlberg views "morality as justice" (Ibid: 476). Besides, he does not address female morality unlike Gilligan, who describes females' morality as "an ethic of care" because females view morality "in terms of their responsibilities to others", while males consider it as "the rights of

individuals" (Gilligan 1982, cited in Cobb: 482). Gilligan attributes this difference to the fact that "males tend to view themselves as separate from others", while "females see themselves in terms of their relationships with others" (Ibid).

Early adolescents are concerned with "social approval" (*"Adolescence"*, n.a. *:* 5 *Focus Adolescent Services*, 2000**).** Besides, adolescent morality is "based on respect for the social order and agreements between people" (Ibid). It corresponds to Kohlberg's post-conventional level morality (*"Module 18 Part B: Developing Morality*", n.a., n.d. : 6). It is the "morality of abstract ideas; principles, rights and one's own ethical sense", and "requires abstract reasoning" (Ibid). Early adolescents also demonstrate "More consistent evidence of conscience" (*"Normal Adolescent Development: Middle School and Early High School Years"*, n.a. : 2, *The American Academy of Child and Adolescent Psychiatry*, 2005). Kohlberg believed that moral thinking can be developed through "social interaction...positive moral atmosphere, and democratic participation", which is characterized by "equality of the participants" (cited in Mc Daniel, 1998: 1).

Family attachment helps children to become affectionate and caring during late childhood and adolescence. Therefore, families should protect adolescents by being responsive and demanding. Children and adolescents can develop prosocial behavior like endurance and cooperativeness if they get the opportunity to help at home. Kohn (1990, cited in Mc Daniel, 1998: 6), points out that parents who "provide helping experiences" like "caring for pets or looking out for younger siblings, teach prosocial behavior to their children" (Ibid).

Like families, communities have the responsibility to protect adolescents (Cobb, 2001: 607). Schools and religious organizations can protect adolescents through moral education. According to Broody, Stoneman and Floor (1996); Donahue and Benson (1995, cited in Cobb: 610), "religious beliefs" enhance the healthy development of adolescents. Hence, communities can play a role in the moral development of adolescents by fostering moral education and involving them in voluntary activities.

Communities can create "a healthy environment" for adolescents (*"Working Together to Create Healthy Communities for Adolescents", The Ups and Downs: A Newsletter About and*

for Young People, Parents and All Concerned Adults, n.a., 2001: 1). This article emphasizes that communities should be committed to helping adolescents grow into competent adults (Ibid). They can also present "a more consistent message about values and norms" (Ibid: 3). Adolescents should also be encouraged to participate in "youth organizations"(*Socioemotional Development in Adolescence," Lecture 17,* n.a., n.d., n.p.*).* This source emphasizes that "Adolescents who join such groups are more likely to participate in community activities in adulthood" and "have higher self-esteem" (Ibid).

Morrissey and Wilson (2005: 5) note that adolescents can also take part in "school-sponsored programs" and "national youth-serving organizations," which are "avenues" through which youth "learn how to act in the world around them to explore, express, earn, belong and influence". On the other hand, youth who join street gangs learn bad behavior. Therefore, communities have the responsibility to promote positive behavior in young people by cooperating with them and creating interesting programs in which they can participate.

At the present time, during late childhood and early adolescence, children, "from all economic strata often find themselves alone in communities where there are few adults to turn to and hardly any safe places to go" (***Strengthening Communities with Adolescents***": 1, *Great Transitions*: *Preparing Adolescents for a New Century*, n.a.. n. d.). Therefore, they need "proper adult guidance" in the communities in which they live. Young people "want safe" places where they can relax and learn "useful skills". According to this source, communities can "help a young person build a sense of self-worth, get along, make durable friendships, and generally prepare for lives as responsible, vigorous adults". Moreover, after a three-year research, Carnegie Council "identified the characteristics of community programs" that would answer to "the needs of young adolescents" (Ibid). These programs are "safe and accessible" to all young people. They are also "based on the interests of youth" (Ibid: 2). The staff of Carnegie Council, who are "knowledgeable about adolescent development" (Ibid: 1), "work with other community organizations," to reach "vulnerable adolescents" (Ibid). The Council also has "committed leadership" (Ibid: 2). The healthy growth of children is not the responsibility of parents and caregivers alone. Schools, religious organizations and youth programs have an important share in building up a healthy future generation.

3.4.5.3 Sexuality in Late Childhood and Early Adolescence

The article, "*Sexuality and Child Development*" (2006:2), argues that "relationships with peers are... likely to change" during late childhood. In the teen years, "children ...begin social interaction with the opposite sex". Moreover, "the crushes that younger children may have" may gradually "evolve into more adult-like attractions". Yet, relations with the opposite sex during late childhood do not have a sexual component (Ibid).

Brown (2006: 7) states that early adolescents' sexuality is influenced by "models provided by parents and other adults close" to them. Early adolescents' sexuality is also characterized by "intense embarrassment" and "fantasies about ideal partners", which "usually remain fantasies" (Ibid).

Neinstein (2004: 2) notes that the following aspects are typical of early adolescents:

1. Early pubertal changes; and
2. Sexual interest manifested through "phone conversations", or face-to-face interaction.

In addition, adolescents yearn "to make themselves more attractive and acceptable to their peers" (Gerler, Jr., 1991: 3).

3.4.5.4 Emotional Behavior in Late Childhood and Early Adolescence

Emotional development "is based on heredity and learning" ("*Module 1: The Development of Emotion*", n.a., 2000: 1). According to Jost and Sontag, (1944), cited in this article, "heredity has a role in the physiological processes involved in emotion" (Ibid). The article also states that, "While there is only a suggestion that human emotion is partially based on heredity, there is substantial evidence that learning plays a significant role in shaping emotional development" (Ibid: 2).

The article above also discusses the influence of social norms on emotion stating that, "Social pressures may be so great that the expression of anger is entirely suppressed, leading to internal stress" (Ibid: 3). The maturational process also affects the way human beings express emotions. Therefore, "Learning tempered by the emotional process is of great importance in shaping emotional responses" (Ibid).

Children, in late childhood, possess an "Increased understanding of internal psychological states". They also "understand that more than one emotion can be experienced at the same time". (*Emotional and Social Development in Middle Childhood*, n.a., n.d.: 6). They can also understand and "regulate their emotions" (Ibid). Children at this stage also develop "emotional self-efficacy", which is "a feeling of being in control of one's emotional experience" (Ibid).

Early adolescents, on the other hand, experience "heightened emotionality" Cobb, 2001: 511). Early adolescence corresponds to puberty. Due to "pressures of puberty," adolescents "become moody, their emotions swinging from one extreme to another with little predictability" (Ibid). Larson and Richards, (Cited in, Cobb: Ibid), report that early adolescents "experience a wider range of emotions" which may be positive and negative. They also have "a craving for privacy, "and exhibit "short tempers" ("*Changes-Helping Your Child through Early Adolescence*" : 1, n.a. : 2, *My Child's Academic Success*, 2005). On the other hand, "adolescents with easy temperaments", who "react positively to new situations are more likely" to overcome the problems they encounter every day (Cobb, 2001: 610).

3.4.5.5 Peer Pressure

Teenagers learn to socialize through peer pressure. Children need to be with peers who can positively influence them ("*Peer Influence and Peer Relationships*", n.a. : 2, *Focus Adolescent Services*" , 1999). But if children mingle with bad groups, they may develop risk behavior. Therefore, they should be advised to stay away from peers who can compel them to involve in "illegal activities" (Ibid). Sometimes, teenagers are driven into crime by peer groups who misled them with false promise or small gifts. Some children indulge in crime also because they have no idea about this social problem.

Attention has also been given in this thesis tothe cognitive and psychosocial aspects of gifted children because the child protagonists in the selected works are gifted children as cited earlier.

3.4.6 Cognitive and Psychosocial Characteristics of Gifted Children

The cognitive and psychosocial characteristics of gifted children are considered here because the child characters in the selected novels have special cognitive and psychosocial abilities,

which also make them different from children with average ability. Psychologists label such children as gifted. The major fictional child characters analyzed in this study have personality traits of gifted children.

The child characters in Robert Louis Stevenson's, *Treasure Island*, Charles Dickens's *Oliver Twist*, and Mark Twain's *The Adventures of Tom Sawyer,* share the cognitive and psychosocial characteristics of children in late childhood and early adolescence. They not only represent children in the real world but also display certain traits of gifted children. This giftedness happens to be a source of inward strength for these characters (See Appendix One, Tables 1 and 2 for a checklist of gifted children's characteristics).

Gifted children are like other children, in that, "To a large degree" their needs "are those of other children. They experience the same developmental stages, though often at a younger age" (Webb and Kleine, 1993, cited in Webb's "*Nurturing Social-Emotional Development of Gifted Children*: 1, *Kidsource Online*, 1996-2006). Like other children, they may also be exposed to "child abuse" and "alcoholism" (Ibid).Like children of average ability, they may also experience success or failure in various areas. For instance, "Thomas Edison ...was rated as stupid to learn anything... Louis Pasteur was rated as a mediocre student in college... Winston Churchill failed the sixth grade..."*("Characteristics and Behaviors of the Gifted*", (n.a., n.d.,: 2). These are examples of gifted people who were rated as academically poor, but became famous for their notable contributions to mankind. Psychologists have carried out studies on gifted children even if there is a general view that all children are gifted (Dowland, 2000, 20006: 4).

Gifted children also "vary from one another" in:

i. Personality type

ii. Levels of giftedness [1]

iii. .Evenness/unevenness of intellectual gifts (Ruf *:* 2 , *Mensa Bulletin* (2004), and *British Mensa Magazine* (2004).

Talking about *personality types*, Ruf notes, "An extroverted child may find it easier to socialize with age mates who are not intellectually his peers, but he may have sadness over not ever feeling really connected to anyone despite all his efforts. An introverted child may be less

likely to struggle to fit in because he enjoys more solitary activities and a few chums who will join him in a video game" (Ibid). Ruf adds that "the level of giftedness has a profound effect on how comfortable in different situations the young person will be, too", although "Intellectual level, per se, does not contribute to poor social skills" (Ibid).

In the present study, the concept of gifted children has been used in the analysis of child protagonist characters in the selected novels. Hence, it is essential here to understand giftedness in some detail as attempted below.

3.4.6.1. Definitions of Gifted Children

Gifted children have "potential in one or more areas of skill," as a result of which they are "placed in the top 2-5% of children in the same age" (*"What is a Gifted Child?", n.a. Australian Gifted Support Center, 2004*: 1). In this definition, "areas of skill" could refer to "academic, creative, intrapersonal" skills (Ibid).

Here is another definition of gifted children. These are children who possess "outstanding abilities" and "are capable of high performance" (Hewton, 2002.:1). Hewton further states that giftedness results from an interaction among three basic clusters of human traits:

i. Above average general abilities;
ii. High levels of task commitment; and
iii. High levels of creativity (Ibid: 2).

A third definition states that gifted children are those "who have demonstrated exceptional achievement" in a given area. Besides, giftedness is viewed as a potential that must be nurtured" (Bainbridge, 2007: 1).

The *Columbus Group* (1991), cited in, Bainbridge's 2007 :1) gives the following definition of giftedness. It is "asynchronous development in which advanced cognitive abilities and heightened intensity combine to create inner experiences and awareness that are qualitatively different from the norm" (Ibid). This definition stresses the traits that distinguish gifted children from average ones.

Fahlman states that giftedness is "found in mild, moderate, and profound levels" (Fahlman, 2000: 2). Although IQ is often used to identify gifted children, educators also distinguish gifted children from average ones by their abilities in specific areas as follows:

i. General intellectual ability
ii. Specific academic aptitude
iii. Creative thinking,
iv. Leadership, and
v. Visual or performing arts.

Gardner developed the *Multiple Intelligences Theory*. He did this in reaction to "the notion of general intelligence measured by IQ scores" (Gardner, cited in Tayler, n.d. : 1). He first introduced this theory in *Frames of Mind*, Gardner (1983). He studied intelligence in "a variety of people including gifted people" (Tayler: 1). He defines intelligence as "an ability or set of abilities that permit an individual to solve problems or fashion products that are of consequence in a particular cultural setting" (Ibid). He came up with eight types of intelligence as follows:

i. Bodily/Kinaesthetic,
ii. Interpersonal,
iii. Intrapersonal,
iv. Logical/Mathematical,
v. Musical/Rhythmic,
vi. Naturalist,
vii. Verbal/Linguistic, and
viii. Visual/Spatial (Ibid).

Tayler feels that Gardner has broadened people's notion of the concept of intelligence. Gardner's model includes "a wider range of capabilities" (Ibid). Similarly, the gifted children who have been analyzed in this thesis have various cognitive and psychosocial abilities which make them conspicuous.

Giftedness, however, is different from talent. In his theory of giftedness, Francoys Gagne makes a distinction between giftedness and talent, in that, giftedness refers to "the possession

and use of untrained and spontaneously expressed natural abilities (called aptitudes or gifts), in at least one ability domain, to a degree that places an individual at least among the top 10% of age peers" ("*A Differentiated Model of Giftedness and Talent*", n.a., n.d. :1).

On the other hand, "talents progressively emerge from the transformation of these high aptitudes into the well-trained and systematically developed skills characteristic of a particular field of human activity or performance" (Ibid).

In terms of Gagne's model of giftedness, the child protagonists under study are gifted children because they are endowed with "untrained abilities" that make them different from their age peers.

3.4.6.2. Asynchronous Development in Gifted Children

Sword (2002: 4), defines asynchronous development stating that it is a developmental process in gifted children in whom "mental, physical, emotional and social development are all occurring at different rates", which can be "a source of great tension". Sword states that gifted children may experience conflict if, for instance, there is a gap between their "unrealistic expectations" and the "age appropriate physical skills" (Ibid: 5). She adds that gifted children also experience asynchrony "between intellectual development and the ability to express or use that intellect" (Ibid).

Silverman (1995: 5) notes that "uneven development is a universal characteristic of giftedness". She adds that gifted children experience asynchrony both "internally and externally" (Ibid). She explains the distinction between internal and external asynchrony as follows, "Internally asynchrony is due to differences in rates of physical, intellectual, emotional, social and skill development in the gifted child", which is manifested in "external adjustment difficulties". However, external asynchrony is "the lack of fit of the gifted child with other same-age children and with the age-related expectations of the culture" (Ibid).

Tolan, in *Tip Network News*,1994: 2) states, "the child...may appear many ages at once". She gives the following example to show how asynchrony can be manifested in a gifted child. She notes, "The child... may be eight (his chronological age), when riding a bicycle, twelve when

playing chess, fifteen when studying algebra, ten when collecting fossils and two when sharing his chocolate chip cookie" (Ibid: 2).

A bird's eye view of gifted children's cognitive and psychosocial characteristics is given in the section below.

3.4.6.3 Cognitive and Psychosocial Characteristics of Gifted Children

Gifted children are generally known for their intellectual potential, problem-solving ability, creativity, inquisitiveness and an excellent memory. Other cognitive traits are featured in Table 1, which appears in Appendix One. However, it should be noted that not every gifted child possesses them all ("*Is Your Child Gifted* ?", n.a.,: 2002-2007 : 1). The cognitive traits cited in this section and in Table 1 are also applicable to the child protagonists in the selected novels. For example, all three child protagonists are intelligent and have problem-solving ability.

Gifted children are good leaders in their play groups and have a sense of humor. They also display emotional intensity, are critical and compassionate when compared with average ability children. Other psychosocial traits are shown in Table 2 (See Appendix One, Table 2). The researcher also included tenacity in the checklist because all three child protagonists in the selected texts show endurance, which enables them to overcome the obstacles they experience. However, none of the characters needs to wear a "protective mask" (Gross: 1, in *Roeper Review*, 1998).

Another psychosocial issue related to the psychological aspect of children and the analysis of the child protagonists under study is child abuse, which is discussed below in some detail.

3.4.7 Child Abuse in Literature

Child abuse is a psychological aspect that deserves consideration in the theoretical framework of this thesis because in Charles Dickens's *Oliver Twist*, the protagonist child character is a victim of child abuse, which developmental psychologists believe affects the cognitive and psychosocial behavior of victims. In *Oliver Twist*, child maltreatment is the source of the major character's conflict, and it also influences the decision the character eventually makes.

Newton (2001: 1) compares child abuse to a "virus", which "bursts out of the family and infects our society". Children can be abused if they are not provided with the "essential things they need," which is "neglect", or if "harmful things" are "done to them" (Botash, 2006: 1). Child abuse can occur anywhere, that is, "in the home", or in the community (*Child Abuse: A Fact Sheet from the Department of Justice: Canada*, n.a., 2007: 1). It can also be practised by any social class in a given society ("*Child Abuse and Neglect*", n.a., n.d.: 4). Parents, and society in general, should have some awareness about child abuse because this "may influence positively their ability to prevent their children from being abused and neglected and to seek assistance if abuse or neglect occurs" (*"Front Matter for Including Information on Child Abuse and Neglect in the Undergraduate Curriculum*", n.a.,1997: 4).

Child abuse is a social problem that is described in tales as well as in modern fiction. A classical example in literature is the fairy tale, *Cinderella (*Legg, 2003: 1). This story has been translated into many languages, and children all over the world, have heard about it, or enjoyed reading it. It is about a girl who "is transformed into a beautiful princess at the ball" (Ibid: 2). The story of Cinderella can show the experience of many real children (Ibid). Legg comments, "Children everywhere suffer the abuse of Cinderella,-go without adequate clothing, proper nutrition and endure hardship" (Ibid).

Out of the Darkness: The Story of Mary Ellen Wilson, written by Eric A Shelman and Stephen Lazoritz (n.d.), is a historical novel on Mary Ellen Wilson, which relates the experience of "the first abused child in America", who was "removed from her home through the use of court system" (*"The New York Society for the Prevention of Cruelty to Children"* (n.a., n.d. : 1). This article states that this story "changed the course of child protection in America" (Ibid).

Some definitions of child abuse are presented in the section below.

3.4.7.1. Definitions of Child Abuse

Child abuse "refers to the violence, mistreatment or neglect that a child or adolescent may experience while in the care of someone they either trust or depend on, such as a parent, sibling, other relative, caregiver or guardian" ("*Child Abuse: A Fact Sheet from the Department of Justice: Canada*", 2007: 1).

Here is a second definition of child abuse. It is "a very complex and dangerous set of problems that include child neglect and the physical, emotional and sexual abuse of children" (*"Definition of Child Abuse"*, n.a. : 1, *MedicineNet*, Inc., (1996-2007).

.A third definition states that child abuse is a "practice in which a parent, guardian or caregiver mistreats or neglects a child" (*"Child Abuse and Neglect: An Overview Paper"*, n.a., : 1, *National Clearinghouse on Family Violence*, 2005).

All three definitions consider child abuse a problem that children are subjected to. Some types of child abuse are discussed below.

3.4.7.2 Types of Child Abuse

Child abuse is generally divided into physical abuse, sexual abuse, emotional abuse and neglect (De Benedictis, Jaffe and Segal, 2007: 1).

I. Physical abuse is "the deliberate application of force to any part of the child's body" (*"Child Abuse and Neglect: An Overview Paper"*, n.a., : 1, *National Clearinghouse on Family Violence*, 2005). In addition, it "results or may result in no-accidental injury" (Ibid). It also involves, "beating...biting a child, breaking a child's arm, leg, hitting a child, kicking a child, shaking" and so on (Newton, 2001: 1).

II. Child Sexual Abuse is a kind of abuse which happens when "a child is used for sexual purposes by an adult or adolescent" (*"Child Abuse and Neglect: An Overview Paper"*: 1, *National Clearinghouse on Family Violence* 2005).

III. Emotional Abuse refers to "acts or omissions by parents or other caregivers that could cause serious behavioral, emotional, or mental disorders". It is also known as "psychological child abuse, verbal child abuse, or mental injury of a child". (*"Definition of Child Abuse"* : 2,, n.a. *MedicineNet* (1996-2007). Forms of emotional abuse include, "rejecting, ignoring, terrorizing and isolating children "(Ibid).

IV. Child Neglect is the type of child abuse that mostly occurs (Ibid). The following are some types of neglect.

    a) Physical neglect is the, "Failure to provide food, clothing, shelter...medical care as needed". We should note here that "a single act of neglect might not be

considered as child abuse, but repeated neglect is definitely child abuse" (De Benedictis, Jaffe and Segal: 3).

b) Educational neglect refers to "Failure to enroll a school-age child in school or to provide necessary special education". A child is also exposed to educational neglect when they are forced to frequently absent themselves from school (Ibid).
c) Emotional neglect is "failure to provide emotional support, love, affection" and "psychological care" (Ibid).

Another type of child abuse is exploitation of child labor. Older children cooperate in helping their parents at home outside school hours in baby-sitting their young sisters and brothers, or in cleaning the house and washing dishes. This is a healthy practice. However, in some cases, children may be abused. The article, "*Child Protection from Violence, Exploitation and Abuse: Introduction*", n.a., (n.d. : 1), states, "An estimated 300 million children worldwide are subjected to violence, exploitation and abuse including the worst forms of child labor in communities, schools and institutions".

Knowing the causes of child abuse could help the community to find ways of alleviating this social evil. The section below touches on causes and prevention of child abuse.

3.4.7.3 Causes and Prevention of Child Abuse

Poverty, poor housing conditions, lack of knowledge about bringing up children are some causes featured in Table 3 (See Appendix One). However, child abuse does not necessarily prevail where such factors exist (Goldman, Wolcott, Salus and Kennedy, 2003: 1). It also appears that "there is no single explanation for child maltreatment" ("*Causes of Child Abuse" : 1, Family Resource Center, Microsoft Encarta Online Encyclopedia* 2004).

Child abuse can affect children in various ways. It can make them physically weak, or ill. It can also affect them emotionally so that they may become melancholic, depressed or aggressive. Some effects of child abuse are presented in Table 4 (See Appendix One).

In a given community, there are negative factors that promote child abuse as researchers have pointed out. On the other hand, there are also protective factors that can deter the risks of child

maltreatment (Goldman, Wolcott, Salus, Kennedy, 2003: 1). Table 5 (See Appendix One) presents some measures that can alleviate the problem. For instance, abusive parents can be given opportunities for counseling. In addition, the community can use some mechanism to control abusive parents and protect the child. Moreover, abused children can be advised to report to the concerned organizations whenever they are maltreated.

The writer of this thesis found the causes and effects of child abuse as well as the measures of combating child abuse presented in Tables 3, 4 and 5 (See Appendix One) applicable to Charles Dickens's novel, *Oliver Twist.* Therefore, an attempt has been made in chapter four to analyze the types and effects of abuse on the child protagonist in this novel. The measures taken to combat this social problem have also been analysed.

The next level of analysis in the theoretical framework is discourse analysis and pragmatics, which is briefly discussed below.

3.4.8 Discourse Analysis and Pragmatics

Literature is considered a form of discourse, a form of communication. Widdowson (1975: 33) defines discourse as, "the manner in which linguistic elements function to communicative effect". He argues, "an interpretation of a literary work as a piece of discourse involves correlating the meaning of a linguistic item as an element in the language code with the meaning it takes on in the context in which it occurs" (Ibid).

Like Widdowson, Fowler (1996: 93) states that when language is viewed as discourse, it is studied in the context of use. Stating that language has different functions, he points out. that:

> Language structure adapts to the context in which it is used: as well as making statements about the world, performing speech acts, and so on, a text reflects its communicative use in society-an advertisement is different from a scientific textbook, a lecture from an informal conversation on the same subject, and so on. Social meanings are conveyed by these adaptations, and they are communicated to the reader or listener by patterns of linguistic organization additional to those required by the sentence and text structure.

The analysis in this thesis uses insights from literary discourse and pragmatics. Pragmatics focuses on the speech act theory, conversational implicature and politeness phenomena. The proponents of the speech acts theory are Austin and Searle (Leech and Short, 1981: 290). A speech act is an utterance made by a speaker. In Austin's theory, an utterance consists of the following:

i. a locutionary act ,which "involves the uttering of an expression with sense and reference, i.e. using sounds and words with meaning" (Schiffrin, 1994: 53).

ii. an illocutionary act is "the act performed in saying the locution such that what was said had the force (not the meaning) of that illocution" (Ibid).

iii. a perlocutionary act refers to the effect achieved by saying something (Simpson, 1997: 204).

According to Austin, every speech act "has its conditions of appropriacy", or felicity conditions in order to achieve a perlocutionary effect (Leech and Short: 293). Austin also maintained that the effect of an utterance can be realized if conditions known as *felicity conditions* are met: They are stated in Levinson (1983: 229) as follows:

A. i) There must be a conventional procedure having a conventional effect
ii) The circumstances and persons must be appropriate, as specified in the procedure

B. The procedure must be executed
i) correctly and ii) completely

Often,

i) the persons must have the requisite thoughts, feelings and intentions, as specified in the procedure, and

ii) if consequent conduct is specified, then the relevant parties must so do.

Levinson describes Searle's views on felicity conditions stating that they "are not merely dimensions on which utterances can go wrong, but are actually jointly constitutive of the various illocutionary forces. For example, suppose that, by means of producing the utterance U,

I promise sincerely and felicitously to come to morrow. Then in order to perform that action it must be the case that each of the conditions below has been met" (Ibid: 238-239).

i. The speaker said he would perform a future action.
ii. He intends to do it.
iii. He believes he can do it.
iv. He thinks he wouldn't do it anyway, in the normal course of action.
v. He thinks the addressee wants him to do it (rather than not to do it).
vi. He intends to place himself under an obligation to do it by uttering U.
vii. Both speaker and addressee comprehend U.
viii. They are both conscious, normal human beings".
ix. They are both in normal circumstances not e.g. acting in a play (Levinson: 239).

Levinson notes, "We can now use these felicity conditions as a kind of grid on which to compare different speech acts. To do so it will be useful to have some kind of classification of felicity conditions....Searle suggests a kind of classification into four kinds of condition, depending on how they specify *propositional content, preparatory* pre-conditions, conditions on *sincerity*, and the *essential* conditions that we have already mentioned" (Ibid).

Levinson gives "An example of a comparison that can be made on these dimensions, between requests and warnings" (See Table 6: *A Comparison of Felicity Conditions on Requests and Warnings*, in Appendix One). Levinson took it from Searle, 1969: 66-7). He believes that it "should make the topology clear" (Ibid: 240).

Searle (1969) identified types of speech acts and the sincerity conditions. They are presented in Table 7 (See Appendix One). The writer of this thesis took it from Mann and Kreutel (n.d. : 2).

Searle also classified speech acts into: representatives, directives, expressives, declaratives and commissives (Levinson: 240). Levinson states, "there are just five basic kinds of action that one can perform in speaking, by means of the following types of utterance:

1. **Representatives** which commit the speaker to the truth of the expressed proposition (paradigm cases: asserting, concluding, etc.)
2. **Directives** which are attempts by the speaker to get the addressee to do something (paradigm cases: requesting, questioning)
3. **Commissives** which commit the speaker to some future course of action (paradigm cases: promising, threatening, offering)
4. **Expressives** which express a psychological state (paradigm cases: thanking, apologizing, welcoming, congratulating)
5. **Declarations,** which effect immediate changes in the institutional state of affairs and which tend to rely on elaborate extra-linguistic institutions (paradigm cases: excommunicating, declaring war, christening, firing from employment) (Ibid).

Paul Grice (1975) proposed a concept known as *conversational implicature*. Leech and Short state, "Just as in semantics, so in pragmatics, much of what we learn comes from inferences, from the language, rather than from what is openly said" (Leech and Short, 1981: 294). Grice also identified four *maxims of the cooperative principle*.

The maxim of *quantity* requires the speaker to "give the right amount of information" in conversation. The speaker violates the maxim of *quality* when they fail to give information that is true. A person violates the maxim of *relation* when they do not make their contribution in conversation "relevant". When the maxim of *manner* is observed, the conversation will be clear, "brief" and "orderly" (Leech, 1983: 8).

In social interaction, people are also expected to maintain "friendly relations" and to be polite with the other interactants (Ibid: 82). Politeness is defined in relation to face, which has been developed by Brown and Levinson in their theory of the politeness principle (Simpson, 1997: 156). It consists of:

> *i. positive face* wants which refer to "a person's wish to be liked by others...a desire to have" their "interests approved by others". It has to do with a person's "positive self-image" (Ibid); and

ii.negative face wants, on the other hand, refer to a person's desire not to have their "actions impeded by others", that is to say, "to be free from imposition" (Ibid). Simpson notes that requests, criticisms and so on, threaten people's negative face wants (Ibid).

Brown and Levinson (1978. 1987) developed the bald-on-record, positive politeness, negative politeness and the off-record politeness principles (Moore, 2002: 12).

i. We use the bald on-record strategy of politeness in emergency situations, in "task-oriented" situations, or when "alerting" (*"Examples from Brown and Levinson's Strategies"*, n.a., 1997: 1). An example is given for bald-on –record strategy:

Fasten your safety belts. (Task- oriented)

ii.The positive politeness principle indicates that the speaker is concerned with the hearer's positive face wants. People have a desire to be approved of by others (Ibid: 1). An example for this could be the following:

That is a marvelous piece of work!

iii.When a person uses the negative politeness principle, they pay attention to the hearer's negative face wants (Ibid : 2). Here is an example:

Could we, perhaps, postpone our meeting to next Tuesday? I am busy this week.

iv.With the off record principle of politeness, the speaker refrains from committing the face threatening act. A flouting of maxims is also observed (Ibid). The following example illustrates this:

A: How was my paper?
B: Not bad.

Leech also discusses four ways of preserving face: hedging, pessimism, apologizing and impersonalizing (*"Structural Features of Speech"*, n.a., n.d.,: 5). Here are some examples:

i. Hedging: Could you , perhaps, close the window?

ii. Pessimism: I don't suppose there is time for a cup of tea.

iii. Apologizing: Excuse me sir, would you mind if I asked you to close the window?

iv. Impersonalizing: It would be appreciated if students are punctual (Ibid).

Leech (1983) also proposed a set of maxims of politeness: the tact maxim, the generosity maxim, the approbation maxim, the modesty maxim, the agreement maxim and the sympathy maxim (Ibid: 11). Like Grice's maxims, the politeness maxims are upheld or violated in real or fictional conversation.

Accordingly, an attempt is made in chapter six to show how the child protagonists in the novels focused in this study use discourse-pragmatic skills. It is, therefore, examined whether Jim Hawkins, in Stevenson's *Treasure Island*, Oliver Twist, in Dickens's *Oliver Twist,* and Tom Sawyer, in Twain's *The Adventures of Tom Sawyer* are good users of language and social beings who have internalized the conversational norms necessary for effective inter-personal communication.

If discourse analysis is concerned with how language is manipulated, for effective communication in a context-dependent manner, pragmatic analysis is related to how the interactants in a communicative situation use language by adopting different pragmatic means like speech acts, cooperative principle, conversational implicature and politeness phenomena. However, discourse analysis and pragmatics cannot be looked upon as separate watertight compartments. They are complementary to each other. For the purpose of the present study, they are considered inseparable being two sides of the same coin, namely communication.

The cognitive skills of the child protagonists in the selected novels are analyzed in the next chapter, i.e., chapter four.

CHAPTER FOUR

AN ANALYSIS OF THE CHILD PROTAGONISTS' COGNITIVE BEHAVIOR

4.1 Jim Hawkins' Curiosity and Interest in Exploration in Stevenson's T*reasure Island*

An analysis of the child protagonists' cognitive behavior in Robert Louis Stevenson's *Treasure Island*, Charles Dickens's *Oliver Twist* and Mark Twain's *The Adventures of Tom* Sawyer is made in this chapter based on parameters of cognitive behavior related to late childhood, early adolescence and gifted children discussed in Chapter 3.

In Stevenson's *Treasure Island*, Jim Hawkins' significant cognitive trait is curiosity, which was manifested in his enthusiasm for exploration, which also contributed to the development of his problem-solving ability. He became indispensable for the expedition that Squire Trelawney organized. This section is also devoted to the analysis of the child protagonist's other cognitive skills which complement his curiosity to explore the unknown.

Jim Hawkins' power of observation is remarkable. A visitor appeared at the inn. Jim had not seen this person before (Chapter 2: 16). He was named Black Dog, and he was looking for Billy Bones. Jim closely examined him, and noticed that "The stranger kept hanging about just inside the inn door, peering round the corner like a cat waiting for a mouse" (Ibid, Chapter 2: 17). The hostility between the two pirates is foregrounded through a simile, "like a cat waiting for a mouse". Here, imagery is used to create suspense. As Jim had foreseen, Billy Bones and Black Dog eventually quarreled. There was "a tremendous explosion of oaths...the chair and table went over in a lump". This was followed by "a clash of steel" and "a cry of pain" (Chapter 2: 20). Black Dog was wounded and he ran out of the room. Billy Bones "had a stroke" (Ibid: 22).

Jim could also discern that the squire and the ship-mate, Arrow, were friendly, whereas the Squire and Captain Smollett were not in good terms (Chapter 9: 81). The captain "seemed

angry with everything on board" (Ibid). What is more, the crew consisted of people he had not chosen himself and every person on board knew more than he did. (Ibid: 82). Israel Hands replaced the ship-mate, Arrow, who disappeared. Jim suspected that this person "was a great confidant of Long John Silver" (Chapter 10: 92). He felt that they must be contriving something, which became a source of psychological conflict in the child protagonist.

Readers partly know Jim Hawkins through the opinions of other characters. According to Dr. Livesey, this boy is sociable and, "The men are not shy with him" (Chapter 12: 114). Dr. Livesey's utterance shows that Jim can easily get along with people. It is through this ability that he could help solve the major conflict against the pirates. Knowing that "Jim is a noticing lad" (Ibid), helped the doctor to know how best they could use him in the expedition.

Jim's power of observation complemented his problem-solving skills. For instance, upon looking closely at the behavior of Israel Hands, the child character could infer that the pirate was cunning, corrupt and cruel. Consequently, Jim became cautious. On Hands' face, he could read "a shadow of treachery" and felt anxious. (*Treasure Island*, Chapter 25: 243). When he assumed responsibility on board the ship after his friends had deserted it, Jim could sense that the pirate was going to attack any moment. He was, therefore, on the look out, ready to face the worst.

In Stevenson's novel, power of observation allowed Jim to detect problems and cope with them He could also identify the villains who strived to thwart the success of the expedition.

The gifted child, Jim, also had an excellent memory (See Appendix One, Table One for cognitive characteristics of gifted children). Squire Trelawney, Dr. Livesey and other characters asked him to write about what had happened in Treasure Island some time after the expedition took place. He remembered everything "as if it were yesterday" (Chapter 1: 5). Jim could reconstruct the plot from his photographic memory. When narrating the events, he took readers back to the time when the pirate named Billy Bones came to the inn, which marks the beginning of the story.

Jim could also encode and process information, which is a cognitive trait discussed by Siegler (See Section 3.4.2). Encoding refers to "the formation of mental representations for one's

experience" (Siegler, cited in Cobb 411). In Bristol, the Squire sent Jim to Long John Silver with a note. Although he met the man for the first time, he recognized the one-legged sailor the Squire had talked about in the letter he sent from Bristol (Chapter 7: 67). That was the "one-legged sailor" Billy Bones had asked him to keep watch for (Chapter 1: 8). He could recognize the sailor because he already had a mental picture of this pirate. Although Jim had expected to meet an unfriendly sailor, he saw a "clean and pleasant-tempered landlord (Chapter 8: 74). The boy did not hesitate that this must be the very person the Squire was referring to. Therefore, he gave John Silver the Squire's note.

At Long John Silver's tavern, Jim also recognized Black Dog, the visitor who had fought with Billy Bones at the inn, the *Admiral Benbow* (Chapter 2: 20). The boy's immediate reaction was to shout "stop him! It's Black Dog!"(Chapter 8: 75). He reacted emotionally because he remembered the fight he had seen at his parents' inn, which is a manifestation of his excellent memory. Jim could establish a connection between the events he experienced and what he had heard or seen previously and act accordingly.

It is in the context of the expedition to Treasure Island that Stevenson reveals the child character's spirit of exploration., Jim exhibited curiosity, which is here fused with emotional intensity.

Curiosity is a cognitive trait that distinguishes gifted children from children of average ability (See Appendix One, Table 2). Jim was keenly observing every visitor coming to the inn since Billy Bones asked him to keep an eye on a "one-legged man". He began to fancy things about the one-legged man (Chapter 1: 8). This detail makes readers anticipate that such a character will appear as the story unfolds.

Pirates, that is, Black Dog, Pew and others craved the sea-chest, which contained the map of Treasure Island. Hence, the *Admiral Benbow* was not a secure place for Jim and his mother. While the blind beggar Pew and his companions were advancing towards the inn, Jim and his mother were sheltered at the bank of the bridge. But Jim's "curiosity was stronger than" his "fear". So, he "crept back to the bank", and "sheltering" his "head behind a brush of broom", observed what was going on (Chapter 5: 45). He saw the pirates coming to the inn and could hear what they were saying. He could perceive that one of the men was the blind beggar, Pew.

They were looking for the sea-chest, but they only found money on Billy Bones' corpse. Pew told them that Jim must have taken the chest. The child also noticed that when the pirates heard "horses galloping" and "a pistol-shot", they "ran...in every direction" (Ibid: 49). He saw the blind beggar running to the ditch into which he fell and died when riders came in his direction. Afterwards, Jim went back to the inn with Supervisor Dance (Ibid: 51). In this context, curiosity tempted the boy to attentively observe the event at the inn. He and his mother could go back to the inn when the enemy retreated. Jim also learnt that the pirates were after the sea-chest. He knew that he and his mother were in a precarious situation because of the sea-chest. He also imagined the chaos at the inn, which was then invaded by the pirates.

While Jim was temporarily residing in Dr. Livesey's house, he pondered over the map of Treasure Island. He studied the minute details which he "well remembered" (Chapter 7: 65). He imaginatively explored the island "from every possible direction", and climbed the "tall hill" known as "the Spyglass". In his mind's eye, he could also see "the most wonderful and changing prospects" (Ibid). Thus, he could familiarize himself with the island before he actually saw it. He also fancied that there were "savages" with whom he "fought" (Ibid), which shows that he was psychologically anticipating the troubles he and his friends would face on the island.

Through curiosity, Jim acquired boldness to explore the unknown island. After landing on Treasure Island, he sought an idle moment so that he could give a slip to his friends. The spirit of adventure made him deviate from a social norm but he did not regret because he said that it "contributed so much to save our lives" (Chapter 13: 125). Jim's adventures on the island render the novel interesting for both child and adult readers. Jim took the "nearest boat" and "shoved off" (Ibid). All alone and free, he enjoyed the freedom of exploration. He could thus "look around" with "interest"(Chapter 14: 127). It may be worthwhile mentioning here that the spirit of adventure that prevailed in the 18th century England also took hold of the boy (See the Microsystems of Stevenson's *Treasure Island* in Appendix Two).

Curiosity is significant here because it paved the way for Jim to develop problem-solving skills and also explore the island, which led to the discovery of Ben Gunn, also known as "The Man of the Island"(Chapter 15: 138). The child character learnt that this person was an ex-pirate,

who had been marooned. He lived alone on the island for three years. Although Jim acted upon impulse when he went without giving any notice to his friends, he found the clue to the buried treasure.

Curiosity also became a way of overcoming boredom. (See Appendix One, Table One, for cognitive traits of gifted children). When the fight with the pirates came to an end, Jim washed out the blood from the block-house, and felt tired and bored. Therefore, for the second time, he disappeared without informing his friends. Here again, curiosity is the cause for another unpredictable occurrence-Jim's taking over responsibility of the Hispaniola, which had been deserted by his friends. After defeating the pirate Israel Hands in the fight that ensued between them, Jim anchored the ship at a secure place and came back to land. This is one example that illustrates the child's prosocial behavior (Chapter 27: 262).

The gifted child protagonist was also endowed with emotional intensity, which refers to "strong feelings" in gifted children (See Appendix One, Table Two). It can be manifested through over-excitement caused by happiness. It can also be caused by feelings of terror or hatred.

Jim thought about the "adventures" he was going to experience in Treasure Island. He described his mental state as "delightful dream" (Chapter 7: 72). The "unknown" island filled him with great enthusiasm. The Squire desired Dr. Livesey, Jim and Redruth to join him in Bristol (Ibid: 68). Jim traveled to Bristol "overjoyed". In this town, he could explore places, which became a source of delight (Chapter 8: 73). He states, "I set off overjoyed at this opportunity to see some more of the ships and seamen, and picked my way among a great crowd of people and carts and bales, for the dock was now at its busiest, until I found the tavern in question" (Ibid).. The Squire had sent the child character to Long John Silver with a note. The boy found Silver's tavern without difficulty.

Jim described his reaction to his first experience on the ship saying, "all was so new and interesting to me-the brief commands, the shrill note of the whistle, the men bustling to their places in the glimmer of the ship's lanterns" (Chapter 10: 89). He was also excited when he started the voyage. But what he saw and experienced on the island negated his expectations. He "hated the very thought of Treasure Island" (Chapter 13: 118).

When the child protagonist overheard what transpired between Silver and Israel Hands, hiding in the apple barrel, he was horrified by the cook's "cruelty", and he could "hardly conceal a shudder" when the sea-cook "laid his hand" on him (Chapter 12: 109).

Emotional intensity is significant for two reasons. If Jim did not have an enthusiasm for adventure, he would not have been able to contribute much to the expedition. Secondly, the emotions of the protagonist appeal to child readers' sympathy, who also become eager to read the story.

Jim also had the ability to read and write in English although no information is provided on his educational background. Psychologists assert that gifted children are good at language (See Appendix One, Table One). Through reading, Jim acquired information related to the expedition to Treasure Island. After he read the letter that the squire addressed to Dr. Livesey, he knew that the squire had been talking about "treasure" in Bristol (Chapter 7: 66). This happened despite Dr. Livesey's previous warning that no one "must breathe a word" about what they knew (Chapter 6: 62). Jim told the game keeper Redruth, "Dr. Livesey will not like that. The Squire has been talking, after all" (Chapter 7: 66).The utterance, "Dr. Livesey will not like that", reveals Jim's ability to predict based on facts. The Squire's inability to hold his tongue disappointed the boy.

Jim's ability to read and process information was also witnessed by Hands, who said, "Well, now, I'm no scholar, and you're a lad as can read and figure"(Chapter 26: 245). The utterance, "I'm no scholar" shows that Hands is illiterate. The example, "as can read and figure" is an appreciative comment provided by Hands through his low-brow dialect. It shows the child's ability to read and understand what he has read. Unlike Hands, Jim speaks Standard English. The child's intellectual ability is highlighted through contrast.

Readers of this novel can also witness Jim's ability to write well, which is shown in his description of Treasure Island. He wrote with precision and accuracy selecting only the significant details.

Jim described his impressions of the island as follows, "Grey-colored woods covered a large part of the surface. This even tint was indeed broken up by streaks of yellow lands, and by

many tall trees of the pine family, out-topping the others-some singly, some in clumps; but the general covering was uniform and sad". The woods are "grey, melancholy" (Chapter 13: 117). Besides, he told readers that the journey was tedious. He further added that even the birds were "crying", which is an instance of personification showing that they were also affected by the unpleasant landscape. Readers are also told that the hills are "strangely shaped", showing that the landscape of Treasure Island is not attractive to the viewer. He also reported that the sound made by the ship was unpleasant saying, "the whole ship creaking, groaning, and jumping like a manufactory. I had to cling tight to the backstay, and the world turned giddily before my eyes" (Ibid: 118). Animate attributes are given to the sound made by the ship through the words, "groaning, and jumping". On the other hand, lack of comfort is rendered through the simile, "like a manufactory". Such details keep readers in suspense, making them keen to know how Jim and his friends were faring.

The child protagonist also conveyed a sense of the bad smell prevailing on the island saying, "A peculiar stagnant smell of sodden leaves and rotting tree trunks" caused Dr. Livesey to sniffle...like someone tasting a bad egg" (Ibid : 120). Here, the bad smell is described in terms of a simile in order to concretely render the effect of smell on the doctor. First-hand information is transmitted to readers through the protagonist's narrative skills. The first-person narration arouses readers' interest in the boy's experience in the treasure-hunting expedition.

Reading is a cognitive skill through which Jim obtained valuable information concerning the state of affairs related to the expedition, whereas through writing skills, he communicated information to readers. When he read the Squire's letter, he knew that information that has leaked could impede the success of the scheme.

Jim also exhibited *assumptive realities*, a cognitive trait of children during late childhood. This behavioral trait was manifested through the child protagonist's interaction with Captain Smollett. Initially, Jim's relations with the captain were influenced by the child's preconceived notion that a bad-tempered person is bad-natured. The captain ordered Jim, "Out o' that! Off with you to the cook and get some work" (Chapter 9: 88). This command made Captain Smollett sound bossy. The captain further added, "I'll have no favorites on my ship", an utterance showing that he wanted to treat everybody equally, as a leader is supposed to do. This

utterance, however, was misinterpreted by the child character, who believed that the captain is not friendly, whereas Silver is nice because he is sociable. Jim's attitude towards the captain changed upon knowing that Silver only pretended to be friendly, but he was actually a flatterer and a criminal. (Ibid: 88). The child began to like and respect the captain. Mutual respect and collaboration were essential for the success of the expedition. From this, it can be inferred that assumptive realities can affect children's perception of reality.

The gifted child protagonist of Stevenson's novel could also draw conclusions from facts, which is a developmental task of adolescents (See Section 3.4.2). Jim reported that when Billy Bones was alive, he was telling frightening stories. The child character narrates, "Dreadful stories they were; about hanging, and walking the plank, and storms at sea, and the Dry Tortugas, and wild deeds and places on the Spanish Main"(Chapter 1: 10). In this example, variation in sentence structure is achieved through inversion and parallelism. In "Dreadful stories they were" inversion is used for emphasis. Details such as, "hanging," "walking", "wild deeds," "places" are parallel structures, which create rhythm and add flavor to sentences. Upon hearing the stories, Jim concluded that Billy Bones "must have lived among some of the wickedest men that God ever allowed upon the sea" (Ibid). In other words, through these stories, Jim could infer that Billy Bones must have lived among cruel people. Through this mental ability, Jim could picture the character of the people with whom he interacted. He also learnt how to handle them in such a difficult situation as a treasure-hunting expedition.

At this juncture, it may also be worth noting that the conflict in Stevenson's *Treasure Island* would not have been resolved if Jim Hawkins did not have the audacity to learn how to maneuver the Hispaniola with the help of Israel Hands.

Although Jim knew that Hands was wicked, he asked him to teach him how to steer the ship. Hands accepted the request. Jim felt "excitement" at learning a new skill, which he used when he took control of the ship and had to steer it by himself. Thus, learning a physical skill, a cognitive trait of children during late childhood (See Section 3.4.2), allowed Jim to contribute to problem-solving. Problem-solving is a cognitive aspect worth considering because it distinguishes average ability children from gifted ones (See Appendix One, Table One).The

latter like to engage in activities through which they explore problems and think about their solutions.

Jim played a significant role in the battle against the pirates. At the stockade, he was assigned his share of the work, together with Dr. Livesey, Gray, Hunter and Joyce (Chapter 19: 180). There was a division of labor among Jim's friends. The doctor became a cook. Captain Smollett had to encourage and help them whenever assistance was required. Jim acted as sentry. But at the beginning, he was overcome by fear and he wondered whether he could be of any use. Hence, he "crept up behind the captain for protection (Ibid: 186). The reason for this fight is given by Silver as follows, "We want that treasure, and we'll have it....You have a chart, haven't you?"(Ibid: 188). The irony is that men were wounded or died on both sides not knowing that the chart was no longer useful since the treasure had been excavated and shifted elsewhere some time before Jim and his friends reached the island.

Each person took their "post", anxiously waiting for what could happen any moment, which is a source of suspense in the story. Soon, the attack began. Seeing that the enemy had the upper hand, Jim, who did not know much about shooting, took part in the attack, in which he was also injured (Chapter 21: 203). He reports the event saying, "I snatched a cutlass from the pile, and someone, at the same time, snatching another, gave me a cut across the knuckles which I hardly felt" (Ibid: 203). This act shows Jim's heroism. In this attack, the child also exhibits an ability to manage his emotions. He could assist his friends in the fight against the enemy. Eventually, his friends defeated the pirates (Ibid: 205).

Squire Trelawney financed the treasure expedition. Captain Smollett was the leader of the expedition. Dr. Livesey treated the sick and the wounded people. But the adolescent Jim, cabin-boy on the ship, found Ben Gunn, the ex-pirate who excavated and moved away Flint's buried treasure (Chapter 15: 138). Although Jim recognized Ben Gunn to be "the hero" of the expedition, readers attribute the success of the expedition to this boy, who had paid a great price for the success of the treasure-hunting adventure.

The following section presents an analysis of the child protagonist's cognitive behavior in Dickens's novel, *Oliver Twist.*

4.2 Dickens's *Oliver Twist*: Assumptive Realities in the Child Protagonist

In this section, assumptive realities, a cognitive behavioral trait of Oliver Twist in Dickens's novel is analysed in conjunction with other cognitive skills that the child character exhibited.

At the baby-farm, Mrs. Mann had taught Oliver to bow to a guest. The child showed awareness of social etiquette and he could also understand non-verbal cues, a cognitive trait of gifted children (See Appendix One, Table One). Mr. Bumble asked Oliver, "Will you go along with me, Oliver?" This question was asked by way of formality. Oliver had no mandate to reject Mr. Bumble's request. He was ready to depart from the baby farm, where he spent eight gloomy years. But there was a formality he had to attend to. That is,-a look at Mrs. Mann told him that he must show concern for her social image before leaving the farm. He saw "her fist", a gesture that symbolizes her tyranny in this institution, which is supposed to be the home of orphans. Her face also told him that he had to pretend that departing from this mother-figure was painful to him (Book 1, Chapter 2: 10).

Hence, he asked Mr. Bumble whether she would also go with him. Mr. Bumble replied, "No, she can't...but she will come and see you, sometimes" (Ibid: 11). In this context, it can be seen that Oliver could interpret non-verbal communication, which also reflects the child's power of observation. These mental abilities distinguish Oliver from average ability children. It is ironical that Oliver should cry when separating from a mother figure who had subjected him to "Hunger and recent ill-usage" at the baby-farm (Ibid). The fact that the child protagonist could pick up the hints that the matron gave him shows that he is a noticing child. Through this ability, he could avoid a conflicting situation at the time of departure from a wretched institution which had made his childhood unhappy. (The pragmatic skills that Oliver demonstrates in this context are critically analysed in Section 7.2).

Late childhood is characterized by *assumptive* realities (See Section 3.4.2). Oliver could explore possibilities which eventually became fruitful because of *assumptive realities*. Dickens uses flashback to highlight this cognitive trait in the child character. Thus, readers are taken back to the period when Oliver was living in the workhouse. A*ssumptive realities* in this child

developed from the stories he had heard about London when he was in the workhouse. People often said that "no lad of spirit need want in London, and that there were ways of living in that vast city which those who had been bred up in country parts had no idea of" (Book 1, Chapter 8: 57). Therefore, he held idealistic notions about the big city.

Little did Oliver know that he would fall into the trap of criminals, when he made up his mind to run away to London. On the other hand, if he had not –plunged into this risky venture, his fate would have been similar to his mother's. *Assumptive realities* made the child protagonist to abuse in the criminal world, but also paved the way for psychological relief and emotional healing that the child character could experience when unfavorable circumstances became favorable opportunities through which the child character could be introduced to the world of fair characters like Mr. Brownlow and the Maylies.

However, Oliver Twist's perception of reality was also influenced by his assumptions about religious and social realities. During Rose Maylie's illness, Oliver had an opportunity to converse with Mrs. Maylie on the nature of God. He tried to comfort her saying, "I am sure-certain that for your sake, who are so good yourself, and for her own, and for the sake of all she makes so happy, she will not die. God will never let her die yet" (Book 2, Chapter 10: 267). The child's utterance reflects *assumptive realities*, which derive from scriptures. A typical example showing that God rewards the righteous on earth is Job 42:10-17. He lost everything he had, even his health, but when he prayed for others, his health and wealth were restored. Oliver believed that Rose would live because she was kind. Mrs. Maylie remarked, "You think like a child" (Book 2, Chapter 10: 267)."Like a child" is a simile, which shows *assumptive realities*. He had to learn that God acts according to his will. For instance, the Lord 's Prayer given in Luke Chapter 11, states, "Thy will be done". This scriptural truth is supported by Mrs. Maylie's example from personal experience. She told Oliver, "I have seen enough too, to know that it is not always the youngest and best who are spared to those that love them (Book 2, Chapter 10: 267). She talked about her personal experience in order to make her statement, which deals with an abstract truth, more concrete. It can, therefore, be seen that Oliver's interaction with Mrs. Mellie could enhance his cognitive development.

Dickens shows that children's perception of reality can be influenced by their religious and cultural experiences in the environment in which they grow up. In addition, through interaction with adults, they also adapt their own values.

Assumptive realities opened possibilities for future success. However, the child character is also endowed with other cognitive skills through which he could achieve his ambition. They are analyzed in the subsequent paragraphs.

During late childhood, children are expected to master reading, writing and calculating skills (See Section 3.4.2). It can be assumed that Oliver learnt reading skills in the workhouse because while traveling to London on foot, he reached a place where he found a stone with an inscription and read it. Thus, he knew that he was "seventy miles" from the big city (Book 1, Chapter 8: 58). He did not need passers by to tell him which direction he should take. Amazingly, he demonstrated courage and autonomy.

When he was in Fagin's den, the thieves' leader gave him a book on crime. (Book1, Chapter 20: 164). The child was allowed to read until Nancy came to take him to Sikes's place (Ibid: 163). After he went through a passage in the book, he could see that it dealt with "the history of the lives and trials of great criminals". He also "read of dreadful crimes", which were rendered vividly and realistically. The details "sounded in his ears as if they were whispered in hollow murmurs by the spirits of the dead" (Ibid: 164). The phrase, "spirits of the dead" conveys the horrifying situations described in the stories.

At this juncture, it would be worth considering Oliver's reaction to what he read in terms of Wolfgang Iser's Theory of Reading. Iser points out that "the literary work has two poles...the artistic and the aesthetic...the artistic refers to the text created by the author, and the aesthetic to the realization accomplished by the reader" (Iser, in Lodge , 1992: 212). In this case, Oliver is the reader, who responded from the *aesthetic pole*. The reading process, according to Iser is a mental activity, which makes the text a concrete object (Ibid). Iser also added that the reader relates "the patterns" in the text and the "schematized views" (Ibid). This relation, he argued "results ultimately in the awakening of responses within himself" (Ibid). Similarly, Oliver reacted to what he read by closing the book and putting it aside because the stories evoked

terror. Iser also believed that the reader's disposition affects the reading process (Ibid: 217). Hence, Oliver's reaction to what he read partly resulted from the desperate situation in which he found himself. Fagin had warned him to be careful because Sikes was a rough person (Book 1, Chapter 20: 163). It can be deduced that the crime stories in the book might have made him think of his own precarious condition in the criminal world.

In the Maylies's house, Oliver could master writing skills. This can be observed in a conversation with Harry Maylie. Here is an example:

> "You can write well now".
> "I hope so, sir"

Harry's utterance is not a question. He was not seeking information because he expected that children of Oliver's age learn reading and writing skills. The information given in the theoretical framework in Section 3.4.2 also confirms this. Harry Maylie desired to correspond with Oliver because he thought that the boy could write to him about his mother and his lover, Rose Maylie, particularly.

Thus through his ability to read and write, Oliver could confidently walk to London and also assist in solving Harry Maylie's problems.

The gifted child protagonist also displayed curiosity, which shows his passion for knowledge. Gifted children are creative and inquisitive (See Appendix One, Table One). This becomes evident through their curiosity. Oliver saw the large number of books in Mr. Brownlow's house, and thought that they were sources of wisdom. Mr. Brownlow noticed "the curiosity" with which the child "surveyed the shelves" and said, "You shall read them if you behave well" (Book 1, Chapter 14: 107). The auxiliary *shall* shows that the gentleman will allow Oliver access to his books on condition that his moral conduct is commendable because he was primarily concerned with the boy's well-being.

When Oliver was in the workhouse school, he knew that books educate people. In the conversation cited above, he assumed that all books are good. However, his caregiver, who was an experienced reader, added, "you will like that better than looking at the outside,-that is, in

some cases, because there are books of which the backs and covers are by far the best parts" (Book1, Chapter 14: 107). Mr. Brownlow intended to warn Oliver that he should not be misled by the decorated cover of books. He desired his young friend to know that the quality of books is judged by their substance, not by their cover. Thus, Oliver could learn that not all books are instructive.

The gifted child character became a clever student in the Maylies's house later because curiosity kindled his thirst for knowledge. The educational facilities he was provided in his friends' and adoptive father's houses enhanced his educational growth. In Mr. Brownlow's house, the child protagonist exhibited his readiness and interest to be educated. In the Maylies' house, Oliver, who also had an excellent memory, became a studious child.

The night on which the burglary took place in the Maylies' house, Oliver was shot by Mr. Giles (Book 2, Chapter 7: 237). For the second time, the child character came across wealthy people, who welcomed him. In the Maylies' house, which was also excellent for his education, his good memory is exhibited on three occasions.

When Oliver recovered from his injury, Dr Losborne promised that he would take him to Mr. Brownlow's house because the child often expressed a desire to pay a visit to his benefactors (Book 2, Chapter 9). His intense feeling showed that he could not forget the gentleman to whom he owed his life.

Oliver knew where Mr. Brownlow's house was located owing to his photographic memory. But when they reached the place, they were told that the gentleman and his housekeeper had gone to the "West Indies" (Ibid: 260). Knowing this gave him psychological relief.

Oliver also traveled to his native town in a carriage with the Maylies, Mr. Brownlow and Dr Losborne. He remembered the places he had seen before while he was walking to London as a homeless, poor orphan (Book 3, Chapter 13: 429). He also remembered "the hedges" he "crept behind for fear anyone, should" see him, and take him back to Mr. Sowerberry's house, while he was walking to London (Ibid). He could also locate the baby-farm, where he had lived with his friend, Dick.

The child protagonist also had the ability to recognize people he had seen only once. Hence, he identified the two persons who had peeped through the window of his room, while he was deeply absorbed in his books (Book 2, Chapter 12: 285). They happened to be Fagin and the young man he stumbled against while he was rushing to deliver Mrs. Maylies' letter at an inn. He described the young man for Harry Maylie as follows, "The very same man that I told you of, who came upon me so suddenly at the inn.... We had our eyes fixed upon each other, and I could swear to him" (Book 2, Chapter 12: 285).

When Oliver recovered, the Maylies took him to the country. There, a tutor taught him "to read better", and to write (Book 2, Chapter 9: 262). His good tutor also taught him science (Ibid: 264). The child protagonist gradually became a hard-working student. In the evening, he would sit "intent upon his books". One particular evening, the industrious child "fell asleep", while reading his books (Book 2, Chapter 11: 281). He pursued his education when he was later on adopted by Mr. Brownlow. The gentleman, who wished "his son" to be properly educated, filled his "mind" with "stores of knowledge" (Book 3, Chapter 15: 453).

The analysis above reveals that Oliver is a round character, who achieved intellectual growth by taking advantage of every opportunity that offered itself to him. He had learnt reading and writing skills at the workhouse. At the Maylies' and Mr. Brownlow's house, further education expanded his sphere of knowledge. The author used the child's excellent memory to connect his background as an abused child to his present experience. He remembered Monks because he had stumbled against him earlier. Therefore, he could establish the connection between the past and present events he went through. The information he so remembered saved the child character, who strived to preserve his innocence in challenging situations.

In Fagin's den, Oliver interacted with Fagin, the gang leader, and his thieves. After the child protagonist was trained in the art of pick-pocketing, he was allowed to go out with two of Fagin's boys: the Dodger and Master Bates. Walking on the street, they saw a gentleman named Mr. Brownlow. The Dodger and Master Bates reached his pocket and "drew out" a "handkerchief" (Book 1, Chapter 10: 76). Then, the two boys took to their heels. When Oliver observed what they had done, he remembered the handkerchiefs he had seen in Fagin's house.

Then, the whole "mystery of the handkerchiefs" was uncovered. He was horrified because he realized that he had indulged in crime. (Ibid).

The handkerchiefs and other concrete objects in this context, symbolize crime, an abstract concept. For Oliver these objects were factual evidence through which he could infer that Fagin and his boys practiced crime for livelihood. It can be seen that the child character had the ability to draw conclusions from facts. From then on, he resolutely made up his mind to come out of crime. At this juncture, it may be worth mentioning that Oliver could be a role model for child readers, who may be exposed to risk behavior.

Oliver also demonstrated an ability to understand abstract concepts and other people's perspectives, which helped him to socialize with Mr.Brownlow. At Pentonville, the child character lived with his caregivers: Mr. Brownlow and Mrs. Bedwin. There was a wide age-gap between Mr. Brownlow and the child character but the gentleman spoke to him in "a serious manner" although he also knew how to speak to an eleven-year old child. For instance, in their first conversation, Mr. Brownlow "laughed heartily" when Oliver told him that "it would be a much better thing to be a bookseller" than a book writer (Book 1, Chapter 14: 108). This reply to Mr. Brownlow's question, whether he would like to be a writer or a book-seller, shows that the boy did not know anything about writing books, but he knew that a bookseller sells books. He laughed because Oliver's answer was genuine and reflected his innocence. The gentleman also talked about abstract concepts such as, trust, and death. He told him that he had lost his lover years ago. Yet, he also emphasized that he was ready to confer affection upon him provided he had nothing to do with crime.

Olivet made a binding promise not to become a criminal saying, "I never, never will, sir" (Ibid). In this context, "never, never" is a rhetorical device, repetition, which Oliver used for intensification. He listened attentively to what Mr. Brownlow was saying. Losses in life had deeply affected the gentleman. But he also desired the child to know that "Deep affliction" makes "affections stronger" (Ibid). The boy reacted to what he heard by sitting "still, almost afraid to breathe" (Ibid: 109). Although he was very young, he perceived that it was the time to prove to Mr. Brownlow that he was innocent, even though the gentleman had seen him with pickpockets. Their conversation went on smoothly because Oliver could understand the

meaning of the abstract concepts Mr. Brownlow was talking about. The child began to tell his story in order to prove to the gentleman that he was innocent (See Section 6.2, for a discussion of discourse and pragmatic features used in this conversation). Oliver's ability to understand Mr. Brownlow's point of view brought about mutual understanding and emotional bond between them, which eventually led to the child's adoption by the gentleman.

Dickens also makes the child protagonist noticeable through prosocial behavior. As already indicated, Oliver cooperated with Harry Maylie when he agreed to write to him about his mother and Rose Maylie. Other similar examples can also be cited from the novel. For instance, Oliver offered to help Mr. Brownlow by carrying the books to the book-stall because the bookstall-keeper had already left. Mr. Grimwig, the gentleman's friend, suggested , "Send Oliver with them." The child agreed and said, "Yes, do let me take them, if you please, sir." Mr. Brownlow replied, "You shall go, my dear".

Oliver understood that Mr. Brownlow did not want to keep the books of "a poor boy", so, the child earnestly insisted that he should allow him to return the books. He said, "do let me take them". The auxiliary "do" shows emphasis. But in order to minimize imposition, Oliver also said, "if you please, sir". Mr. Brownlow accepted the offer saying, "You shall go, my dear" (Book 1, Chapter 14: 113).Thus, the gentleman gave him the permission to take the books back. Oliver was more than happy to help his caregiver in this way.

Oliver showed readiness to cooperate with adults in time of need. For instance, he agreed to take the letter to be dispatched to Dr. Losborne to the post office situated some miles away from the Maylies' house in the country. This contribution later conferred happiness upon the boy when Rose Maylie recovered from fatal illness (Book Two, Chapter 10: 268).

In this novel, Oliver's endeavor to take part in problem-solving activities is also reflected through the child's enthusiasm to express his gratitude to his friends by serving them. Adolescent characters in fiction also display problem-solving skills in adventure, or mystery stories. Dickens shows that by contributing to the welfare of their community, adolescents can become citizens who can shoulder responsibilities in the future.

In this novel, *assumptive realities* opened up prospects through which Oliver Twist's other cognitive traits, such as ability to make inferences, to understand other people's perspectives and curiosity could be highlighted.

Below is given an analysis of Tom Sawyer's cognitive behavior in Twain's *The Adventures of Tom Sawyer.*

4.3 Tom Sawyer's Creative Intelligence in Twain's *The Adventures of Tom Sawyer*

The gifted child, Tom Sawyer, is distinguished from his peers and friends by his creative intelligence, which was manifested in his activities.

An important event which revealed Tom's imagination, was the whitewashing episode. The setting in which it took place is Aunt Polly's house. Tom came back home late after his quarrel with the well-groomed new boy. When Aunt Polly saw the state of his clothes, she went off and decided to punish him. He was not allowed to play with his friends on Saturday (Chapter 1: 11). On the "bright and fresh" Saturday morning, the child protagonist came "on the sidewalk with a bucket of whitewash and a long-handled brush" (Chapter 2:12).

The contrast between Tom's and the other boys' emotional state is foregrounded through the following example, "There was a song in every heart" but "a deep melancholy settled down upon his spirit" (Ibid). The word "song" metaphorically shows the joy that the other children felt on a Saturday which was a holiday. In contrast, Tom went through an internal conflict, which becomes a source of suspense in the story. Readers are keen to see how Tom would resolve it. First, he pleaded with Jim, Aunt Polly's slave, to do the whitewashing. In exchange, he offered to fetch water. This option did not work. Tom was going to miss "the fun he had planned for Saturday" (Ibid: 14). He thought that the other boys "would make a world of fun of him" (Ibid). He wished to find ways through which he was going to "buy" the boys to do the work for him (Ibid). Suddenly, "a great magnificent inspiration" took hold of the imaginative boy. As he started to work with his brush peacefully, a boy named Ben Rogers came. He "was eating an apple" (Ibid: 15). Tom concentrated on his work, and "paid no attention: to him (Ibid: 16). Ben Rogers greeted him, but Tom did not answer. Although Tom craved Ben Roger's

apple, he went on with his work. When the boy asked him whether he liked his work, the clever Tom answered, "Like it? Well, I don't see why I oughtn't to like it. Does a boy get a chance to whitewash a fence every day? (Ibid). The purpose of this utterance was not to seek information, but to create some effect on Ben Rogers, who pleaded, "Say, Tom, let me whitewash a little" (Ibid). Tom replied that no one would be able to do the work the way Aunt Polly would like it to be done. This tempted Ben to show him that he was capable of doing the work as nicely as Tom would. The boy begged, "Say—I'll give you the core of my apple" (Ibid: 17). Tom gave his brush to Ben, and began to eat the apple. Mark Twain highlights the child protagonist's creativity through the descriptive word, "artist". Tom realized that his marvelous idea had taken effect and he "planned the slaughter of more innocents"(Ibid: 18). "Innocents" is a metaphor showing that Tom had bought the boys to get his own advantage. Two other boys, Billy Fisher and Johnny Miller, begged him to let them do the whitewashing. Thus, Tom could have free time and a "wealth" of gifts from the boys. In addition, he had "discovered...without knowing it...that in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain" (Ibid: 18). Besides, Aunt Polly, who admired his achievement, gave him "a choice apple " and allowed him to play with his friends (Chapter 3: 21).

Another instance showing Tom's imagination is the incident in which he outsmarted the Sunday school children by cleverly appropriating the prize-winning tickets. Whenever the children recited the *Bible* verses properly, they got "a blue ticket", which "was pay for two verses of the recitation" (Chapter 4: 33). "Ten blue tickets" were equivalent to a "red one". If a person had ten yellow tickets, they would get a *Bible* (Ibid).

Tom's intent was not to win a *Bible,* but to experience the "glory" of being nominated the winner of Sunday-school prize (Ibid: 34). He desired to get public recognition. The Sunday-school teacher, Mr. Walter, was going to deliver a prize. The children did not have enough yellow tickets. Tom, who had bought "nine yellow tickets, nine red tickets, and ten blue ones", had come "forward" (Ibid: 37). Mr. Walters' surprise is described through the following hyperbole, "This was a thunderbolt out of a clear sky" (Ibid). The smart child protagonist, who had fooled the children, became a "hero" and was envied by the children who had sold their tickets to him (Ibid). The paradox is that the hero, whom the audience believed had memorized two thousand verses, gave a wrong answer when he was asked to mention the names of the first

two disciples who were appointed by Jesus. He said, "David and Goliath", an indication that he did not memorize any *Bible* verses at all.

The creative child protagonist could attain a goal without exerting himself mentally or physically, which shows that he was advantaged compared to his friends, who were children of average ability.

The intelligent boy hated memorizing Bible verses, a rule that Aunt Polly imposed in the house. His brother, Sid, could recite the verses he had to learn without any difficulty, but Tom did not excel in this. An idiomatic expression is used to describe his efforts to learn the Bible verses. We are told that "he girded up his loins" to learn by heart verses from the Sermon on the Mount (Chapter 4: 29). He also "bent all his energies to the memorizing of five verses" (Ibid). But his efforts were vain. The author states that "his mind was traversing the whole field of human thought" (Ibid), which shows that he was rather engrossed with other things that appealed to him. However, when Mary offered a reward to encourage him, he promised that he would be able to recite the verses because he was keen to get "prospective gain". He said, "All right, I'll tackle it again" (Ibid: 30).

Tom attended elementary school at St. Pittsburg. He abhorred Monday mornings because with it "began another week's slow suffering in school" (Chapter 6: 50). He was bored with school work, and "wished that he was sick" in order to miss classes. He pretended that he was sick and groaned. This alarmed Sid (Ibid: 51). But Aunt Polly, who knew his tricks, did not believe him (Ibid: 52). He invented a pretext, a "sore toe", which did not work. Then, he told her that one of his teeth is loose and hurts him. She extracted it, and insisted that he should go to school. He entered the classroom and "took his seat" (Ibid). He noticed that the teacher was sleeping. He was "roused" when Tom came in. and said, "Thomas Sawyer!". Tom knew that this "meant trouble" (Ibid). A teacher sleeping in the classroom negatively affects a gifted child, who is critical. The teacher reprimanded Tom for being late.

The teacher ordered him, "Come up here. Now, sir, why are you late again, as usual?" He required an explanation. Tom replied, "I STOPPED TO TALK WITH HUCKLEBERRY FINN!" (Ibid: 60). In this example, capital letters (grammatical deviation) and an exclamation mark are used for emphasis. The child was not afraid to tell the teacher that he came late

because he was doing something objectionable but more interesting than attending monotonous classes.

Because he did not like routine intellectual work, (See Appendix One, Table One, for cognitive skills of gifted children) he did not go to school regularly, which became a source of interpersonal conflict with Aunt Polly. It seems that Twain was trying to draw educators' attention to the need of making school work more interesting for pupils. For example, teachers can their lessons interesting by cracking jokes. Twain demonstrated that an educational system that does not stimulate children's creative power can discourage learners in general, and gifted children in particular.

Tom hated routine school work, but he showed a remarkable mastery of language skills. This is partly revealed through Huck's opinions on his language. The novel states that Huck was impressed by Tom's "facility in writing, and the sublimity of his language" (Chapter 10: 91). Tom's narration of his adventure in McDougal's cave is worth considering. His style of retelling the story was characterized by "many striking additions to adorn it", which reflected the child's creativity. It was also a unified, coherent story having a beginning, development and an ending. The opening consisted of telling how he left Becky and went to explore the cave in order to find a way out of it. Details belonging to the development are: following three avenues using his kite-line; seeing "a far-off speck that looked like daylight" upon reaching the third avenue, and pushing his head and shoulders through a small hole, which enabled him to see the Mississippi River, and then going back to Becky to tell her the good news even though she could not believe what he said. He concluded his narration by telling that he met some people in a skiff who took them aboard (Chapter 32: 264).

The child character's imagination was also displayed through his interest in fantasy and exploring possibilities. These cognitive aspects are highlighted through the child protagonist's interaction with the gang. His relations with play groups reveal his leadership qualities, a psychosocial trait of gifted children (See Appendix One, Table Two). After the fence was painted, he joined his friends in the village "where two military companies of boys had met for conflict according to previous appointment" (Chapter 3: 20-21). The child protagonist was the leader of one of the "armies", whereas Joe Harper, his close friend, was the leader of the other

(Ibid: 22). The two groups fought for play. It can be seen that the children imitated a fight against the enemy in real life situations. The two leaders "conducted the field operations by orders delivered through aide-de-camps" (Ibid). "Tom's army won a great victory, after a long and hard-fought battle". Like in real life, "the dead were counted, prisoners exchanged". Tom's and Joe's armies then fixed the date on which the next "battle" was going to take place, and they separated (Ibid).

Tom was trying to imitate what he had read in books. He also fought against monotony through imaginative play and adventure with the gang. For instance, he was engaged in play with Joe Harper. Tom "became Robin Hood", while Joe represented "a tribe of weeping outlaws". The two boys deplored "modern civilization" because they felt that "there were no outlaws any more" (Chapter 8: 75-79). They wished to do something different because they were tired of conforming to the rules and regulations they had to observe at home, at school and in the community.

In this imaginative play, Tom said to Joe Harper, "Hold! Who comes here into Sherwood Forest without my pass?" Joe replied, "Guy of Guisborne wants no man's pass. Who art thou that-that-"(Ibid: 78). In their game, the two boys were imitating what was written in the fictional texts they read as shown in the instance given below. Tom shouted:

> "Fall! Fall! Why don't you fall?"
> "I shan't! Why don't you fall yourself? You're getting the worst of it."
> "Why, that ain't anything. I can't fall; that ain't the way it is in the book. The book says, 'Then with one back-handed stroke he slew Guy of Guisborne.' You are to turn around and let me hit you in the back." (Ibid).

As the passage above indicates, Tom and Joe were dealing with mock-reality created by writers. Thus, the two boys could have temporary escape from the reality which they felt to be dull. The effect of the game on them was such that they regretted that fictional reality should be different from actual reality. As can be seen from the example, imaginative play was a source of temporary relief because it took the boys to a world of fantasy.

Adolescents also think about "possibilities" (See Section 3.4.2), which is also reflected in Tom Sawyer. He told Becky that he would like to be a clown. He also wished to become a soldier, and after some years come back "all war-worn and illustrious" (Chapter 8: 74). In addition, he thought of trying out another possibility-going to "the Indians and hunt buffaloes", and "come back a great chief, bristling with feathers, hideous with pain" (Ibid). The imaginative child protagonist also felt that a better option would be to become a "pirate" (Ibid: 75). He fancied "How his name would fill the world, and make people shudder" (Ibid). His dream was to gain recognition by achieving something (Chapter 13: 111-112).

He made up his mind to run away from home for psychological relief "from hard usage and lack of sympathy at home" (Chapter 13: 111-112). But he also felt he would miss his relatives and his friends at school. His friend, Joe Harper, yearned to run away from home because he had a conflict with his mother, who "whipped him for drinking some cream which he had never tasted" (Chapter 13: 112). Thus, both friends decided to flee from parental control.

Becky failed to understand Tom. Besides, she did not pay attention to the "heroic" acts he performed for a show off, which caused him to be "crushed and crestfallen" (Chapter 12: 110). He, therefore, turned to the gang, which became a source of emotional support for him. Tom, Huck and Joe planned a trip to Jackson Island. For Huck, the island would be a new experiment. Joe agreed to Tom's idea to lead "a life of crime" and be "a pirate" (Ibid). Jackson Island, on the Mississippi River, symbolizes the act of moving into fantasy. The three boys also got imaginary names. This indicates that they had shifted into fantasy. Tom, the leader, became "the Black Avenger of the Spanish Main". Here, "Spanish Main" shows that the young boys were trying to experiment with what they had read in books. Huck became "the Red-Handed", and Joe Harper, "the Terror of the Seas" (Ibid). Tom and his friends wished to become pirates on this island, but they did not even think about who would be the victims of their piracy (Ibid: 113).

The imaginative boy, Tom, was the initiator and the organizer of the trip to Jackson Island. The three boys found a raft down at the village (Ibid: 114). Tom was "in command", Huck was "at the after oar" and "Joe at the forward" (Ibid: 115). The leader of the gang gave orders in a "stern" voice. He initiated the idea of running away from home. He also organized the

adventure on the island. From the books the boys read, they learnt that pirates "take ships and burn them, and get the money and bury it in awful places" (Ibid: 118). Since they imagined that they were outlaws, they thought about the crimes that pirates would commit. They also fancied that pirates were rich. Joe Harper told his friends that such people possess "All gold and silver and di'monds" (Ibid: 119). They fancied that "fine clothes" would replace the ordinary clothes they wear, once they began piracy (Ibid).

The gang planned to go to the island without undertaking a prior investigation to get information on the "virgin forest" (Ibid). Their intention was never to come back to civilization. (Ibid: 117). They believed that this style of living would be much better, and they were filled with great excitement. They barely thought about the possibility of unforeseen dangers. This is a manifestation of the *personal fable* in adolescents (See Section 3.4.2). Adolescents assume that they are invulnerable.

For Tom's gang, experimenting with fantasy initially became an exciting adventure. They reached Jackson Island after two hours at midnight. Building a fire in the open air, they cooked some bacon they had brought from home. They thought that their new experience was "glorious". This adjective shows their enthusiasm to explore the unknown. They enjoyed freedom which, in their opinion, civilization had denied them (Ibid: 115). They assumed that the present happiness would be everlasting (Ibid: 117) and wished to escape from reality not knowing that life is unpredictable, which shows their inexperience. After they ate the bacon and corn they brought from home, "the boys stretched themselves out on the grass, filled with contentment" (Ibid). This description shows that living in fantasy was a source of pleasure for them. Tom thought that other children who were under parental control would envy them for the freedom and happiness they derived from this adventure (Ibid).

When the boys became exhausted, they slept in the open air. Tom woke up the next morning, and he enjoyed "the cool gray dawn," which gave him "a delicious sense of repose and peace" (Chapter 14: 121). It can be seen that a human attribute is given to nature because it is featured as someone who has the power to give peace and freshness to human life. Life in nature is highlighted through images conveyed through "a little green worm", a "dewy leaf," a "brown-

spotted lady bug," the "birds and the foliage" (Ibid: 122-123). Nature is described as a source of beauty, peace, life and romantic experience.

Adventure on Jackson Island provided Tom and his friends with fun. When Tom woke up his friends in the morning, the boys shouted with joy and they had "no longing for the little village" (Ibid: 123). They were not controlled by civilization. They did not think about society and social problems. They desired to taste the wonders of piracy. They made tea with "hickory leaves", which was different from the one they used to drink at home (Ibid). They also feasted on fried fish. They loved doing something different.

As Hurlock points out, the gang provides children a context for playing games, and socializing (See Section 3.4.3.3). Likewise, on Jackson Island, Tom and his friends were engaged in activities they would not do at home. For example, they ate turtle eggs for dinner and breakfast (Chapter 16: 136). They also played games. After breakfast, "they went whooping and prancing out on the bar". They "chased each other". They also "splashed water in each other's faces and lay on the sand. Besides, they formed a "circus with three clowns" (Ibid: 136-137).

Twain shows that testing new possibilities is a worthwhile activity for adolescents. After their experience on Jackson Island, the three boys realized that fantasy only confers temporary pleasure. The novel states that "They found plenty of things to be delighted with but nothing to be astonished at" (Chapter 15: 124). Therefore, they gradually lost interest in fantasy. Tom thought about Becky. Joe Harper felt missing his mother. Even the homeless Huck was filled with "melancholy" (Chapter 16: 136-137). All three boys were eager to return to reality. They desired to go back to their families. It can be inferred that children should be connected to family and the community, which are the sources of their identity and emotional security.

After Tom returned from Jackson Island, he wished to "dig hidden treasure" (Chapter 25: 200). As stated in Section 1.1, this is a feature of the "quest story". Treasure-hunting would be an opportunity to amass wealth. He talked about this new scheme with Huck, who consented to take part in it (Ibid). After they made attempts to dig for treasure in different spots, Tom felt that the haunted house would be a good spot for their hunt for treasure. When they reached it, they saw that "there was something so weird and grisly about the dead silence". There was also "something so depressing about the loneliness and desolation of the place". Consequently, the

children were terrified (Chapter 26: 211). This scene can make readers anticipate that the boys might face a hazard, which is also a feature of adventure stories. They entered the house and went upstairs, where they saw "signs of decay" (Ibid: 212).They wished to go downstairs and search for treasure. But they perceived that two men were coming. Therefore, they "stretched themselves upon the floor", and waited in fear (Ibid). They heard them talk about planning criminal acts. This became a source of worry for Tom and Huck. The boys recognized Injun Joe's voice. After some time, the two men fell asleep and began snoring. Therefore, the two child characters "drew a long, grateful breath" (Ibid: 214). However, they could not use this opportunity to go out of the house for fear that the sound of their feet might wake up the men. The children soon forgot their fear when they saw Injun Joe's companion raise one of the "hearthstones" and take out a bag that contained money. Injun Joe and his companion had six hundred dollars (Ibid: 215). While digging a hole in which they wished to hide their money, they discovered a box of gold coins, and decided to hide the treasure in a secret place called, "Number Two-under the cross" (Ibid: 217). When the men left the house, Tom and Huck could get away, but they were determined to discover the den where the men intended to bury the treasure. This is a mystery that the two boys were keen to unravel. They became enthusiastic to find out Injun Joe's secret hiding place, "Number Two" (Chapter 27: 222). They were psychologically ready for their adventure-tracking Injun Joe to his den. Tom coveted Injun Joe's money forgetting that it was sinful to steal other people's money. He expected that he would find a treasure in a haunted house, a fantasy, which was fulfilled in this novel. It can be observed that Twain combines reality with fantasy.

Tom asked Huck to "keep a look out for Injun Joe" because the criminal had told his accomplice that he would come to town "to get his revenge" (Ibid: 223). Later on, Huck, who followed Injun Joe and his companion until they stopped in the wood right outside Widow Douglas's house, realized that Injun Joe's dangerous "revenge" job was to harm the Widow Douglas because in the past, her late husband, the magistrate had ordered that this person should be horsewhipped "like a nigger" in front of the jail (Chapter 29: 236).

The boys eventually appropriated the buried treasure, and shared it between themselves. Then, Tom planned to establish a gang of robbers who would be rich and civilized. He told Huck, "Looky here, Huck, being rich ain't going to keep me back from turning robber" (Chapter 35:

289). This is also a manifestation of fantasy. Fantasy and adventure are issues which appeal to children. The gang members in Twain's novel are similar to real children who take pleasure in play, fantasy and experimentation.

Tom can also be identified with children who belong to late childhood with his ability to learn and master a physical skill (See Havighurst, cited in Hurlock, 1996: 10; Section 3.4.2). Havighurst asserts that children in late childhood need to develop physical skills. Twain shows how Tom became engrossed with learning how to whistle. At home, Aunt Polly had reprimanded him for doing something wrong. He was put off by his brother Sid, who was spying on him on every mistake he did to Aunt Polly. Yet, the child protagonist forgot all his troubles because he was rather thinking about learning a new skill (Chapter 1: 6). This example is worth considering because it shows that gifted children have a variety of interests (See Appendix One, Table One). Tom learnt whistling from a Negro (Ibid). He took time "to practice it undisturbed" (Ibid). He mastered it through "Diligence and attention" (Ibid). The effect of achievement is vividly described through the following simile, "He felt much as an astronomer feels who has discovered a new planet" (Ibid). Success with this skill was for him a significant discovery similar to that made by an astronomer. Through mastering the art of whistling, Tom derived a sense of fulfillment. But he also got an opportunity to develop his power of concentration through the efforts he made to learn how to whistle.

Besides, Tom exhibited *assumptive realities*, an attribute of children during late childhood (See Section 3.4.2). After he and Huck saw the sinister event at the graveyard, they were troubled because they could not predict what would happen to them if Dr. Robinson died and Injun Joe was not detained. Consequently, they decided that the safest thing to do would be to keep silent on the issue of who murdered the doctor (Chapter 10: 91). They agreed that they should swear to each other that they would not say anything about the murder. However, Huck suggested that swearing would not be effective for serious matters. They assumed that agreement signed with blood would be truly binding (Ibid). Tom wrote it and "each boy pricked the ball of his thumb and squeezed out a drop of blood". After they signed their initials with blood, they assumed that "the oath was complete" (Ibid: 92). Such a belief might not have a tangible basis, but it affected their response to the tragedy that they had seen the night on which they went to the graveyard, which symbolizes death.

Tom's decision to sign the oath also indicates his ability to infer from facts. He concluded that keeping quiet about the murder would save them from threat that might be directed to them by Injun Joe.

Tom and Huck heard Injun Joe allege that Muff Potter murdered Dr. Robinson. This made them stand "dumb and staring". The novelist narrates that the two boys were "expecting every moment that the clear sky would deliver God's lightnings upon his head". They were also "wondering to see how long the stroke was delayed" (Chapter 11: 100). This assumption of the boys was based on the *Bible*, which asserts that God hates sin, and punishes sinners if they fail to repent. Tom grew up in a community where religious values shaped the moral behavior of people. Such values in turn influenced Tom and Huck's perception of reality. In the Book of Genesis, God asked Noah to build an arch because he intended to spare this righteous person and his family from his wrath. The two boys were surprised to see that Injun Joe was still alive when he finished speaking in the court (Ibid).

Twain's novel shows that *assumptive realities* in children derive from the religious and cultural values of their community which affect their perception of reality and behavior.

Tom also had problem-solving ability. He took part in society's efforts to deter crime by witnessing that Injun Joe killed Dr. Robinson. He also advised Huck, an outcast, to go back to the Widow Douglas's house because he wished his friend to be part of respectable society. Tom found Huck in old hogsheads behind the empty slaughterhouse, and told him that children in his gang should be respectable robbers. Following Tom's advice, the homeless Huck returned to the lady's house. Huck discovered the plot that Injun Joe contrived against the widow. But the person behind the scene, who contributed to its realization, was Tom. The child protagonist found Injun Joe in a tavern, a clue that eventually led to the revelation of the mystery surrounding the treasure that the robbers hid. Tom advised Huck to keep an eye on Injun Joe's activities (Chapter 28: 227).While Huck was "upon his watch", Tom had joined Becky and the other children for a picnic arranged by Becky's mother (Chapter 29: 233). Huck saw Injun Joe and his accomplice and followed them. They were going to the widow's house. The boy understood that this was the "revenge job" that he and Tom had heard the robbers talk about. Huck, who remembered that the widow had been kind to him, went to the Welshman's

house and reported what he saw. The Welshman and his two sons took immediate action to hold back the criminal act. Tom also acted like a caring friend by comforting and encouraging Becky, who gave up when they were lost in McDougal's cave (Chapter 31: 258). She owed her happy reunion with her parents to Tom. The children's exploration of the cave also led to the solution of a social problem in the sense that McDougal's cave, which used to be a robber's den, was finally sealed. Thus, Twain shows that problems can be good opportunities for children to develop problem-solving skills.

An attempt is made in the following section to conclude this chapter by briefly discussing the similarities and differences that can be seen in the child protagonists' cognitive behavior.

4.4 Chapter Conclusion: Similarities and Differences Manifested in the Child Protagonists

In this section, the child protagonists in the selected novels are compared and contrasted on the basis of their cognitive behavior. They share the following similarities.

All three gifted child protagonists demonstrate mastery of language skills In *Treasure Island,* Stevenson does not provide information on Jim Hawkins' educational background, but Jim could read and write. Through his ability to read, the child character could get information about the state of affairs in the expedition to Treasure Island. Readers also appreciate the natural flow of ideas in the child 's attempt to reconstruct the story. In Dickens's *Oliver Twist*, Oliver could reach London by reading road signs. He also made a rapid progress in his studies. In Twain's *The Adventures of Tom Sawyer*, Tom Sawyer was a student at a village elementary school in St. Pittsburgh. But he found the lessons uninteresting. Therefore, he did not attend class regularly. Yet, he could express his ideas in writing. He also possessed narrative skills through which he informed the villagers about his and Becky's adventure in McDougal's cave.

Assumptive realities affected the way all three child protagonists viewed people and reality. Jim Hawkins' perception of good and bad derived from befriending an enemy and opponent of his friends. Oliver Twist's assumptions about London made him prone to risk. Initially, Tom Sawyer's assumptions about an oath made him hide the truth, but his subsequent action proves that humanitarianism is a higher value for him than keeping an oath.

In all three characters, imagination (curiosity) is a cognitive feature which has great advantage for the characters and also affects the turn of events in the stories. Jim Hawkins plunged into adventure enthusiastically, and did everything he could towards the success of the treasure-hunting expedition. Curiosity opened the world of knowledge to Oliver Twist. In Twain's novel, imagination became a means of escaping from punishment and acquiring mental and material gain.

All three child protagonists experience the mental pleasure derived from mastering a physical skill. Through learning how to steer the ship, Jim Hawkins benefited himself and his friends. Progress as apprentice to the undertaker raised Oliver Twist's self-esteem because other people gave recognition to his achievement. Mastering the skill of whistling made Tom Sawyer proud and happy.

Another similarity that could be mentioned is that the child protagonists also developed problem-solving skills. The obstacles to the expedition to Treasure Island could be eliminated through Jim Hawkins' problem-solving skills. Oliver Twist saved Rose Mellie's life, and even contributed to the realization of her happy marriage with Harry Mellie by taking part in problem-solving activities. Tom Sawyer's adventure in McDougal's cave led to the closing of this thieves' den. He also played a role in fighting against crime and helping innocent people like the Widow Douglas and Muff Potter.

The following are some differences noticed in the cognitive behavior of the child protagonists that have been analyzed in this study.

In Stevenson's *Treasure Island*, through observation Jim Hawkins could picture the state of affairs concerning the expedition and learnt something about the relations, or conflict among some characters. He could also get a glimpse into the nature of some characters. Therefore, prior knowledge about the situation in the story was very useful to the child protagonist. Power of observation partly helped Oliver Twist to sense the mental disposition of some characters with whom he interacted. Consequently, such awareness helped him avoid inter-personal conflict during social interaction. However, power of observation is not exhibited in Tom Sawyer.

The effect of excellent memory on the child protagonists is demonstrated in two of the selected novels. In Stevenson's *Treasure Island*, Jim Hawkins could slip without giving any notice, but came back to his destination without any difficulty. Oliver Twist could go and visit his friend, Dick, at the baby farm. Rose Mellie took him to Mr. Brownlow's house when he insisted seeing the gentleman. In all these instances, Jim Hawkins and Oliver Twist became achievers because they were endowed with photographic memory, which enabled them to identify a person or a place they had seen once. However, readers do not come across instances showing how Tom uses such a cognitive faculty.

Although Jim Hawkins interacted in an imaginary world, Treasure Island, his experiences are depicted realistically. Similarly, realism pervades the world of abuse in which Oliver Twist suffered physically and psychologically. In Twain's novel, the child protagonist chooses to temporarily live in fantasy. Fantasy can also be noticed in Tom Sawyer's decision to search for treasure in a haunted house. But the wealth that he eventually divided with Huck is a possibility that can be realized in the real world.

Tom Sawyer's self-perception was affected by *personal fable*, which was manifested through his belief that he is invincible and invulnerable, a behavioral trait, which is not exhibited either in Jim Hawkins or in Oliver Twist.

Unlike Oliver Twist and Tom Sawyer, Jim Hawkins did not plan for the future. He was engrossed with seeing the successful outcome of the expedition. But Oliver Twist thought about better future possibilities when he ran away to London. Like many other people in his community, Tom Sawyer' ambition was to become rich, marry and have a family.

Jim Hawkins was endowed with an ability to draw a conclusion from facts. A case in point is the incident in which he overheard the pirates' plot against his friends. He felt that he alone could save their lives. He also alerted his companions about imminent danger. Upon seeing Fagin's boys pick Mr. Brownlow's handkerchief, Oliver Twist remembered the handkerchiefs he had seen at Fagin's place and concluded that he was living with thieves. He was then desperate to come out of such mess. In Twain's novel, Tom Sawyer's ability to infer from facts can be noticed through decision to sign an oath with Huck in order to prevent the possibility of revenge on the part of Injun Joe.

Although the child protagonists in the selected novels belong to different fictional worlds, they share similarities because all three belong to late childhood and early adolescence. But the analysis also reveals that there are some individual differences among them as it can be seen among children in the real world.

In the next chapter, an attempt is made to analyze the child protagonists' psychosocial behavior in the selected novels.

CHAPTER FIVE

THE CHILD PROTAGONISTS' PSYCHOSOCIAL BEHAVIOR AND RELATED ISSUES

5.1 Jim Hawkins' Tenacity in Stevenson's *Treasure Island*

Jim Hawkins traveled to Treasure Island with his friends and the pirates to seek buried treasure. The treasure-hunting expedition became the source of conflict in the story. In the context of Treasure Island, the cabin- boy's tenacity and other psychosocial traits could be exhibited. These attributes of the child character are analyzed in this section.

Jim's mother, who had the audacity to go back to the inn, feinted due to fear, while they were walking away from the inn to seek shelter elsewhere. He "blamed" her for her "present weakness", and he "found the strength...to drag her down the bank" (Chapter 4: 44). Mother and son were out of reach of their foes because of the boy's courage. The tenacious child could also shoulder family responsibilities.

In Treasure Island, Jim left his friends and went out all alone to explore the unfamiliar place. What came out from this escapade was the discovery of Ben Gunn. What is more, he persevered against all odds. He also found out that Silver was a murderer. He saw him kill two pirates. But fear of the sea-cook did not deter the boy from moving ahead in his exploration and meet Ben Gunn who told him that the late pirate, Flint, feared no one but Silver. Consequently, Jim decided to join his friends and inform them that the sea-cook was cruel and crafty (Chapter 19: 175). Jim was talking to Ben Gunn when suddenly, they heard a "loud report" of "a cannon ball", which compelled them to run "in a different direction" (Ibid: 177). The child protagonist was alone, but he made up his mind to "pluck up" his "heart again". So, he moved ahead, "crept" among the trees in order to avoid the "balls" that were shot "through the woods" (Ibid). As can be seen, Jim showed emotional control and tenacity in the midst of trouble. If he had been overwhelmed by fear, he would not have been able to think about ways of coping with impending danger.

danger because he was alert, as the following example indicates. Jim said, "I had been saved by being prompt" (Ibid). Nevertheless, Hands aimed the knife at the child "like an arrow through the air". The simile shows Hands' dexterity because Jim received the "blow" and "was pinned by the shoulder to the mast" (Ibid: 257). The injury caused pain. At this moment, his pistols "went off, fell out of his hands and hit Hands, who fell into the water.

Tension aggravated in the story as the thought of "falling from the cross-trees" into the water panicked the child character (Chapter 27: 259). He also experienced terrible pain from the knife which was "like a hot iron" (Ibid: 259). He could tolerate the pain, but he was tortured psychologically. He fought this by shutting his eyes. This action had a positive effect on the boy, who regained courage (Chapter 27: 259). Adolescent readers would be fascinated by Jim's perseverance in trouble.

Chance intervened to rid Jim from the knife. He experienced a "violent shudder", and the knife was torn away from his skin and fell down. Then, Jim was able to regain the deck because he was "tacked to the mast" by his "coat" and "shirt" through which "he could break with a sudden jerk" (Ibid).He was then safe and he also noticed that the wound was "neither deep nor dangerous"(Ibid). He left the Hispaniola and dropped into the water to reach land.

Jim could become an efficient cabin-boy also because he developed autonomy. When the pirate, Billy Bones died, the thought that the blind beggar, Pew, might come to the inn any moment made Jim apprehensive. He described his emotions saying, "There were moments when as the saying goes, I jumped in my skin for terror" (Chapter 4: 36). An adult character may express such feelings with some restraint as he might be considered a coward. Child readers would sympathize with Jim because of identification with the child protagonist.

As the narration progressed, however, Jim came to learn how to manage his emotions. This can be observed through his interaction with the pirate, Israel Hands. The sailor asked him, "well, you get me a bottle of wine, Jim,--this here brandy's too strong for my head" (Chapter 26: 245). "well, you get me a bottle of wine, Jim" is a command addressed to the cabin-boy, who had temporarily become captain of the ship. It would have been more polite to say, "Could you please get me a bottle of wine?"

you'll please regard me as your captain until further notice"(Chapter 25: 240). In this conversational exchange, it can be observed that Jim spoke Standard English, whereas Hands used the low-brow dialect, which shows that the sailor belonged to the lower class, unlike Jim, who came from a middle class family. The child character exhibited leadership qualities by being formal and serious because he played the role of a leader. Being a friend of the Squire, the doctor and the captain, Jim had the mandate to inform Hands about the temporary change that occurred aboard the ship. He used the term of address, "Mr. Hands", which shows formality. He had to be formal in order to command respect. On the other hand, he did not say, "you have to regard me as your captain until further notice". He would sound bossy. Instead he said, "You'll please regard me as your captain", in order to maintain peaceful relations with the sailor. Jim also demonstrated behavioral autonomy in the enemy camp when Silver gave him a choice: either to join him, or be alone. Silver provoked him by telling him that his friends had deserted. But the child did not waver from his stand (Chapter 28: 273, 275).

From the instances cited above, it can be inferred that behavioral autonomy is a psychosocial ability in adolescents, which helps them to make decisions and contribute to problem-solving.

Adolescents also develop their own values based on their parents' and their community's values (See Section 3.4.4.1 for a discussion of the three types of autonomy). Jim exhibited value autonomy when he was detained in the pirates' camp. Silver gave Jim a choice because he liked him. The following example from the novel can be an evidence for this. The sailor said, "I'll give you a piece of my mind. I've always liked you...I always wanted you to jine and take your share, and die a gentleman....If you like the service, well, you'll jine; and if you don't, Jim, why, you're free to answer no—free and welcome, shipmate"(Chapter 28: 273-274). A state of affairs was presented by Silver. He expressed his intention. He made a proposal to Jim, but he also minimized imposition by saying, "you're free to answer no—free and welcome, shipmate". He used repetition to emphasize the fact that he was democratic towards the child. A calculating and material-minded person would not hesitate to accept at the expense of moral principles. Silver desired that

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they become business partners. He proposed this because he knew that Jim was capable and clever.

Jim did not like Silver's proposition because it had a serious moral implication. It would mean indulging in corruption and forsaking the friends that he loved and respected. Besides, shunning duty would be morally unacceptable. Jim refused because he valued friendship, honesty and loyalty. His choice was expressed in the following utterances: "I know pretty well what I have to look for. Let the worst come to the worst, it's little I care" (Chapter 28: 275). Through the first statement, the child character asserted that he had adopted his own values and did not need to be influenced by other people. He, therefore, rejected Silver's values and offer. This is a manifestation of value autonomy.The second sentence shows his determination to pay the price of standing for truth. Like his mother, he hated corruption and upheld honesty. The influence of parents and friends, who are Mycrosystems in relation to Jim, can be seen in the child's value autonomy. Through value autonomy, Jim could also preserve personal integrity and remain trustworthy.

As mentioned in the Definition of Key Terms, Microsystems are the settings in which an individual lives, works or learns and so on. For a child, these systems include parents, friends, schoolmates, etc. Jim belonged to a middle class family. His father was a shadowy character. But from what Jim says, it can be inferred that he must have been tolerant, inclined to maintain peace and solidarity. The novel states that the pirate Billy Bones stayed at the *Admiral Benbow* for weeks and months without paying the bill for food and lodging. Being the owner of the inn, Jim's father had the mandate to ask Billy Bones to pay him the money or to vacate. However, he preferred to keep quiet because he was intimidated by the grumpy pirate. Jim states, "If ever he mentioned it, the captain blew through his nose so loudly, that you might say he roared, and stared at my poor father out of the room"(Chapter 1: 10).

Jim referred to his father as "my poor father", which shows love and sympathy. His father was tactful when talking to Billy Bones. Jim informs the reader that the nasty man's behavior must have affected his father's health. He further says, "I have seen him wringing his hands after such a rebuff, and I am sure the annoyance and the terror he lived in must

have greatly hastened his early and unhappy death" (Ibid: 10-11), which are comments from child's observation.

It can be assumed that from his father Jim must have learnt kindness and tolerance, behavioral features which the boy exhibited when he had to deal with corrupt pirates like Silver and Hands. Jim was so appalled by Silver's cruelty and pretence that he wished to keep him at a distance. But he also knew that he would mess up things by choosing not to be wise and tolerant.

Jim loved his mother. She is the only female character in the novel under study. When his father died, he took over the responsibility of helping and taking care of her, which reflects male stereotype role. The evening, on which the inn was invaded by the pirates, his mother feinted because of fright. Jim carried her away from the spot where the blind beggar, Pew and the other pirates could not see them. Although Jim was not as physically strong as an adult, he displayed asynchrony by acting like an adult. What is more, the child character protected his mother (Chapter 4: 44).

When Jim and his friends were ready to set off for the voyage to Treasure Island, the child protagonist regretted leaving his mother in the hands of a stranger, a boy that the Squire had hired to help her in the inn. Jim's affection was revealed through his weeping. (Chapter 7: 70).

Although Jim's mother is described as a frail person, who needed her son's support, she performed an action, which reflects her courage and her willpower. The evening on which the *Admiral Benbow* was invaded by the pirates, Jim and his mother went to the hamlet nearby to seek shelter and assistance from people. However, their neighbors, who had heard about the merciless pirate, Captain Flint, were frightened. Therefore, no one dared to help them "defend the inn" (Chapter 4: 38). But Jim's mother opted to go back to the inn to take the money that Billy Bones owed her (Ibid). This shows that this female stereotype character was capable of self-determined action.

Through Jim Hawkins' relations with his parents, Stevenson reveals that the family is the Microsystem in which children can develop moral and social norms such as tolerance,

affection and a sense of responsibility. Good citizens come out from a family where a strong bond between parents and children exists.

Jim was also a sociable and friendly boy. Jim's friends were all adults. Psychologists point out that gifted children may have to choose friends older than themselves due to asynchronous development (See Appendix One, Table Two). Jim, however, did not choose the adult characters with whom he sailed to Treasure Island. He was hired as cabin-boy by adults who needed the smart child on the expedition. He knew how to get along with cunning and shrewd individuals like Silver and Hands. He was considerate to Dr. Livesey, Squire Trelawney and Captain Smollett.

Dr. Livesey was kind, fatherly and caring to Jim. When the boy came to his house and presented the oilskin packet to him, he warmly welcomed him as reflected in the following example: He told Squire Trelawney, "I mean to keep Jim Hawkins here to sleep at my house, and, with your permission, I propose we should have up the cold pie, and let him sup" (Chapter 6: 56).

The Squire agreed with Dr. Livesey and replied, "As you will, Livesey...Hawkins has earned better than cold pie" (Ibid). As indicated in Section3.4.4.3, positive relationships (friendships) can be a source of emotional support for adolescents like Jim. Such relationships can also help them develop "problem-solving skills". Dr. Livesey and the Squire appreciated Jim's role by giving him a warm welcome. In addition, Dr. Livesey's comment, "Hawkins has earned better than cold pie" enhances high self-esteem and creates a feeling of self-worth. As a matter of fact, the cabin-boy would carry out his duty happily.

Like friendship, self-esteem is an important psychosocial aspect in late childhood and early adolescence (See Section 3.4.5.1). Jim overheard the pirates' plan of mutiny from the apple-barrel, and reported the case to his friends without delay because he felt that caution was necessary under such circumstances. The discussion between Jim and his friends was held in the cabin. It was the Squire, who opened the conversation. He said, "Now, Hawkins...you have something to say. Speak up (Chapter 12: 112). Being the organizer of the expedition, he opened the conversation.

Jim was the guest of honor on that occasion. He was asked to take a seat. They also gave him a glass of wine and raisins (Ibid). In this way, they established phatic communion to make Jim feel good. They also treated him as an equal although he was much younger than them. Normally, children are offered soft drinks. Dr. Livesey, Squire Trelawney and Captain Smollett listened attentively to what Jim said, and when the boy finished speaking, Dr. Livesey said, "Thank you Jim...that was all I wanted to know"(Chapter 12: 110). In this context, "Thank you Jim" expresses appreciation for what the boy had done. "that was all I wanted to know" indicates that Jim gave sufficient information on the topic of conversation.

Dr. Livesey, Squire Trelawney and Captain Smollett respected Jim. The child protagonist states, "all three, one after the other, and each with a bow, drank my good health and their service to me, for my luck and courage" (Ibid). They expressed their best wishes for the boy, who also gained their admiration for the audacity he exhibited. Jim made his friends alert about the impending danger. Besides, the Squire realized that he should bear the blame for hiring pirates who plotted against them (Ibid: 113). In this novel, Stevenson shows that both the child and the Microsystems could benefit from mutual concern and respect as also indicated in the final outcome of the story.

Stevenson makes the child protagonist noticeable by showing that even the stern Captain Smollett developed affection for Jim. This is indicated through his concern for the child's well-being and safety. The fight against the pirates was not yet over, and Captain Smollett warned his people saying, "We're outnumbered, I needn't tell you that" (Chapter 21: 196). He also addressed Jim saying, "Hawkins hasn't had his breakfast. Hawkins help yourself, and back to your post to eat it...you'll want it before you've done" (Ibid). He addressed Jim by his second name, which shows formality. Since he was the leader of the men who were fighting against the pirates, he did not only supervise what each person did, but also saw to it that they took their meals regularly. The warning was aimed at reminding the people that the enemy would win if they were not watchful. The other utterances were addressed to Jim. He wished to make Jim aware that he had to eat food so that he could withstand the hardship that lay ahead since the fight against the foe was not yet over. This can be

considered a foreshadowing technique because not long after, they got "the first news of the attack" (Ibid).

Jim, the gifted child protagonist also had a friend among the pirates-Long John Silver. He could get along well with the wicked sea-cook (See Jim's relations with Long John Silver in Section 6.1).

Stevenson shows that Jim's intimacy with his decent parents and his adult friends, i.e., Dr. Livesey, Squire Trelawney and Captain Smollet increased the child protagonist's self-esteem. Interaction with these Microsystems was significant also because the child protagonist's moral qualities, such as, loyalty, devotion, sincerity and so on were also displayed through it.

Jim was critical and evaluative (See Appendix One, Table Two, for morality in gifted children). The first example which reveals this psychosocial trait is the following. After his stroke, Billy Bones was forbidden to drink rum. But he tried to bribe Jim in order to get liquor. The child was put off by the pirate's endeavor to corrupt him. Jim held the offer in contempt, and bluntly replied, "I want none of your money...but what you owe my father. I'll get you one glass, and no more." (Chapter 3: 26). The boy also tried to remind the sailor that he had to pay the money he owed them. When he said, "I'll get you one glass, and no more", he showed that he also had a sense of responsibility towards a patient whom the doctor had left under his care.

Jim also exhibited his ability to be critical and evaluative when he saw Black Dog at Long John Silver's tavern. He inferred that Silver knew Black Dog. The sea-cook, however, lied to Jim, as indicated in the following dialogue:

> "let's see—Black Dog? No, I don't know the name, not I. Yet I kind of think I've—yes, I've seen the swab. He used to come here with a blind beggar, he used"
>
> "That he did, you may be sure....I knew that blind man, too. His name was Pew" (Chapter 8: 77).

Long John Silver "was jerking out these phrases, he was stamping up and down the tavern on his crutch, slapping tables with his hand, and giving such a show of excitement". Jim felt that these actions could have "convinced an Old Bailey judge" (Chapter 8: 77). What is more, the sailor's manners aroused the boy's "suspicions...on finding Black Dog" at the tavern (Ibid). Jim had formed critical judgments on Long John Silver. He also knew that he was not telling the truth.

The child protagonist's utterance, "That he did" showed his expectations. In the utterance, "you may be sure....", Jim used hedging in order to maintain social harmony. On the other hand, in saying, "I knew that blind man, too. His name was Pew", he asserted the truth of his claim.

Jim was also critical about the way in which Silver's men behaved. One bad habit of the pirates that put him off was that they were addicted to alcohol and quarreled with one another. When he came on board the ship after his adventure, he saw Israel Hands and a pirate with a red night-cap (Chapter 22: 220). They were "angry" and abused each other verbally. They also "grumbled" (Ibid). Jim noted, "from what I saw, all these buccaneers were as callous as the sea they sailed on" (Ibid: 221). The simile in this utterance emphasizes his negative opinion of Silver's men. He had also seen Silver kill two men cold-heartedly and concluded that pirates were pitiless.

Jim also deplored the carelessness of Silver's pirates. He could observe this when he was in the enemy's camp. He did not like the way in which they wasted food. He said that Silver's men "had cooked...three times more than was necessary". He also saw "one of them" throw "what was left over" to the fire. Jim was also surprised at Silver's attitude towards them. He opined that, "Even Silver...had not a word of blame for their recklessness"(Chapter 31: 307). To his surprise, even their leader could not reproach them for their carelessness. The child protagonist could evaluate the pirates based on what he observed.

Jim's moral strength was also displayed through interaction with Israel Hands. He knew that this pirate killed his workmate. He could also sense that his deceptive smile concealed his vile intention. But Jim thought about a higher moral value. He felt that given the way

things stood at that moment, he should help the wicked drunkard, who was injured in the scuffle with his mate. Hence, Stevenson reveals that gifted children are distinguished from children of average ability by their magnanimity

He gave Israel Hands a silk handkerchief, which was a gift of his mother and helped him bind up "the great bleeding stab" he had received while fighting with his mate. This act demonstrates generosity. He chose to dispense with his precious gift because he believed that the well-being of a fellow human was more significant than an object which symbolized his attachment to his mother.

Stevenson also shows that Jim exhibited post-conventional morality. He met Dr. Livesey after his unpleasant experience in the enemy camp, and he was glad to see his companion. On the other hand, he was ashamed about his "stealthy conduct" (Chapter 30: 295). He felt guilty for disappearing without notifying his friends (Ibid: 294). He also paid the cost of deviating from norms because he fell into the hands of pirates and became their prisoner. His friends, who were older than him, expected that he would be accountable to them. He understood that acting on impulse made him prone to risk. He could have lost his life in the confrontation with the enemy (Ibid). Regret in this case is an evidence of the psychological effect of conscience. Dr. Livesey's "grim nod" to him could tell him that he was displeased with his conduct although he did not utter a word of reproach. Jim repented inwardly.

The child protagonist of Stevenson's novel differed from children of average ability in that he could display humor in a deplorable circumstance, which would have made him shed tears . Humor is a psychosocial trait that gifted children display (See Appendix One, Table Two). Jim's sense of humor was manifested on two occasions. In the first example, the child character made a humorous observation on Captain Smollett and Silver. The situation was tense because the mutineers were determined to appropriate treasure. Captain Smollett was to smoke his pipe and Silver imitated him. Jim made a humorous remark on their action saying, "the two men sat silently smoking for quite a while, now looking each other in the face, now stopping their tobacco, now leaning forward to spit. It was as good as the play to see them" (Chapter 20: 189-90). The boy was amused by their act because he did

not expect that two people who were enemies would be engaged in a similar pastime activity.

In the second example, Jim was a prisoner of the pirates. He wondered why his friends had deserted him. Besides, he could not understand why Dr. Livesey gave Silver the treasure-map. Jim humorously described his appearance as a prisoner saying, "For all the world I was led like a dancing bear" (Chapter 31: 309). The simile shows the child protagonist's sense of humor in an awkward situation in which he was being physically abused by the pirates, who treated him like an animal. Jim's sense of humor. Through Jim's sense of humor, Stevenson shows that the tenacious child character could take things easy and cope with insurmountable problems.

Based on Jim's experience in Treasure Island, it can be concluded that tenacity is a significant psychosocial trait in gifted children through which they can cope with problems and be supportive to their family, friends and community.

Below, is given an analysis of Oliver Twist's psychosocial behavior in Dickens's *Oliver Twist* in light of his experiences in the various narrative settings.

5.2 Oliver Twist's Autonomy: a Victim of Child Abuse in Dickens's *Oliver Twist*

Oliver Twist imagined a life of luxury and freedom in London, away from the dreary world of abuse, which is a manifestation of *assumptive realities*. He exhibited autonomy by making up his mind to try out possibilities in the big city which he had never seen but only heard about.

The types of child abuse the child character experienced in Dickens's novel, their effects and the measures of prevention/protection that Dickens suggested are worth considering because some psychosocial traits of the child character, i.e., autonomy, morality and so on are manifested in the context of child abuse. An overview of child abuse and related aspects has been given in Section 3.4.7. When he was apprentice in Mr. Sowerberry's place, the child protagonist was compelled to look for other options for survival and betterment

because of child abuse. Oliver's reactions to this social problem and its effects are analyzed herewith from the perspective of Bronfenbrenner's socio-cultural theory of human development. In the following passage, Dickens ironically highlighted the fact that if Oliver had not been a gifted child, he would not have survived:

> Now, if during this brief period Oliver had been surrounded by careful grandmothers, anxious aunts, experienced nurses, and doctors of profound wisdom, he would most inevitably have been killed in no time. There being nobody , however, but a pauper old woman, who was rendered rather misty by an unwanted allowance of beer, and a parish surgeon who did such matters by contract, Oliver and nature fought out the point between them (*Oliver Twist*, Horne ed., 2002, Book 1, Chapter 1: : 4).

Oliver lived in the baby farm until he was eight years old. This institution was run by a matron, Mrs. Mann, who received "seven pence-halfpenny per small head" (Book 1, chapter 2: 6). It was also supervised by the board, "who sent the beadle the day before, to say they were coming" (Ibid: 7). In the baby farm, the Microsystem consisted of Mrs. Mann, the matron (Book1, Chapter 2: 6), who was the caregiver; his childhood friend, Dick (Book 1: Chapter 8: 56) and the other children living in the house. The board members and the beadle- Mr. Bumble are Exosystem in relation to Oliver because he did not directly interact with them in this setting. They visited the institution occasionally. However, the decisions made by the board affected the inhabitants of the baby farm.

The sources of Oliver's conflict in the baby farm were physical and emotional neglect; physical and psychological abuse by the caregiver, Mrs. Mann, who was a corrupt lady. She appropriated part of the stipend the parish gave her each week to feed and care for the children (Book 1, Chapter 2: 6). The effect of physical neglect on the children is described as follows, "...it did perversely happen in eight and a half cases out of ten, either that it sickened from want and cold, or it fell into the fire from neglect" (Book 1, Chapter 2: 7). This shows that the matron, who was paid for taking care of the children, neglected her duty. Consequently, they became victims of malnutrition and accidents.

At the age of eight, Oliver was "a pale, thin child, somewhat diminutive in stature, and decidedly small in circumference" (Book 1, Chapter 2: 7). Here, the effect of neglect on the physical appearance of children is vividly described through the phrases, " pale, thin... diminutive in stature... small in circumference". However, compared to his friend Dick, and his other companions, Oliver had an advantage because "nature or inheritance had implanted a good sturdy spirit, which had plenty of room to expand" (Ibid). In other words, he was a gifted child.

The matron also abused the children physically and emotionally. On the occasion when Mr. Bumble came to visit the farm, Oliver and two other children "presumed to be hungry", while Mrs. Mann "was unexpectedly startled by the apparition of Mr. Bumble". Afterwards, the children received a "sound threshing", which was an instance of physical abuse. They had also been locked up". That is, they were emotionally abused because they suffered from isolation and fear of the dark (Book 1, Chapter 2: 8). Mrs. Mann abused the children because their behavior threatened her self-image and her material interests. She had to maintain the image of the good matron so as not to lose her job (See Section 6.2, for an analysis of discourse and pragmatic features used in the dialogue between Oliver Twist and Mrs. Mann).

Oliver was also emotionally neglected. For eight years, he had lived in a "wretched home", where "no kind word or look had lighted the gloom of his infant years" (Book 1, Chapter 2: 11). In this example, "gloom" is contrasted with "lighted" to show the disparity between the kind of home the baby farm is and what it actually is. "Gloom" refers to the dismal atmosphere, which was caused by child abuse. "Lighted" suggests that Oliver could have had a happy childhood if he had received love and care from the caregiver.

When Oliver was eight years old, the board members decided that he should join the workhouse. Then, a feeling of "loneliness in the great wide world sank into the child's heart for the first time" (Book 1, Chapter 2: 11).He was leaving behind his "little companions", who "were the only friends he had ever known" (Ibid). Readers, who put themselves in Oliver's shoes, would sympathize with him and praise God for sparing them from being orphans and from living in such a corrupt institution.

The child came to the workhouse to be educated, to learn a trade, that is, "picking "oakum" (Book 1, Chapter 2: 12). This made him cry. In the notes appended at the end of the book, it is stated that picking oakum is not "a useful trade" (Dickens, 2002 edition, Philip Horne ed: 489). It was "a common activity of inmates of workhouses" (Ibid). The Microsystem in the workhouse consisted of the caregiver (the parish represented by the board, the beadle, Mr. Bumble, and the master of the workhouse, Mr. Lambkins), including peers, or companions. Oliver came to a setting, which was not any better than the baby farm. Corruption and child abuse were rampant in this place, which was a product of the British Poor Law Amendment Act of 1834.

The child protagonist lived in the workhouse from the age of 8 to 11 years. In this institution, important decisions were made by the board. The beadle, Mr. Bumble, informed the inhabitants about the decisions of the board. Mr. Bumble also named infants (Book 1, Chapter 2: 10). The children suffered from physical neglect. Dickens describes this with a touch of realism as follows, "The bowels never wanted washing-the boys polished them with their spoons, till they shone again...." (Book 1, Chapter 2: 14). In this way, he attacked "the system of slow starvation" to which Oliver and his friends were subjected to (Ibid). When Oliver came to Mr. Sowerberry's place at the age of 11, Mrs. Sowerberry remarked that he was "rather small" for his age (Book 1, Chapter 14: 32). This comment highlights the effect of malnutrition.

Oliver also suffered from emotional neglect and emotional abuse. He was deprived of love and emotional support. Besides, he was despised by the board and the beadle. This is indicated as follows: "despised by all and pitied by none" (Book 1, Chapter 1:5). This instance consists of grammatically parallel elements. That is, *despised,* (an adjective) is parallel to *pitied* (an adjective), while *by all* (prepositional phrase) is parallel to *by none* (a prepositional phrase).Parallelism creates rhythm and emphasizes the negative attitude of the bourgeoisie towards the paupers, i.e., the orphans in the workhouse.

After the child protagonist violated the regulations of the workhouse by asking for more food, he was subjected to emotional and physical abuse. The board urgently "ordered Oliver into instant confinement" (Ibid). He became "a close prisoner in the dark and

solitary room" for a week (Book 1, Chapter 3: 17). *Close prisoner* is a metaphor used to emphasize the prevailing oppression and psychological torture in the workhouse. In the phrase, "solitary room", "solitary" a human attribute is given to room, which is a non-human entity, to magnify the tyranny and wickedness which were rampant in the workhouse. Oliver reacted to emotional abuse emotionally by crying "bitterly all day" (Ibid: 17). In this setting, crying provided the child with some emotional relief. When night came, he fought against fear by putting "his little hands before his eyes to shut out the darkness". In the morning, he woke up "with a start and tremble" (Book 1, Chapter 3: 18). Such details are used to show the effect of psychological torture. During the period of isolation, he "was denied the advantages of religious consolation (Ibid), which ironically shows that the workhouse, which was established to relieve the suffering of the poor aggravated their condition.

Oliver was also physically abused. Every morning, he was allowed to wash "under the pump... in the presence of Mr. Bumble", who hit the boy with a cane. He "was also kicked into the same apartment every evening at prayer-time" (Book 1, Chapter 3: 18). Furthermore, he was "flogged" in front of other children to warn everybody else that they should not commit Oliver's offence (Ibid). These forms of punishment were administered by Mr. Bumble, who was the chief agent of oppression in the workhouse.

The child's psychological torture culminated when the board decided that he would be apprentice to anyone who would pay five pounds. Mr. Gamfield, the chimney sweep, offered to take him and the board agreed, even if stories were told that "Young boys have been smothered in chimneys" (Book 1, Chapter 3: 21). On the other hand, one of the magistrates who had been touched by the child's distress asked him to explain why he was so agitated. Following this, "Oliver fell on his knees, and, clasping his hands together, prayed that they would order him back to the dark room" (Book 1, Chapter 3: 25). He felt that isolation was a lesser evil than falling into the hands of Gamfield. Members of the board then changed their mind and Oliver did not go with the chimney sweep.

Low self-esteem is a psychosocial trait that Oliver exhibited in the workhouse. It was caused by abuse. When he was about to leave the workhouse, the child told Mr. Bumble,

"So lonely, sir-so very lonely...Everybody hates me" (Book 1, Chapter 4: 32). This utterance contains repetition which stresses Oliver's emotional conflict caused by neglect in the workhouse. The adjective lonely is repeated for emphasis, and the adverbial modifier 'very' is similarly used for intensification. Repetition also creates pathos in readers. "Everybody hates me" reveals that Oliver's self-esteem was also low. (See Table Four, Appendix One, for information on effects of abuse on children). He was too young to understand that he was despised because he was an orphan raised by the parish. Mr. Bumble looked down on the poor (Book 1, Chapter 4: 30). Ironically, the beadle himself became a pauper later on, after he lost his job in the workhouse

Oliver's reaction, "Everybody hates me" is well-grounded. When he came to the workhouse a board member commented, "The boy is a fool" (Book 1, Chapter 2: 12). In addition, after the incident in the dining hall, a board member cursed the child saying, "That boy will be hung" (Book, Chapter 2: 14). Mr. Bumble abused the boy calling him a "rascal" (Book 1, Chapter 3: 23). As a matter of fact, low self-esteem was the cumulative effect of abuse on Oliver, who could sense the hostile atmosphere around him.

Based on Oliver's experience of abuse, it can be concluded that children who do not receive emotional care from parents and caregivers suffer from low-self-esteem, which can be one cause for inferiority complex.

Eventually, the child protagonist became an apprentice to an undertaker, Mr. Sowerberry. In this setting, the Microsystem, Mr. Sowerberry (employer), was linked to the workhouse through the Poor Law, which is the Mesosystem (See Appendix Two). Members of the parish (community) contributed money for the paupers in the workhouse. They, therefore, felt that they had the right to exploit the poor. While conversing with Mr. Bumble, Mr. Soweberry said, "I was thinking that if I pay so much towards 'em, I have a right to get as much out of 'em as I can, Mr. Bumble; and so-and so-I think I'll take the boy myself." (Book 1, Chapter 4: 30). The middle class exploited the paupers. This attitude was also reflected in Mrs. Sowerberry's remark in which she stated her belief that there was "no saving in parish children...they always cost more to keep" (Book 1, Chapter 4: 32).

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These instances reflect the nature and proportion of child abuse prevailing among the middle class people during the Victorian period. The bourgeoisie looked down on the paupers living in workhouses. Here is an example of how language is manipulated by the author to reveal the negative attitude of the middle class towards the poor. ""I despise 'em,' said the beadle..." "So do I," rejoined the undertaker" (Ibid). In this example, "I despise 'em" reveals Mr. Sowerberry's attitude towards the poor. That is, the bourgeoisie loathed the paupers. Upon joining Mr. Sowerberry's house, Oliver's status became, "general house-lad to a coffin-maker's" (Ibid).The Microsystems mainly consisted of Mr. Sowerberry, his wife, Noah Claypole (an apprentice like Oliver) and the maid, Charlotte. Dickens used the technique of foreshadowing to make readers anticipate Oliver's abuse. The novel states that Oliver had come to "a new scene of suffering" (Book 1, Chapter 4: 31). He was tortured through verbal and physical abuse; physical and emotional neglect in this setting. These forms of abuse and their effects on the character are analyzed hereafter.

Mrs. Sowerberry verbally abused Oliver calling him, "little bag o' bones" (Book 1, Chapter 4: 32). This metaphor creates a visual image showing the effect of physical neglect on Oliver. In addition, the boy faced the taunts of Noah Claypole, who belittled him for two reasons. Firstly, he was a "workhouse orphan" (Book 1, Chapter 4: 37). Secondly, Noah assumed that Oliver was the son of a mother who was a criminal as the following remark shows, "she'd have been hard laboring in Bridewell, or transported, or hung" (Book 1, Chapter 6: 47). Thus, Noah insulted Oliver.

Oliver was "crimson with fury" because the boy insulted his mother. He, therefore, reacted aggressively to emotional abuse. He knocked down Noah, who was older than him. This act alerted Mrs. Sowerberry and the maid, Charlotte. They took the side of Noah, the charity-boy. Charlotte hit Oliver with her fist (Ibid: 48). In this setting, Oliver also suffered from physical neglect. Therefore, he was given the "dainty viands that the dog had neglected" (Book 1, Chapter 4: 33). Besides, he was made to sleep "among the coffins" (Ibid). The Sowerberrys, who were middle-class people, viewed him as the underdog. Ironically, a dog was treated better than a human being in this context. In addition, the dull room in which he slept created "a feeling of awe and dread" (Ibid: 34). He was overwhelmed with fear. He also became morose. Child abuse imprinted a scar in his heart.

Mr. Sowerberry, who initially liked Oliver, commented, "There's an expression of melancholy in his face...which is very interesting" (Book 1, Chapter 5: 38). This instance reveals the effect of child abuse on Oliver's emotional state. He had become a "quiet, mild, dejected creature" (Book 1, Chapter 6: 48).

He was also a victim of physical abuse. Noah kicked him because he was a workhouse orphan (Book 1, Chapter 5: 36). Mr. Sowerberry abused him to please his wife, who, "burst into a flood of tears", when Oliver boldly replied to her that his mother did not deserve to be "called names". Mr. Sowerberry "pulled" Oliver out of his prison," and gave him "a shake, and a sound box on the ear". The metaphor, *prison* highlights Oliver's emotional abuse. Moreover, Mr. Sowerberry gave him "a dubbing, which satisfied even Mrs. Sowerberry herself". He was then "shut up in the kitchen "for the rest of the day" (Book 1, Chapter 7: 55). Yet, the boy did not react emotionally to abuse in his employer's house, but he proudly kept quiet, and withstood pain when he was lashed. Indeed, he had developed the ability to regulate emotions and tenacity. Yet, he was distressed by the predicament. Therefore, at bed-time, alone in his room, he thought about a solution i.e.- running away to London.

His journey to London exposed Oliver to the criminal world. He was introduced to Fagin through Jack Dawkins, surnamed "the Dodger" (Book 1, Chapter 8: 62). The Microsystems in this setting consisted of the gang leader, Fagin and his thieves. Jack Dawkins took Oliver to a shop and bought him food and beer (Book 1, Chapter 8: 61). They then walked along Safron-hill, a dirty corner, where "filthy odours" repelled Oliver, before they reached Fagin's house (Ibid: 63). The gang leader trained young boys in the art of pick-pocketing and burglary. They brought him stolen goods (Book 1, Chapter 9: 69). Like Mr. Sowerberry, Fagin made a living by exploiting child labor, a form of corruption prevailed both in the middle class and the underworld during the Victorian period.

Oliver's first experience in pick-pocketing was devastating. His companions, Dawkins and Bates, had taken to their heels leaving him alone after they picked Mr. Brownlow's pocket. Because he was afraid about what could ensue, Oliver also ran as fast as he could (Book 1, Chapter 10: 77). But he was soon caught by policemen. He fell down and "lay covered with

mud and dust and bleeding from his mouth" (Book 1, Chapter 10: 77). Thus, crime made him prone to physical injury.

When Oliver was detained, he told the police officers that he had not committed any offence. Nonetheless, the helpless boy was taken to a "dirty" cell. He was also "locked up", which is a form of emotional abuse (Book 1, Chapter 11: 79). The flawed judicial system had victimized Oliver. The novel states that "men and women are every night confined on the most trivial charges" (Ibid). At the court, Oliver was verbally abused by the magistrate, Fang. According to him, the boy was a "scoundrel" (Book 1, Chapter 11: 83). This threatened the child protagonist's negative face wants and lowered his self-esteem.

Oliver's injury was a sad consequence of crime. But it also opened the way for his being introduced to another Microsystem-a caregiver from the upper social class- Mr. Brownlow. Then, followed a period in which Oliver experienced lull in the gentleman's house after the storm in Fagin's place. A doctor treated his injury. In this setting, he was also cared for by the kind housekeeper, Mrs. Bedwin. But shortly after his recovery, he was kidnapped by Fagin's criminal gang. This happened when Mr. Brownlow sent him to a neighboring bookstall to return books. Little did Oliver know that he would once again fall into the trap of criminals. It was Nancy, who played a crucial role in his capture (Book 1, Chapter 15: 122). However, she regretted later.

After Oliver came back to the thieves' den, Fagin abused him psychologically. He told the child that it was "possible even for justice itself to confound the innocent with the guilty when they were in accidental companionship" (Book 1, Chapter 8: 144). When Oliver heard this, his "blood ran cold". (Ibid). Here, the adjective cold is used to denote the degree of Oliver's terror. Fagin was trying hard to corrupt the child's "soul" with "the poison which he hoped would blacken it and change it for ever" (Book 1, Chapter 18: 152).Here, *poison* is a metaphor which denotes corruption in the criminal world. Through metaphor, Dickens showed the moral challenge Oliver was facing. The "soul" refers to Oliver's personality, which was exposed to risk.

Fagin's house was contrasted with Mr. Brownlow's, where joy and comfort prevailed. In the thief leader's dilapidated place, the child protagonist lay "on a rude bed upon the floor"

(Book 1, Chapter 19: 162). The despair and hopelessness he inwardly felt are reflected in the imagery used to describe the setting. It is compared to a "prison", a grave, in which the child "looked like death" (Ibid). In this instance, a visual image of the psychological torture Oliver was undergoing is rendered through a simile, "looked like death", and a metaphor, "prison". Fagin needed Oliver and children like him to make a fortune. The second motive for abusing the child was that Monks, whom Oliver later discovered to be his half-brother, had promised Fagin a good sum of money if he succeeded in criminalizing the boy (Book 2, Chapter 4: 213).

Oliver also witnessed the atrocities of emotional torture, which were manifested through his interaction with Sikes, the housebreaker. A notable incident occurred the night before the burglary expedition took place. Sikes sounded threatening when he said, "If you speak a word when you're 'o doors with me, except when I speak to you, that loading will be in your head without notice-so if you do make up your mind to speak without leave, say your prayers first" (Book 1, Chapter 20: 168). Here, Sikes said something, which did not promote the interest of the boy, but rather intimidated him. The criminal also made him feel that he was alone in this world and that no one would inquire about how he was killed (Ibid). The "ferocious look" of the person also alarmed the boy.

As they headed for the expedition of burglary, they reached a bridge at Shepperton. The frightened child thought, "He has brought me to this lonely place to murder me" (Book 1, Chapter 21: 175). In this context, the stream of consciousness technique reveals Oliver's psychological torture. He thought of such predicament because Fagin's robbers were offensive to him. Besides, the ill-mannered Sikes frightened him. Moreover, one of Fagin's men abused him psychologically by forcing him to drink liquor against his will (Book 1, Chapter 22: 178). Such acts show the cruelty of the child protagonist's foes in the criminal world.

Oliver realized that he was going to be involved in the burglary expedition only when they reached a house at Chertsey. He was pushed into it against his will because Sikes all the time reminded him that "he was within shot all the way and that if he faltered he would fall dead that instant" (Ibid: 181). Oliver was wounded when someone fired from the house.

But this sad consequence of burglary also marked the end of child abuse for Oliver. Thus, Dickens shows that a negative circumstance can become a favorable opportunity for material and spiritual blessings.

Dickens also shows that Exosystems indirectly contributed to Oliver's suffering. Exosystems affect a child's experience even though the child does not directly interact with it ("*Child Development: Introduction and Theory*", n.a., 2003-2006: 1-2). In the novel, Mr. Bumble was part of the Exosystem in relation to Oliver after he joined the undertaker's shop, and after he came to Mr. Brownlow's house. Nevertheless, the beadle continued to exercise his harmful influence against the boy.

The toxic element of the Poor Law was manifested through the beadle, who attempted to show his power in Mr. Sowerberry's house. When Oliver hit Noah for calling his mother names, Mrs. Sowerberry sent for Mr. Bumble because she said that there was "not a man in the house", as Mr. Sowerberry was absent (Book 1, Chapter 6: 50). She was afraid of Oliver, who had become aggressive due to abuse.

On his trip to London, Mr. Bumble read Mr. Brownlow's advertisement in the newspapers after Oliver's re-capture by Fagin's people. He then went to Mr. Brownlow's house at Pentonville because the reward which the gentleman offered to whoever would provide information about the child was tempting. Mr. Bumble spoiled Oliver's reputation by creating a wrong impression of the child, as indicated in the following passage:

> It would be tedious if given in the beadle's words, occupying as it did some twenty minutes in the telling; but the sum and substance of it was, that Oliver was a foundling, born of low and vicious parents, who had from his birth displayed no better qualities than treachery, ingratitude, and malice, and who had terminated his brief career in the place of his birth, by making a sanguinary and cowardly attack on an unoffending lad, and then running away in the night-time from his master's house (Book 1, Chapter 17: 142).

The beadle committed a character assassination of the poor orphan, Oliver. Abuse here reflects the hatred and the hostile attitude of the upper and middle classes towards paupers.

In this case, the beadle, who was part of the Exosystem, violated the maxim of quality. He deceived Mr. Brownlow by convincing him that Oliver was notorious. Believing the words of the beadle, the gentleman ordered Mrs. Bedwin not to mention the child's name again. Yet, the housekeeper insisted that the boy was innocent (Ibid). Mr. Bumble, who was Exosystem in relation to Oliver in Mr. Brownlow's house, attempted to spread his poison in a home where love and care had restored the poor orphan's health. Fagin's den was also Exosystem in relation to Oliver, who lived in Mr. Brownlow's house after his injury, but while the orphan was enjoying freedom at Pentonville, Fagin was plotting to recapture him into his criminal world.

The novel, *Oliver Twist* shows Dickens's concern for social reform that should be geared towards alleviating the problems of the poor people during the Victorian period. An attempt is made herewith to explore the measures Dickens suggested to eliminate child abuse and crime. (See prevention of child abuse in Section 3.4.7.3 and Table 5, in Appendix One). To this effect, the researcher looked into some characters' contributions to the prevention of child abuse and crime: Nancy, (from the underworld), and Mr. Brownlow and the Maylies (from the upper class).

In Dickens's *Oliver Twist*, there were lower and upper class characters, who fought against child abuse and crime. In the novel under study, Dickens used an uneducated female character, Nancy, to combat these social evils. She identified herself with Oliver because she was also driven into crime when she was a child. In the following passage, she bitterly resented what Fagin had done to her at a very young age:

> "Civil words, you villain! Yes, you deserve 'em from me. I thieved for you when I was a child not half as old as this (pointing to Oliver). I have been in the same trade, and in the same service, for twelve years since, don't you know it? Speak out! Don't you know it?"
>
> "Well, well!" replied the Jew, with an attempt at pacification; "and, if you have, it's your living!"

> "Ah, it is!" Returned the girl "...and the old, dirty streets are my home, and you are the wretch that drove me to them long ago" (Book 1, Chapter 16: 133).

In the extract above, Nancy told Fagin, "I thieved for you", to which, Fagin replied, "it's your living!" Both examples describe the state of affairs concerning Nancy's life in the past. Nancy's sentences are not ungrammatical. They are elliptical and acceptable to native speakers of English. The utterance, "Civil words, you villain!", contains no verbs. It emphasizes her bitter feeling towards Fagin, who had abused her in the past. She spoke to him boldly even if he was her employer. The sentence, "don't you know it?" is repeated twice. This is a rhetorical question put forth for emphasis. Nancy did not expect Fagin to answer it. "Speak out!" is a command. The exclamation point shows the emotion, the anger contained in her utterance. An analysis of the relations between Nancy and Fagin has been included here because it shows Fagin's practice of criminalizing children. In addition, it can show why Nancy sympathized with Oliver.

Oliver attempted to run away after he was re-captured by Fagin's people. The cruel Sikes let the dog out when the boy "tore wildly from the room, uttering shrieks for help" (Ibid: 130). Nancy's motherly instincts made her spring up, and close the door. However, her endeavor to protect Oliver infuriated Sikes, who ill-treated her. Sikes also dragged Oliver to the house (Ibid). This is an instance of the influence of the Microsystems on the child protagonist.

Despite the fact that Oliver's fate worried Nancy very much, she took the child to Sikes' house the night before the burglary took place. She told him that she had to accomplish this duty because she had no option. She promised to help him as she once did when Fagin and Sikes abused him. She said, "I have saved you from being ill-used once, and I will again, and I do now" (Book 1, Chapter 20: 166)." I will again, and I do now" are repetitions which show her concern for Oliver's well-being. She also pointed out that if the other members of Fagin's gang had come, instead of her to fetch him that night, they "would have been far more rough" than herself (Ibid).

She warned Oliver that acting unwisely on his part would be fatal to both of them. She said, "I have promised for your being quiet and silent; if you are not, you will only do

harm to yourself and me too, and perhaps be my death" (Ibid). She let him know that there was an impending danger if he failed to act as directed. She also noted that if she had the power, she would have helped him that night (Ibid). Seeing a young child face the snares of the evil world tortured her. She had suffered for his sake, and she insisted that he should cooperate on the night of the burglary attempt.

Fagin and Sikes had "confided to her schemes, which had been hidden from all others" because they thought that she was "trustworthy" (Ibid). She knew that their actions were "vile". Moreover, she held a grudge against Fagin. Because of this, she had decided that "he should fall at last" (Ibid). She took the initiative to go and talk to Rose, Oliver's aunt, who was also a protective factor for Oliver in the novel, knowing that if Sikes and Fagin were aware of this, they would harm her. When she met Rose, she was fascinated by her "gentle manner" and told her, "if there was more like you, there would be fewer like me" (Book 3, Chapter 3: 133). Nancy's utterance contains an implicature. She indirectly told Rose that she is a decent person unlike her who was a prostitute. The utterance "there would be fewer like me" implies that Nancy hated being a prostitute, but was driven into it. In this context, Nancy and Rose could symbolize the fallen woman and purity respectively. Nancy also confessed the harm she had done to Oliver saying, "I am the girl that dragged little Oliver back to old Fagin's" (Ibid). In addition, she informed Rose about what she had overheard from the conversation between Fagin and Monks stating that "A bargain" was made between Fagin and Monks that if Oliver was caught and Fagin succeeded in making him a thief, he would get a sum of money (Ibid: 334). Besides, Nancy added that the "proofs" of Oliver's identity were destroyed by Monks (Ibid: 335). We learn that Monks was Oliver's half-brother. He planned to hurt the child protagonist if he could because he did not want Oliver to share their father's property. Nancy unveiled this' secret to Rose for a noble cause. She suggested that Rose should report what she heard to the "kind gentleman" for appropriate action to be taken to save Oliver from the snares of crime and child abuse (Ibid: 337). Upon hearing the secret information from Rose, Mr. Brownlow observed, "we must proceed gently and with great care" ((Ibid: 345). The gentleman also understood that the solution to the mystery surrounding Oliver's birth was "getting Monks...upon his knees" (Ibid: 347).

Another meeting with Nancy was necessary. Therefore, Mr. Brownlow, Rose and Nancy met at London Bridge. This occasion was fatal to Nancy because Noah, who had spied her, had reported everything to Fagin. Mr. Brownlow asked Nancy to "deliver up the Jew" (Book 3, Chapter 8: 385). She did not agree on this. Then, he insisted that she should "put Monks into his hands" (Ibid: 386). She gave Mr. Brownlow information on Monks but she proudly rejected any assistance that the gentleman desired to give her because she said that she was "chained" to her "old life" (Ibid: 388). The verb "chained" connotes that the criminal world had enslaved her. She loved Sikes as indicated in the following passage:

> "Bill", cried the girl, striving to lay her head upon his breast, "the gentleman, and that dear lady, told me to-night of a home in some foreign country, where I could end my days in solitude and peace. Let me see them again, and beg them on my knees to show the same mercy and goodness to you, and let us both leave this dreadful place, and far apart lead better lives, and forget how we have lived...". (Book 3, Chapter 9: 396).

She harbored noble ideas in her heart and wished to change her style of living. Yet, being emotionally attached to Sikes, she could not think of starting a new life without him.

Nancy was instrumental to the eventual resolution of the major conflict in the novel. But she rejected Rose's and Mr. Brownlow's offer to redeem her from the bondage of the criminal world. Eventually, she was murdered by Sikes. As indicated in Appendix One, Table Five, one of the ways through which child abuse can be coped with is to report it to the concerned organizations. Nancy played a significant role in opening the eyes of the people who could alleviate Oliver's problem. This issue is addressed below.

Oliver would have lost his life due to child abuse on two occasions had it not been for the protection and care provided by higher class people-Mr. Brownlow and the Maylies. When Mr. Brownlow saw Oliver for the first time, he was filled with compassion. Although his pocket was picked and he did not know who the culprits were, he told the police officers, "Don't hurt him" (Book 1, Chapter 10: 78).He tried to persuade them to treat Oliver kindly.

He believed that the criminal should be tried by the law, but should not be hurt. He saw something in Oliver's personality "something that touches and interests" him (Book 1, Chapter 11: 80). He defended the child by appearing before the magistrate, Fang. He also "rescued" Oliver "from a life of vice and infamy" when he took him to his house after the boy had fainted (Book 3, Chapter 11: 412). Oliver could recover from his injury because he received care and medical treatment in Mr. Brownlow's house.

Later on, Mr. Brownlow acted upon Nancy's information that Monks, the son of his friend, Edwin Leeford, was determined to criminalize Oliver, another son of the same friend. Mr. Brownlow saw to it that this evil-minded young man be kidnapped and brought to him for interrogation and measures to be taken to curb the scheme that the criminals had contrived against Oliver. Although Monks belonged to the higher class society, he "mingled with infamous people" (Book 3, Chapter 11: 413). Mr. Brownlow compelled him "to make restitution to an innocent and unoffending child" (Ibid: 115). Monks, who understood that the gentleman was going to deal harshly with the abusers of the child protagonist, confessed that he had bought Oliver's mother's "locket and ring" from Mr. and Mrs. Bumble (Book 3, Chapter 13: 434). These were clues to Oliver's parentage which he destroyed by throwing them in the river. Mr. Brownlow then organized a trip to Oliver's birth place because he had to interview Mrs. Bumble. He discovered that Mrs. Bumble had stolen the locket and ring from Sally's corpse, the nurse, who had tended Oliver's mother when she gave birth to the boy (Ibid: 435). Mrs. Bumble stole Agnes's jewels from Sally's corpse. An offence committed brings about retribution. Hence, Mr. Brownlow told the couple that "neither" of them would "be employed in a situation of trust again" (Ibid: 436). What is more, thanks to Mr. Brownlow, Oliver's parentage was made known and the workhouse orphan acquired a name and identity, which developmental psychologists believe is significant for children's positive self-image.

Mr. Brownlow also used his wealth and influence to organize a hunt against Fagin, Sikes and other criminals. Fagin was caught and sentenced to death (Book 3, Chapter 14: 450). Sikes was killed in an accident while trying to escape from his pursuers. Noah Claypole received "a free pardon from the crown" and got a job as informer (Book 3, Chapter 15: 452). Mr. Brownlow had promised Oliver that he would never abandon him so long as he

did not involve in crime. Hence, the kind gentleman "adopted Oliver as his own son" (Ibid: 451). This is also one of the steps Dickens suggests to protect abused children.

The Maylies made an invaluable contribution in helping the homeless orphan. After his accident in the burglary attempt, Oliver climbed to the steps of their house and fainted at the porch. Brittles recognized him and "lugged him into the hall" although he knew that the child had taken part in the robbers' attempt at breaking into the house. (Book 2, Chapter 6: 233). Brittles' action was thus protective. The people in the house reported to Rose Maylie that they had found a "wounded" boy. To this, she replied, "treat him kindly, Giles, if it is only for my sake" (Ibid: 234). Giles was a subordinate, and Rose had the mandate to ask him to execute orders. Thus, the two kind ladies opened their house to Oliver. They also protected the child, who had unintentionally been involved in crime. Oliver survived because the ladies kindly attended to all his needs.

Besides, when Mr. Brownlow informed Rose that he was "induced" to entertain an unfavorable opinion of Oliver, she intervened stating, "He is a child of a noble nature and a warm heart" (Book 3, Chapter 4: 342). Through this utterance, Rose expressed her positive opinion of Oliver. The conflict between Oliver and Mr. Brownlow was resolved because she could convince the gentleman that the information he had heard about the child was false.

In this novel, readers can witness Dickens's skill in bringing out the social reality of abuse in the nineteenth century England. In doing so, he also succeeded in creating sympathy for the child character, Oliver, in the hearts of readers.

It is through the positive and negative factors in the Microsystems that Dickens could portray the psychosocial traits of Oliver Twist as analyzed herewith.

Oliver's experience in Mr. Sowerberry's place was bitter. But he was not going to cry over spilt milk and waste his time. He had to find a solution to abuse. He exhibited behavioral autonomy when he ran away to London. He collected "the few articles of wearing apparel he had" and waited for daybreak (Book 1, Chapter 8: 56). Early in the morning, he "gained the high road" (Book 1, Chapter 8: 57). He hoped that life in London would be brighter

than in the baby farm, the workhouse and the undertaker's place. He plunged into the new adventure optimistically. Dickens shows that it was worth taking this risk although he faced further abuse in the criminal world.

The eleven year old child protagonist could make a decision and also persevere through all the difficulties he had to face during his journey to London. The gifted child was tenacious. He reached the high road and decided to rest for a while. The stone by which he sat indicated that he had to cover seventy miles before he could reach London. He walked for four miles and thought about how he could cover the remaining distance (Ibid: 58). He only had "a crust of bread...and a penny" (Ibid). Sixty-five miles was a long distance to travel on foot, but he continued. He walked twenty miles without tasting anything but "a crust of bread, and a few draughts of water which he begged at the cottage doors" (Ibid). His feet were "sore" and his legs "weak" with walking, but he did not give up. When he could not walk, he sought the help of a "stage-coach". However, all was vain (Ibid). He had no money to buy food; some people thought that he was an idle boy and therefore refrained from giving him any alms.

He also faced frightening situations. Here is an instance from the novel:

> In some villages, large painted boards were fixed up, warning all persons who begged within the district that they would be sent to jail, which frightened Oliver very much, and made him very glad to get out of them with all possible expedition. In others, he would stand about the inn-yards, and look mournfully at everyone who passed; a proceeding which generally terminated in the landlady's ordering one of the post-boys who were lounging about, to drive that strange boy out of the place, for she was sure he had come to steal something (Book 1, Chapter 8: 59).

Had it not been for a "turn-pike man" and a lady who gave him something to eat, he would have died without seeing the fulfillment of his dream. If he had traveled by coaches, he would have reached London within a few hours. He could withstand the rigors because he had "courage and determination beyond his years to accomplish" (Ibid: 60). Through this

detail, Dickens pinpoints that Oliver was gifted. The child could endure all the hardships he encountered in the journey which took a week (Book 1, Chapter 8: 59)..

The child character's persistence to resist the criminal world was also amazing. The night, on which the burglary expedition took place, he had a terrible experience. Sikes was threatening him that disobedience meant imminent death. Yet, Oliver did not give in inwardly. When Sikes pushed him into the Maylies' house through the window opening, Oliver's intention was to "alarm the family", but not to cooperate with the robbers (Book 1, Chapter 22: 183).

Tenacity was also manifested in the fight between life and death that followed his injury when someone fired from the house. For some time, he had been lying unconscious in a ditch (Book 2, Chapter 16: 227). When he came round, he saw that his "left arm" was "bandaged". He "groaned with pain" (Ibid). Moreover, "a creeping sickness at his heart" alerted him that lying there would mean death. So, he got up and "staggered on". He saw a house from a distance and walked towards it. That was the house the robbers wanted to break into the previous night. Even though he was seized with fear, he had no choice, but to push "against the garden gate". This tragic experience of the child character evokes readers' sympathy. He "climbed the steps" of the house, and "knocked faintly at the door", and fainted (Ibid: 229). Oliver persistently fought against the evil in the criminal world. But it also required courage and determination to shun death and move towards the place where he could get assistance. His second injury was serious, but it also marked the beginning of a new life away from the depressing world of crime.

Oliver could triumph over his enemies, who made every effort to destroy his hope that he would one day lead a happy life, also because he had developed value autonomy. Being a gifted child, Oliver had the ability to evaluate people based on what he observed. When he came to Fagin's house, he saw all the stolen goods, and thought that this person was wealthy. He noticed the contrast between the material wealth he saw and the shabby place in which the criminal leader lived. Based on factual evidence, he concluded that "the gentleman must be a decided miser to live in such a dirty place, with so many watches" (Book 1, Chapter 9: 69). He measured wealth in terms of these objects not knowing that

they were stolen articles. This happened before he discovered that Fagin trained thieves for his own material gain.

In this connection, it is worth considering a conversation held one afternoon between Fagin's boys and Oliver. They made fun of the child's inexperience and unwillingness to indulge in crime (Book 1, Chapter 18: 148). They called him "young Green". Charley advised him to listen to Fagin and do what he said. The Dodger told him that through pick-pocketing he could amass a fortune, and retire a rich gentleman (Ibid: 149). Fagin's thieves considered thieving a lucrative business. They worked for Fagin, who fed and paid them. They liked their style of living but Oliver hated it. He was afraid to criticize the boys openly for fear that they might hurt him. He simply said, "I don't like it" (Ibid). They could not put their immoral values into his mind. He was not attracted by the so-called "jolly life" they were talking about (Ibid). He yearned to leave Fagin's place. He had adopted his own values, and Mr. Brownlow with whom he had lived for some time, had great influence in this. Oliver had made up his mind not to spoil his character with the stain of crime. As can be seen, Dickens highlights the difference between Fagin's boys' philosophy of life and Oliver's through collocational clash.

Value autonomy is a significant aspect of Oliver's psychosocial behavior because it is the source of his willpower to refuse all the material benefits that he could get through crime, and to preserve his innocence.

In Mr. Sowerberry's house, Oliver also developed emotional autonomy. He used to cry when he was abused in the workhouse. But in this particular context, he refrained from expressing discontent through crying because the Sowerberrys and their maid would take this as a weakness. Therefore, he did not cry until "he was left alone in the silence and stillness of the gloomy workshop of the undertaker". He felt that they had "roasted him alive" (Ibid). This figurative expression describes the extent to which he was tortured physically and psychologically. He kept his cool in front of them; which shows that he could *regulate* his emotions. Besides, the gifted child did not give in to hopelessness, but rather thought about how he could escape from this abuse.

Another instance showing Oliver's emotional autonomy has to do with the way in which he responded to the distress that was trying to overwhelm him during Rose's illness. He thought "of the many kindnesses he had received" from her. In addition, he desired to get chances to show her "how attached he was" to her. On the other hand, he also knew that "He had no cause for self-reproach...on neglect" because he felt that "he had been devoted to her service" (Book 2, Chapter 11: 272). Therefore, he made up his mind to control his emotions if the worst happened to Rose. In this context, we can see that he used his reasoning ability to manage his emotions in a situation where the family expected that Rose would die. It can be seen that Oliver is individualized through his ability to control his emotions when other people were worried about Rose Maylie's illness.

Dickens shows that Oliver could bravely fight against evil in the Victorian society because he could make a choice, could manage his emotions and had also developed value autonomy. Oliver's psychosocial behavior is also foregrounded through his moral development.

Children in the workhouse received moral and religious education. After the incident in the dining hall, Oliver was, every evening, "kicked" into the room where the children said their prayers "at prayer time". They were told that they had to be "good, virtuous, contented and obedient, and to be guarded from the sins and vices of Oliver Twist" (Book 1, Chapter 3: 18). This instance shows the moral outlook behind the Poor Law Amendment Act of 1834. Children were actually taught to be submissive to their oppressors. Yet, the moral instructions influenced Oliver's religious values. For example, when abuse became unbearable in the criminal world of Fagin, the child prayed to God (Book 1, Chapter 20: 154). He prayed before Nancy came to take him to Sikes's place because he felt insecure and needed God's help.

Dickens shows that the moral and religious values children adopt during childhood can influence their behavior and personality in a positive manner. The gifted child protagonist, Oliver, was very eager to show his gratitude to Mr. Brownlow and the Maylies, who were very kind to him. The following conversation between Rose and Oliver is an example showing Oliver's intention to show gratitude to friends:

> "The trouble!" cried Oliver. ""Oh! Dear lady, if I could but work for you,-if I could only give you pleasure by watering your flowers, or watching your birds, or running up and down the whole day long to make you happy, what would I give to do it!" (Book 2, Chapter 9: 256).

In the extract above, there are parallel structures, which emphasize Oliver's enthusiasm to help his friends. Parallelism also creates aesthetic effect because of the rhythm and flavor of the balanced structures. These examples also show the mutual affection that prevails in real friendship.

Oliver did get opportunities to help his friends and to show gratitude to them. Psychologists opine that helping experiences at home, or in the community can nurture cooperation in young children (See Section 3.4.5.2). Mr. Brownlow had books to be returned to the bookseller. Mr. Grimwig, his friend suggested that Oliver could be sent to the bookseller. The boy readily reacted to this saying, "Yes; do let me take them, if you please, sir" (Book1, Chapter 14: 113). In Oliver's utterance, his insistence in offering to help is expressed through the auxiliary verb, "do". Mr. Brownlow accepted the request saying, "You shall go, my dear" (Ibid). "You shall..." is used instead of You will in this context because "You shall" indicates that Mr. Brownlow was committed to send Oliver to the bookseller. Cooperation and gratitude in Oliver were indications that he was deeply moved by what his friends had done for him and he wanted to express appreciation for the good done to him.

Another moral trait that is foregrounded in Oliver is compassion for people. Mr. Brownlow took Oliver Twist to Fagin's cell, before the criminal was sentenced to death. The child pitied him and "cried with a burst of tears". In this context, compassion manifested through emotions. The child held no grudge against the thieves' leader, who victimized him. Instead, he prayed to God for mercy because he knew that at this crucial moment only God could comfort Fagin. He uttered, "Oh! God forgive this wretched man!" (Book 3, Chapter 14: 449). He said this because he was a forgiving child. These words also display his innocence. Mentioning God's name also shows the influence of religious values on the child's morality. He knew that Fagin needed God's forgiveness for eternal salvation. Oliver

expressed his sympathy by saying, "Oh! God forgive this wretched man!" (Book 3, Chapter 14: 448).

The child had the moral strength to forgive a person who had no sympathy for a poor orphan, but was only concerned with material gain. The most difficult thing to do is to forgive people. Forgiveness results from selflessness and generosity. Oliver could show it because he was a gifted child (See Table 2, Appendix One for morality in gifted children).

Oliver's intimacy with friends is a significant aspect in Dickens's novel. Dickens shows that in spite of his bitter experience in the world of abuse, the child protagonist was friendly and loving. Besides, the child protagonist could discover parental identity through the moral, emotional and material support of true friends.

Oliver's close friend in the baby farm was Dick. He had to separate from Dick when he was taken to the workhouse. The two children "had been beaten, and starved, and shut up together, many and many a time" (Book 1, Chapter 7: 56). "many and many a time" is a repetition used to describe the frequent emotional abuse of the helpless orphans.

Friendship between the two children was characterized by affection and mutual concern. After Oliver ran away from the undertaker's house, he came back to the baby farm early one morning to say good-bye to Dick. The following incident shows intimacy between the two children. Climbing up the low gate, and flinging his little arms round Oliver's neck, Dick said, "Kiss me". Furthermore, before they separated, he added, "Good-b'ye, dear! God bless you!'" (Ibid: 57).

Affection is indicated through Dick's utterance, "kiss me", which is a command. Oliver could never forget Dick's utterance, "God bless you!", which was the first blessing in his life. Friendship in the context of the baby farm was a source of mutual, emotional support, which brightened the dark world around the two children. With a touch of realism, Dickens demonstrated that childhood friendships can be characterized by real love and lasting affection.

Surrounded by comfort and happiness later in Mr. Brownlow's house, Oliver was thinking of Dick "who, starved and beaten, might be lying dead at that very moment" (Book 1, Chapter 15: 120). Similarly, in the baby farm, the sickly Dick, through the following utterance, expressed his affection and concern for Oliver when he innocently told Mr. Bumble, "I should like... to leave my dear love to poor Oliver Twist, and to let him know how often I have sat by myself and cried to think of his wandering about in the dark nights with nobody to help him" (Book 1, Chapter 17: 139).

Oliver never forgot Dick, which is not exaggerated, but shows that Oliver had not only preserved his innocence but also purity of heart. Towards the end of the novel, when the child protagonist was traveling to his birth-place with Mr. Brownlow, Mrs. Bedwin, Dr Losborne and the Maylies, he remembered Dick. He told Rose that he wanted to see him. His dream was to take Dick away from the baby farm and "to have him clothed and taught, and sent "to some quiet country place where he may grow strong and well" (Book 3, Chapter13: 430). These examples show emotional intensity, a psychosocial feature of gifted children (See Appendix One, Table Two). Emotional intensity in this novel is highlighted in the context of friendship. The friendship between two innocent children, who had not forgotten each other in the midst of ups and downs, makes the child characters memorable.

Mancini (2004: 1) points out that childhood friendships which survive the test of time are also possible among children. She notes, "Childhood friendships are as special as they are a necessary part of growing up. While some of these children will maintain these friendships, many will not. Kids move away or they find other friends with more current interests and grow apart. Whatever form childhood friendship is taking...these relationships are vital to children".

In *Oliver Twist*, Dickens also reveals that although peer relations can be the source of friendship, they can also expose children to bullies and other related problems.

The peer group, as already indicated in Section 3.4.5.5, can have both negative and positive influence on children. In the workhouse, Oliver became the victim of a bully. One day, something happened at dinner time. Gruel "was served on", but it soon disappeared from

the plates. The children were "so voracious and wild with hunger, that one boy, who was tall for his age, and hadn't been used to that sort of thing, (for his father had kept a small cook's shop) hinted darkly to his companions, that unless he had another basin of gruel per diem, he was afraid he should some night eat the boy who slept next to him...." (Book 1, Chapter 2: 14). The children believed what he said. Therefore, they "cast lots" to decide who should ask the master "for more" gruel. It "fell on Oliver Twist" (Ibid). Besides, "they whispered to each other and winked at Oliver, while his next neighbors nudged him" (Ibid: 15). Two reasons compelled Oliver to rise from the table and ask the master for more food. He was hungry. Secondly, he could not resist peer pressure (Ibid). In this particular instance, it can be seen that the need to conform to peer pressure became a source of conflict. Oliver was not aware of the repercussions of his audacity, which according to the workhouse regulations, was a violation of rules. The so-called *offence* had far-reaching consequences.

Oliver also had adult friends from the upper class community, like Mr. Brownlow and the Maylies. Mr. Brownlow, who later adopted him, was a father-figure. He can be described as an authoritative caregiver/father-figure. He was strict on matters concerning morality and discipline. But he was not someone Oliver feared and held at a distance. They could talk and a good rapport was established between them (See Section 3.4.4.2 for parenting style).

After the court let Oliver free, Mr. Brownlow carried the child, who had fainted, to his house at Pentonville. When Oliver came round, he saw the housekeeper, Mrs. Bedwin (Book 1, Chapter 12: 87). Happiness brought tears to her eyes when Oliver uttered the following, "What room is this?-where have I been brought to?"(Ibid). The kind lady "gently placed his head upon the pillows" and "smoothed his hair from his forehead" (Ibid). In three days time, his health was restored through love and care in this peaceful environment. He was now "cheerful and happy" (Ibid). When he could sit, Mrs. Bedwin carried him into her room. They became friends. He was getting better every day, which made the good lady "cry most violently" (Ibid: 89). Oliver's presence also created a positive emotional effect on the Microsystem.

Mr. Brownlow came to visit his protégé one morning. Oliver saw him and tried to rise from his chair to greet the gentleman, but he "sank back into the chair again" (Ibid: 92). He introduced himself to the gentleman. It made Mr. Brownlow and Mrs. Bedwin very happy to see that Oliver had recovered. The child character's reaction to this new setting is described through a simile, "after the noise and turbulence in the midst of which he had always lived, it seemed like heaven itself" (Book 1, Chapter 14: 106).Dickens used this figure of speech to show the disparity between Fagin's dirty and noisy den and this serene home. An event which is worth mentioning in this Microsystem is Oliver's symbolic action. He put off the "sad rags" he had been wearing in Fagin's house, and put on the new clothes which Mr. Brownlow bought for him (Ibid). This action marks the beginning of a new, decent and happy life for the child protagonist.

Moreover, Oliver found a new friend, who was an adult. Mr. Browmlow spoke, "I shall talk to you without any reserve, because I am sure you are as well able to understand me as many older persons would be"(Ibid: 108). ""I shall talk to you without any reserve" shows that Mr. Brownlow trusted the child and expected that Oliver had the ability to understand other people's point of view. This is a cognitive ability early adolescents develop (See Section 3.4.2). Interpersonal relationship is based on mutual respect. Mr. Brownlow treated Oliver as an adult and was considerate. One day, Mr. Grimwig, Mr. Brownlow's friend', came to the house. After the gentleman introduced Oliver to his friend, he asked the child to go back to his room for fear that Mr. Grimwig's remarks might offend him (Book 1, Chapter 14: 112). This gesture shows Mr. Brownlow's concern for Oliver.

Oliver's accident in the burglary attempt turned out to be a favorable opportunity for his acquaintance with the Maylies. When he came to their house, Mr. Brownlow became Exosystem in relation to the child, who now interacted with the Maylies. Oliver liked them very much. He also enjoyed life at Chertsey. But he often thought about Mr. Brownlow. He could not forget what that gentleman and Mrs. Bedwin had done for him. After he got well, he desired to go and see his benefactor. Dr Losborne offered to take him to Mr. Brownlow's house. This occasion created great excitement in Oliver. Psychologists describe such emotional state as *emotional intensity* (See Appendix One, Table Two). The following passage from the novel shows Oliver's strong feelings towards Mr. Brownlow:

"Now, my boy, which house is it?" inquired Mr. Losborne.

"That, that!" replied Oliver, pointing eagerly out of the window.

"The white house. Oh! Make haste! Pray make haste! I feel as if I should die: it makes me tremble so." (Book 1, Chapter 9: 260).

The utterance, "Oh! Make haste! Pray make haste!" contains repetition, which in this case, shows intensification. It reveals that Oliver was excited and eager to see Mr. Brownlow.

Oliver also exhibited *emotional intensity* through intimacy with the Maylies. The Microsystem in the discourse setting at Chertsey consisted of friends and relatives. Rose Maylie happened to be Agnes Fleming's sister. Agnes Fleming was Oliver, mother. Therefore, Rose Maylie was Oliver's aunt. In this Microsystem, Oliver's personality is partly revealed through characters' opinions on him. Mrs. Maylie and Rose thought he was "a mere child" (Book 2, Chapter 7: 238), which also shows their sympathy. Rose remarked, "This poor child can never have been the pupil of robbers" (Ibid: 239). She could hardly think that he could be involved in crime. Rose also identified herself with the child and felt that if it had not been for her kind aunt, Mrs. Mellie, she would have been driven into crime like Oliver. Therefore, she pleaded to her aunt to "have pity" on Oliver (Ibid). Dickens shows that upper class people can be disposed to love and support lower class children, which could make a difference in the world of abuse.

In the house at Chertsey, Oliver was cared for by "women's hands". In Fagin's den, child abuse had made his heart bleed. In the Maylies' house, love, care and virtue healed the *scars* of abuse. As a result, Oliver did not show any sign of depression, or melancholy. His emotional change is described as follows: "He felt calm and happy, and could have died without a murmur" (Ibid: 241). Oliver was redeemed through the care conferred upon him by the compassionate Rose and her God-fearing aunt (Ibid: 239). Dickens showed that friendship cares; friendship heals and friendship shelters. Although the novelist was not a psychologist, he also showed the bi-directional effect of intimacy among friends. Likewise, the two kind ladies could reap the spiritual reward of good deeds, which is brought out through the following details, "the blessings which the orphan child called down upon them, sunk into their souls, diffusing peace and happiness" (Book 1, Chapter 8: 255).

Dickens also showed the restorative effect of nature on Oliver. The Maylies took him to the country during convalescence (Book 2, Chapter 9: 261). They did this in order to please him. Consequently, nature healed the "pain-worn" Oliver. The effect of the natural scenery on the child is indicated as follows: "Who can describe the pleasure and delight, the peace of mind and soft tranquility, which the sickly boy felt in the balmy air, and among the green hills and rich woods of an inland village! Who can tell how scenes of peace and quietude sink into the minds of pain-worn dwellers in close and noisy places, and carry their own freshness deep into their jaded hearts" (Ibid: 262). Oliver was now relaxed, away from the "wretched places" he had lived in earlier (Ibid). Parallelism in this passage gives flavor to the sentences and emphasizes the power of nature to restore the health of the child. This stylistic device is also used for euphony.

Oliver had suffered from loneliness, particularly in the workhouse. But now he enjoyed life with the Maylies. Hence, he often listened to "music", which Rose played on the piano. Gradually, he became "stout and healthy" (Ibid). An important event occurred in this Microsystem. That was Rose's illness. It was then Oliver's turn to show that he cared for his friends. Every member of the family was alarmed, and Oliver was distressed. Here again, *emotional intensity* can be noticed in Oliver's intimacy with the Maylies . The night on which Rose's illness began, he would often "start from his bed" and "stealing out with noiseless footstep to the staircase, listen for the slightest sound from the sick chamber". Besides, "a sudden trampling of feet caused him to fear that something too dreadful" could happen (Book 2, Chapter 10: 270).

When one day, Oliver heard that Rose had survived, "It was almost too much happiness to bear". Furthermore, "he could not weep, or speak, or rest". In this context, emotional intensity is emphasized through parallelism. The news of her recovery brought "tears" to his eyes (Book 2, Chapter 11: 273). There was sunshine in the house again, but Oliver could never forget Mr. Brownlow, who had carried a negative image of him, not knowing that he was kidnapped by Fagin's people. Oliver had intense feelings of affection for Dick, Mr. Brownlow and the Maylies.

It is worth noting that friendship with Mr. Brownlow and the Maylies contributed to Oliver's psychosocial development because it was the source of emotional support for the child and raised his self-esteem. As already indicated abuse in the workhouse and at Mr. Sowerberry's place had lowered Oliver's self-esteem. But friendship with Mr. Brownlow and the Maylies created a feeling of self-worth.

From the analysis above, it can be concluded that friendship was the source of physical, moral and emotional well-being for Oliver Twist. It was through Mr. Brownlow's and the Maylies' support that the child protagonist could combat his foes' scheme to criminalize him. His biological identity could also be restituted through their invaluable efforts. However, Oliver would never have enjoyed the blessings of friendship if he did not have decision-making ability and the willpower to defy the temptations of the criminal world.

The next section deals with an analysis of Tom Sawyer's psychosocial behavior in Twain's *The Adventures of Tom Sawyer.*

5.3 Tom Sawyer's Intimacy with Family and Friends

Aspects of Tom Sawyer's psychosocial behavior are foregrounded through his relations with the Microsystems, i.e., family members, peers, friends, neighbors, etc.

Tom did not always get along with his brother, Sid. On one occasion, he held a grudge against him because the boy had called Aunt Polly's attention "to his black thread" as a result of which she reprimanded him (Chapter 1: 5). Conflict between brothers and sisters may occur during childhood and adolescence, but they usually do not lead to grave problems. For example, one of the articles reviewed in this thesis, entitled, *The Young Adult Novels of Michael Dorris"*, in *Alan Review*, (1998), shows that the brother and sister in Dorris's novel, *Morning Girl* (1992), could settle their quarrel. Similarly, Tom showed to Aunt Polly that his "shirt-collar was securely sewed" when she asked him, "Tom, you didn't have to undo your shirt-collar where I sewed it...did you?" (Chapter 1: 5). Sid embarrassed his brother by telling her, "Well, now, if I didn't think you sewed his collar with white thread, but it's black." (Ibid). Tom was annoyed and warned him saying, "Siddy, I'll lick you for that." (Ibid). Tom used a nickname in addressing his brother

because they are brothers. In addition, Tom was not too hard on Sid. He "settled" with him, and he derived inward peace from this (Chapter 3: 21).

Interpersonal conflict affected the relations between Tom and Sid. This happened because Aunt Polly punished Tom for stealing sugar, but she did not react when Sid committed a similar offence. Tom remarked, "Aunt, you don't whack Sid when he takes it." (Ibid: 24). Tom was displeased. He felt that she was partial in her treatment of her nephews.

Towards the end of the novel, Tom was upset when Sid told the Widow Douglas that Huck had tracked "the robbers to the widow's" (Chapter 3: 282). Huck would have liked this to remain a secret. Therefore, Tom "cuffed Sid's ears" and kicked him (Chapter 34: 282). Tom's intention was to teach him that he should keep quiet on matters that concerned other people. Twain reveals that in families older brothers assume the responsibility of teaching their younger brothers about good manners through corrective measures like reproach or kicking.

Tom's relations with his aunt are also foregrounded in the novel. Aunt Polly loved Tom. This pious lady believed that she had to use the rod to help him grow well, but she said, "and every time I hit him my old heart most breaks" (Chapter 1: 3). Affection for her nephew is expressed through emotive words. She further added, "he's my own dead sister's boy, poor thing, and I ain't got the heart to lash him somehow" (Ibid). She is the mother figure concerned with the emotional and moral development of the child.

As an authoritative parent, she also exercised control for his own good. She desired the boy to cultivate love for work, but Tom did not take this seriously. An authoritative parent is both demanding and responsive (See Section 3.4.4.2). Although she believed that the rod will discipline Tom, she did not want to be too hard on him. Therefore, she forgave him on many occasions. The following example can show this. She said, "Bother! Well, go 'long with you. I'd made sure you'd played hookey and been a-swimming. But I forgive ye, Tom" (Ibid: 4).

In late childhood, children develop a sense of what is right and wrong from their parents and the community (See Section 3.4.5.2). Aunt Polly hated lying. When Tom asked her to

allow him to join his friends for play after the whitewashing episode, she could not believe that he could complete the work. She warned him through the following utterance, "Tom don't lie to me" (Chapter 3: 20). He told her that he was telling the truth. The work was done, but his friends deserved the credit for that. She believed what her nephew told her after she saw the fence. She allowed him to play with peers, but warned him, "mind you get back some time in a week, or I'll tan you" (Ibid: 21). This shows that even though this authoritative caregiver was responsive to the child's emotional needs, she was also demanding.

Aunt Polly expressed her appreciation for the work that was accomplished by rewarding him. Therefore, she "selected a choice apple and delivered it to him" (Ibid). The apple was "a treat" through which she showed him that he deserved it "without sin through virtuous effort". She supplemented this gift "with a happy Scriptural flourish" (Ibid). Her aim was to instill in her nephew the value of hard work, a prosocial behavior that psychologists believe children should develop. But she punished Tom for breech of conduct. The Bible states that the "rod" will ensure the child's moral development. One day, Sid broke a bowl while stealing sugar, When Aunt Polly saw the broken bowl, she lifted her "palm" to hit Tom who cried, "Hold on, now, what're you belting me for? Sid broke it."(Ibid: 25). He expressed disapproval saying, "what're you belting me for?" . His intention was to express disapproval for punishing the wrong person, and at the same time inform his aunt about the state of affairs. In other words, he tried to prove his innocence.

Aunt Polly did not admit her mistake. Tom expected "healing pity," but she responded, "Umf ! Well, you didn't get a lick amiss, I reckon. You been into some other audacious mischief when I wasn't around, like enough." (Ibid). Through these utterances, she tried to justify her behavior towards her nephew. However, according to Tom's schema of what was right and wrong, he did not deserve punishment. Although Aunt Polly felt inwardly guilty, she refrained from asking Tom forgiveness because "she judged that this would be construed into a confession that she had been in the wrong, and discipline forbade that" (Ibid). But Tom "knew that in her heart she was on her knees to him, and he was morosely gratified by the consciousness of it" (Ibid). At this juncture, one question may linger in readers' mind, "Is it wrong for parents to admit their mistake to children?" Wentzel states,

"Sometimes, no matter how careful us parents are, how many books we read, or how many experiences we have we can be wrong. This is natural" (*Adoption Media LLC* 1995-2008: 1). Yet parents lack the moral courage to tell their children that they have made a mistake. Wentzel argues that children know when their parents "have screwed up", and advises parents that in such cases they should admit their mistake and "take steps to correct it". Wentzel adds that "Kids like it when parents show them, they, too are human" (Ibid). Aunt Polly failed to do this, and Tom proudly kept silent. His cousin, Mary, came back home after a week's visit in the countryside. She was "alive" and joyful unlike Tom, who was emotionally affected by interpersonal conflict (Ibid: 26).

Yet, Aunt Polly loved Tom and had great concern for his well-being. For example, during Becky's illness, Tom experienced nervous depression because he missed her. Aunt Polly could sense that something was wrong with him. She did not know that he was affected by emotional conflict. Therefore, she naively experimented "with quack cure-alls" because she was eager to see him well again (Chapter 12: 105).

Tom got tired of Aunt Polly's nagging. He ran away from home thinking that she hated him. However, his adventure on the Mississippi River opened his eyes to this misconception. While the boys were enjoying themselves on the river, family members and the people in the village thought that the children had been drowned. Aunt Polly and Joe Harper's mother were mourning their children. One night, Tom slipped into the house to deliver the message he had written on the sycamore bark, he hid under the bed and heard his aunt's, his brother's and Mary's opinions about him. They were indeed positive comments which changed the boy's negative attitude towards his aunt. He heard her say, "I don't know how to give him up! Mrs. Harper, I don't know how to give him up! He was such a comfort to me, although he tormented my old heart" (Chapter 15: 131).

In Aunt Polly's utterance, repetition shows the great sorrow she felt over losing Tom. It is to be remembered that everybody in the village thought that the boys were dead. She liked Tom although she believed that he was naughty (Chapter 15: 131). She told Mrs. Harper that it would be difficult for her to forget her nephew (Ibid).

Aunt Polly's words increased Tom's self-esteem. The narrator states that "He began to have a nobler opinion of himself than ever before" (Ibid: 132). This example shows the effect of the Microsystem, i.e., caregiver, on Tom. In this context, running away from home turned out to be a favorable opportunity for Tom, who discovered that his aunt's deep affection for him. He was deeply moved by what he heard, and he kissed her before he left the room (Ibid: 133). Caregiver's affection increased his self-esteem. Another incident which raised Tom's self-esteem is the funeral sermon. The narrator states that the boys became "heroes" on that occasion. Even the minister "related many a touching incident in the lives of the departed" (Chapter 17: 151). The naughty boys ironically became children with "sweet, generous natures" (Ibid). Moreover, "Aunt Polly, Mary and the Harpers threw themselves upon their restored ones" (Ibid: 152) Tom felt that " this was the proudest day of his life" (Ibid). The feeling of self-worth in the child protagonist was also reflected in the way he walked. The narrator remarked that "He did not go skipping and prancing, but moved with a dignified swagger as became a pirate who felt that the public eye was on him"(Chapter 18: 159). In other words, through adventure on Jackson Island, he gained public recognition, which was one of the goals he desired to achieve in life.

Tom also liked his cousin Mary very much. She was a nice, affectionate girl. On Sundays, before Tom went to church, she brought him soap and water and saw to it that he had washed properly. If the washing process was not carried out to her satisfaction, she reproached him saying, "Now ain't you ashamed, Tom! You mustn't be so bad. Water won't hurt you." (Chapter 4: 31). Her intention in saying, "Water won't hurt you" was to make Tom aware of an important rule concerning hygiene. Tom had to learn *self-help* skills like washing and dressing properly (See Section 3.4.2 for self-help skills children must learn during late childhood).

She also supervised whether he had put on the Sunday clothes, known as his "other clothes" (Ibid). After he dressed himself, she buttoned his neat roundabout up to his chin, turned his vast shirt collar down over his shoulders, brushed him off and crowned him with his speckled straw hat" (Ibid: 32). The children had to wear their best clothes to go to church on Sunday. Tom did not like this. He hoped that Mary would forget his shoes, but she did not, which made him lose his "temper". Therefore, he complained that he was

"always being made to do everything he didn't want to" (Ibid). But Mary was tolerant. She pleaded, "Please, Tom-that's a good boy" (Ibid). She acted like an elder sister trying to teach her younger brother appropriate "self-help" skills through affection and diplomacy.

Tom's friendship with Huck, an outcast, is a significant aspect in Twain's masterpiece. Tom met Huckleberry Finn, "son of the town drunkard", Pap. Parents "dreaded" this boy because they felt that he was "idle, lawless and vulgar" (Chapter 6: 54). Besides, they feared him because "their children admired him so and delighted in his forbidden society and wished they dared to be like him" (Ibid). The gifted child Tom demonstrated a stereotype behavior of children, in that, like average ability children in the village, he was attracted by this outcast. But he also failed to conform to social norms as he was bold enough to mingle with Huck even though it was unacceptable. He "played" with Huck, who wore "cast-off clothes of grown men" (Ibid). Tom did not despise his friend, who "came and went, at his own free will" and "slept on doorsteps in fine weather and in empty hogsheads in wet" (Ibid). Tom went to school and to church on Sundays with his family, but Huck did not. Huck's style of living was different. He spent his time on fishing and swimming whenever he wanted. Besides, nobody would tell him that it was wrong to quarrel with people (Ibid: 55). Unlike Tom, Huck did not have to wash and wear clean clothes. Besides, he liked to do odd things such as collecting dead cats (Ibid: 55). Tom did not condemn him for doing so because he respected him and was concerned with his negative face wants. Yet, he wondered why he collected dead cats. Therefore, he asked him, "Say—what is dead cats good for, Huck?"(Ibid: 55). Huck replied, "Good for?" Cure warts with" (Ibid: 56).

Tom's high regard for Huck was also displayed the day on which the funeral sermon was preached in the church. This part of the story is very appealing because it shows that love transcends social barriers. While Aunt Polly and the Harpers kissed the "restored boys", the homeless Huck "stood abashed and uncomfortable", not knowing what he should do (Chapter 17: 152). Seeing that nobody paid attention to him, Tom reminded his aunt that Huck deserved to be kissed like anybody else. He boldly said, "Aunt Polly, it ain't fair. Somebody's got to be glad to see Huck" (Ibid). He could say this to his caregiver, not to the Harpers because they were older than him and distant. Aunt Polly accepted his remark.

Ironically, however, her "loving attentions" made Huck "more uncomfortable" than happy (Ibid). Asynchrony was reflected in Tom because he did something that an adult would not by insisting that the "motherless" Huck deserved the community's attention and affection. Through such details Twain reveals Tom's influence on the Microsystems.

Tom's relations with Becky, his school mate are also focused in this study. Twain's novel differs from the other two novels analyzed in this thesis because the child protagonist had an intimate friend of the opposite sex.

Tom's first girl-friend was Amy Lawrence. . However, this relationship was ephemeral because she soon "vanished out of his heart" (Chapter 3: 22). He fell in love with a new girl, Becky Thatcher, whom he had seen "in the garden" while he was passing by Jeff Thatcher's house (Ibid). A contrast is drawn between Tom's experience with the armies in the play groups and his new love affair. Both experiences are compared with a battle. One involved physical fight, while the other an emotional one. His hard-won victory after the battle that occurred between the play groups won him the title of "hero". On the other hand, he fell in love with Becky Thatcher "without firing a shot" (Ibid). He felt that he had succumbed to the power of love.

The first girl was "a casual stranger" to him. He now "worshipped this new angel with furtive eye" until he could perceive "that she had discovered him". The word "angel" is a metaphor used to show that when a person falls in live with somebody, they consider the lover perfect and divine. Tom also "pretended he did not know she was present". Furthermore, the inexperienced young lover "began to show off in all sorts of absurd boyish ways", which the implied author judged to be "grotesque foolishness" and pinpointed that Tom was too inexperienced to know that show off was unnecessary. Betty understood and showed that she was also interested in him by tossing "a pansy over the fence a moment before she disappeared" (Ibid: 23). Tom picked up "his treasure" and buttoned it "inside his jacket" (Ibid). In this context, the flower symbolizes love.

Obsessed with the girl, he "hung about the fence till nightfall, showing off as before" to attract her attention. However, she "never exhibited herself again". He imagined that "she

had been near some window meantime, and been aware of his attentions". Eventually, he left. His "head was full of visions", and "his spirits were so high" that Aunt Polly was surprised. She hit him for "clodding Sid". Yet, he did not feel anything, for he was happy and preoccupied with something more important (Ibid: 23-24).

The day on which Tom came late to class, the teacher spanked him for breech of a regulation of the school, and ordered him to "sit with the girls", not knowing that he had created a good opportunity for Tom to develop intimacy with Becky (Chapter 6: 61-63).. He did not focus on school work, but rather gazed at her. He also "began to steal furtive glances at the girl" (Ibid: 56). Twain shows that school can be a place for the development of intimacy between a boy and a girl during late childhood and early adolescence. Tom put a "peach...before her", which she "thrust ...away". He put the peach back to its "place". He wrote on the plate, "please, take it-I got more". She saw the words but did not react. Then, Tom drew something. She was eager to see it. She whispered, "Let me see it" (Chapter 6: 57). He had succeeded in attracting her attention. Tom had drawn a house. When he finished it, she whispered, "It's nice-make a man", which shows that she appreciated what he did. She then ordered, "make a man", which could show the influence of social values on her- a man is the head of a household. From her experience in the community, she also knew that it requires a man and a woman to make a home.

Becky expressed her interest in drawing saying, "I wish I could draw". Tom promised to teach her how to draw (Ibid: 62). This marked the beginning of their intimacy. It was on this occasion that Tom declared to Becky, "I love you" (Ibid: 63). This made her shy, but she was pleased as indicated in the following instance "Oh, you bad thing!". And she hit his hand a smart rap, but reddened and looked pleased"(Ibid: 64). This pleasure was also shared by Tom, whose "heart was jubilant" (Ibid). That particular afternoon, Tom attended school, but he was thinking about Becky. The relationship between the two child characters reveals that children during late childhood could develop intimacy with the opposite sex. However, such relationships do not have a sexual component (See Section 3.4.5.3).

At noon, after school, Tom and Becky had an appointment. But he insisted that other school children should know nothing about their meeting. The two children "met at the

bottom of the lane", and came back to the school room, while the other children went home for lunch. Their intimacy was characterized by innocence. For instance, they chewed the same chewing gum, "turn about", an activity that they enjoyed (Chapter 7: 68). A close examination of Tom's behavior shows that he acted like an adult who is in love. He tried to explain to Becky what loving someone means. The following instance is worth noting in this context. He told her, "You only just tell a boy you won't ever have anybody but him, ever , ever, and then you kiss, and that's all. Anybody can do it."(Ibid: 69). As can be seen from this example, their intimacy did not involve a sexual component. Tom sincerely loved Becky, and he made her promise not to marry anybody else but him (Ibid: 70). It was a moment of bliss for both of them, but the romantic atmosphere soon changed when Tom mentioned the name of his former friend, Amy Lawrence, which made Becky cry (Ibid: 71). Besides, she did not believe him when he said, "Becky, I—I don't care for anybody but you."(Ibid: 71). Her silence told him that she was cross with him. He expressed his love by giving her his "chiefest jewel", but "She struck it to the floor" (Ibid: 72). Being offended by her act, he walked away. Becky expressed regret through the following utterance, "Tom! Come back, Tom" (Ibid). But she got no answer. Her emotional state on that particular occasion is described as follows, "She had no companions but silence and loneliness" (Ibid). She went back to class with a heavy heart.

Mark Twain shows that intimacy with the opposite sex during late childhood and early adolescence could involve occasional conflicts. For instance, Becky's emotional reaction when she learnt that she was not the first girl that Tom loved frustrated him. Because he was discontented, he went into "a dense wood" to release his anger (Chapter 8: 73). There was a "pervading silence" in the wood, and he experienced "melancholy". He also felt that "life was but a trouble at best" (Ibid).

On one occasion, Tom tried to attract Becky's attention through show off by "going on like an Indian; yelling, laughing, chasing boys, jumping over the fence at risk of life and limp" (Chapter 12: 109). He thought that these heroic acts would attract her attention. But she shunned this off saying, "Mf! Some people think they're mighty smart-always showing off!". She found showing off rather foolish. He was affected psychologically, and his "cheeks burned". He also felt "crushed". Like Becky, the implied author found these acts

"childish"(Chapter 12: 109-110). Readers would also be amused by these childish acts and antics even though they were induced by his love for Becky.

In spite of inter-personal conflict, Becky loved Tom. This is reflected through the remorse she expressed on the day on which the funeral sermon was going to be held. On that particular Saturday afternoon, she walked around "the deserted school-yard". She was also "feeling very melancholy" as a result of the tragedy that affected the whole village of St. Petersburg (Chapter 17: 149). Her deep sorrow is rendered through monologue as follows, "It was right here. Oh, if it was to do over again, I wouldn't say that-I wouldn't say it for the whole world. But he's gone now; I'll never never never see him any more" (Ibid). While the relatives and the villagers were mourning the boys, she recalled the incident on which Tom had declared his love. She regretted hurting his feelings when he inadvertently mentioned the name of Amy Lawrence, which had made her jealous. She felt that it was too late now. She wished that that love scene would repeat itself. This is indicated in the following utterance, which has a conditional clause, " Oh, if it was to do over again, I wouldn't say that-I wouldn't say it for the whole world". The auxiliary "wouldn't" is repeated for emphasis. Her regret over the past which could not repeat itself is indicated through repetition, "But he's gone now; I'll never never never see him any more". The word 'never' is repeated three times showing her intense feeling of regret.

After Tom returned from Jackson Island, he wished for reconciliation with Becky. Similarly, Becky yearned that the conflict between them would be resolved. But vanity hindered reconciliation. Age mates envied Tom's public success. Besides, "At school the children made so much of him and of Joe, and delivered such eloquent admiration from their eyes" (Chapter 18: 159). Tom felt that he could forget Becky. Yet, he flirted with Amy Lawrence in order to attract Becky's attention (Ibid: 162). Becky, on her part, tried to attract Tom's attention through show off. He could see that she "was tripping gaily back and forth with flushed face and dancing eyes, pretending to be busy chasing schoolmates, and screaming with laughter when she made a capture"(Ibid: 160). He also noticed "that she always made her captures in his vicinity" (Ibid).Vanity made Becky flirt with Alfred Temple, the boy with whom Tom fought earlier. When the child protagonist saw Becky and

Alfred Temple together, he became jealous. He also felt hat he should have used such opportunity for reconciliation with Becky.

Eventually, Alfred Temple realized that Becky had used him as a scapegoat to make Tom jealous. He took revenge on Tom by spilling ink on his spelling-book (Ibid: 164). Becky wished to tell Tom what Alfred Temple had done. But she refrained from doing so because the child protagonist had humiliated her by not responding, while her school friends expressed their interest to take part in the picnic that her mother had promised to her. Tom's behavior hurt her pride. Therefore, "She resolved to let him get whipped on the damaged spelling-book's account" (Ibid: 165). Yet, Becky and Tom loved each other in spite of self-pride, which became an obstacle to reconciliation.

Tom met Becky after vacation and they had a good time together. They played games with their schoolmates. Therefore, the treasure that he and Huck were planning to search for had "secondary importance for a moment" (Chapter 29: 229). Becky's mother allowed her daughter to have "the long-promised picnic" (Ibid). According to the norms of the nineteenth century America, the children were chaperoned by "few young ladies of eighteen and few young gentlemen of twenty-three"(Ibid: 230). The children set for the picnic on a ferry-boat. Tom and Becky were going to entertain themselves among friends. This shows that during late childhood, children learn to socialize through peer groups (See Section 3.4.5.2).

The genuine love that Becky and Tom had for each other was also manifested through their adventure in McDougal's Cave. When Becky felt very hungry, Tom took out a piece of cake and shared it with her. He then asked her, "Do you remember this?" She replied, "It's our wedding-cake, Tom" (Chapter 31: 257). In this context, the wedding-cake can be considered a symbol showing that their hearts were united through love.

Becky and Tom sincerely loved each other. Yet, their intimacy would remain to be childhood friendship characterized by show off and occasional misunderstandings even though childhood friendships may sometimes develop into intimate relationships as children grow up.

Tom and Huck discussed that if Dr. Robinson died, Injun Joe would be tried by the law, which shows their awareness of legal matters. Moreover, if Dr. Robinson died and Injun Joe were not hung, they would be in trouble (Chapter 10: 90). They dreaded Injun Joe, who might be vindictive if he knew that the two children had discovered his vile deed and would be witnesses in court to his murder of Dr. Robinson. These details show that Tom and Huck displayed a behavioral trait of conventional morality (See Section 3.5.2.4.2 for conventional morality in late childhood).

Tom's behavior was also influenced by conscience. He felt guilty- for having failed to expose the actual murderer of Dr. Robinson. At the graveyard, Tom and Huck had heard Injun Joe telling Dr. Robinson that he would take revenge for the harm that he and his father had done to him five years ago (Chapter 9: 85). They also saw him strike Dr. Robinson with Potter's knife (Ibid: 86). Horrified by "the dreadful spectacle" and the possibility that he might attack them if he knew that they had seen him smack Dr. Robinson, Tom and Huck ran away into the dark (Ibid). They were tortured by fear, and Tom told Huck, "This comes of playing hookey and doing everything a feller's not to do"(Chapter 10:94). This reveals that the child protagonist regretted going out at night when everybody else was asleep. Tom felt that his internal conflict resulted from violating the rules and regulations that children are expected to observe in the family.

Injun Joe reported that the killer of Dr. Robinson was Muff Potter (Chapter 11: 101). Tom and Huck were shocked to hear such a lie. Tom knew that he should have exposed the truth. He failed to do it in spite of his "gnawing conscience" (Ibid).Therefore, he could not sleep well at night. This is indicated in Sid's comment as follows, "Tom, you pitch around and talk in your sleep so much that you keep me awake half the time" (Ibid). In other words, Tom's troubled conscience was manifested through nightmares.

At the beginning of the novel, Tom was concerned with finding ways of escaping from punishment. The whitewashing of the fence is a good example for this. He told Aunt Polly that he finished painting the fence when actually the work was done by his friends. But he displayed moral development later through his decision to confess that Dr. Robinson's murderer was Injun Joe and not Muff Potter (Chapter 23: 197). Respect for the social order

compelled him to break the oath he had made with Huck. Besides, fear of Injun Joe could not hold him from telling the truth about the murder case (See Section 3.5.2.4.2 for post-conventional morality in children). He came to such a decision after a long inward struggle with his own conscience. This act reveals his concern for justice and social order.

The effect of conscience in Tom and his friends is also reflected in the context of their adventure on Jackson Island. They thought that they had become "conscience-free" by running away from authority at home. During the first night they spent at Jackson Island, they did not kneel down to say their prayers because there were no parents or caregivers to compel them to do that. Yet, they said their prayers inwardly because they feared that God's anger against them might be manifested through "a sudden and special thunderbolt from heaven"(Ibid: 120). However, their apprehensions were soon overcome by sleep (Ibid).

Conscience influenced Tom and his friends' decision to go back home. Their inward voice convinced them that it was right to fulfill the demands of civilization, and that civilization was the source of their security and stability.

Tom was an intelligent boy. But he also questioned some religious values of the community, which is a moral trait exhibited by children during late childhood (See Section 3.5.2.4.2). Tom, Sid and Mary attended Sunday-school, "a place that Tom hated with all his heart" (Chapter 4: 32). The two children went to church to listen to the sermon, but Tom went for material gain. He bought the Sunday-school tickets from the children who attended the session because he was rather concerned with his public image than church programs. He won the Sunday school prize because he could cheat the children. Winning the admiration of the church people was more important for him than memorizing verses.

Tom was against established norms in the community. This is a manifestation of his being critical. Tom suggested to the gang that they should go to Jackson Island and experiment with the unknown. He compared life on Jackson Island to the one he had in St. Petersburg and told his friends, "It's just the life for me.... You don't have to get up, mornings, and you don't have to go to school, and wash, and all that blame foolishness" (Ibid). The word

"foolishness" expresses his negative attitude to routine activities he had do at home and at school. He was bored by the demands of civilization, and he was keen to try other possibilities. The boys imagined that they had become pirates, outlaws who had drifted away from civilization.

Tom's compassion was displayed through his relations with the Microsystems. He suffered emotionally from inter-personal conflict. He was tired of Aunt Polly's reprimands. He also felt that Becky did not care about him even though he insisted that he loved her. He concluded that "nobody loved him" (Chapter 13: 111). Yet, he held no grudge against Aunt Polly, Betty Thatcher, or Sid. He "forgave them" (Ibid), which shows that he was kind-hearted. His affection for people dear to him is also reflected through "the sobs that came thick and fast" the day on which he decided to run away from home (Ibid). He thought that the people he loved did not understand him. But he had no bad feelings towards them.

Tom's compassion for Aunt Polly is worth considering. It may be recalled here that he and his two friends, Joe Harper and Huck went on an adventure on Jackson Island. During the first night of their adventure, Tom decided to go home and leave a message written on a bark to Aunt Polly, after the two boys fell asleep. He went into the house stealthily and hid under the bed. He heard everything his aunt, Mary, Sid and the other people who were in his aunt's room said (Chapter 15: 130-131). He learnt that people believed that the boys "had got drowned" (Ibid: 132). He also heard them say that "the funerals would be preached on Sunday morning" (Ibid: 133).Besides, his aunt prayed "so touchingly, so appealingly, and with such measureless love in her words and her old trembling voice" that his eyes were filled with tears (Chapter 15: 133). The effect of what he heard was such that he felt pity for her, and was "touched" by her "grief"(Ibid: 132). He left the sycamore bark in the room, kissed his aunt and went back to the island to join his friends.

Tom's compassion for Injun Joe, the murderer is a significant aspect in the novel because it highlights the child character's magnanimity. When Judge Thatcher told him that he had the door of McDougal's cave "sheathed with boiler iron", Tom "turned as white as a sheet", and almost fainted because he knew that the criminal was in the cave (Chapter 32: 266).

When McDougal's cave was opened, Injun Joe's corpse lay on the ground. Tom sympathized with this wretched person who died of starvation because he remembered his own experience with hunger in the cave, although the criminal's death gave him "an abounding sense of relief and security" (Chapter 33: 267). Yet, he felt compassion for a wretched enemy of the community.

Superstition was a social aspect of 19the century America (See Appendix Two). It was reflected in Tom and Huck's viewpoint on reality. Tom and Huck were superstitious. The novel shows that aspects of the Macrosystem can affect a person's behavior. Superstition was a feature of the nineteenth century America (See the Macrosystem in Twain's *The Adventures of Tom Sawyer*, in Appendix Two). However, children of the present day may not be free from superstition. Superstition, like culture and myth, is an integral part of the social system in which children grow up. When Tom "entered a dense wood" after he left Becky, who had refused to believe that he had terminated his relationship with Amy Lawrence, he "crossed a small branch two or three times because of a prevailing juvenile superstition that to cross water baffled pursuit" (Chapter 8: 73). This particular instance shows that even children of Tom's time believed in superstition.

As already mentioned, Tom wished to gain public recognition He, therefore, tried to achieve his goal through superstition. He "went to a rotten log...and began to dig under one end of it with his Barlow knife". He also "struck wood that sounded hollow. He put his hand there" and "uttered" the following incantation, "What hasn't come here, come! What's here, stay here!"(*The Adventures of Tom Sawyer*, Chapter 8: 75). When he cleaned the dirt, he found "a pine shingle". He picked it up and found a "treasure house", which contained "a marble". He was fascinated. He threw the marble away and waited. According to a superstition that he and his friends knew," If you buried a marble with incantations, and left it alone a fortnight, and opened the place with the incantation you had just used, you would find that all the marbles you had ever lost had gathered themselves together there". Tom could see that the incantation did not work. So, his "structure of faith was shaken to its foundations". He felt that some witch must have "broken the charm". He then said, "Doodle-bug, doodle-bug, tell me what I want to know!" It was all in vain. He gave up after some trials because his efforts failed. Then," he went back to his "treasure-house",

and "tossed" another marble uttering the following incantation, "Brother, go find your brother!" He repeated the action, and saw that "The two marbles lay within a foot of each other". Then, he heard the sound of a "tin trumpet". He responded to "an imaginary company" saying: "Hold my merry men! Keep till I blow." At this moment, his friend, Joe Harper appeared. (Ibid: 75-78).

It might be worth considering Tom's behavior the night on which he and Huck went to the graveyard. In his bedroom, Tom heard "the ghastly ticking of a death-watch in the wall", which made him "shudder". This was the sound that made him think that someone was going to die (Chapter 9: 80). This detail shows the effect of superstition on the boy. It also creates a stylistic effect in that readers anticipate death. Tom and Huck also associated the "faint wind "they heard while going to the graveyard with "the spirits of the dead complaining at being disturbed"(Ibid: 81). The boys' perception of the situation was, therefore, shaped by the situation. They heard voices from the "graveyard". They also saw some "figures" and thought that they were "devils" (Ibid: 83). But they soon realized that they were human beings. They recognized the drunken Muff Potter. They also heard Injun Joe's voice, and saw Dr. Robinson.

Another example showing how superstition affected the child characters' viewpoint on reality is related to the boys' experience on Jackson Island. In the morning, when the child protagonist woke up after a good night's sleep in the open air, a worm "came down upon Tom's leg" (Chapter 14: 122). He was happy because according to a superstition he knew, "he was going to have a new suit of clothes...a gaudy piratical uniform" (Ibid). After all, Tom and his friends' goal was to see the splendor of piracy. This is a superstition still entertained even by adults.

After Tom came back from Jackson Island, he embarked on treasure-hunting in a haunted house along with Huck. Although Huck was enthusiastic about adventure in general, he did not like going to a haunted place. He told Tom , "I don't like ha'nted houses Tom"(Chapter 25: 207). He felt that such houses are haunted by ghosts. Tom reassured him that ghosts do not come during daytime (Ibid: 208).

Religion was a significant aspect in the community to which the imaginative Tom belonged; yet, his behavior and activities were at times controlled by some superstitious beliefs.

Tom also developed behavioral autonomy, which was manifested through decisions he made as leader of the gang, through his treasure-hunting adventure in the hunted house and his problem-solving skills. He made an autonomous decision in going back to the village from Jackson Island at night, while Joe and Huck were sleeping because he desired to know how the family and friends reacted to the disappearance of the three boys. He carried out this survey in order to use it as a basis for his decisions. When Joe and Huck nagged him that they should go back to the village after their adventure on Jackson Island, he tried to convince them that they should delay their return. He wished to surprise the families and the villagers and to return like heroes, not like children who dreaded punishment for trespassing rules and regulations.

Moreover, Tom's ambition was to become rich. Therefore, he and Huck were engaged in a risky treasure-hunting adventure after they returned from Jackson Island. Tom also made an autonomous decision in trying to find the way out of McDougal's cave, while Becky cried helplessly. From a feminist perspective, the female child character was not capable to make an independent action and think about solutions to their problem.

Tom also developed value autonomy. As already indicated in chapter four, he moved away from civilization and sought shelter in fantasy. Later, however, he developed value autonomy in terms of the social values from which he ran away. The passage below is a case in point:

> "Say, Huck, if we find a treasure here, what you going to do with your share?"
> "Well, I'll have a pie and a glass of soda every day, and I'll go to every circus that comes along. I bet I'll have a gay time."
> "Well, ain't you going to save any of it?"
> "Save it? What for?"
> "Why, so as to have something to live on, by and by."

> "Oh, that ain't any use. Pap would come back to this yer town some day and get his claws on it if I didn't hurry up, and I tell you he'd clean it out pretty quick. What you going to do with yourn, Tom?
> "I'm going to buy a new drum, and a sure 'nough sword, and a red necktie and a bull pup, and get married."
> "Married!"
> "That's it."
> "Tom, you—why. You ain't in your right mind."
> "Wait—you'll see."
> "Well, that's the foolishest thing you could do. Look at pap and my mother. Fight! Why, they used to fight all the time" (Chapter 25: 203-204).

Twain made Tom conspicuous through contrast. The boy needed wealth for future plans. He wished to marry and have his own family. This was a social value that people in his community adhered to. But Huck, who was psychologically affected by his parents' quarrel, did not value marriage. Besides, Huck would use the treasure to satisfy basic needs and temporary pleasures. He would spend the money on good food and drinks, a luxury that he could not afford. He did not intend to put some money aside for the future because his father, who was a drunkard, would take it from him and waste it on drinks. Tom, however, was influenced by the economic values of the community. He, therefore, knew the importance of saving money. It can, thus, be seen that the Macrosystems shaped the child protagonist's values.

Tom also displayed value autonomy by breaking the oath he had signed with Huck. This came from an internal conviction that saving an innocent person is a higher value than keeping an oath. What followed from this is that Muff Potter was let free, but "Huck's confidence in the human race was obliterated" (Chapter 24: 199). Tom had to learn that he must listen to his voice of conscience, a behavioral trait showing moral development. By telling the truth, he stood for justice, which also foregrounds the child's bravery.

The emotional conflict Tom experienced after he witnessed at court is emphasized through the following sentence consisting of parallel structures, "Tom's days were days of splendor

and exultation to him, but his nights were seasons of horror" (Ibid: 198). "days of splendor" is parallel to "seasons of horror". Each clause consists of two nouns and a preposition. It is also joined by the conjunction but, which shows a connection of contrast because splendor (positive) contrasts with horror (negative). By saving the innocent Potter from imprisonment, he gained public recognition, but he suffered from emotional conflict. This is because Injun Joe, who had escaped from the courtroom, might show up anytime and take revenge. He behaved like a hero during the day; however, psychological torture came out through his "dreams" at night (Ibid). Thus, he could control his emotions of fear and worry during the day, but they obsessed him at night. He felt that he would experience mental peace only if Injun Joe died.

Tom developed autonomy, a developmental feature of adolescents. He was capable to act independently, have his own viewpoints on various matters and manage his feelings. If he had not reached this stage, he would not have been able to fulfill his ambition, gain the community's admiration and contribute to problem-solving.

Tom also displayed tenacity in the context of the treasure-hunting adventure. He told Huck, "Don't you ever weaken, Huck, and I won't" (Chapter, 27: 223). The two friends had a goal they wished to achieve, namely,-treasure-hunting, which was an adventure that might involve unforeseen impediments. He, therefore, encouraged Huck to persevere by promising that he would do the same.

Tenacity is also foregrounded through Judge Thatcher's opinion "that no commonplace boy would ever have got his daughter out of the cave" (Chapter 35: 286). In this case, "no commonplace boy" shows that Tom Sawyer was different from average ability children. The judge was referring to a special psychosocial ability that the boy was endowed with as a gifted child.

Tom's perseverance, self-control and courage are also highlighted while he and Becky were in McDougal's cave. Becky "shuddered" at the possibility that they might get lost in the cave and perish there. But Tom would "cheerily" encourage her saying, "Oh, it's all right. This ain't the one, but we'll come to it right away", in spite of the fact that "Each failure" he encountered made him "less and less hopeful" (Chapter 31: 254). These words show that

he mastered his feelings. He did not give up whereas Becky cried. In order to comfort her, "He sat down by her and put his arms around her" (Chapter 31: 255). Unlike Becky, he had hope that he would come out of the cave (Ibid). When he saw Injun Joe in the cave, fear caused him to shout. Upon hearing it, the criminal ran away. He did not recognize Tom (Ibid: 261). The child protagonist did not tell Becky what he saw because he wished to save her from worry. He persevered through hunger and "tedious" efforts to find a way out of the cave (Ibid). Becky thought that she would die. It is amazing that he could persevere in a situation where he could not hear a word of encouragement. He took his kite-line and started to explore the cave to find a passageway even though he was "distressed with hunger" (Ibid: 262). After many efforts, he found a hole through which they could go out (Chapter 32: 265). In this context, Tom's bravery is contrasted with Becky's despair. It can be argued that from gender perspective, the female child character is misrepresented, whereas the male character is positively portrayed. Twain's masterpiece is an adventure story in which the protagonist could overcome all the obstacles he encountered because he was tenacious and daring

Tom also had a remarkable sense of humor, which was also a manifestation of his creativity. He played tricks to escape from punishment and to fight against boredom. On one occasion, he ate jam and hid himself in the closet. Aunt Polly called him. A "slight noise behind her" told her that her nephew had come (Chapter 1: 2). She looked at his hands and saw that he had been eating jam. The switch that his aunt carried indicated that he had to find a defense mechanism. He warned her, "My! Look behind you, Aunt!"(Ibid). Aunt Polly "snatched her skirts out of danger" (Ibid). While she was preoccupied with her skirt, he jumped over the fence and disappeared. He used a trick to avoid the rod. She was surprised and laughed because she had not expected this. Her reaction was, "Hang the boy, can't I never learn anything? Ain't he played me tricks enough like that..." (Ibid).She could not foresee what the boy was up to. She herself said, "But my goodness, he never plays them alike two days" (Ibid: 3).Tom's tricks reflect the child's imagination, a cognitive trait of gifted children (See Appendix One, Table One).

It was felt that Tom was a "troublesome" boy (Chapter 4: 33). Critics, however comment that he was not a malicious boy (See Section 2.1.3). Adult characters misunderstood this

gifted child. He played tricks to fight against monotony. At Sunday-school, he "pulled a boy's hair in the next bench and was absorbed in his book when the boy turned around". He also "stuck a pin in another boy, presently in order to hear him say, *Ouch*". The teacher scolded Tom.

Tom used to play tricks in the classroom because he hated the routine class activities. For example, he released the "tick" he had got from Huck in the classroom (Chapter 7: 65). His "bosom friend", Joe Harper, was also bored with school work. So, he found the tick to be a source of entertainment. The two boys played with the insect while the other children were learning. The two friends started "worrying the tick...their heads bowed...over the slate". They pretended to be attentive learners. Eventually, Tom and Joe Harper quarreled over the tick. Tom asked Joe the following question because the latter acted like the owner of the insect, as revealed through the following dialogue, "Look here, Joe Harper, whose is that tick?" Joe selfishly replied, "I don't care whose tick he is-he's on my side of the line, and you shan't touch him" (Ibid: 67). The utterances, "I don't care whose tick he is", and "you shan't touch him" indicate that Joe was domineering. He was not concerned with Tom's feelings. The pronouns "he" and "him" are instances of grammatical deviations showing that Joe considered the tick as a pet with which to play. Meanwhile, something happened which also entertained the other schoolchildren, " A tremendous whack came down on Tom's shoulders, and its duplicate on Joe's; and for the space of two minutes the dust continued to fly from the two jackets and the whole school to enjoy it"(Ibid). From this episode, readers can infer that when children lose interest in school work, they find ways of entertaining themselves.

In a nutshell, the analysis above reveals that Tom developed moral values by interacting with Microsystems, i.e., caregiver, the church and the community in general. The emotional bond with Aunt Polly raised the child character's self-esteem. His romantic relationship with Becky Thatcher can show asynchronous development in gifted children. Moral qualities such as tolerance, kindness, sincerity and readiness to forgive were displayed through Tom's relations with his half-brother Sid and his friend Huck. The peer group was the context in which the child protagonist's leadership qualities are foregrounded.

Moreover, readers would be impressed by friendship between Tom and Huck, an outcast. The child protagonist acted as a mentor, who tried to help Huck become a civilized person.

An attempt is made below to conclude this chapter by bringing out the similarities and differences the child characters exhibit in their psychosocial behavior.

5.4 Chapter Conclusion: A Comparison and Contrast of the Child Protagonists' Psychosocial Behavior

Jim Hawkins in Stevenson's *Treasure Island*, was raised by his parents, but he lost his father. However, Oliver Twist, in Dickens's *Oliver Twist*, and Tom Sawyer, in Twain's *The Adventures of Tom Sawyer*, were orphans. But Tom Sawyer was brought up by his aunt unlike Oliver Twist, who grew up in relief institutions like: the baby farm and the workhouse. In addition, Oliver Twist was a victim of child abuse unlike Jim Hawkins and Tom Sawyer. Furthermore, Jim Hawkins and Tom Sawyer grew up in a family united through mutual love and concern. On the other hand, Oliver Twist lived in hostile environments in which he was deprived of emotional support.

Jim Hawkins had no brothers and sisters. Oliver Twist had a half-brother, who strived to disinherit him from his father's property. Tom Sawyer had a half-brother whom he did not like because he was a silly and stupid boy, who often upset him with his misgivings. Yet, the two brothers could live peacefully in Aunt Polly's house because Tom was kind, loving and tolerant.

Jim Hawkins had adult friends, who loved and respected him. Oliver Twist had a childhood friend from the baby farm, whom he could not forget. He also took advantage from intimacy with a caregiver who later adopted him, and friends/relatives who were well-to-do. Tom Sawyer was respected and loved by his play mates. He can also be distinguished from average ability children through his ability to befriend an outcast and maintain good relations with him. Besides, unlike Jim Hawkins and Oliver Twist, he had an intimate friend from the opposite sex, i.e. Becky.

The writer of this thesis also found out that all the three gifted children are critical and evaluative. This ability helped them to know the people with whom they interacted and to make appropriate decisions for peaceful coexistence. All three characters are also compassionate unlike average ability children. Thus, they can pay the cost required to benefit other people at the expense of losing their own advantage by facing problems to save others, or through generosity. In addition, Jim Hawkins and Tom Sawyer exhibited conventional and post-conventional morality. They were guided by conscience when it came to making important decisions concerning, for example, the fate of friends or victims. Oliver Twist displayed conventional morality. Therefore, he knew what is right and wrong and tried to refrain from indulging in unlawful acts such as crime. Tom Sawyer is different from Jim Hawkins and Oliver Twist, in that, he rebelled against established norms and ran away from home. However, he learnt through experience and attained moral development.

All the three characters developed autonomy. The troubles that Jim Hawkins faced became opportunities through which he acquired emotional control. Oliver Twist displayed emotional autonomy at the work place, where relations with work mates and employer were not always positive. Tom Sawyer conquered fear at McDougal's cave and plucked his courage to find the way out of the cave. Jim Hawkins' behavioral autonomy accounted for the successful completion of the expedition to Treasure Island. Similarly, Oliver Twist came out of the world of abuse through behavioral autonomy. Through behavioral autonomy, Tom Sawyer could widen his knowledge of the world and achieve cognitive and psychosocial development. He could also save himself and other people from risks that could have been fatal. Behavioral autonomy also became an opportunity for material gain. Stevenson individualized Jim Hawkins through value autonomy. Oliver Twist could turn away from crime through value autonomy. Tom Sawyer developed value autonomy by staying connected to respectable society. But he is also unique because his internal conviction compelled him to do things that other children would not.

Self-esteem is a noticeable behavioral trait in the three protagonists. Friends' encouragement and recognition of his achievement in the expedition increased Jim Hawkins' self-esteem. Child abuse lowered Oliver Twist's self-esteem, but the positive friendly relations with the Maylies and Mr. Brownlow raised it. Aunt Polly's affection, the

funeral sermon and his problem-solving skills displayed in the cave episode created a feeling of self-worth in Tom Sawyer.

Humor helped Jim Hawkins overcome the depressing atmosphere in the enemy's camp. Tom Sawyer could get over boredom through this psychosocial trait. Unlike these two characters, however, Oliver Twist does not have a sense of humor, perhaps due to the grim circumstances he went through and loneliness.

Another aspect worth considering when comparing and contrasting the child characters in the selected novels is superstition. It is manifested only in Twain's novel, and it affected the way in which Tom and Huck viewed situations. It also delayed certain activities that the boys planned to carry out, for example, treasure-hunting at the haunted house.

All three characters exhibit emotional intensity. It is exhibited through excitement caused by the expedition to Treasure Island in Jim Hawkins. Rose Mellie's illness and missing Mr. Brownlow caused emotional intensity in Oliver Twist. Tom Sawyer displayed intense feelings of love for Aunt Polly and Becky. On the other hand, the attraction between Becky and Tom had no sexual component. It is a case of emotional intensity. Tom felt desolate when Becky rejected him. Besides, he shed tears the night on which he secretly visited his aunt.

Finally, all three child protagonists are tenacious. Jim Hawkins could persist through perils, hardship and injury and contribute to problem-solving through endurance. Oliver Twist's hope to lead a happy life could be fulfilled through tenacity. Perseverance helped Tom Sawyer save Becky's life and his own.

To sum up, the child protagonists in the selected novels share similarities showing that they can be identified with children from real life who belong to late childhood and early adolescence and gifted children. The child characters also display some behavioral differences because although they share a number of similarities, they are also unique.

CHAPTER SIX

THE DISCOURSE-PRAGMATIC SKILLS DISPLAYED BY THE CHILD PROTAGONISTS

This chapter examines the pragmatic skills the child protagonists in the selected novels exhibit during social interaction because their psychosocial and cognitive skills correlate with the pragmatic phenomena that are observed in their speech or dialogues. Besides, pragmatic factors can give a picture of the relationships between the characters. The fictional child characters have the ability to use the appropriate speech acts, the cooperative principle and politeness principles and maxims. Their pragmatic skills have been analysed in Sections 6.1, 6.2 and 6.3.

6.1 Discourse and Pragmatic Considerations in Stevenson's *Treasure Island*

In Stevenson's *Treasure Island* Jim's relations with Long John Silver are foregrounded because usually readers do not expect that a cunning pirate, a murderer can sincerely love the child protagonist, Jim, who comes from a decent, middle class family. Silver also respected him. The relations between the two characters are critically analysed based on the pragmatic skills Jim displayed when talking with this pirate.

When Jim met Silver for the first time, he thought that the sea-cook was "the most interesting companion" because he found him approachable. Silver also talked about "the different ships" that Jim saw in Bristol (Chapter 8: 72). The boy was also entertained by "some little anecdote of ships or seamen" (Ibid: 79). However, Jim's happiness was shadowed after the apple-barrel incident. Jim was shocked by the sea-cook's cruelty. The boy expressed his inward anger saying, "I think, if I had been able, that I would have killed him through the barrel" (Chapter 11: 99). This expressive speech act shows abhorrence of the vice and brutality reflected in the words uttered by the sea-cook. Silver had contrived an evil scheme- to kill the adventurers who came to Treasure Island to hunt treasure. In cold blood, Silver said, "Dooty is dooty, mates. I give my vote-death"(Chapter 11: 105). In this

declarative speech act, Silver passed his judgment on the owners of the Hispaniola. The pirates planned mutiny against them. The death sentence aggravated the conflict in the story. It is to be remembered that Captain Smollett had already expressed discontent upon hearing too much talk on treasure-hunting.

In chapter five, it has already been shown that Jim's friends were supportive. In such a friendly atmosphere, Jim could develop problem-solving skills. However, upon hearing the plan of mutiny hatched by Silver, he was paralyzed by terror. He said, "my limbs and heart alike misgave me"(Ibid). This representative speech act describes the distress the child character felt on the occasion. Earlier, Jim had thought that the sea-cook was "interesting", an adjective showing his positive disposition towards the sea-cook. However, after the apple-barrel incident, Jim viewed the pirate as an "abominable, old rogue"(Ibid: 99). This representative speech act shows the boy's ability to evaluate a person based on observable evidence.

Mistrust began to harbor in Jim's heart after the apple-barrel incident and after he saw him murder two pirates. On the other hand, when Jim became a prisoner of the pirates after he came back to the block-house, he asked Silver to protect him against the mutineers. The cook consented because he liked the boy. This is indicated in the following conversational exchange:

> "Mr. Silver...I believe you are the best man here, and if things go to the worst, I'll take it kind of you to let the doctor know the way I took it"
> Silver replied, "I'll bear it in mind" (Chapter, 28: 277).

Jim addressed Silver formally by using the term of address, "Mr.". He also upheld the maxim of approbation by saying, "I believe you are the best man here". He had contempt towards the sea-cook. But he also believed that in such a predicament Silver was the only person, who could witness that the boy did not die as a coward. Silver paid attention to Jim's positive face wants by observing the maxim of agreement in the utterance, "I'll bear it in mind", which is a commissive speech act.

When Silver fell into the hands of Jim's friends, Jim, a loyal boy, who also had a sense of justice, spoke to his friends in favor of the sea-cook. He told Dr. Livesey, "I should have been dead by now, if Silver hadn't stood for me"(Chapter 31: 302). Through this representative speech act, he paid attention to Silver's positive face wants because he showed his gratitude to the sea-cook by giving recognition to the protection he provided for him against the other pirates, who were ready to kill the child because they knew that he had found the treasure-map.

Silver liked Jim for two reasons. He admired the clever boy (Ibid: 272). Secondly, Jim reminded him of himself when he was "young and handsome"(Ibid: 273). Silver's high regard for the boy can be observed when Jim, who did not care about his life, confessed to Silver and the pirates that their plan of mutiny failed because of him.(Ibid: 276).. Upon disclosing the truth, Jim had expected that Silver would take revenge, but the sea-cook protected him against the pirate named Morgan, who came forward with a knife to kill him (Ibid: 277). Therefore, Silver performed an act of heroism. It is also the reason why readers like this otherwise cunning character.

In the novel, Jim is partly portrayed through Silver's comments, who even proposed that the child character should become a business partner, but the boy did not consent. The child protagonist loved his friends, and he was not going to betray them. Jim felt that loyalty to friendship was more significant than material prosperity.

The following conversation is between Jim and a former pirate, Ben Gunn:

> "Who are you?" I asked.
> "Ben Gunn, "he answered.
> "I'm poor Ben Gunn, I am; and I haven't spoke with a Christian these three years."
> "Three years!" I cried.
> "Were you shipwrecked?"
> "Nay, mate," said he—marooned." (Chapter 15: 139-140).

As already indicated in chapter five, Ben Gunn was the person whom Jim found in the woods. Although he is a minor character, the treasure-hunting expedition would never have

taken effect if Jim had not discovered him. This character, who had been alienated from the human world for three years appeals to readers' sympathy.

In the conversation above, Jim used a directive speech act, "Who are you?" He asked this question because he met the ex-pirate for the first time. The man replied, "Ben Gunn," which was appropriate because a person is identified by their name. Ben Gunn added, "I'm poor Ben Gunn, I am; and I haven't spoke with a Christian these three years". He used repetition for intensification.

Contraction in "I'm poor Ben Gunn", shows the informal tenor. On the other hand, in the utterance, "I am", no contraction is used, and he did not mention his name. The emphasis here is not on his name, but on being the person named Ben Gunn. Ben Gunn was also modest. This can be inferred from the adjective "poor" that he used along with his name. In addition, grammatical deviation can be noticed in the following utterance, I haven't spoke with a Christian these three years". In Standard English it should be, "I haven't spoken". Ben Gunn speaks the low-brow dialect unlike Jim, who uses Standard English. Here, style indicates the characters' background: Ben Gunn was a lower class character, whereas Jim was from the middle class. Grammatical deviation is also noticed in Ben Gunn's speech because his language, unlike Jim's, was not refined.

In Jim's utterance, "Three years!" there are no verbs, but it is a meaningful statement. The exclamation mark shows Jim's surprise because he did not expect that he could live three years, away from human society. Following this information, Jim asked, "Were you shipwrecked?" This is because he felt that a human being would not deliberately alienate himself from society for three years. Ben Gunn gave a negative reply to the question because the actual reason for his living alone on the island was that he had been marooned.

The analysis of the speech acts in the example above shows that characters use the types of speech acts identified by Searle (!969), i.e., representatives, directives, declaratives, expressive and commisives to communicate information, ask questions, express their intentions and so on. For example, Jim used an expressive speech act, "Three years!" in reaction to Ben Gunn's reply.

In the section below a similar attempt has been made to analyze the pragmatic features reflected in the language that the child protagonist in Dickens's *Oliver Twist* used.

6.2 Discourse and Pragmatic Considerations in Dickens's *Oliver Twist*

As already indicated in chapter five, at the age of eight Oliver knew how to use discourse and pragmatic skills in dialogues. The following can be a good example. Before Oliver departed from the baby farm with Mr. Bumble, the beadle asked him:

"Will you go along with me, Oliver?"

An answer relevant to this question would be, "Yes, I will, sir." Oliver knew that in conversational exchange, the first and the second pair parts should form an adjacency pair. However, he violated this conversational norm by asking the following question upon seeing Mrs. Mann's "fist" and her "furious countenance":

"Will she go with me?"

The implicature of her gesture was, "Tell Mr. Bumble that I am a good matron". Oliver showed his ability to understand non-verbal cues. Moreover, he also demonstrated his knowledge of pragmatic skills.

In this context, Oliver was compelled to pay attention to Mrs. Mann's negative face wants by pretending that he would miss her. Therefore, in order to save her face, he asked Mr. Bumble, "Will she go with me?", which is a directive speech act showing that he expected an answer from Mr. Bumble. The beadle replied, "No, she can't...but she will come and see you, sometimes" (Ibid: 11). The negative answer was given without mitigation by Mr. Bumble, the figure of authority. Mrs. Mann desired Oliver to express "regret at going away" even though he did not have any such feeling (Ibid). It can be inferred that Oliver was beginning to learn how to maintain social harmony by using language in a pragmatically appropriate manner. He upheld the maxim of agreement because he responded positively to the non-verbal cue she gave. The example above also shows that he

knew how to use the negative politeness principle to maintain social harmony with the matron by saving her face.

In the following example, Oliver performed a face-threatening act in relation to Mr. Limbkins in the workhouse because of peer pressure and hunger. He violated a rule of the workhouse by making the following request:

> "Please, sir, I want some more.", after he had eaten his share of the supper allotted by the workhouse (Book 1, Chapter 2: 15).

The utterance, "Please, sir, I want some more" is a directive speech act which shows pleading. Oliver said, "Please, sir" because he paid attention to Mr. Limbkins' negative face wants. However, in the workhouse, where paupers were denied their rights to complain against oppression, Oliver's polite request was interpreted as a face-threatening act. The utterance, "I want some more" implies 'I am hungry', which would be a face-threatening act in relation to Mr. Limbkins'. Even though Oliver mitigated, Mr. Limbkins took his request as a breech of conduct.

The following instance shows the trouble Oliver faced when he attempted to run away from Fagin's place after his re-capture. The thieves' leader lost his temper and said to the child:

> "Wanted to get assistance,-called for the police, did you?" sneered the Jew, catching the boy by the arm. "We'll cure you of that, my dear". The Jew inflicted a smart blow on Oliver's shoulders with the club, and was raising it for a second, when the girl, rushing forward, wrested it from his hand, and flung it into the fire with a force that brought some of the glowing coals whirling out into the room (Book 1, Chapter 16: 131).

In the passage above, "Wanted to get assistance,-called for the police, did you?" are representative speech acts, the goal of which was to reproach Oliver for daring to run away. Fagin did not seek an answer. The utterance, "We'll cure you of that, my dear" is a commissive speech act, which expresses a threat. Fagin used it to intimidate the boy. These speech acts mirror the painful psychological torture to which Oliver was subjected in

Fagin's den. In this context, it can be seen that reproach and threat were accompanied by physical abuse because if Nancy had not intervened, Fagin would have killed the child with the club.

The following example shows how Oliver reacted to Mr. Bumble's intimidation at Mr. Sowerberry's place, where the beadle was Exosystem in relation to Oliver:

Mr. Bumble came and tried to threaten Oliver as he used to. But that was a vain attempt because the child was no longer afraid of this person. The following instance shows this:

> "Do you know this here voice, Oliver?" said Mr. Bumble.
> "Yes," replied Oliver.
> "Ain't you afraid of it, sir? Ain't you a-trembling while I speak, sir?" said Mr. Bumble.
> "No" replied Oliver, boldly (Book 1, Chapter 7: 53).

In the dialogue above, Mr. Bumble used a directive speech act (a question) because he desired to know the effect of his power on Oliver, but to his dismay, he found out that his voice did not frighten the child anymore. Oliver did not mitigate. The negative reply was face threatening to Mr. Bumble, the authoritative figure in the workhouse, who used to abuse Oliver. By answering, "No", the boy violated Leech's *maxim of agreement.* The implicature of Oliver's answer was that the beadle had no mandate to make an imposition in a context where he was Exosystem in relation to the child protagonist.

Nevertheless, Mr. Bumble instructed Mrs. Sowerberry through the following directive speech act, "Tell Mr. Sowerberry not to spare him, either" (Ibid: 52). He had the mandate to tell how to punish the workhouse orphan because the Poor Law, which is the Mesosystem in this novel, connected the Microsystem, that is, Mr. Sowerberry in this case, with the Exosystem, Mr. Bumble. Oliver was the victim of child abuse in some settings because of the Mesosystem (See Section 3.4.1 for information on the systems in Bronfenbrenner's theory).

Here is another example from the novel showing how Oliver tried to maintain solidarity with Mr. Sowerberry. The undertaker desired Oliver to accompany him on his missions. The first time they went out together, they walked along a "narrow, dirty and miserable street". They went to houses inhabited by "the poorest class" (Book 1, Chapter 5: 40). Oliver got a glimpse of the dismal life of the paupers. In the following conversation Mr. Sowerberry inquired whether the boy liked his job:

> "Well, Oliver" said Mr. Sowerberry, as they walked home, "how do you like it?"
> "Pretty well, thank you, sir," replied Oliver with considerable hesitation. "Not very much, sir". (Book 1, Chapter 5: 44).

The undertaker addressed Oliver by his name. The child used the term of address "sir" because of the social distance between them. In addition, Mr. Sowerberry asked Oliver a question. In his reply, the boy used the negative politeness principle. *(*See Section 3.4.8 for politeness phenomena*)*. The child's reply contained two answers. In the first one, he gave a positive reply "Pretty well" after "hesitation", which shows that he was afraid to commit a face- threatening act in relation to Mr. Sowerberry. The second reply was, "Not very much, sir". There is mitigation in this utterance because Oliver did not say, 'I don't like it'. This is because he desired to preserve Mr. Sowerberry's negative face wants. The child used redress "to maintain an atmosphere of relative harmony" (Leech, 1983, cited in *"Pragmatics and Speech Acts"*, n.a., n.d. : 13)."

Oliver excelled as an apprentice in the undertaker's shop. Therefore, the boy was "promoted to the black stick and hat-band", which was a professional title (Ibid). Noah envied Oliver. Contrast is the method of foregrounding that Dickens used to show that Oliver, unlike Noah, became an achiever. This success may account for the child protagonist's giftedness.

Oliver also won the "indescribable admiration of...mothers in the town", showing the impact of his achievement on the Microsystems. Other characters' reaction to Oliver's success is highlighted through the adjective, "indescribable" (Book 1, Chapter 5: 45).

Oliver's ability to understand abstract concepts is highlighted through the conversation that ensued between the child character and Mr. Brownlow. The gentleman's speech in the passage below carried an implicature:

> "The persons on whom I have bestowed my dearest love lie deep in their graves; but, although the delight and happiness of my life lie buried there too, I have not made a coffin of my heart, and sealed it up for ever on my best affections" (Book 1, Chapter 14: 108).

In the text given above, "a coffin of my heart" is a metaphor showing that Mr. Brownlow could still love people even if precious memories of the past lay buried in his heart. Mr. Brownlow talked about loss of the persons he loved, an abstract idea made concrete through a metaphor. "I have not made a coffin of my heart" implies, 'I have a place in my heart for you', or 'I can confer my affection on you.' Metaphor is a characteristic of literariness, which distinguishes a novel, an artistic product of a writer from a book on social sciences. In this context, a metaphor is used to make an abstract idea concrete. Thus, the child could visualize the emotional conflict of Mr. Brownlow. It was a pathetic moment in which "Oliver sat quite still, almost afraid to breathe"(Ibid: 109). He was deeply moved by the tragic experience of his benefactor although suffering was not new to him, who had been a victim of child abuse.

Oliver's mastery of language and his ability to use pragmatic skills appropriate to the context are also displayed through dialogue with Noah Claypole, an apprentice at Mr. Sowerberry's shop. In this setting, the child protagonist is made conspicuous through contrast with Noah, a lower class character. He was a "charity-boy", whereas Oliver was a "workhouse orphan" (Book 1, Chapter 5: 37). Noah "could trace his genealogy back all the way to his parents", who were alive. His mother was a "washer-woman", and his father a pensioned soldier (Ibid). Oliver's parentage, on the other hand, is made known only towards the end of the novel. Noah despised his workmate because the latter was an orphan and had lived in the workhouse.

When Noah knocked at Mr. Sowerberry's shop in the morning and Oliver opened it, he did not bother greeting and introducing himself to the child. He kicked the door instead of

the boy. When Rose Maylie fell ill, a letter had to be sent to Dr Losborne at Chertsey. Mrs. Maylie told Oliver:

> "This letter must be sent with all possible expedition to Mr. Losborne. It must be carried to the market-town, which is not more than four miles off by the footpath across the fields, and thence dispatched by an express on horseback straight to Chertsey. The people at the inn will undertake to do, and I can trust you to see it done, I know."
>
> Oliver could make no reply, but looked his anxiety to be gone at once (Book 2, Chapter 10: 268).

If we examine Mrs. Maylie's speech based on Searle (1969) *Felicity Conditions* on requests (Levinson, 1983: 240), Mrs. Maylie requested Oliver to take a letter to the market-town. This is because she believed that the boy could do it. He had to carry out this duty because Rose was ill, and Dr Losborne had to be sent for. Therefore, Oliver's assistance in this case was essential. The child protagonist, who desired to be asked to do something "started off without more delay at the greatest speed he could muster" (Book 2, Chapter 10: 268).

These are few examples from Dickens's *Oliver Twist,* of pragmatic features in fiction that can show the type of relationships between characters and characters' verbal and non-verbal behavior.

The next section focuses on pragmatic features in Twain's *The Adventures of Tom Sawyer.*

6. 3 Discourse and Pragmatic Considerations in Twains' *The Adventures of Tom Sawyer*

In the first chapter of Twain's *The Adventures of Tom Sawyer*, Tom displayed hostility towards a new boy, a stranger, named Alfred Temple (Chapter 1: 6). In late childhood, children are hostile to those who do not belong to their gang (See Section 3.4.3.3). In "the little shabby village of St. Petersburg", Tom saw a boy "well-dressed on a week-day" (Ibid: 7). Then, he compared the "dainty cap", the new "pantaloons", the close-buttoned blue cloth" with his own shabby clothes. He envied the boy and he made up his mind to

intimidate him. He provoked him to a fight saying, "I can lick you", which is a commissive speech act.

On the other hand, it would be a shame for the new boy to act like a coward. Therefore, he answered, "I'd like to see you try it" Ibid: 7), which is an expressive speech act. Tom replied, "Well, I can do it" (Ibid). Through this representative speech act, he asserted his physical strength. The boy said, "No you can't either". In this representative speech act, he committed a face-threatening act in relation to Tom by telling him that he was not capable to do what he proposed. Tom reacted to this face-threatening act saying, "No you can't either", which is also a representative speech act.

Tom wanted to prove how smart he was. Therefore, in order to frighten the boy, he violated the maxim of quality by uttering a lie as the following example shows, "You're a coward and a pup. I'll tell my big brother on you, and he can thrash you with his little finger"(Ibid: 8). A manifestation of egocentrism, the personal fable, made the boy lie too. He replied, "What do I care for your big brother? I've got a brother that's bigger than he is-and what's more, he can throw him over that fence, too" (Ibid: 9). The author says that "Both brothers were imaginary" (Ibid).

The boy manifested egocentrism (the personal fable) when he told Tom that his brother is bigger, the implicature of which is that he is more advantaged than Tom in this respect. Tom knocked him down and even warned him through the following directive speech act, "Now that'll learn you. Better look out who you're fooling with next time" (Ibid: 10). Tom had proved that he was stronger than the boy and he was proud of his achievement even though he did not wear new clothes. This achievement created a sense of triumph although at the beginning, he was affected by inferiority complex.

The author states that, "Tom responded with jeers and started off in high feather" (Ibid: 10). The frightened boy threw a stone at Tom, who had proved that he was invincible, a manifestation of the *personal fable*, "Is there someone smarter than I am?" Consequently, his self-esteem increased. However, when he came back home, Aunt Polly, who "saw the state" of "his clothes" insisted that he would spend Saturday "into captivity at hard labor"(Ibid:11).

Another interesting incident in the novel is the one in which Tom gave Aunt Polly's cat pain-killer. It shows how Tom used implicature in order to indirectly tell Aunt Polly that he was tired of punishment. The cat which was a pet of the family is personified. It is named "Peter". After Tom gave it the pain-killer, it began to behave oddly. It "sprang...in the air". It also "set off round and round the room, banging against furniture, upsetting flower-pots". It also experienced "a frenzy of enjoyment" demonstrated through standing "with his head over his shoulder". Moreover, it expressed "unappeasable happiness" through the sounds it made (Chapter 12: 107). The grammatical deviation "his" shows personification. Collocational clash is also noticed in "unappeasable happiness" because "unappeasable" has a negative meaning, whereas "happiness" is positive. The implicature here is that the cat's happiness was not real happiness.

Aunt Polly, who saw what the cat was doing was astonished and asked Tom questions:

> "Tom, what on earth ails that cat?"
> "I don't know, aunt," gasped the boy.
> "Why, I never see anything like it. What did make him act so?"
> "Deed I don't know, Aunt Polly; cats always act so when they're having a good time."(Ibid).

Tom violated the maxim of quality by replying "Deed I don't know, Aunt Polly; cats always act so when they're having a good time."(Ibid). He did not tell her that he gave the cat the pain-killer. However, when she bent down, she saw the teaspoon and she knew that Tom gave the cat the pain-killer. She furiously hit his head "with her thimble" (Ibid: 108).

In the dialogue given above, Tom did not cooperate with Aunt Polly. The representative speech act, "I don't know, aunt," contains a lie, which is repeated in "Deed I don't know, Aunt Polly; cats always act so when they're having a good time". Thus, Tom violated the maxim of quality in order to escape from punishment. The expected answer is, 'I gave the cat the pain-killer'. Tom paid a price for violating the maxim of quality.

Aunt Polly desired to know why he acted cruelly towards the cat. The clever child replied, "I done it out of pity for him-because he hadn't any aunt"(Ibid). His answer triggered another question, "Hadn't any aunt!-You numskull. What has that got to do with it?" This directive speech act shows that Aunt Polly wanted Tom to give an explanation. He replied, "Heaps. Because if he'd 'a' had one she'd 'a' roasted his bowels out of him 'thout' any more feeling than if he was a human"(Ibid). Tom's answer has a grammatical deviation because the first sentence consists of only one word. Here, deviation is used for intensification. Besides, the implicature of this reply is that if the cat had an aunt, she would have made a hell of its life. He ironically told her about his own experience with her. What he said affected her because "she felt a sudden pang of remorse"(Ibid). She understood that "what was cruelty to a cat might be cruelty to a boy, too" (Ibid). He did not know that punishment was for his own good. Therefore, using the following expressive and representative speech acts, she said gently, "I was meaning for the best, Tom. And, Tom, it did do you good"(Ibid).

Tom also violated the maxim of quality by telling his aunt that he had a dream on Wednesday night when he was on Jackson Island, which is stated as follows, "Why, Wednesday night I dreamt that you was sitting over there by the bed, and Sid was sitting by the woodbox, and Mary next to him" (Chapter 18: 155). In reality, he was telling her about what he actually observed on Wednesday night hiding under the bed. As Tom's aunt was about to tell Joe Harper's mother about the dream, she was informed that the boy had come home that night. She was outraged because he had lied to her. She said, "Tom, I've a notion to skin you" (Chapter 19: 166), which is an expressive speech act. She then asked him, "What did you come for then?" which is a directive speech act showing that she expected an explanation. The child answered, "It was to tell you not to be uneasy about us, because we hadn't got drownded"(Ibid: 167). He upheld the maxim of quality through this representative speech act by telling the actual motive for coming home that night. His answer shows that he is considerate about parents' and caregivers' grieving for the boys. But Aunt Polly doubted whether her nephew would be capable of such good feelings (Ibid). He lied about the dream, but he told the truth about being sympathetic with grieving family members. He expressed this saying, "It ain't a lie, auntie, it's the truth. I wanted to keep you from grieving-that was all that made me come."(Ibid). "It ain't a lie, auntie, it's the

truth" and "that was all that made me come" are representative speech acts through which Tom asserted that he was telling the truth. "I wanted to keep you from grieving" is an expressive speech act showing that he cared for Aunt Polly.

Aunt Polly used to think that Tom was a mischievous boy. Therefore, he had to explain how his coming home on Wednesday night influenced his decision to come back home. He said, "Why, you see, when you got to talking about the funeral, I just got full of the idea of our coming and hiding in the church (Ibid). Through these representative speech acts, Tom explained the reason for coming home and hiding under the bed on Wednesday night. He also informed her about what he decided to do after he heard what they said in the bedroom. He gave an affirmation through the following representative speech acts saying, "So I just put the bark back in my pocket and kept mum" (Ibid). This utterance contains something, which, according to Aunt Polly seems unrelated to the topic of conversation. Therefore, she inquired through the following directive speech act, "What bark?" Tom gave the following reply, "The bark I had wrote on to tell you we'd gone pirating. I wish now you'd waked up when I kissed you—I do, honest" (Ibid: 168). Through this representative speech act Tom explained a state of affairs. However, the utterance, "I wish now you'd waked up when I kissed you—I do, honest", has expressive speech acts. Tom used repetition to show to Aunt Polly that his feelings were genuine. The clause, "when I kissed you" touched her heart. Through the following directive speech act she asked, "What did you kiss me, Tom?" She asked this question because she desired to know what motivated Tom to kiss her. He genuinely replied, "Because I loved you so, and you laid there moaning and I was so sorry". The purpose of this representative speech act was to provide reasons for what he did. That is to say, love and sympathy induced him to kiss his aunt. Aunt Polly discovered that the boy who she thought was malicious loved her tenderly and was also concerned about her feelings. She was moved by Tom's words because it is "with tremor in her voice" that she said, "Kiss me again, Tom!—and be off with you to school" (Ibid: 168). This directive speech act proved that Aunt Polly was affectionate. Moreover, she found the bark that Tom had talked about in his jacket pocket and read what he had written on it with tears because she realized that Tom was an affectionate child. She could now forgive his misgivings, for she said, "I could forgive the boy, now, if he'd committed a million

sins!"(Ibid: 169). She also expressed her love by kissing him. Action is worth more than a thousand words. Therefore, the child protagonist was deeply touched by this.

Twain reveals that a positive relation with parents and caregivers can increase self esteem as follows, "There was something about Aunt Polly's manner, when she kissed Tom, that swept away his low spirits and made him light-hearted and happy again" (Chapter 20: 170). His "spirits" were "low" before partly because of the conflict with his aunt. But seeing that she began to appreciate him as a person, he felt good about himself. The details "light-hearted and happy again" reflect such feelings in the child protagonist.

Tom was also compelled to violate the maxim of quality because he loved Becky. This issue is analyzed based on an incident that occurred in the village school where Becky and Tom learnt. Becky picked up the teacher's book and started looking through the pages when Tom came. She tore a page in trying to close it, and put it back in the desk. She cried because she feared that he would report what he saw to the teacher (Chapter 20: 171-172). In the classroom, Tom looked in Becky's direction. Her face troubled him (Ibid : 172).

Mr. Dobbins, the teacher, came and saw that Tom's spelling-book was smeared with ink. Becky failed to tell that Alfred Temple did it. Her reason for being so mean was that Tom, who saw her tear a page from Mr. Dobbin's book would anyhow report to the teacher. Tom was whipped but he was not "broken-hearted" because he thought that it was possible that he had "unknowingly" spilled the ink on his book (Ibid: 173).

The teacher saw the torn page in his book, which made Tom apprehensive. Unlike Becky, who refused to tell the truth about who spilt ink on Tom's spelling-book, he demonstrated kind-heartedness when he decided to forget his "quarrel" with her and find a way of saving her from being whipped (Ibid: 174). The teacher asked, "Who tore this book?" He used this directive speech act to get information. Tom said, "I done it" (Ibid: 175). Thus, he violated the maxim of quality for Becky's sake. He was flogged, but Becky escaped humiliation. As can be seen, Twain highlights Tom's generosity through the method of contrast. The child protagonist's behavior can also be interpreted through Gilligan's theory of morality (See Section 3.5.2.4.2). According to Gilligan's *ethics of care*, Becky should have been caring and forgiving. Therefore, Tom's noble act of bearing Becky's punishment denies readers'

expectations. This may be attributed to the fact that the gifted child, Tom, is compassionate (See Appendix One, Table Two).

The child characters in Twain's novel also know how to use the politeness maxims. Here is a conversation Tom had with the gang. The setting is Jackson Island, on the Mississippi River. Tom , Huck and Joe had run away to this island to explore the possibility of making life more interesting because they were tired of the constraints of civilization. Gradually, the excitement the boys experienced at the beginning of their adventure was replaced with homesickness, which became a source of conflict among members of the gang. The conversation below shows that the children were coming back to reality. Joe Harper opened the conversation:

> "Oh, boys, let's give it up. I want to go home. It's so lonesome"
> "Oh, no, Joe, you'll feel better by and by," said Tom. "Just think of the fishing that's here."
> "I don't care for fishing. I want to go home."
> "But, Joe, there ain't another swimming place, anywhere."
> "Swimming's no good. I don't seem to care for it somehow....I mean to go home" (*The Adventures of Tom Sawyer*, Chapter 16: 138).

Joe used a directive speech act to suggest a state of affairs to the group leader, Tom, saying, "Oh, boys, let's give it up". His reason for making a suggestion is given through an expressive speech act, "I want to go home", and a representative speech act, "It's so lonesome". These speech acts show that the expectations of the boy had been disproved.

Tom violated the maxim of agreement in order to convince Joe that he should stay on the island by stating that fishing is an attraction of this place through a representative speech act. Joe expressed his lack of interest in this by committing a face-threatening act in relation to Tom through the expressive speech act: I don't care for fishing". Joe's lack of interest in the activities they were engaged in is indicated through the expressive speech act, "I want to go home", which is cited three times for intensification. Hence, it can be inferred that peer relations are at times affected by inter-personal conflict. Tom kept trying to convince Joe by mentioning another source of distraction on the island: swimming, which is

expressed through the following representative speech act, "there ain't another swimming place, anywhere". Joe used hedging to show that he was not interested in swimming. In this case, he mitigated in order to preserve Tom's negative face wants, as shown through the expressive speech act, "I don't seem to care for it somehow". The verb "seem" is used for hedging.

Tom's attempt to cheer them failed. Therefore, the creative gang leader thought of another option. He knew how to divert his friends' attention from their emotional problem. He made them forget that they were pirates. Therefore, they fancied that they had become "Indians" (Chapter 16: 147). They liked this new idea. The psychological change in the boys is foregrounded through the following simile, "so it was not long before they were stripped, and striped from head to heel with black mud like so many zebras"(Ibid). The simile shows that the boys acted like wild animals ready to devour a prey. In this imaginative play, the children, who were now Indians, were planning to "attack an English settlement" (Ibid). Thanks to his ingenious idea, Tom succeeded in delaying their return to the village until Saturday, for a surprise that he wanted to cast on family, friends and neighbors. Twain shows that the leader of a gang in late childhood should be creative in order to overcome unforeseen problems that may arise. As a matter of fact, Tom was a good organizer and an intelligent leader.

Tom's conflict with the two boys, who were eventually convinced that they could not continue to live in fantasy, was resolved when he revealed the secret behind his wish that they should not go back to the village before Saturday (Chapter 16: 140). Since he had heard that their funeral sermon was going to be held on Saturday, and he was so keen to listen to it, he resolutely delayed their trip back to the village.

6.4 Chapter Conclusion

The child protagonists in the selected novels know how to use the appropriate conversational norms in dialogues. They are aware of turn-taking norms, terms of address and so on. The five types of speech acts identified by Searle are also appropriately used in conversations. In Stevenson's *Treasure Island,* the social background of the pirates is made conspicuous through an element of style variation-the low-brow dialect. Jim Hawkins, on

the other hand, speaks Standard English, or the high-brow dialect. Here, dialect pinpoints the social background of the characters in the novel, i.e., Jim belonged to the middle class, whereas the pirates were from the lower class. Dialect is used to create verisimilitude.

The child characters in the selected novels are also concerned with maintaining social harmony in conversation. A case in point would be Oliver's attempt to maintain solidarity with Mrs. Mann in the baby-farm by paying attention to her negative face wants. On the other hand, the child characters may at times be compelled to commit a face threatening act in relation to their interlocutor. For example, Oliver Twist committed a face threatening act in relation to Mr. Bumble by refusing to acknowledge his authority in a context where the beadle was Exosystem in relation to the child protagonist.

The child protagonists in the selected novels also know that they are expected to cooperate with the interlocutor during social interaction. However, they sometimes fail to uphold the maxims of the cooperative principle due to conflict. For example, Tom Sawyer violated the maxim of quality when he told Aunt Polly that he did not know why the cat behaved oddly. His intention was to escape from punishment.

The analysis of discourse and pragmatic skills that the child protagonists in the selected novels display reveals that knowledge of language skills alone is not sufficient for communicative competence. Awareness of pragmatic strategies in the child characters enabled them to communicate with other people knowing that they expect them to pay attention to their face wants and to cooperate with them in conversation although it may not always be the case.

The next chapter presents the findings of the present study.

CHAPTER SEVEN

CONCLUSION

In this chapter the findings of the study and the conclusion are briefly presented.

7.1 Findings of the Study

In this section, the researcher attempted to relate her findings from the analysis with reviewers' comments discussed in chapter two.

Jim Hawkins became a resourceful cabin-boy through his power of observation, good memory and ability to learn a physical skill fast. Thus, he could get along with people and managed to familiarize himself with the crew and the situation in Treasure Island. His spirit of adventure, interest in exploration and tenacity are also character traits that led to the discovery of Ben Gunn without whom, the expedition would never have been realized. Besides, his affection, loyalty and readiness to assist his friends in the attack against the enemy led to the resolution of conflict in the story. Through his cognitive and psychosocial qualities, he became an indispensable assistant on board the Hispaniola. Besides, the child character also had a sense of humor, which helped to relieve the tension in a story in which suspense and danger prevailed. The findings cited here are obtained through applying a psychological framework for the analysis of the child characters which is discussed in detail in Chapter Three.

The analysis has also demonstrated that Jim Hawkins used pragmatic strategies that promoted his communicative competence and complemented his cognitive and psychosocial skills.

The expedition to Treasure Island also became an opportunity for the child character to educate himself through experience and to grow cognitively, emotionally and morally. He is, therefore, portrayed as a round, complex character. This finding is similar to that given in the article, (*"First 1100 Characters of Evolution of the Character Jim in Stevenson's Treasure Island: Evolution of the Character Jim in Stevenson's Treasure Island"*, n.a,.

2005: 1, See Section 2.1). The article describes Jim Hawkins as a developing character. At this juncture, it may be worth mentioning that all three child protagonists in the selected novels are examples of developing characters.

Gwynn (1939) views Jim Hawkins as "an instrument of lucky chance", who acts "on a boyish impulse". The child protagonist discovered Ben Gunn by chance during one of his explorations. The invaluable discovery, however, is the outcome of the boy's tenacity and interest in exploring the island without dread of any unexpected danger.

Parkes (2006: 1), highlights Jim's proficiency in dispensing his duties as cabin boy as well as bravery, and considers the boy a symbol of the ideal civil servant. Like Parkes, the writer of this thesis demonstrated that Jim is a hard-working, tenacious and courageous child. He is also instrumental to the resolution of conflict in the story.

However, none of the critical reviews examined in this thesis used a psychological framework of analysis. They did not analyze the cognitive and psychosocial behavior of the child protagonist. The present study also discusses the pragmatic skills that Jim Hawkins displayed in dialogues.

As indicated in Section 2.1.2, Kettle views Oliver Twist as a representative of the workhouse orphan. Oliver Twist's experience as an abused child is similar to that of abused children all over the world. In addition, like children who belong to late childhood, he exhibited assumptive realities. He also developed emotional control gradually. But he stands out as different from the stereotype orphan character because through tenacity he could overcome the physical and psychological effects of child abuse that might otherwise have stifled his cognitive and psychosocial potential. Moreover, an average ability child might have responded to abuse by becoming bitter and aggressive, and even adopt risk behavior, but Oliver Twist could preserve his innocence and other positive qualities.

Kettle also points out that Oliver Twist does not behave like children of his age. According to the findings of this analysis, however, Oliver displayed asynchrony because he is a gifted child. Kettle failed to see this feature in the child character because he did not analyze the child character from a psychoanalytic point of view.

Harmon (See Section 2.1.2) used a comparative framework for analyzing Oliver Twist. The present study, however, attempted to view the child character from a psychological and pragmatic point of view.

Holt (n.d.) analyzed Oliver Twist through a Marxist approach. His finding reveals that the child protagonist, who was born into a bourgeois family, was reinstated in the bourgeoisie when his biological identity was made known. But according to this study, Oliver was introduced to a respectable social class through adoption, which is a humanitarian activity undertaken by a generous, wealthy member of society, Mr. Brownlow, who can be a role model for adoptive parents.

As mentioned in Section 2.1.3, the *Hartford Christian Review* (1877: 1), points out that Tom Sawyer, in Twain's *The Adventures of Tom Sawyer*, is a lifelike character. A finding of the present research also confirms this. The present analysis shows that the gifted hero, whose bravery was acclaimed by the villagers, was tortured by the thought that he was vulnerable to Injun Joe's revenge.

The reviews examined in this study also pinpoint that Tom Sawyer was endowed with: imagination (Le Breton, in Smith 1963), and precocity (*The London Times*, August, 28: 1). Imagination is one of the cognitive traits of the gifted child, and in the present study, Tom has been proved to be a highly imaginative child. The present research has also revealed that Tom Sawyer exhibited precocity (asynchrony) by encouraging Becky Thatcher, who gave up hope in McDougal's cave. Becky represents the average ability child, whereas Tom is the gifted child who was tenacious and able to act in a desperate situation. The gifted child protagonist also had problem-solving ability and hated routine mental activities. In addition, his psychosocial traits highlighted in this study are humor, his ability to be critical, evaluative, compassionate and tenacious.

The major findings of the study are discussed below. A foregrounded behavioral trait in the child protagonists analyzed in this study is deviance. The analysis below highlights this aspect.

7.2. Deviant Behavior as a Positive Trait in the Child Protagonists

The child protagonists in the selected novels exhibit deviant behavior, which the researcher feels could be an outcome of their being gifted. In the novels under study, positive outcomes can be partly attributed to such a behavioral trait. In Stevenson's *Treasure Island,* Jim's motivation behind slipping out without informing his adult friends was his love of adventure and curiosity. Adventure is a significant element of children's literature. In Stevenson's novel, readers can observe a correlation between Jim's love of adventure and problem- solving because it is his spirit of exploration that eventually led to the discovery of an obstacle to treasure-hunting: piracy. He could also find a clue to the buried treasure-Ben Gunn.

In Dickens's *Oliver Twist*, Oliver displayed deviant behavior by becoming aggressive and hitting Noah Claypole. However, aggression led to decision-making, manifested through running away to London. In this novel, the author shows the correlation between deviant behavior and behavioral autonomy. Secondly, the resolution of the major conflict, viz., child abuse can be attributed to deviant behavior.

Tom Sawyer, in Twain's *The Adventures of Tom Sawyer* exhibited deviant behavior in two ways. He slipped out at night to meet Huck. In doing this, he violated a family norm. Love of adventure was the impetus behind this deviant behavior, which also led to problem-solving. As already indicated, internal conflict compelled Tom to witness the murder case and Muff Potter was let free. Here again, Twain showed the link between deviant behavior and problem-solving.

Tom also violated a norm of the middle class society by befriending Huck, an outcast. Twain artistically showed that the gifted child protagonist's genuine love for Huck was characterized by Tom's identification with an outcast. Love in this novel also contributed to problem-solving because through Tom, Huck was introduced to civilization and got a home as the Widow Douglas intended to adopt him.

In the three novels selected for analysis, deviant behavior brings about a positive result in the stories because the authors show that there is a correlation between deviant behavior in the gifted child protagonists and problem–solving.

7.3 Correlation between the Child Protagonists' Cognitive, Psychosocial, Discourse and Pragmatic Skills

In this section, the writer of the thesis presents insights on the basis of the analysis of the discourse-pragmatic skills the child characters in the selected novels displayed (See Chapter Six).

The analysis in Section 6.1 shows the relation between Jim's reaction to what he overheard from the apple barrel and his psychosocial skills. When he overheard the death sentence that Silver uttered through a declarative speech act, he was tempted to kill the sea-cook. This reaction resulted from the child's being critical and evaluative. Therefore, a connection can be observed between the illocutionary act that Jim uttered and his moral skills.

The analysis in Section 6.1 also reveals how Jim tried to achieve a goal, that is, get Silver's protection by paying attention to his positive face wants. When Jim became a prisoner of the pirates, he told Silver that he alone could save him. In approaching Silver, his intention was to see the successful outcome of the expedition to Treasure Island. In this case, a correlation can be drawn between the discourse-pragmatic strategy Jim used and his problem-solving ability.

In Dickens's *Oliver Twist*, the child protagonist could maintain solidarity with Mrs. Mann by paying attention to her need to have a positive self-image at the baby farm through his ability to discern hints and interpret them (See Section 6.2). Therefore, a link can be established between preserving Mrs. Mann's negative face wants (She did not want other people to know that she is a tyrant as a caregiver), and his cognitive ability.

Yet, situations also compelled Oliver Twist to commit a face-threatening act. This happened when he asked Mr. Limbkins for more gruel. He also committed a face-

threatening act in relation to Mr. Bumble, while the latter was in Mr. Sowerberry's house. The face-threatening acts in these cases do not show that the child protagonist was impolite. He was actually rebelling against child abuse.

The analysis in Section 6.2 also pinpoints that knowing how to apply the appropriate pragmatic strategies helped Oliver Twist to avoid interpersonal conflict and to maintain social harmony with workmates, employers and friends.

In Twain's *The Adventures of Tom Sawyer*, Tom failed to cooperate with Aunt Polly. He violated the maxim of quality by lying to her. In this case, violation of maxim is related to a moral issue- escape from punishment (See Section 6.3).

Tom also violated the maxim of quality in the classroom context. The reason behind failing to cooperate with Mr. Dobbins was intimacy with Becky. In other words, violation of maxim is here linked with a psychosocial issue-his love for Becky. In the previous example, violating a maxim of the cooperative principle shows a moral weakness of the child, but in this particular example he violated a maxim for a noble cause (i.e.-saving Becky from humiliation), for which he paid a price by facing punishment.

Tom was respected by his gang members. But relations with peer groups were not always positive. The gang leader knew how to maintain solidarity with his friends by attending to their negative face wants. As indicated in Chapter Five, Tom wished that they remain on Jackson Island until Saturday. He had to convince them that they should not go back to the village before Saturday.

An examination of the discourse-pragmatic skills that the child protagonists in the selected novels displayed can show that knowing how to use the appropriate pragmatic strategies could enhance competence in inter-personal communication.

In literature, language is not only used to convey meaning, but it also has a social use. In this respect, the child protagonists in the selected novels use pragmatic strategies to express their intentions, achieve personal or social goals, cope with inter-personal conflicts and promote good social relations with other characters.

7.4 Implications of the Study

A literary analysis of characterization in fiction studies characters based on their appearance, their actions, their speech, other characters' opinions about them, or through comparison and contrast among other methods of characterization. However, in this study an examination of the child protagonists' behavior in the selected novels through a psychological framework helped the researcher to uncover aspects of the child characters' cognitive and psychosocial behavior. The study has, therefore, demonstrated that a psychological analysis of characters can strengthen literary analysis by bringing out aspects of the fictional characters' behavior, which would not have been known otherwise. In other words, the gaps that have been left out by a literary analysis of characterization can be filled through a psychological analysis. This would also imply that analysis of fiction can also benefit from an eclectic or interdisciplinary approach to literary interpretation.

Readers may partly know what characters are like through their speech. But pragmatics can bring out aspects of language that are not articulated by the characters. Therefore, an in-depth analysis of the child protagonists' relations with other characters could be done in the present research by examining their interaction with other characters through pragmatic elements like the speech acts, the cooperative principle and the politeness principles, which strengthened the psychological analysis of the child characters in the selected texts.

The study has also revealed that knowledge of developmental psychology promotes understanding and appreciation of children's literature. Therefore, the researcher would like to recommend that students of children's literature should be offered courses on child psychology. This is because children's literature is not only read for entertainment, but it can also provide deeper insights into the nature of children.

It is hoped that researchers would be inspired by the present study to undertake similar research on children's literature particularly, in the areas of Ethiopian, African and multicultural children's literature. Finally, the analysis of the child characters in the selected novels and the findings of this study could provide insights to parents, caregivers, educators and the community in general into the nature of gifted children, child abuse and

child development such that the children of the present and future generations will be spared of torture and travail at all levels of life, viz. the Mycrosystems, the Mesosystem, the Macrosystem and the Exosystem.

Last but not least, it should be admitted that the present study is not 'comprehensive' in any sense of the term because it is only a case study of selected novels by British and American authors, who in writing these novels, also attempted to reveal universal features of children through the child protagonists in their novels.

END NOTES

Cognitive and Psychosocial Characteristics of Gifted Children

[1] The article, *("Learning About Gifted Children"* makes the following comment with respect to levels of giftedness. It is stated that "Because all gifted children are grouped together in studies of how gifted children differ from average, it is difficult to determine how levels of giftedness influence cognitive development" *("Learning About Gifted Children"*, n.a., : 2, *Roeper Review*, 1994, 17 (2).

[2]The article "*Young Gifted Children: Help Needed to Identify Young Gifted Children*" reports Dr. Keren Rogers" research on young gifted children. There were 241 subjects in the experiment, from 2 ½ to 12 ½ years of age. He found out that "95 % have an excellent sense of humor", which indicates that gifted children generally possess this trait ("*Young Gifted Children: Help Needed to Identify Young Gifted Children* , n. a., GCABC 1999: 4).

[3] This is a finding of the study conducted by Gross (2002), cited in (Gross, 2006: 2). Seven hundred children, aged five to twelve, were involved in the experiment. The "friendship conceptions of children of average intellectual ability, moderately gifted children and children of IQ 160" were compared.

The gifted children in the experiment "were beginning to look for friends with whom they could develop close and trusting relationships at ages when their age peers of average ability were looking for play partners" (Ibid: 2-3).

[4] Bandura believed that there can be self-efficacy if the person is in an environment in which they are "not made to feel tense or afraid"" (Rawlinson, 2005: 3).

[5] Sword notes that "heightened sensitivity to things that happen in the world is a normal response for gifted children" (Sword, 2002: 9). Some of the ways in which this psychosocial characteristic can be manifested in gifted children are, "attachment to animals, people and places, compassion, or scrupulous self-examination" (Ibid).

Child Abuse in Fiction

[1] Goldman, Salus, Wolcott and Kennedy (2003: 1), comment, "Several researchers note that most people living in poverty do not harm their children".

Table 4: Effects of Child Abuse on Children

[1] Newton reports that "In more than half of the cases of child abuse treated in America, children sustain head and neck injuries" (Newton, 2001: 1).

Table 5: Prevention of Child Abuse

[1] We could know that child abuse is practiced if the child is belittled; if the child is "seen as bad"; or if parents are "unconcerned" about the child (The U.S. Department of Health and Human Services, Koralek, *User Manual Series*, 1992: 1, 14-15).

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APPENDIX ONE: TABLES ILLUSTRATING SOME THEORETICAL ISSUES DISCUSSED IN THE THESIS

Table 1: A Checklist of Gifted Children's Cognitive Characteristics

1. Gifted children have "high intellectual potential" (Dowland, 2000, 2006: 3).
2. *They have "a higher rate of concentration and excellent memory". ("*Is Your Child Gifted?, *n..a. (2002-2007 : 1); Sandhu (2003: 1).*
3. *They can "solve problems in unique ways". ("Is Your Child Gifted?", n.a., (2002-2007 : 2); Sandhu (2003: 1); (Webb: 3, in* KidSource Online, *1996-2006).*
4. *They exhibit an "original and vivid imagination" ("*Is Your Child Gifted*?", n.a.,(2002-2007 : 2); Sandhu (2003: 1). They are also "interested in fantasy" (*Characteristics of Gifted Children*", n.a., : 2,* Australian Gifted Support Center, *2006*).
5. *They are "inquisitive" (Smutny, 2000, cited in "Is Your Child Gifted?", n.a. , 2002-2007 : 2); (Webb: 3, in KidSource Online, 1996-2006).*
6. *They are "fast learners".("*Characteristics Checklist for Gifted Children*", n.a., updated 2005: 1; (Webb: 3, in* KidSource Online*, 1996-2006); Sandhu , 2003: 1).*
7. *They get "good grades in most subjects" ("*Characteristics Checklist for Gifted Children", *n.a.. updated 2005: 1).*
8. *Their "thinking is more complex". "Children" n.a., (2003: 1).*
9. *They "pick up and interpret non-verbal cues and can draw inferences" (* "Characteristics and Behaviors of the Gifted", *n.a. (n.d.). :3*
10. *They "seek cause-effect relations"* "Characteristics and Behaviors of the Gifted", *n.a. (n.d.)., : 3 ; ; (Webb: 3, KidSource Online, 1996-2006).*
11. *They have "a variety of interests" (Sandhu , 2003: 1).*
12. *They have a long attention span (Sandhu , 2003: 1).*
13. *They can do "difficult mental tasks" (Sandhu , 2003: 1).*
14. *They have " creative ability" (Sandhu , 2003: 1).*
15. *They "require different educational experiences" (Kleine & Webb, 1992), cited in (Webb: 3. KidSourceOnLine, 1996-2006).*
16. *They have "keen powers of observation and high level of verbal ability" (*"Characteristics of the Gifted Children", *n.a., n.d.. :1).*

Table 2: Psychosocial Characteristics of Gifted Children

Identity	They may" mask their giftedness and develop alternative identities" for social acceptance (Gross, 2006: 1), cited in (*Roeper Review*,1998). They need to "select aspects, which are deemed acceptable by the peer culture and discard those which are less valued". (Ibid: 2). If they do not approve of the identities which serve as" role models", they will develop an identity based on " surface similarities but with no real depth "(Ibid).
Friendship	"Ability peers of their own age are not readily available" . Therefore, they may "seek the company of older children who resemble them in mental age" (Ibid: 1). There is "a strong relationship between children's levels of intellectual ability and their conceptions of friendship" (Gross, 2002), cited in (Gross, 2006: 2). [3] Gifted children prefer "few close friends rather than large groups" (Ibid: 4). "Solitary play is not a sign of social maladjustment or peer rejection" (Ibid: 4-5). Gifted children who are able to "go along with group goals, are flexible, and able to assume multiple social roles", can maintain "good social relations" (Lovecky: 4, *Counseling and Guidance Newsletter,* 1995, Vol. 5, No. 3, pp. 2,6,7).
Leadership Skills	Gifted children can develop the following leadership skills: 1. "Stimulate and arouse others 2. Organize others 3. Recognize skills and abilities possessed by others 4. Recognize and articulate the goals of a group 5. Give directions clearly and effectively 6. Exercise authority reliably and responsibly 7. Establish the mood of a group 8. Support others in a group when appropriate 9. Coordinate the work of several individuals 10. They are often asked for ideas and suggestions 11. Looked to by others when something must be decided "(n.a., "*Characteristics Checklist for Gifted Children*", Updated 2005: 3).
Humor	They "exhibit wit and humor" (Davies (n.d.) : 1).; "sense of humor often appears in general conversation" (Bruno: 1, *Net Gazette* (2001). They have" an excellent sense of humor ("*Young Gifted Children", Help Needed to Identify Young Gifted Children*", n.a.:2, GCABC 1999). [2.] They are "playful" (*Characteristics of Gifted Children*", n.a., : 2, *Australian Gifted Support Center*, 2006).

Morality	They are" often skeptical, critical and evaluative" and can "readily spot inconsistencies" ("*Characteristics and Behaviors of the Gifted*", n.a., n.d. :4). They also have a "sense of justice and moral sensitivity" (Sandhu, 2003: 1). In addition, they "feel compassion...from surprisingly early ages" (Gross, 1989; Silverman, 1983, cited in Gross, 2006: 2).
Idealism and Perfectionism	Teachers, schools, and families "put pressure on children to be perfect" (Hately, *ERIC*, 1997-2007 : 1). Children who fail to meet "the expectations of parents may develop depression" (Ibid). Both pursuit of excellence and perfectionism may have a similar result. However," pursuit of excellence is healthy", while perfectionism " is not" (Ibid: 2). Idealism is a "driving force that leads gifted children towards achievement". With perfectionism, however, " children impose unrealistically high standards on situations and this can leave them very confused" ("*Children*", n.a., 2003: 1).
Tenacity	According to Gagne, gifted children are not only identified by "above-average performance in one or more fields of human activity," but they also show "persistence" in their efforts to solve a problem, or achieve a goal ("*Giftedness and High Ability*", n.a., n.d. : 3). Gifted children exhibit "tenacity especially when the mind is working on interesting problems" (*Einfuhrung*, n.a., n.d. :1)..
Emotions in Gifted Children	Compared with children of average ability, gifted children have "emotional intensity"("*Characteristics of Gifted Children*", *California Association for the Gifted: A Position Paper* (2001:1). [5] According to Sword (2002: 9), emotional intensity refers to the "depth and intensity of emotion or "overexcitability", which is experienced by gifted children. She views it as a positive quality. [5] They have "strong feelings" (Szabos in "*Gifted and Talented Education: Parent Handbook*" 2006: 9). They get "easily frustrated" when they face problems (Davies (n.d.). :1).

Table 3: Causes of Child Abuse and Neglect

1.	*"Poverty appears to be a risk factor for physical abuse though not for emotional abuse"* "Child Abuse and Neglect*", n.a., n.d., : 4).* [1]
2.	"Parents who were abused as children, are more likely to abuse their children" (parental factor) (Goldman, Salus, Wolcott and Kennedy (2003: 3).
3.	Younger children are more exposed to abuse (child factor) (Ibid: 7).
4.	"Marital conflict, unemployment" and "isolation" can be risk factors for child abuse (family factor) (Ibid: 4).
5	Community factors can cause child abuse (Ibid: 8).
6.	"Poor housing conditions and large family size" are risk factors for child abuse (*Causes of Child Abuse*" : 1, Family Resource Center, Microsoft Encarta Online Encyclopedia 2004).
7.	"Alcohol and drug use among parents" can cause child abuse (Ibid).
8.	"Many parents lack the knowledge and skills to adequately provide for their children" (*Session 2*: *What are the Causes of Child Abuse and What are Its Effects*?"n.a., n.d. : 6).
9.	Unreasonable expectations of parents can also be a risk factor for child abuse (Ibid: 4).

Table 4: Effects of Child Abuse on Children

1.	Abused children can suffer from "health problems"("*Session 2: What Are the Causes of Child Abuse and What Are Its Effects?*"n.a., n.d. : 10).
2.	*Abused children have "low self-esteem and...difficulties in forming relationships" and can suffer from "feelings of hopelessness" (Ibid: 10).*
3.	*Child abuse can also affect children's cognitive performance. Abused children may "lose interest in school" (Ibid). They also have "concentration problems" (Newton, 2001 : 2). Child abuse can also cause physical injury (Ibid: 1)* [1]
4.	*Child abuse can lead to violence and "increase teen pregnancy ("Another Look at the Effects of Child Abuse", n.a. : 1, NIJ Journal, No. 251, 2004);* Session 2: What Are the Causes of Child Abuse and What Are Its Effects*?"n.a., n.d. : 12).*
5.	*Abused children can also become "aggressive" Newton, 2001: 2).*
6.	*They may also "display feelings of sadness", "experience "anxiety and fears" and may have difficulty trusting others (*"Child Abuse: The Hidden Bruises, *n.a., No. 5, 2004: 1).*
7.	*Child abuse can cause physical injuries (Newton: 1)* [1].

Table 5: Prevention of Child Abuse

1.	Parents need "supportive, emotionally satisfying relationships with relatives and friends" (Goldman, Salus, Wolcott, Kennedy, 2003: 10).
2.	*"Programs on marriage education" can help prevent abuse in families (Ibid).*
3.	*The community could provide abusive parents "someone to talk with" (*"The Causes and Prevention of Child Abuse", *n.a., :2*, Helping Children Grow, *1988-2006).*
4.	*"Emergency shelters" where parents "can drop their children off while they go for treatment" can be provided(Ibid).*
5.	*Abusive parents should be provided with "individual or group treatment", which gives them the opportunity to "explore more satisfying ways of meeting their needs as well as those of their children" (Ibid).*
6.	*"Child abuse and neglect is a community concern". Therefore, everybody has the responsibility of identifying and preventing such problem (*"National Foundation for Abused and Neglected Children", *n.a., n.d. : 1).*
7.	*Caregivers should detect the "presence of child abuse" (The U.S. Department of Health and Human Services, Koralek.* "Caregivers of Young Children: Preventing and Responding to Child Maltreatment, *User Manual Series , 1992 : 1).* [1]
8.	*"Caregivers of young children:" should report "child abuse and maltreatment" as soon as it is noticed (Ibid).*
9.	*The community should care for "maltreated children"(Ibid).*
10.	*Abused children should "learn to trust an adult" and to detect "when adult behavior is inappropriate" (Ibid: 7).*

Table 6: A Comparison of Felicity Conditions on Requests and Warnings

Conditions	Requests	Warnings
Propositional Content	Future act A of H	Future event E
Preparatory	1. S believes H can do A 2. It is not obvious that H would do A without being asked	1. S thinks E will occur and is not in H's interest 2. S thinks it is not obvious to H that E will occur
Sincerity	S wants H to do A	S believes E is not in H's best interest
Essential	Counts as an attempt to get H to do A	Counts as an undertaking that E is not in H's best interest

N.B. H= hearer, S= speaker

Source: Levinson, 1983: 239-240).

Table 7: Searle's Eight Speech Acts and Sincerity Conditions

Speech Act Type	**Sincerity Condition**
Request	S wants H to do A.
Assert, state that, affirm	S believes P.
Ask a question	S wants this information.
Thank for	S feels thankful or appreciative for A.
Advise	S believes A will benefit H.
Warn	S believes A is not in H's best interest.
Greet (on encounter)	None
Congratulate	S is pleased at E.

Searle 1969, in Mann and Kreutel, n.d.: 2).

APPENDIX TWO: THE MACROSYSTEMS IN THE SELECTED NOVELS

Attempt is made in this section to give a bird's eye view of the socio-cultural background of the three novels selected for this study. This is because the psychological framework for analysis selected for the study, Bronfenbrenner's theory of human development, which has been discussed in section 3.4.1, studies the child's behavior in relation to the environment in which the child interacts. Hence, the analysis of the child protagonist's characterization in the novels under study is done in relation to the social contexts of the selected texts.

1. The Macrosystem in Stevenson's' *Treasure Island* (1883)

Treasure Island, Like Twain's *The Adventures of Tom Sawyer* is an adventure story, which was inspired by a map that the author drew to amuse his stepson. It had the shape of an island; therefore, he called it "Treasure Island" (Stevenson, 1929 edition: xxvii). Thus, it can be noted that the author combines fantasy with realism. Scholars have tried to locate the island. Baker (1909: 1) states that "The bearings of the island are not given. But all indications are that Stevenson was thinking of the Spanish Main, that is, the Atlantic Ocean in the vicinity of Spanish America, or the West Indies. This was the great region for piracy and treasure". Stevenson establishes the time of the story in *Treasure Island* as follows:

> Squire Trelawney, Dr. Livesey, and the rest of the gentlemen having asked me to write down the whole particulars about Treasure Island, from the beginning to the end, keeping nothing back but the bearings of the island, and that only because there is still treasure not yet lifted, I take up my pen in the year of grace 17—, and go back to the time when my father kept the "Admiral Benbow" inn, and the brown old seaman with the saber cut, first took up his lodging under our roof" (Stevenson, 1929 edition: 5).

The detail, "17__" indicates that the time of the story is the eighteenth century. This adventure story deals with piracy, which was practised from 1690 to730 (*"Pirate Encyclopedia: Golden Age of Piracy"* : 1, *Clever Media*, 2006). The novel was published in 1883. The article cited hereby also states that before 1690, "pirates operated under the

guise of national interest" (Ibid). During the *Golden Age*, piracy prevailed in the Caribbean, in some parts of America, and the "west coast of Africa" (Ibid). The pirates would "raid ships for treasures" (Ibid). Piracy was stopped by 1830, when "governments began to work together to stamp out the majority of piracy" (Ibid). Pirates "were lawless bands of thieves who lacked honor and respect" (*"Pirate Encyclopedia: Pirate Code of Conduct"*, 2006: 1). This source states that pirates have a code of conduct which they should observe. Those who breeched the code, however, "were tried by their crew mates" (Ibid). They have a say in all decisions". They also have rules on how to share what they stole (Ibid). However, "Those keeping secrets from the company, or planning to desert, would be marooned" (Ibid). In Stevenson's *Treasure Island*, Hawkins meets Ben Gunn, an ex-pirate, who had been marooned. Moreover, "Pirates who lost a limb were given 800 pieces of eight, and allowed to stay on the ship as long as they wished" (Ibid). In Stevenson's novel, Silver's parrot repeats the words, "Pieces of Eight". The researcher feels that by making the parrot utter the words, "Pieces of Eight", Stevenson shows his knowledge of particular details and facts related to piracy.

Another feature of 18th century England is commerce . Wilmot-Buxton (1920: 175) describes the eighteenth century in England as a "commercial period".Yet, "Communication and means of travel remained slow and difficult throughout the century" (Ibid: 178). In addition, the wealthy people loved to travel (Ibid: 179). Similarly, in Stevenson's *Treasure Island*, it is the wealthy Squire Trelawney, who finances the expedition to Treasure Island. As far as education is concerned, one source reveals that "Few schools existed apart from the great public schools, and these were mainly of the Grammar School type" (Ibid: 187-188). In this novel, the child character, Jim Hawkins had the ability to read. According to Wilmot-Buxton, the number of schools for girls of wealthy families was growing (Ibid: 188-89).

In the seventeen fifties, England prospered. There was "a spirit of commercialism and material well-being" (Ibid: 190). There was also a "Desire for material comfort and gain" as well as love of exploration and discovery (Ibid: 191).This is also reflected in Stevenson's novel through the wealthy character, Squire Trelawney, who bought a ship, hired a crew and set off to explore buried treasure.

In Stevenson's *Treasure Island*, we find virtuous characters, like, Jim Hawkins, Squire Trelawney and Dr. Livesey. Long John Silver, the sea-cook and the leader of the pirates is wicked. Jim Hawkins, the child hero and narrator, comes from a middle class family, who keeps an inn, *The Admiral Benbow*. It is situated in a quiet place in the country (Stevenson, 1929 Edition: 10). The editor of the online edition of Stevenson's *Treasure Island*, Baker, gives a possible explanation for the name of this country inn, "In the early days, before the ability to read became general, inns were designated by signs bearing pictures of objects. An inn by the sea-shore might naturally be named for Admiral Benbow (1653-1702), one of England's famous naval heroes" (Baker: 1).

The following characters are worth considering. Dr. Livesey is both "a soldier" and "a doctor", "wounded" at "Fontenoy" (Stevenson: 155). Squire Trelawney is a wealthy adventurer. Captain Smollett is a stern person who has a sense of responsibility and knows his job. He told Dr. Livesey "I am responsible for the ship's safety and the life of every man" (Ibid: 85). He did not like the crew because he noticed that there was too much talk about the expedition already. He heard the pirates talk about a "treasure map" (Ibid: 84). There was also the question of procedure because normally the captain himself should choose the crew, not the owner of the ship (Ibid: 83). Furthermore, because Captain Smollett suspected the pirates of some evil scheme, he advised the squire and the doctor to change the way things should be arranged on board the Hispaniola.

Both Jim's friends and the pirates were after the treasure which was buried by Late Captain Flint, which shows that in the eighteenth century, adventures were undertaken by the virtuous and the criminal as the two groups of characters in the novel indicate. The pirates in this novel are lower class people, who, like other British people, are interested in making a *quick buck*. John Silver "kept a public house, knew all the seafaring men in Bristol" and was looking for a job as a cook (Ibid: 67). As already indicated, Stevenson combines fact with fiction. Long John Silver's characterization was inspired by Stevenson's friend, William Ernest Henley, a British poet and editor. In a letter dated May, 1883, Stevenson writes, 'I will now make a confession. It was the sight of your maimed strength and masterfulness that begot John Silver in *Treasure Island*. Of course, he is not in any other

quality or feature like you; but the idea of the maimed man, ruling and dreaded by the sound, was entirely taken from you'(Stevenson, cited in *"William Ernest Henley"*, n.a. 2006: 2). Similarly, the pirate, Israel Hands, was drawn after "a real pirate named Israel Hands" *("Robert Louis Stevenson's Pirate Classic Treasure Island"*: 1, n.a. *Fern Canyon Press* (1996).

The Mesosystem in *Treasure Island* is the expedition carried out to discover buried treasure. It links the Microsystems: Jim's family, friends, the pirates and Ben Gunn. Jim was hired as cabin-boy on board the Hispaniola. Squire Trelawney needed a crew, and he unknowingly hired pirates. Ben Gunn desired to see Jim's friends because he had the treasure with him.

2. The Macrosystem in Dickens' *Oliver Twist* (1837-1838)

The setting of *Oliver Twist* is London during the Victorian period. In the 1830s, England was experiencing progress due to the industrial revolution (*"Victorian Era"*, 2006: 1). Besides, London, "the largest city in the world" was densely populated due to urbanization and rural migration (Finnerty, 1999: 1).

The novel was written "in an age of reform". It reveals Dickens's dislike of "oppression", and a person looking down on "another person" (Chesterton, n.d., 23). As the opening chapters of this novel show, paupers were intimidated by the beadle in workhouses. A close look at the novel also shows that Dickens attacked "human tyranny" (Ibid: 24). Some social aspects have been briefly touched upon in order to establish the socio-economic background of the child protagonist, Oliver Twist.

Dickens's *Oliver Twist* is set in the early Victorian period, and is said to be a novel of social reform. The author attacked the social evils of his time, which also made the protagonist, Oliver Twist, a victim. In his article entitled, *"The Making of Victorian England"*, Clark suggests that the Victorian period could be divided into *early Victorian* (1830s and 1840s), characterized by "depression, unrest and much reform"; *mid-Victorian* (about 1846-1866), "characterized by prosperity, complacency and a lull in reform"; *late Victorian* "starting with the second Reform Bill of 1867 and continuing through the great

depression of 1873 to the end of the century, characterized by even more drastic changes than in the early period" (Clark in, Langbaum, ed., 1967: 32). During the Victorian period, Britain was a "commercial" and "industrial" leader of the world, and it also had the "greatest political influence" ("*Great Britain*", n.a., 2007 : 11). The industrial period also created a new social class, the "bourgeois middle class" (Thomas: 1, *Fashion-Era*, 2001-2007). Workers "lived in slums" or in "old, decaying upper class houses" (Ibid). The Poor Laws, Victorian morality, child labor and crime are social issues related to the Victorian period. The novel is set in the early Victorian period.

The Poor Laws, which were established in England to help the poor people, consist of the *Old Poor Law* "crystallized in the 1601 Act for the Relief of the Poor", and the *New Poor Law* "heralded by the Poor Law Amendment Act of 1834"("*Poor Laws*", 2004: 1). The Old Poor Law was "parish-centered, haphazardly implemented" and "locally enforced" (Ibid). The New Poor Law, on the other hand, aimed at introducing "a rigorously implemented, centrally enforced, standard system that was to be imposed on all and which centered on the workhouse" (Ibid). In addition, the New Poor Law of 1834 held the poor people responsible for the abject misery in which they lived (Ibid). The situation under the 1601 Poor Law Act was different because people received help from the parish and they could live in their homes. On the other hand, under the New Poor Law Amendment Act of 1834, people got assistance from the parish, but they lived in workhouses (*"The Union Workhouse*"(n.d.). : 2).

The Amendment Act of 1834 was inspired by "utilitarian and Malthusian principles" ("*The Poor Law Amendment Act* (1834), n.a., n.d., : 1). It was based on "notions of discipline and frugality" (Ibid). Furthermore, its aim was to reduce public expenditure and to discourage the poor from relying on workhouses. The amount of relief given to the poor was also meager. In addition, those in charge of relief administration, had to decide "who among the poor was deserving" relief (Ibid). The workhouse, which was established to alleviate the suffering of the poor, aggravated their condition instead.

Workhouses were run by a "Master and Mistress" who "live in the House" ("*Rules and Orders To be Observed by the Poor of the Parish Workhouse of Ayles in the Country of*

Bucks", 2006:1). If the people living in the workhouses disobey "the orders of the Master or Mistress", they will be taken "before a Magistrate, and punished as the law directs" (Ibid). The duty of the *Magistrate* is to enforce the rules made by the system.

An aspect related to workhouse is education. Higginboth (2006: 1), describes workhouse education stating, "Under the 1834 Act, Poor Law Unions were required to provide at least three hours a day of schooling for workhouse children, and to appoint a schoolmaster and//or schoolmistress". Besides, the children were taught "reading, writing, arithmetic and the principles of the Christian religion, and such other instruction as may fit them for service, and train them to habits of usefulness, industry and virtue", and "Most workhouses had their own school rooms or school blocks" (Ibid).

Another feature worth considering is Victorian morality, which is characterized by "social movements concerned with improving public morals" and "a class system which allowed the persistence of harsh living conditions for many" (*"Victorian Morality*", 2006 : 1). Moreover, the rigid values of the period were reflected in "the widespread cultivation of an outward appearance of dignity and restraint". On the other hand, there were also "social conditions which include prostitution, child labor, and an imperialist colonizing economy" (Ibid). Victorian morality is generally known for "strict set of moral standards, often applied hypocritically" (Ibid). In spite of the rigid moral values of the period, "The anonymity of the city led to a large increase in prostitution and unsanctioned sexual relationships. Dickens and other writers associate prostitution with the mechanization of modern life, portraying prostitutes as human commodities" (*"Victorian Era*", 2006: 2).

Dickens was also concerned with child labor in *Oliver Twist*, which is a social problem which prevailed in his time. In this respect, Gibbs (2006: 1) states that in the Victorian period, five or six years old children would at times" work "sixteen hours a day in often dangerous conditions". Parents would compel their children to work in factories due to poverty. The fact goes that "They prefer that their children be beaten to starving (Ibid: 2). Some parents also wanted to get more money by allowing their children to work (Ibid). Gibbs mentions another problem concerning parents. She notes that children were also "sold to a business owner by their parents for a certain number of years" (Ibid). Luckier

children "lived with their parents while working full time", and they were also "hired on as apprentices for the major trades of the era" such as "blacksmith, tinsmith, [sic] iron foundry, lace making" and so on. Furthermore, factory owners preferred child labor because it cost less (Ibid).

Besides, Dickens attacked crime. Philip Horne, in the 2002 edition of *Oliver Twist*, comments on Dickens's representation of crime saying, "What distinguishes Dickens's vision of crime is the quality and intensity of his imagination shown in the altogether appropriate alternation of comedy and serious grimness in his treatment of criminal life" (Horne, ed., : xxxv). The criminal world in this novel is represented by Fagin, who corrupted innocent children like Oliver Twist. Crime was for him a livelihood. Barney, who belonged to Fagin's gang of thieves, was like Fagin, the stereotype of vulgar and cruel criminal. Bill Sikes was one of the gang members, who took Oliver to Chertsey to "commit his second crime (Ibid: xxxviii). Sikes murdered his lover, Nancy, a prostitute. Jack Dawkins, "The Artful Dodger" was one of Fagin's boys, a pickpocket, who found Oliver on his way to London and took him to Fagin. In this novel, Dickens also shows that it was not only the poor, lower class people who involved themselves in crime, but wealthy people could also have something to do with it. Likewise, Monks (Edward Leeford), Oliver Twist's half-brother, the son of a bourgeois father, who recognized his brother because Oliver Twist resembled their father, used Fagin to " recapture and criminalize Oliver" (Ibid). Monks did not want Oliver Twist to inherit his share of their father's property.

In Dickens's *Oliver Twist,* the Poor Law Amendment Act of 1834 can be considered the Mesosystem, which linked the Microsystems. The influence of the New Poor Law can be noticed in all the settings in which Oliver Twist lived. The child protagonist did not directly interact with the Exosystem. Yet, its influence on the orphan's life cannot be overlooked.

Some social aspects have been briefly touched upon in order to establish the Macrosystem, the socio-economic background of the characters. Oliver Twist, the protagonist , who strived to establish his biological identity, was an orphan born in a house kept by Mrs. Corney, in the town of Mudfog ((Dickens', *Oliver Twist*, Horne ed., 2002: 3). His mother was Agnes Flemming, a workhouse girl. But his father, Edwin Leeford, was a wealthy

touched upon were prevalent among children and slaves in the West at the period of this story" (Ibid).

Before introducing the various characters, an attempt is made below to briefly describe the socio-economic contexts of the characters. The time of the story is after the war of 1812. America had then acquired "a position of equality in the family of nations" (*An Outline of American History* (n.d.), : 65). Politically, there was a prevailing atmosphere of "unity" (Ibid). The American Government also made efforts to reconstruct the nation which began to prosper. In addition, it was felt that "economic self-sufficiency" was a prerequisite for progress (Ibid). After the war, a strong federal government and a "Supreme Court" were also established (Ibid). In addition, the nation was expanding as new states were being added (Ibid: 67). In the 1830s, "the old world traditions and conventions were absent or very weak" (Ibid).

However, the northern and southern settlers were divided on the question of emancipating the slaves. Even after the slave trade system was abolished, the slave-holding system continued in the south because the settlers needed manpower for their cotton plantations and "the rise of a great cotton-growing industry in the south" (Ibid: 69). In 1875, The Civil Rights Act guaranteed "equal rights to black Americans in public accommodations and jury duty" (Becker 1999: 15).

Another significant social aspect related to Twain's novel is religion. The society which lived in the small town on which the novel is set considered observing the religious norms such as going to church, attending Sunday school and saying prayers very important. Rachman in "*Shaping the Values of Youth: Sunday School Books in 19th Century America*"(n.d.) notes, "Protestant culture advocated that "moral virtue was the basis of civic virtue". Tom Sawyer, the child protagonist in *The Adventures of Tom Sawyer*, grew up in a society in which religious norms had a strong influence on people's actions and behavior. After breakfast, Tom's family worshipped God. Aunt Polly read one section from the Bible, and the children were required to memorize Bible verses (*The Adventures of Tom Sawyer*, 1924 Edition ,Chapter 4: 29). The children were also required to say their prayers

before going to bed (Ibid: 80). Tom's family also attended Sunday's sermons in a small church at St Pittsburg.

Witchcraft and superstition were practiced in the community to which Tom Sawyer belonged. The influence of superstition in 19th century America is reflected in Tom and his friend's behavior, the outcast Huck. For example, Tom talked about his way of curing warts (*The Adventures of Tom Sawyer*, Chapter 6: 53). In addition, Huck informed Tom that Mother Hopkins was a witch who used her malevolent spell on his father, Pap. Concerning superstition in 19th century America, Bruce (1895: 1) states:

> Superstition in some form has always existed, especially among illiterate people, regardless of color, and the more illiterate the greater the amount of superstition, and as a case of strong evidence of this, I point to the "spirit dance" by the Indians of the far West, where the excitement created by it has been so great, that an uprising was only kept down by the vigilance of the regular army. While conjuring, tricking and gophering, and the like, were believed in by the slaves, and spirit dances and other forms of superstition were practiced by the Indians, the American white people believed so strongly in another form of superstition called "witch craft," that they burnt innocent men and women at the stake.

The Adventures of Tom Sawyer is peopled by adult and child characters belonging to different social classes. Tom Sawyer and his brother, Sid, were orphans who lived with Aunt Polly. She was a kind-hearted lady, who often scolded Tom because she wanted him to grow well. The adventures Tom went through helped him acquire experience. They also revealed his qualities. Judge Thatcher was an important judge in the town and the father of Becky Thatcher, the girl whom Tom loved very much. Tom earned Judge Thatcher's respect for saving Becky when she got lost in McDougal's cave. Widow Douglas was the richest person in the town, a generous lady, who wished to adopt Huck, Tom's friend and the son of a "homeless drunk" named Pap ("*Study Guide for the Adventures of Tom Sawyer by Mark Twain*: 3). Her house was described as a "hospitable" place, where "lavish" festivities were held (*The Adventures of Tom Sawyer*, Chapter 5: 43). Huck was a dear

friend of Tom, but was despised by the people living in the town because he did not conform to the social norms. Joe Harper was Tom's other friend. He, like Tom, came from a middle class family.

St Petersburg was also the home of "enslaved African Americans" like Jim, whom Tom liked. (Ibid). In Twain's novel, readers also come across a villain and a murderer, Injun Joe. He killed Dr. Robinson, a young doctor, who stole dead bodies from graves at night. Muff Potter was a harmless lower class character who got drunk. He was falsely accused of killing Dr. Robinson. Mr. Walters was the Sunday school teacher. He did not like Tom, and was angry when Tom got the "Bible-prize" (*The Adventures of Tom Sawyer*, Chapter 4: 37). This prize was awarded to Sunday school children who have learnt "Two thousand verses in the Bible" (Ibid). Surprisingly, Tom, who according to Mr. Walters, "cannot answer the simplest question" (Ibid: 39), won a Bible. This happened because the Sunday school children had sold "tickets" to him "for the wealth he had amassed in selling whitewashing privileges" (Ibid: 37).

The system that linked the Microsystems, that is, the Mesosystem in this novel is the socio-cultural milieu/context in which Tom Sawyer lived. It gave him a sense of belonging and identity. He acquired his various needs from family, peers, friends, schoolmates, church members, etc (Microsystems), which were connected to an environment to which the child character belonged.

The child protagonists in the selected novels are social beings, who grew up in social settings, which are the source of their identity and shape their cognitive and psychosocial behavior.

DECLARATION

I, the undersigned declare that this thesis is my own work and that all sources used in producing it have been duly acknowledged.

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