

**AN ANALYSIS OF MORAL VALUES AS SEEN ON CHARLES
DICKENS' NOVEL *OLIVER TWIST***

GRADUATING PAPER

**Submitted to the Broad of Examiners as a Partial Fulfillment of the
Requirement for the Degree of Sarjana Pendidikan Islam (S.Pd. I)**

In English Department of Education Faculty

State Islamic Studies Institute (STAIN) Salatiga



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DECLARATION

In the name of Allah The Most Gracious and The Most Merciful.

Hereby, the writer fully affirms that this thesis is made by the writer herself. It does not contain materials written or has been published by other people and other people's idea except the information from the references.

The researcher is able to account for this thesis if in the future it can be proved of containing other's ideas or in fact the writer imitates the other thesis.

In a similar way, the writer hopes that this declaration can be comprehended.

Salatiga, August 6th 2012

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Salatiga, 13th September 2012

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ATTENTIVE COUNSELOR'S NOTE
Case : Muntamah's graduating paper

Dear

The Head of State Islamic
Studies Institute of Salatiga

Assalamu'alaikum, Wr. Wb.

After reading and correcting Muntamah's thesis entitled "**An Analysis of Moral Values as Seen on Charles Dickens' Novel "Oliver Twist"**". I have decided and would like to propose that if it could be accepted by educational faculty. I hope it would be examined as soon as possible.

Wassalamu'alaikum, Wr. Wb.

Consultant,

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STATEMENT OF CERTIFICATION

AN ANALYSIS OF MORAL VALUES AS SEEN ON CHARLES
DICKENS' NOVEL "OLIVER TWIST"

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Has been brought to the board of examine in August, 30th 2012 and hereby considered to completely fulfillment of the requirement for the degree of *Sarjana Pendidikan Islam (S.Pd.I)* in The English and Educational Faculty.

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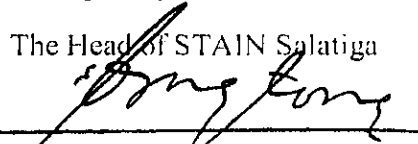
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ABSTRACT

Entitled : “An Analysis of Moral Values as Seen on Charles Dickens’
Novel “*Oliver Twist*”

The objectives of the study are to describe the literary elements of Charles Dickens’ *Oliver Twist* the novel and to analyze the moral values implied in Charles Dickens’ *Oliver Twist* the novel and its implication on education. This research is descriptive qualitative research. The writer utilized the documentation method in collecting the data while in data analysis the researcher used observation and taking notes technique. The researcher also looked for other informations which related to the research problems. After analyzing the novel “*Oliver Twist*”, the writer took some conclusions which the moral values are bravery, humbleness, honesty, steadfastness, sympathetic to others, cooperativeness, thankfulness, kind-hearted, trustworthiness, sincerity, love and affection.

Keyword: *intrinsic and extrinsic elements, moral values,*

MOTTO

"Where there's a will there's a way"

(English Proverb)

DEDICATION

This research is dedicated to:

1. My dearly love mother and father, thanks for love, prays, support, trust, advice and finance. Your love and affection cannot be described into words. I am fond of you so much my beloved parents.
2. My adored sisters and brother who always give me motivation, suggestion, and help. Thanks for being my places to share about anything.

ACKNOWLEDGEMENT

Thanks to Allah SWT because of His marvelous and His mercy, the writer can finish this thesis successfully. His wonderful blessing makes realize that nothing is difficult in His eyes. Thanks for Your will and endless blessing in my life.

Peace and salutation always be presented to our beloved Prophet Muhammad SAW who has guided us from the darkness to the lightness.

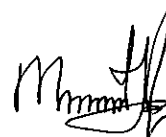
However, this success would not be achieved without the support, guidance, advice, help, and encouragement from individual and institutions. Therefore, the writer would like to express the deepest gratitude to:

1. Dr. Imam Sutomo, M. Ag as the head of State Islamic Studies Institute (STAIN) Salatiga.
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9. My best friends Rini, Nisa, Nazil, Sari, Zuma, Uswah, Tyas, Mbak Bunga, Mbak Musya, thanks for our friendships, the time of sharing, and support to finish this graduating paper.
10. My dear friends in TBI E '08, thanks for our friendships and togetherness. I acquire many valuable experiences and will never forget you friends.
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12. Those who cannot be mentioned one by one.

Finally, this graduating paper is expected to be able to contribute beneficial understanding and information to the readers. The writer is delighted to receive more suggestions and contributions from the reader for the improvement of this graduating paper.

Salatiga, August 6th, 2012



The writer

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CHAPTER I

INTRODUCTION

A. Background of the Study

Literary works influence the human being life. This is because the literature of a society is the principal element of its culture. It contains human's value, thought, problems and conflicts. In other words, it can be concluded as their whole way of life. (Little, 1970: 1).

A novel is one of genres of literary work which presents in detail the enlargement of character, or complicated social circumstances, or a relation between many personalities. It is composed of many different phenomenons and intricate relationships surrounded by a few people in the novel (Stanton, 1965: 44).

According to Graham Little, a novel develops a theme which is one of the best ways to express moral and social thought. By using obvious pictures of its time guides us to perceive that we comprehend its setting. It invites us that we have lived in it (Little, 1970: 101-102).

The particular strength of the novel is a capacity to create subject and its world. If we compare the novel with short stories, it is both easier and more difficult. It is easier because the accomplishment of the problems are not solved at once. So, the tight language is not necessary. However, it is more difficult because novel contains greater elements of organization and is written to a large sequence of events (Stanton, 1965: 44).

Every novel has particular message which wanted to be presented by the author. The novelist's thinking or ideas are transformed through the sequences of the story. It is influenced by social background because it is used as a vehicle for the expression of social and political beliefs. In other words, the pictures of the society has been painted on wide canvasses. (Little, 1970: 105).

One of the aspects of social criticism is about moral value. Moral is concerned with principles of right and wrong behaviour (Hornby, 2010: 959). Besides value, there is a belief about what is right and wrong and what is important in life (Hornby, 2010: 1649).

By reading a novel, the reader does not only get the pleasure of enjoying the story but also realizes the messages which are implied in the novel. It assists us to grasp the human feeling and curiosity besides the suffering of the other people. In addition, the dissimilar cultures and values also can be learnt through this a book-length story.

Through a novel, a novelist can improve reader's comprehension such as morality. The writer of the novel usually builds the development of the character which is very complicated and having various problems. While the reader reads the sequence of the story, he or she can feel or imagine the situation in the story although there is not a picture which helps him or her understanding the context of the story.

In this study, the writer would like to analyze the *Oliver Twist* novel which is written by Charles Dickens. It is one of his great works which

involves the poor child who has to work hard because of poverty. It tells about the struggle to find his true place in the world. Hopefully, the readers acquire the moral values of this novel. Therefore, the writer is interested in conducting a research entitled **“An Analysis of Moral Values as Seen on Charles Dickens’ Novel “Oliver Twist”**

B. Statement of the Problem

In this research, the writer would like to focus on the following problems:

1. What are the literary elements of Charles Dickens’ *Oliver Twist* the novel?
2. What are the moral values implied in Charles Dickens’ *Oliver Twist* the novel and its implication on education?

C. The Objectives of the Study

Based on the statements of the problems above, the intentions of the research are as follow:

1. To describe the literary elements of Charles Dickens’ *Oliver Twist* the novel.
2. To analyze the moral values implied in Charles Dickens’ *Oliver Twist* the novel and its implication on education.

D. The Benefits of The Study

In this research, the benefits of the study are divided into two parts:

1. Theoretically

The writer expects the result of this study can be advantageous to the world of literature as the complement to the study of *Oliver Twist* and contributes the development of moral values which are taken from in this novel.

2. Practically

The writer hopes that the study can provide to the development of literary study, particularly among the people who are interested in literature study. The writer also expects that the readers can take the moral values in the *Oliver Twist* novel.

E. Clarification of Key Terms

This research is composed of five main terms which are essential to be described. The writer desires to explain the meaning of the title consideration concisely.

1. Analysis

Analysis is the detailed study or examination or something in order to understand more about it. (Hornby, 2010: 46).

2. Moral Values

Moral value concerns with the view of the goodness or badness of human action and character. Morality refers to concern with what is good

to London but unfortunately things turn from bad to worse. He is caught in the company of band of thieves. He has to struggle discovering his own true place in the world. Oliver Twist is notable for Dickens' unromantic representation of criminals and their wicked lives (Dickens, 2012: 7).

F. Review of Previous Research

In this research, the writer would like to analyze the moral values of the novel "Oliver Twist" by using library research. To convince the originality of the other researches which had close relationship would be presented by the writer.

The first research was a graduating paper entitled "*An Analysis of Moral Values of Habiburahman El-Shirazy's Ayat-ayat Cinta*" which was written by Indri Astuti. She discovered that by learning literature the readers could comprehend the moral values such as inventive ability, admiration, social attentiveness, consistency in believing God. She also attempted to analyze the cultural background of the novel and its correlation with moral value.

The second research was written by Widiastuti entitled "*The Moral Values in Novel Ketika Cinta Bertasbih*". She pointed out some moral values which were beneficial for character building (such as responsibility, dedication, strength, optimism, faith, bravery, and so on). In additions, she other found aspects of the novel such as the comprehension about culture,

religion, economic, and ethic which were favourable to grasp the meaning of the moral education.

Besides those two researches, the writer reviewed the study authorized “ *An Analysis of Moral Values and Language Style Found In Ed Wallace’s Short Story (A Case Suspicion and Its Contributions to Extensive Reading)*, written by Hasan Ashari. He investigated that through a novel, the readers were able to gain knowledge about moral values such as people should be obliged to do something or care for someone, should be having good manners, should assist each other. Moreover, by studying structure of the sentence as well as dictions and figure of speech or an expression used for effect rather than literally, we could advance our vocabulary when found the difficult or new words.

G. The Research Methodology

Methodology provides contribution in the way to observe the data, how to explain the meaning and what kind of data should be taken in this study. Lexically, the word “Research Methodology” is derived from ‘research’ and ‘methodology’. *Oxford Advanced Learner’s dictionary* defines research as a careful study of a subject, especially in order to discover new fact or information about it (Hornby, 2010: 1255). Methodology is a set of methods (a particular way of doing something) and principles which are used to perform a particular activity (Hornby, 2010: 932).

It assisted the writer to organize a planning of the research carefully. Analysis of moral values in this novel required a serious efforts to achieve reliable and accurate analysis. In conducting the research, the writer took a certain procedure. There were some steps in whole process of doing this research.

1. The Type of the Research

This research is in the field of qualitative research. The type of this study is “Descriptive Qualitative Research”. Moleong affirms that qualitative research is the procedure of research which produces descriptive data that is written or oral word from the people and the behaviours which are observed (Moleong, 2009: 4).

This study purposes to comprehend the phenomenon about what is experienced by the subject of the research such as behaviour, perception, motivation, action, etc. descriptively which consists of words and language in the particular context (Moleong, 2009: 6). Therefore, the report of the research contains the quotation of the research to give its explanation (Moleong, 2009: 11).

Descriptive qualitative research concerns with the process better than the result of its study. It is because the correlation of the parts which are observed will be more obvious if it is noticed in the process (Moleong, 2009: 12). It has extensive use of direct observation to study behaviour and human experience in the daily life which has variety settings and contexts (Morse, 1991: 244). In other words, the qualitative research can be inferred

as systematic application of the problems and the data can be oral or written.

2. Object of the research

The research object in this study was moral values in the Charles Dickens' *Oliver Twist* the novel was published in 2000 by Wordsworth Classic.

3. The Source of The Data Resource

In this study, the writer acquired the materials from many books and looked for in the internet. The sources of the data refer to the subject form which the data are obtained (Arikunto, 1998: 114). Because of this research was literary study, they were considered as the materials of the research. The writer used documentation method that was taken from primary and secondary books. Those are:

a. Primary Data Source

It is a source of original data and a basis of research (Soeharto, 1989: 12). The primary data is essential source derived from book or the research object, the novel "*Oliver Twist*" written by Charles Dickens published in 2000 by Wordsworth Classic.

b. Secondary Source

It is data source which is used to support and complete the primary data such as the moral books, theory of values, literature theories, author's biography books, dictionaries, and thesaurus and so on.

The examples of moral values sources are *Moral Philosophy* by Emmett Barcalow, *Introduction to Philosophy* by William James Earle, *Encyclopedia of Human Intelligence* by Robert Sternberg, *The Encyclopedia of Philosophy* by Paul Edwards, *Child Development* by Elizabeth B. Hurlock.

The literary sources were taken from *Literature: Approaches to Fiction, Poetry, and Drama* by Robert Diyanni, *Approach to Literature: an Introduction to Critical Study of Content and Method in writing* by Graham Little, *An Introduction to Fiction* by Robert Stanton, *An Introduction to English Literature* by John Mulgan and Davin D. M. *English Literature: a Survey for Students* by John Burgess Wilson.

4. The Method of Data Collection

The method of data collection is the way which can be used by the researcher to collect the data. In collecting the data, the writer utilized the documentation method and taking notes technique.

Documentation is the act of looking for data which concerns with the matters such as note, book, newspaper, magazine, transcript, and agenda (Arikunto, 2002: 206). Documentation is the act of recording something in a document. Besides document is an official paper or book that gives information about something, or that can be used as evidence or proof of something (Hornby, 2010: 431). It is the source which is stable and appropriate to the real context because it is in the certain social

context (Alting, 2010: 166). Suharsimi Arikunto states that documentation method is the act of looking for data which concerns with the matters such as note, book, newspaper, magazine, transcript, and agenda (Arikunto, 2002: 206).

The second technique is taking notes. Note is information that is written down when somebody is speaking, or reading a book. Taking notes is the action of pay attention to something and be sure to remember it. (Hornby, 2010: 1004). It is created in reading carefully. It needs the involvement of the researcher during the process what the matter or topic is talking about (Sudaryanto, 1993: 133).

In collecting data, the writer used following steps:

- a. Reading *Oliver Twist* novel repeatly.
- b. Gathering data from books and academic writing which have relation with the research.
- c. Writing down the significant notes in the novel *Oliver Twist* and other books.
- d. Organizing the data into several parts based on classification.

5. Data Analysis Technique

In data analysis technique, the writer attempted to examine in detail the novel in order to understand the subject matter and the messages which written by the author. In this study, the writer used observation technique in order to analyze the moral values which seen on *Oliver Twist Novel*.

Regarding to A S Hornby, observation is the act of watching something carefully for period of time, especially to learn something (Hornby, 2010: 1013). Nasution states that it is the base of all of the knowledge. The researcher works based on the matter of fact which can be acquired through observation (Nasution, 2003: 56). The most effective way to observe is by completing the format or the piece of observation which is used as an instrument. It contains the matter or behavior which will happen (Arikunto, 1998: 234).

The procedures of analyzing the data were as follows:

- a. Collecting relevant references to the analysis of the novel.
- b. Describing synopsis of the novel and biography of the author.
- c. Finding the literary elements of the novel.
- d. Extracting the moral values which implied in the novel by relating with the theory of moral values and its implication on education.
- e. Concluding the data analysis in order to answer the statement of the problem.

H. The Outline of the Graduating Paper

In this section, the writer would like to discuss some terms in chapter one into chapter five as follows:

Chapter I is started with introduction, which covers of background of the study, the benefits of the study, the definition of key terms, the review of

previous researchers, the research methodology and the outline of the graduating paper.

Chapter II is extrinsic elements which consist of the synopsis of Oliver Twist novel, the biography of the author, and Victorian Era.

Chapter III presents theoretical review that contains description of moral values, novel as the media in education, the relation between moral values and education, the sources of moral values and elements of fiction

Chapter IV is the research findings and discussion. It includes literary elements of Oliver Twist novel, and moral values analysis of Oliver Twist Novel and its implications on education.

Chapter V is closure that deals with conclusion and suggestion.

The last part is bibliography, appendix and curriculum vitae.

CHAPTER II

THE EXTRINSIC ELEMENTS

In this chapter the writer presents the synopsis of the Oliver Twist novel, the biography of the author, and the Victorian Era. The writer expects that these explanations will contribute the reader a further understanding to this graduating paper, especially for the points which have been mentioned above.

A. The Synopsis of Oliver Twist Novel

Oliver Twist is born in the workhouse in the first half on the nineteenth century. His mother has passed away during his birth. She is found in the street and nobody knows about her (Dickens, 2000: 1-5). The infant Oliver is sent to the parochial orphanage. He and the other orphans are used to poorly fed (Dickens, 2000: 1-5).

He is a small, thin boy with pale blonde hair. When he is nine years old, he is sent to the workhouse where he has to work hard without too much food and clothing. In other words, they starve. Despite there are many obstacles, Oliver survives (Dickens, 2000: 6).

One of evening, he and other boys are in a great hungry. They are afraid if one of them will eat his friends because of lack of food. A new boy has an idea to ask for something more to eat and the other boys agree that the action is needed. He holds several pieces of straw in one hand and the contest is won by Oliver because he can draw the longest straw. After they have finished eating, Oliver rises from the table and walks down the long row

toward Mr. Bumble and the copper pot of gruel. He is shaking with fear. He holds his bowl toward him and asks some more thin oatmeal of porridge. The supervisor is astonishing and furious. Then, Oliver is grabbed and locked in the tiny room (Dickens, 2000: 12).

As the consequence, he is put out of the workhouse and is sent to the parochial undertaker who is called Mr. Sowerberry. Oliver helps him as best as he can. In the Mr. Sowerberry's house, he meets Noah Claypole who insulted his dying mother. Then, frail Oliver attacks him because his spirit is roused (Dickens, 2000: 12).

In the contrary, Noah tells Mr. and Mrs. Sowerberry that Oliver will murder him. Although it is a deliberately false statement, unfortunately, they believe him (Dickens, 2000: 44).

Poor Oliver is so sorrowful because nobody convinces him. He says to himself that he has to escape to London to make his fortune. He thinks that it is a city which fills with opportunities. He believes to be successful. He walks for a long time to London. Although he is frightened at first but continues his journey (Dickens, 2000: 45).

After he has arrived at London, he has meeting with Jack Dawkins or the Artful Dodger who invites him to the old gentleman's house. Over there, Oliver can get free food and a place for sleeping. He supposes that his new friend is so kind. Therefore, he follows and thanks him. However, he does not know that Dodger is one of a child gang of thieves by Fagin (Dickens, 2000: 50).

In that case, he is brought into the gang and trained as a pickpocket. Nevertheless, innocent Oliver does not comprehend if he is among criminals and becomes one of Fagin's boys (Dickens, 2000: 58).

One day, Oliver wants to go out with the other boys. He is so excited to see more of London. Then, Dodger and Charley get a victim; he is an old gentleman at a bookstall. Both of them take his handkerchief and wallet. He continues to look through the book table. This all happens in the space of a second. They quickly run back to the crowd. Oliver is horrified. He stands a few feet away from the gentleman and suddenly realizes that these boys are all pickpockets and thieves. Fagin wants him to learn how to steal (Dickens, 2000: 60).

Poor Oliver has no idea what to do next. He is frozen to his spot on the sidewalk. He watches in terror as the gentleman reaches for his wallet and empty pocket. He turns around and quickly sees Oliver a few feet away. He shouts to stop the thief. He points Oliver and says that he has stolen his purse. On the other hand, Oliver looks for Dodger and Charley but cannot find them. He is so frightened and starts to run. He is very weak and falls down on the sidewalk. Then the crowd quickly grabs him to the courthouse (Dickens, 2000: 60).

Fortunately, the book stall keeper comes to the court and tells that there are other boys who take gentleman's wallet. He swears that Oliver is not the thief (Dickens, 2000: 68). Therefore, Oliver is free. Mr. Brownlow, the old gentleman who is robbed, is pity to Oliver. He saves him from the terrors of

the city gaol. Instead Oliver is taken into generous gentleman's home. Overthere, he is nursed by Mrs. Bedwin who looks after him until his health is better. They are very fond of Oliver. At that time, it is his first time that he feels happy (Dickens, 2000: 69-74).

On the other hand, Dodger and Charley run straight back to Fagin's den. They tell the old man of Oliver's arrest. The Jew is furious and afraid if Oliver informs the other people where his den is (Dickens, 2000: 77).

One day, Mr. Brownlow entrusts Oliver to return the books to the bookseller for him. However, when he is on the way to the bookstore, Nancy finds him. Bill Sikes grabs him and put his hand over the boy's mouth so he cannot scream. He struggles to free himself but the man is far too strong. Therefore, Oliver comes back to the gang of criminals (Dickens, 2000: 95-96).

It is long after midnight; Bill Sikes forces Oliver to reach his target. It is a small but pretty house in the quiet part of the city. By intimidation of Bill, Oliver is pushed toward the house. He slips inside easily. There are no sounds in the house other than his own breathing. He begins to tremble. All of his limbs shake. He considers running upstairs to wake up the owners. However, he thinks of Bill outside waiting for him. He realizes that he is so afraid of Bill and makes an attempt of escape. Bill shouts him to open up the door but he is not able to pull the deadlock. He uses all his strength and the catch finally releases. Unfortunately, he also loses his balance and trembles across the table. A brass vase crashes to the floor. He jumps back in shock and terror (Dickens, 2000: 139-142).

Bill Sikes sees the vase rattling down the hallway and hears dogs bark in the kitchen. He asks Oliver to leave the house. However, he refuses Bill and thinks that this is his one chance to be saved. Suddenly, one of house servants shoots his head. He loses his balance once again falls to the floor (Dickens, 2000: 143-144).

On the same night that Oliver and Bill break into the house, Mr. Brownlow makes an important discovery. That night, Mr. and Mrs. Bumble arrive at Mr. Brownlow's house after they has discovered the advertisement which tells that Oliver loses from his house in Pentonville and informs that for someone who gives information about Oliver and his history will get reward from Mr. Brownlow. They tell Oliver's history when he is in the workhouse and his escape. As the result, they ask him the expense of the coach into London.

Fortunately, after the burglary, Oliver is saved by Mrs. Maylies and Rose. They look after him until he gets better. Then Oliver gives information about his story and the gang of criminals. He also thanks them for their kindness. However, he is frightened if the criminals will kidnap him again (Dickens, 2000: 143-144).

Nancy, who has sympathy to Oliver, knows that Fagin and his friends will struggle to snatch Oliver. She is worried to him. She also comprehends that Monks, one of Fagin's friends is Oliver half brother who wants all of the inheritance. Therefore, she tells to Rose and Mr. Brownlow about Fagin's plan to kidnap Oliver and about the characteristics of Monks.

On the other side, Rose asks her to go home with them to get better life. However, Nancy refuses because she will not betray Fagin and Bill Sikes. Unfortunately, they do not know that they are discovered by Noah Claypole, one of Fagin's new boys. (Dickens, 2000: 300-308).

As the result, Noah tells Fagin and Sikes the conversation which has been heard between Nancy, Rose and Mr. Brownlow. Sikes is very angry and decides to murder Nancy (Dickens, 2000: 313). After Bill has murdered her, he is panicked and wildly through the street. While he is trying to escape from the crowd which shouts him as a murderer, he falls down and dies (Dickens, 2000: 337).

Finally, Fagin is arrested and executed. Monks also tell the truth to everyone about Oliver's old story and decides to divide the inheritance with Oliver. He also says that Rose is Oliver's aunt. Therefore, Oliver, Mr. Brownlow, Maylies, end up with the piece and comfortable life in English countryside (Dickens, 2000: 357-358)

B. The Biography of the Author

Charles John Huffham Dickens is born in Portsmouth on 7 February 1812. He is a son of a naval clerk whose job requires him to bring his family to the several port towns. His father who named John Dickens spends his time in the Marshalsea prison in 1824 because of dept.

When Charles Dickens is twelve years old, he has to work in a boot-blackening factory because his family has financial problems. This evident

influences his childhood that is often humiliated. He uses his suffering and humiliation that has been experienced as the ideas of his fictional portraits.

His formal education is careless. However, he is keen on reading. Then he works as a parliamentary reporter. During his time as a journalist, he produces a series of humorous pieces on English life and character, which are published in book form as *Sketches by Boz* in 1836. His success brings him to produce a novel in serial form. With the publication of *The Posthumous Papers of the Pickwick Club* (1837), Dickens becomes the most popular novelist of the day. It is a position he kept until his death 33 years later.

Dickens provides the serial format; his work appears in periodicals such as *Bentley's Miscellany* and *All the Year Round*.

His work is very large. Two or more novels often run in the same time. Between 1837 and 1841 Dickens results *Oliver Twist*, *Nicholas Nickleby*, *The Old Curiosity Shop*, and *Barnaby Rudge*. The last one of these novels is the first of his historical novels. It invites the reader returns back to the days of the *Gordon Riots* 60 years earlier. In 1859, he creates *A Tale of Two Cities*, it is the other history books which its setting is based on the French Revolution.

In 1842, Dickens does his trip to America that is accompanied by his wife of six years, Chatherine Hogart. He paints a rather unfavourable picture of the country in *Martin Chuzzlewitt* (1844).

During *Chuzzlewit's* serial run, Dickens publishes the first of his Christmas Books, of these; *A Christmas Carol* (1843) becomes a favourite and classic festival season tale.

Dickens begins *Dombey and Son* (1848) during he stays in Europe in the mid 1840s. Two years later, he publishes *David Copperfield*, his personal favourite among his novels which describes an unhappy childhood.

The 1850s, in addition to *A Tale of Two Cities*, brings *Bleak House*, *Hard Times*, and *Little Dorrit*. That decade, Dickens falls in love with Ellen Ternan, an actress 27 years his junior. In 1858, he parts from Catherine, who has given him ten children during 22 year marriage.

Dickens' health declines in the final decade of his life. He takes a return trip to America in 1867 that makes him so tired. *Great expectation* (1861), and *Our Mutual Friend* (1865) are his complete novels, *The Mystery of Edwin Drood* is unfinished. When he is 58 years old, he passes away at his Gads Hill Home on June 1870. He is buried in Westminster Abbey.

C. Victorian Era (1830-1880)

The Victorian Age corresponds with the reign of the great queen who has given it her name. There is no doubt that a great personal influence over English society has been contributed by the reign of Queen Victoria from 1837 to 1901. In comprehending literature of the time, it is very important to understand the social and economic factors which have changed the nation. (Mulgan and Davin, 1950: 112).

This age is the time of peace and economic growth. The British Empire grows rapidly. The political power is extended to the middle class Victorians who pride to themselves on their material advances. Nevertheless, the working class feels dissatisfied because of has terrifying condition. There is also a reality of the young labor children who have to work hard to help the financial of the family. They do not get enough education and live in poverty. (Mulgan and Davin, 1950: 112).

In addition, The Industrial Revolution by the time of Queen Victoria also brings challenges to the community. At that time, there are many factories which are built. It produces smoke from its chimneys that are very dangerous for human's respiration. Brick built towns are established throughout the midlands and the north. Furthermore, industrial expansion has changed the agricultural (rural economy) to the industry. It causes the great population in the urban which creates some problems such as diseases, poverty, and immorality. Moreover, there is the suppression of slavery in the British possession overseas (Mulgan and Davin, 1950: 112).

Throughout the century, the minds of thinking men are troubled with religious controversy. In 1859, Charles Darwin (1809-1882) publishes theory of evolution *Origin of Species* which seemed to strike at the roots of accepted religious teaching. He is the best-known scientist of his age and lives in a central place in the controversy between science and religion. His intention continues to motivate men's mind until the closing years of the century (Mulgan and Davin, 1950: 112).

Carlyle with his idea of equality among men becomes a radical and more unsympathetic to democracy. He is one of the inspirers of British imperialism. His ideas are expressed in a powerful style which borrows several elements from German. He recalls the powerful of the Hebrew prophets that is surprising by its lyrical turn and expressions. His literary masterpiece is *French Revolution* which presents the terrible conditions of the years. In other words, he makes a request for energy and power (Mulgan and Davin, 1950: 113).

John Ruskin (1819-1900) has displeasure which is caused by the ugliness of the industrial world and the lack of beauty and art (Mulgan and Davin, 1950: 113). He finds that there is close connection between art and faith. In *Unto This Last and Sesame and Lilies* he holds the burning questions of poverty and ignorance which shows the need to bring beauty and purpose into the life and job of the workers (Wilson, 1961: 273)

Matthew Arnold (1822-1888) struggles to rehabilitate and propagate in his country. His works are, *On translating Homer* (1861), *The Study of Celtic literature* (1867), *Essays in Criticism* (1865 and 1888), and *Culture and Anarchy* (1869). He declares that culture is the minister of the sweetness and light essential to the perfect character. He considers that poetry is a criticism of life.

Carlyle, Ruskin, and Matthew Arnold are the most original writers of the Victorian Era. There are many others who play a great part in fashioning the thought of their age. John Stuart Mill (1806-1873) is the excellent

philosophers of his time. Some of his works are influenced by his intellectual. The age is also famous for its historians. The greatest historian is Thomas Babington Macaulay (1800-1859) who is equally an essayist and a poet. His *lays of Ancient Rome* (1842) is model of clarity in form and style. His *History of England from the Accession of James II* (1849-1861) is the finest historical writing.

CHAPTER III

THEORETICAL REVIEW

A. Description of Moral Values

According to Sternberg, morality refers to concern with is good or right in peoples relationship with each other. It is to be specific about definitions of good (or bad) and right (or wrong), since the terms can be used in several different ways. Social relationship can be judged by standards such as efficiency or showing careful when makes judgements and decisions (Sternberg, 1994: 938). Henry Hazlitt asserts that morality is an art to maximize happiness because by considering this matter it will be useful for our self and the other people (Hazlitt, 2003: 109).

William James Earle states that in contemporary English, the words *moral* and *ethical* derive from the Greek *ethos* meaning usage, character, personal disposition or tendency. *Morality* and *moral* derive from the Latin *mores*, meaning customs, manner, and character (Earle, 1992: 178). As stated by *Oxford Advances Learner's Dictionary*, moral relates to the standard or principles of good behaviour (Hornby, 2010: 959).

Moral issues involve a way of behaving and showing personality or character. They are unavoidable and happen in all shapes and sizes (Barcalow, 1994: 3). They are so important when the people face the choices which will be influenced the well being of others by either increasing or

decreasing it, causing either harm or benefit. In other words, moral matters affect the well-being of others (Barcalow, 1994: 4).

Carol K. Sigelman (1995: 330) affirms that there are three basic components of morality, thus are:

1. An affective or emotional component

An affective component contains the feelings of hurting and concerning for other feelings that surround right or wrong actions and that motivate thoughts and actions or behaviours.

2. A cognitive component

A cognitive component focuses on the way we conceptualize right and wrong and make decisions about how to behave.

3. A behavioral component

A behavioral component reflects how we actually behave when for example we do or have something that we know is bad or wrong, or help a needy person.

Talking about values, *Oxford Advances Learner's Dictionary* defines that it is a belief about what is right and wrong and what is important in life (Hornby, 2010: 1649). It is a principle, quality, or quantity which is valuable (Webster, 1981: 2350). Daroeso states that it is an appreciation which is based on person's behaviour because the matter is pleasurable, satisfactory, and advantageous (Daroeso, 1986: 20).

Linda and Richard Eyre argue that value which is accepted universally is value that results the positive behaviour for the person who do

it in order to get clam. It has benefit for the person who acts the value and the other people (Linda and Richard, 1997: xxiv). It is the base of our behaviour which is determined by our self (Buzan, 2003: 22).

Moral values cannot be separated from the other values. Regarding to Bertens (1997: 144), there are four characteristics of moral values, thus are:

1. Relating to the person's responsibility

Moral values concerns with the human's personality which has responsibility. It causes that person is guilty or not because he is responsible. It is created within the actions which become his duty. Human being himself is as a source of his moral values (Bertens, 1997: 144).

2. Concerning to one's inner self

This values produces "voice" from the one's inner self. It will accuse us if we against it and praise if we bring this values to the reality (Bertens, 1997: 144).

3. Making obligation

Moral values has absolute obligation which cannot be bargained. Immanuel Kant (1724-1804) as a German philosopher argues that moral values contains imperative category. It means that we are obliged to do something without requirements. It is applied to human being as a root of humanity. Human is hoped to perform the moral values. It is impossible that someone chooses some moral values and

refuses the others, for example, someone receives honesty and loyalty as the values in his life but rejects justice. Therefore, all the people should accept all of the standards of behaviour. (Bertens, 1997: 145-146).

4. Having formal quality

A moral value does not have the separate substance of values. It runs with the other values (Bertens, 1997: 147).

There are kinds of moral values. It includes the universal concepts such as bravery, humbleness, honesty, justice, steadfastness, respectability, love and affection, responsibility, sympathy, cooperativeness, thankfulness, trustworthiness, sincerity, and others (Buzan, 2003: 28).

1. Bravery

Bravery is willing to things which are difficult (Hornby, 2010: 169). It is the ability to stand up for what is right in difficult situations. The bravery to take the decision is very useful to face the problems (Siagian, 2003: 112). It is not doubtful in facing the danger because gives the strength to do the action which is considered right in front of the strong opponent (Neuschel, 2008: 82).

2. Humbleness

Humbleness means showing that we do not think if we are as important as other people (Hornby, 2010: 734).

3. Honesty

Honesty is the quality of being honest. It always tells the truth and does not hide the rightness (Hornby, 2010: 721). According to the

Stanford Encyclopedia of Philosophy an honest person is someone who is honest in their dealings with others and also discourages the dishonesty of others. It involves integrity in all areas of one's life and the ability to be true to oneself and one's role in the world across circumstance.

4. Steadfastness

Steadfastness means that our attitudes and aims are not changed (Hornby, 2010: 1460).

5. Sympathetic to others

Sympathetic is the feeling of being sorry for somebody. It shows that we understand and care about the problems of the other people. (Hornby, 2010: 1514). It is an extension of empathic concern, or the perception, understanding, and reaction to the need of another human being.

6. Cooperativeness

Cooperativeness involves the fact of doing something together or working together toward a shared aim (Hornby, 2010: 323). It concerns the degree to which a person is generally agreeable in their relations with other people as opposed to aggressively self centered and hostility or unfriendliness.

7. Thankfulness

Thankfulness is word or action that shows that we are grateful to somebody for something.

8. Kind-hearted

The kind-hearted is the quality of being kind (Hornby, 2010: 822). It is the act or the state of being marked by good and charitable behavior, pleasant character, and concern for others.

9. Trustworthiness

Trustworthiness is that the action that we can rely on to be good, honest, sincere, etc (Hornby, 2010: 1602). It is considered to be virtue. A trustworthy person is someone who will not betray the trust which has been given by the other people who believes him.

10. Sincerity

Sincerity shows the feeling, belief, or behavior that we really think or feel (Hornby, 2010: 1385). It generally comprehended to be truth in word and act. It helps to understand that the man acts according to his conscience.

11. Love and affection

Love is a strong feeling or deep affection for somebody or something, especially a member of family or friend (Hornby, 2010: 884). Love as concept enters philosophy at one point through religion, particularly when the origin of the world is expressed as an act of procreation or the Creator is conceived of as loving his creation either as a whole or in part that is the human race. It is one of the most powerful human impulses. It is seen to be much in need of control, especially if man is able to use his rational capacities (Edwards, 1972: 89). Affection

is the emotional state of liking or loving somebody or something very much and caring about them (Hornby, 2010: 24). It is can be given to others and stored or accumulated. Giving affection is something that requires some efforts.

B. Novel as the Media in Education

In a broad sense, media is human, material, or event which builds the conditions that makes the students are able to gain the knowledge, skill, and attitude. It means that teachers, books, and school's environments are examples of media. Specifically, the meaning of media in learning process tends to the instrumentations in catching, processing, and arranging the visual and verbal information. It is the component of learning source which contains the instructional material in the student's environment and helps them in learning process. In other words, media is the items which needed in order to convey or deliver the message of learning (Arsyad, 2011: 4).

According to National Education Association states that media is the form of communication which is printed or not that can be seen, heard, or read. The function of the use of educational media is to assist the students in building desirability, interest, and motivation which bring the psychological influence to the students (Arsyad, 2011: 5).

Asnawir affirms that media assists the audiences or learners in studying in order to improve their performance which is appropriate to the purposes that wanted to be gained (Asnawir, 2002: 11).

Brubacher states that education is the process in developing potency, ability, and capacities of men which are easily affected or influenced by the habituation are perfected by habits. It is supported by the media which is arranged. Therefore, it can be used to help the other person or himself in gaining the particular purpose (Brubacher, 1981: 371).

Regarding to Wiji Suwarno, the elements of education are all of the matter that relate the educational process. There are kinds elements of education, thus are:

1. The educational purpose

The educational purpose means something which wants to be achieved. It is divided into general and specific purposes. General purpose is the aim at the end of educational process that is to gain the maturity, physic, and psychology of the learners. Specific purpose is the specification of general purpose of education based on age, gender, characteristic, talent, intelligence, stage of development, and the social and cultural environment (Suwarno, 2006: 33-34).

According to Bloom (Suwarno, 2006: 35), the purposes of education are divided into three kinds, thus are:

- a. Cognitive Domain

Cognitive domain involves the ability which is expected after doing the process of learning.

b. Affective Domain

Affective domain means the capability to achieve, answer, evaluate, form, and characterize.

c. Psychomotor Domain

Psychomotor domain contains the ability of perception, readiness, and respond.

2. Learner

Learner is the member of society who struggle to develop the potency through the process of learning that is available for the level and particular kind of education (Suwarno, 2006: 36).

3. Teacher

Teacher is a person who influences other people to get the higher humanity. In other words, teacher is a mature person who is able to bring the learners to the maturity.

4. Media

Educational media involves the conditions or situations which help the learning process in achieving educational aims (Suwarno, 2006: 38).

5. Educational Environment

Educational environment is the environment which includes the learning process such as family, school, and society (Suwarno. 2006: 39).

From the explanation above, we can conclude that media is one of kinds of educational elements. In learning process, the teacher can use novel as one of media to convey the message of educational process and to achieve educational aim.

C. The Relation Between Moral Values and Education

Education is the organized development and equipment of all the powers of a human being, moral, intellectual, and physical, by and for their individual and social uses, directed toward the union of these activities with thier creator as their final end (Brubacher, 1981: 371). It is used to improve moral and train intelligence (Suwarno, 2006: 19).

Moral education is significant for the students because they can understand a sense of responsibility to the school's community and to understand that cheating and other immoral acts harm everyone concerned. It helps the learners not only to higher level of academic achievement but also to higher level of moral awareness as well (Sigelman, 1995: 357).

There are four elements in learning to be moral, those are:

1. Learning what the social group expects of its members as spelled in laws, customs, and rules.
2. Developing a conscience.
3. Learning to experience guilt and shame when the individual's behaviour fails to conform to the expectations of the group.
4. Having opportunities for social interactions to learn what members of the group expect (Hurlock, 1997: 387).

There are some contributions of literature to the comparative education. First, literature can be dealt briefly which conveys information about details of the system of education in another country or region. Second, it produces awareness of the elements which gives the distinctive educational system. Third, it is the simulation of empathy because the reader comprehends the differences in provision of education and experience (Watson, 1985: 54).

D. The Sources of Moral values

There are some sources of moral values, those are:

1. Religion

Morality relates with the religion. Because religion involves set of beliefs, practices, attitudes, and motives. They are significant to the

way of an individual or of a society. They are closely connected. Indeed morality is dependent on religion. A man who has no religion cannot have any morality. All morality begins with religion. If men had never been religious they could never have learned morality. In other words, religion is one of sources of morality (Edwards, 1972: 150). According to Darajat, the purposes of moral education in Islam is to establish the human being in order to have good moral such as responsibility, optimism, respect each other, polite behaviour, honesty, purity (Daradjat, 1997: 37).

2. Culture

Culture is a complex unity which includes knowledge, belief, art, moral, laws, customs, and any other capabilities and habits acquired by man as a member of a society (Budiningsih, 2004: 18). Relativists argue that values are derived from the culture, that cultures differ in their moral codes, and that the moral codes of different cultures are not comparable. Others have argued that people's moral reasoning does not solely mirror ready-made cultural codes transmitted to them in childhood. Moral judgments stem from efforts at understanding how people should act toward each other and that certain key moral prescriptions apply to human relationships in general (Sternberg, 1994: 943).

3. Society

In fact, humans are members of many "society" to which they are tied by love, affection, loyalty. Clearly, the most important of these, at least at the beginning of a human life, is the family. It is doubtful whether

abstract morality □ our sense of what morality as such requires - would work at all were it not for our intimate, concrete, affection-suffused relations with others (Early, 1992: 196).

4. Laws

States (sometimes also called *nation state*) like the United States and Great Britain are said to have sovereignty, that is, supreme and independent power of government within certain territorial boundaries. Anarchists hold that such states merely have a monopoly of power within geographical area, and function according to the principles that “might makes right” However, most philosophers hold that at least some sovereign states have legitimacy that is, that they govern lawfully (or by right, or with a certain moral authority) (Earle, 1992: 200).

For example, Indonesia has the five basic principles of the Republic of Indonesia which called *Pancasila* is one of the sources of moral values for Indonesian people which guides their behaviours (Daroeso, 1986: 56).

E. Elements of Fiction

In learning fiction, we need to comprehend about its plot and structure, character, setting, point of view, style and language, symbol, irony, and theme.

1. Plot and Structure

a. Plot

In the large meaning, the plot of story is a whole chain of events. However, this term is usually limited that is, events which immediately create or result from other phenomenon. They include anything that changes the series of events such as a speech or action, a character's alteration of attitude, a flash of insight, and a decision (Stanton, 1965:14).

According to Robert Diyanni, plot is the organization of events which establish a story. It keeps us in turning pages. In reading a story, we discover what will happen next. A sequence of incident holds an important causal relation to each other. Causality indicates that one thing occurs as a result of something else and is a significant feature of realistic fictional plots (Diyanni, 2004: 43).

In other words, the backbone of a story is the plot which assists us to understand the story further. It must have a true beginning, middle, and end. It must be logical, it should occasionally shock us, and it must arouse and satisfy anxious uncertainty about what may happen (Stanton, 1965:15).

Robert Diyanni states that typical fictional plots are begun with an exposition. It contributes the background information that we needed to build sense of the action. It gives a description of the setting and presents the major characters (Diyanni, 2004: 44).

Regarding to Little, exposition is the introduction to the characters, relationships with one another, and the physical background in which they find themselves. Brief exposition is needed to stimulate curiosity and interest in what is to develop the presented situation and to set atmosphere appropriate to the tale as a whole (Little, 1970: 83).

The plots lead a crisis or moment of great tension which is developed in a series of complications or intensifications of the conflict (Diyanni, 2004: 44).

Every literary work of fiction includes clear internal conflicts, external conflicts, or central conflicts. *Internal conflicts* are conflicts which happen between two desires or wishes within a character. *External conflicts* are conflicts a character versus his environments. These particular conflicts turn subordinate to the *central conflict*, which perhaps is internal, external, or both. This conflict is the part of the stories structure. It is always between basic and contrasting qualities or forces, such as honesty and hypocrisy, innocence and experience (Stanton, 1965:16).

As stated by Little, the conflict may be one of man against nature, man against man, or in the main of the chief character, man against himself (Little, 1970: 83).

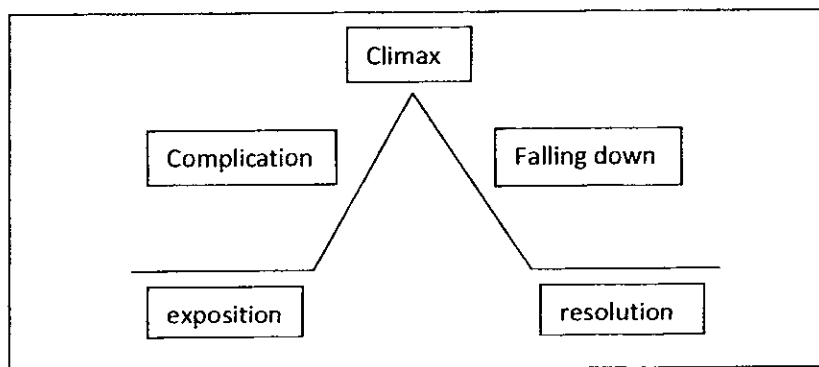
A great tension of moment reaches a climax or turning point (Diyanni, 1965: 44). It is a major crisis in the whole action of a plot

which the fatal step is taken. It is the essential decision made which results in the action concluding one way or the other (Little, 1970: 84).

It is the greatest conflict which its result becomes inevitable or unavoidable. It is the meeting point of its lines of force and determines how the opposition will be resolved (Stanton, 1965:16).

Then, the complications of plot are decreased and resolved (the resolution or denouncement) (Diyanni, 1965: 44). It is the rounding off the action, the conclusion, one way or the way or the other of the conflict (Little, 1970: 84).

The plot's typical realistic fiction can be diagrammed in the following manner (Diyanni, 2004: 4).



b. Structure

Structure is the design or form of the completed action. In examining structure, we look for patterns, for the shape that the story as a whole possesses. It directs us to the story at rest. It is important to satisfy our need for order, proportion, and arrangement. For

another reason, it is significant to provide a clue to a story's meaning (Diyanni, 2004: 45).

We can identify the stories structure by paying attention to repeated elements and recurrent details of action and gesture, of dialogue and description and to shifts in direction and changes of focus. Repetition signals are needed in order to understand the connections and relationships in the story, relations between characters, and correlations between ideas. These can be signaled by such visual or aural clues as a change of scene, a new voice, blank space in the text (Diyanni, 2004: 45).

2. Character and Characterization

The term of character is commonly used in two ways. It refers to the individuals who appear in the story, as in "how many characters are there?", and it includes to the mixture of interests, desires, emotions, and moral principles that builds up each of these individuals, as in "How would you describe his character?" Most stories contain a central character that is relevant to every event in the story. Usually, the events cause some change either in him or in our attitude toward him (Stanton, 1965: 17).

Characters in fiction can be classified as major and minor, static and dynamic. A major character is an important figure at the center of the story's action or theme. It is sometimes called protagonist whose conflict with an antagonist may spark the story's conflict. Besides minor

characters whose support and explain the major character. These characters are often static or unchanging they remain the same from the beginning of a work to the end. On the other hand, dynamic characters exhibit some kind of change of attitude, of purposes of behaviour as the story progresses (Diyanni, 2004: 54).

Characterization is the mean by which writers present and reveal character. The method of characterization is narrative description with explicit judgment. We are given that it is divided into facts and interpretive comment (Diyanni, 2004: 55).

3. Setting

The setting of a story is the environment of its events, the immediate world in which they occur. The parts of setting include the visible background, the time of day or year, the climate, or the historical period. Usually the setting is presented through descriptive passage. Sometimes, it directly influences the character and exemplifies a theme (Stanton, 1965: 18).

It arises partly from background, character, and plot, but it is also deeply affected by style. In controlling the mood or spirit in which the reader approaches the work, skillful writers make great use of devices to build up an atmosphere of dread, gaiety, melancholy and calm. A reader will be difficult to interpret intended events if the writer fails to control atmosphere (Little, 1970: 96).

4. Point of View

Point of view is an author's decisions about who is to tell the story and how it is to be told is among the most important he or she makes (Diyanni, 2004: 72). Stanton states that the point of consciousness that we perceive the events of a story is called the point of view (Stanton, 1965: 20).

Points of view are divided into four main types. In *first person central* point of view, the central character tells the story in his own words. It brings us into the central character's experience and enables us to "live" it vividly. In *first person peripheral*, a non central character tells the story. The narrator may describe the central character directly and comment upon his behavior and can create suspense and surprise by concealing the principal character's thoughts (Stanton, 1965: 28).

In *third person limited*, the author refers to all characters in the third person but describes only what can be seen, heard, or thought by a single character (Stanton, 1965: 26). It lets us know the thoughts of one character (usually the central), but confines our knowledge of the plot to what he can learn and prevents our being told what other characters think of him. It has advantages that the author can describe and comment upon this character directly (Stanton, 1965: 29).

In *third person omniscient*, the narrator refers to each character in the third person and may describe what several characters see, hear, or think, as well as events at which no character. It has the freedom to tell us

what several characters are thinking simultaneously. When it is abused, we may comprehend the characters, but we no longer really share their experiences: after all, a large part of human experience is guessing other people's thoughts from their words and behaviors (Stanton, 1965: 29).

Sometimes a point of view is described as subjective or objective. It is subjective when the author directly judges or interprets the characters. On the other hand, it is very objective if the writer avoids describing even the character's idea and emotions. Therefore, the reader must infer everything from the facts alone (Stanton, 1965: 27).

The novelist can bring us into a character's point of view so that we share his experience. He must be able to remove us from the character in order to we can contemplate and understand him even though the story is told in character's words (Stanton, 1965: 28).

5. Style and Tone

In literature, style means the author's manner of using language. The author's language is varying in complexity, rhythm, sentence length, subtlety, humor, concreteness, and kinds of image and metaphors. In other words, two authors will have different stories although they use the same plot, characters, and setting. The best reason for being sensitive to style is that we enjoy the illusion of action, vision, and thought that it creates. Because of we admire the narrator's virtuosity with language. It also can be relevant to the purpose of story (Stanton, 1965: 30).

Style determines the way a writer chooses word and arranges them. It is the verbal identity of a writer, as unmistakable as his or her voice. Writer's styles communicate their distinctive ways of seeing the world (Diyanni, 2004: 79).

Tone is the emotional attitude which presented by the author in the story. It may perhaps be light, romantic, ironic, mysterious, thoughtful, dreamlike, or impassioned. It becomes identical with atmosphere when the narrator shares his characters' mood which reflected in the environment (Stanton, 1965: 31).

6. Symbolism

Ideas and emotions often seem as real as any physical fact; nevertheless they are invisible, intangible things. Symbol indicates concrete, factual details which bring thoughts and strong feelings in the reader's mind. The writer makes his meaning visible. The symbol may be anything from an egg to the story setting: a single object, a physical substance, a shape, a gesture, a colour, a sound, a fragrance (Stanton, 1965: 31).

According to Diyanni, symbols in fiction are simply objects, actions, or events that carry meaning. The meaning they convey extends beyond their literal significance, beyond their more obvious actual reason for being included in the story (Diyanni, 2004: 94).

In fiction, symbolism has three usual effects. First, a symbol that appears during an important moment of the story underlines the

significance of that moment. Second, a symbol repeated several times reminds us to some constant elements in the story's world. And third, it recurs in varying context to help us define or clarify the theme. As a reader, we need to recognize the certain details of symbol and discover the meaning (Stanton, 1965: 31-32). In interpreting symbol, noting its connotations and comparing it to its context can be useful (Stanton, 1965: 33).

The symbolic moment is a special form of symbolism. It is also called the *key moment* or the *moment of revelation*. It is a tableau or a silent motionless group arranged to represent a scene in which all the visible details and physical relationship are charged with meaning (Stanton, 1965: 33).

7. Irony

Irony allows us discover that something is the opposite of what we have been led to expect. In fiction, irony works are divided into two types, dramatic irony and ironic tone or verbal irony. First, *dramatic irony* is the irony of plot or situation. It depends basically upon some diametrical contrast between appearance and reality, between a character's intention and what he accomplishes, or between his expectation and what actually occurs. Second, the *ironic tone* or *verbal irony* that appears when one conveys or communicates his meaning by expressing its opposite (Stanton, 1965: 35).

8. Theme

The theme or central idea of a story corresponds to the meaning of a human experience; it may be anything that could make a memorable experience. It comments upon some aspect of life and has value outside the story (Stanton, 1965: 19). It is related to the other elements of fiction more as a consequence than as parallel elements that can be separated identified. The reader can abstract it from the details of character and action that compose the story (Diyanni, 2004: 86).

The central idea of a good story is somewhat like man's philosophy and gives coherence and meaning to the facts (Stanton, 1965: 20). It can be also defined as the meaning of a story which specifically accounts for the largest number of its elements in the simple way. It is useful to approach the theme by way of the central conflict which helps us in looking for it. (Stanton, 1965: 21).

CHAPTER IV

THE RESEARCH FINDING AND DISCUSSION

In this chapter, the writer would like to discuss the literary elements of the *Oliver Twist* novel which consist of character and characterization, setting, plot, point of view, symbol, theme, and style. The moral values which seen on this novel and its implication on education also presented in this topic.

A. Literary Elements of the Oliver Twist Novel

1. Character and Characterization

Character and characterization are the fundamental elements of literary work. The character is the total quality of person's behaviour, as showed in his habits of thought and expression, attitude and interest, action, and personal philosophy of life (Webster's vol. 1, 2004: 164). Characterization is the way that a writer makes character in the story see real or it is the way which something is described (Hornby, 2010: 234). In fiction, character is divided into major and minor character, thus are:

a. Major Character

The major character is the most principal actor of the novel. In this novel, there is only one major character that is Oliver Twist. He is a young good-hearted orphan who lives in the workhouse. He is courageous to face the problems. He is brave to run away to London looking his fortune.

‘Please, sir, I want some more.’ ‘What!’ said the master at length, in a faint voice. ‘Please, sir,’ replied Oliver, ‘I want some more.’ There was a general start. Horror was depicted on every countenance. ‘For MORE!’ said Mr. Limbkins. ‘Compose yourself, Bumble, and answer me distinctly. Do I understand that he asked for more, after he had eaten the supper allotted by the dietary?’ ‘He did, sir,’ replied Bumble. ‘That boy will be hung,’ said the gentleman in the white waistcoat. ‘I know that boy will be hung.’ (P. 10)

b. Minor Character

Minor character is used to support the characterization of major character, they are:

1) Fagin

He is a leader of a gang of young thieves. He is wicked old man who provides shelter to Oliver on his arrival in London. He trains Oliver and other boys to be thieves and pickpockets. He is identified with “Jew” in the novel. He is so furious when Dodger and Charley Bates go home without Oliver because he is arrested.

‘Where’s Oliver?’ said the Jew, rising with a menacing look. ‘Where’s the boy?’ The young thieves eyed their preceptor as if they were alarmed at his violence; and looked uneasily at each other. But they made no reply. ‘What’s become of the boy?’ said the Jew, seizing the Dodger tightly by the collar, and threatening him with horrid imprecations. ‘Speak out, or I’ll throttle you!’ (P. 77).

2) Nancy

She is a girl who works for Fagin’s gang. She is only a woman in the group who has a respect and sympathy to Oliver. She feels happier that Oliver is not among the criminal after comprehending that he is left by Bill Sikes on the ditch. However,

she thinks that it is better to Oliver lies dead in the ditch than lives with them who are very dangerous for him.

And the boy, too,' said the Jew, straining his eyes to catch a glimpse of her face. 'Poor leetle child! Left in a ditch, Nance; only think!'. 'The child,' said the girl, suddenly looking up, 'is better where he is, than among us; and if no harm comes to Bill from it, I hope he lies dead in the ditch and that his young bones may rot there.' 'What!' cried the Jew, in amazement. 'Ay, I do,' returned the girl, meeting his gaze. 'I shall be glad to have him away from my eyes, and to know that the worst is over. I can't bear to have him about me. The sight of him turns me against myself, and all of you.' (P. 165)

She also helps Oliver by giving information to Rose and Mr. Brownlow about an evil plan of Fagin and his friends to take out Oliver again. Besides that, she tells about the characteristics of a mysterious man named Monks who is actually Oliver's half brother. Although she is in the danger in doing this action, she does not ask a reward to them. She decides to return to the underworld by refusing Rose's offering to leave her community.

'Your having interfered in this dear boy's behalf before,' said Rose; 'your coming here, at so great a risk, to tell me what you have heard; your manner, which convinces me of the truth of what you say; your evident contrition, and sense of shame; all lead me to believe that you might yet be reclaimed. Oh!' said the earnest girl, folding her hands as the tears coursed down her face, 'do not turn a deaf ear to the entreaties of one of your own sex; the first—the first, I do believe, who ever appealed to you in the voice of pity and compassion. Do hear my words, and let me save you yet, for better things.' (P. 265)

3) Mr. Bumble

He is a supervisor in the workhouse. He enjoys giving suffering pain on the poor little orphans. He is furious and arrogant. Actually he is a greedy man when he comes to Mr. Brownlow in order to get some money by telling the information about Oliver.

‘Now, sir, you come in consequence of having seen the advertisement?’

‘Yes, sir,’ said Mr. Bumble. ‘And you ARE a beadle, are you not?’ inquired Mr. Grimwig.

‘I am a porochial beadle, gentlemen,’ rejoined Mr. Bumble proudly.

‘Of course,’ observed Mr. Grimwig aside to his friend, ‘I knew he was. A beadle all over!’

Mr. Brownlow gently shook his head to impose silence on his friend, and resumed:

‘Do you know where this poor boy is now?’

‘No more than nobody,’ replied Mr. Bumble.

‘Well, what DO you know of him?’ inquired the old gentleman. ‘Speak out, my friend, if you have anything to say. What DO you know of him?’ (P. 112)

4) Edward Leeford or Monks

He is a mysterious character. He is described as a dark stranger. His evil is reflected in his appearance. He is a greedy man who wants all of the inheritance from his father. Substantively, he is a half brother of Oliver but does not want that the inheritance is divided with Oliver. However, in the last section, he tells the truth of the Oliver history, he regrets what have done by him and is ready to divide the inheritance with Oliver. (P. 341).

‘This child,’ said Mr. Brownlow, drawing Oliver to him, and laying his hand upon his head, ‘is your half-brother; the illegitimate son of your father, my

dear friend Edwin Leeford, by poor young Agnes Fleming, who died in giving him birth.'

'Yes,' said Monks, scowling at the trembling boy: the beating of whose heart he might have heard. 'That is the bastard child.' (P. 341)

5) Jack Dawkins or The Artful Dodger

Jack Dawkins is a new friend of Oliver Twist. He meets Oliver in London. He knows that Oliver is a new boy who arrives at London and does not know the situation of the city. He thinks that Oliver does not have a place to sleep. Then, he offer him to follow him to the old gentlement's house. Overthere, Oliver can get a free food and place to sleep. Then, Oliver accepts his kind offering but Oliver does not comprehend that he is one of thieves.

'Do you live in London?' inquired Oliver.

'Yes. I do, when I'm at home,' replied the boy. 'I suppose you want some place to sleep in to-night, don't you?' 'I do, indeed,' answered Oliver. 'I have not slept under a roof since I left the country.'

'Don't fret your eyelids on that score.' said the young gentleman. 'I've got to be in London to-night; and I know a 'spectable old gentleman as lives there, wot'll give you lodgings for nothink, and never ask for the change—that is, if any genelman he knows interduces you. And don't he know me? Oh, no! (P. 50)

One day, Oliver is so surprised when he realizes that Jack Dawkins or The Artful Dodger and Charley Bates are thieves. They steal gentleman's handkerchief. After that, Oliver awares that he is among criminals.

What was Oliver's horror and alarm as he stood a few paces off, looking on with his eyelids as wide open as they would possibly go, to see the Dodger plunge his hand into the old gentleman's pocket, and draw from thence a

hand-kerchief! To see him hand the same to Charley Bates; and finally to behold them, both running away round the corner at full speed! (P. 60)

6) Charley Bates

He is another Fagin's boy. He is like Dodger. He is very excitable and laughs often.

'Very indeed, sir,' said Oliver. At which Mr. Charles Bates laughed uproariously; very much to amazement of Oliver, who saw nothing to laugh at in anything that had passed (P. 56).

7) Noah Claypole

He is a charity boy (pupil at a school for poor children with low or no fees) who works for Mr. Sowerberry. He is a naughty boy. He likes to make Oliver sad. He hurts Oliver's mother that make Oliver is angry with him.

'Work'us,' said Noah, 'how's your mother?'
'She's dead,' replied Oliver; 'don't you say anything about her to me!' Oliver's colour rose as he said this; he breathed quickly; and there was a curious working of the mouth and nostrils, which Mr. Claypole thought must be the immediate precursor of a violent fit of crying. Under this impression he returned to the charge.
'What did she die of, Work'us?' said Noah.
'Of a broken heart, some of our old nurses told me,' replied Oliver: more as if he were talking to himself, than answering Noah. 'I think I know what it must be to die of that!'
'Tol de rol lol lol, right fol lairy, Work'us,' said Noah, as a tear rolled down Oliver's cheek. 'What's set you a snivelling now?' (P. 37).

8) Bill Sikes

He is a thief and house breaker. He is the most terrifying figure in the novel. Oliver is forced by him to do the burglary. He

helds pistol and points to the Oliver. He can shoot him whenever he wants if Oliver does not follow his will. He also murders Nancy after realizing that she tells about Oliver's information to Mr. Brownlow and Rose.

'Take this lantern,' said Sikes, looking into the room. 'You see the stairs afore you?'

Oliver, more dead than alive, gasped out, 'Yes.' Sikes, pointing to the street-door with the pistol-barrel, briefly advised him to take notice that he was within shot all the way; and that if he faltered, he would fall dead that instant.

'It's done in a minute,' said Sikes, in the same low whisper. 'Directly I leave go of you, do your work. Hark!' (P. 143)

The housebreaker freed one arm, and grasped his pistol. The certainty of immediate detection if he fired, flashed across his mind even in the midst of his fury; and he beat it twice with all the force he could summon, upon the up-turned face that almost touched his own. She staggered and fell: nearly blinded with the blood that rained down from a deep gash in her forehead; but raising herself, with difficulty, on her knees, drew from her bosom a white handkerchief—Rose Maylie's own—and holding it up, in her folded hands, as high towards Heaven as her fee-ble strength would allow, breathed one prayer for mercy to her Maker (P. 313).

9) Mr. Brownlow

He is a kind old gentleman whom Oliver is accused of having robbed. He includes the middle class righteous world. He tries to help Oliver and give a safe place for him. At the end of the chapter, he adopts him as his son and settles down in the countryside.

Here a bed was prepared without loss of time, in which Mr. Brownlow saw his young charge carefully and comfortably deposited; and here he was tended with a kindness and solicitude that knew no bounds. But, for many days, Oliver remained insensible to all the goodness of his new friends (P. 69)

10) Mrs. Maylie

She is a kind-hearted old lady who helps Oliver from the criminal's threat. She gives Oliver a safe place and has sympathetic to him. She is Harry Maylie's mother and aunt of Rose Maylie.

'My dear love,' said the elder lady, as she folded the weeping girl to her bosom, 'do you think I would harm a hair of his head?' 'Oh, no!' replied Rose eagerly. 'No,' said the old lady, with a trembling lip (p. 189).

11) Rose Maylie

She is the sweetest, most virtuous young lady. She loves to animals and small children. She is very fond of Oliver (P. 184).

The younger lady was in the lovely bloom and spring-time of womanhood; at that age, when, if ever angels be for God's good purposes enthroned in mortal forms, they may be, without impiety, supposed to abide in such as hers (P. 184).

12) Harry Maylie

He is a son of Mrs. Maylie. He is a young hero who has pity to poor Oliver.

Harry Maylie, whose perceptions were something quicker, and who had heard Oliver's history from his mother, understood it at once (P. 224).

13) Mr. Giles

He is a steward at Mrs. Maylie's house. He is responsible and kind keeper. Oliver is shot by him during the robbery. At first, he is very proud then very guilty about it.

Now, these four retorts arose from Mr. Giles's taunt; and Mr. Giles's taunt had arisen from his indignation at having the responsibility of going home again imposed upon himself under cover of a compliment (P. 178).

14) Mr. Grimwig

He is a strange character. He is Mr. Brownlow's friend. He doubts the honesty of Oliver. His favourite expression is "I'll eat my head".

The spirit of contradiction was strong in Mr. Grimwig's breast at the moment, and it was rendered stronger by his friend's confident smile. 'No,' he said, smiting the table with his fist, 'I do not. The boy has a new suit of clothes on his back, a set of valuable books under his arm, and a five-pound note in his pocket. He'll join his old friends the thieves, and laugh to you. If ever that boy returns to this house, sir, I'll eat my head.' (P. 91).

15) Mr. Losberne

He is a kind country doctor and old family of the old family of the Maylies who helps Oliver when he is sick because of shooting on his head.

Meanwhile, Oliver gradually thrived and prospered under the united care of Mrs. Maylie, Rose, and the kind-hearted Mr. Losberne (P. 202).

16) Mrs. Corney

She is a cruel woman and the matron of the workhouse where Oliver is born. She does not care about the suffering which is faced by the young children in the workhouse.

Such was the aspect of out-of-doors affairs, when Mrs. Corney, the matron of the workhouse to which our readers have been already introduced as the birthplace of Oliver Twist, sat herself down before a cheerful fire in her own little room, and glanced with no small degree of complacency at a small round table, on which stood a tray of corresponding size, furnished with all necessary materials for the most grateful meal that matron enjoys. (P. 144).

17) Agnes Fleming

She is Oliver's mother. She is dead after giving birth of Oliver. She appears in the first and the last section of the novel. She is figured as pretty important (P. 4).

Apparently this consolatory perspective of a mother's prospects failed in producing its due effect. The patient shook her head, and stretched out her hand towards the child. The surgeon deposited it in her arms. She imprinted her cold white lips passionately on its forehead; passed her hands over her face; gazed wildly round; shuddered; fell back—and died. They chafed her breast, hands, and temples; but the blood had stopped forever. They talked of hope and comfort. They had been strangers too long (P. 4).

18) Mrs. Bedwin

She is Mr. Brownlow's house keeper. She is a kind and motherly old lady. She takes care of Oliver in his illness. She never doubt with Oliver's honesty when he disappears with Mr. Brownlow's books and money.

‘Never mind me, my dear,’ said the old lady. ‘I’m only having a regular good cry. There; it’s all over now, and I’m quite comfortable.’ ‘You’re very, very kind to me, ma’am,’ said Oliver. ‘Well, never you mind that, my dear,’ said Mrs. Bedwin; that’s got nothing to do with your broth, and it’s full time you had it (P. 72).

19) Toby Crackit

He is a partner of Bill Sikes in crime. He is wicked man who helps him break in (P. 177).

‘It’s all up, Bill!’ cried Toby; ‘drop the kid, and show ‘em your heels.’ With this parting advice, Mr. Crackit, preferring the chance of being shot by his friend, to the certainty of being taken by his enemies, fairly turned tail, and darted off at full speed (P. 177).

20) Mr. Sowerberry

He is the parochial undertaker. He takes Oliver as a servant. He rather likes Oliver but cannot stand up to his wife’s hatred of the orphan.

‘It’s only about young Twist, my dear,’ said Mr. Sowerberry. ‘A very good-looking boy, that, my dear.’ (P. 30).

21) Mrs. Sowerberry

She is the undertaker’s wife. He hates Oliver very much. She does not care about Oliver’s poor condition.

‘Then come with me,’ said Mrs. Sowerberry, taking up a dim and dirty lamp, and leading the way upstairs; ‘your bed’s under the counter. You don’t mind sleeping among the coffins, I suppose? But it doesn’t much matter whether you do or don’t, for you can’t sleep anywhere else. Come – don’t keep me here all night!’ (P. 27).

22) Mr. Brittles

He is a kind man who works for Mrs. Maylie. Although he is thirty years old but his attitude is like a young boy.

‘Brittles always a slow boy, ma’am,’ replied the attendant. And seeing, by-the-bye, that Brittles had been a slow boy for upwards of thirty years, there appeared no great probability of his ever being a fast one. ‘He gets worse instead of better, I think,’ said the elder lady. ‘It is very inexcusable in him if he stops to play with any other boys,’ said the young lady, smiling (P. 186).

23) Charlotte

She is the Sowerberry’s servant. She will do anything for Noah Claypole including stealing The Sowerberry’s and runs away to London (P. 280).

‘Oh, you little wretch!’ screamed Charlotte: seizing Oliver with her utmost force, which was about equal to that of a moderately strong man in particularly good training. ‘Oh, you little ungrateful, murderous, horrid villain!’ And between every syllable, Charlotte gave Oliver a blow with all her might: accompanying it with a scream, for the benefit of society (P. 38).

24) Mr. Blathers and Mr. Duff

Mr. Blathers and Mr. Duff are officer from Bow Street. He comes to Mrs. Maylie’s house after the robbery which has happened the day before (P. 193).

‘Tell your governor that Blathers and Duff is here, will you?’ said the stouter man, smoothing down his hair, and laying a pair of handcuffs on the table. ‘Oh! Good-evening, master. Can I have a word or two with you in private, if you please?’ (P. 193).

25) Dick

He is a young friend of Oliver at the workhouse. He blesses Oliver when he runs away from the undertaker's. He is only a boy who knows Oliver's plan to run away to London. He is sick and dies before Oliver coming back to save him (P. 45).

'Yes, yes, I will, to say good-b'ye to you,' replied Oliver. 'I shall see you again, Dick. I know I shall! You will be well and happy!'

'I hope so,' replied the child. 'After I am dead, but not before. I know the doctor must be right, Oliver, because I dream so much of Heaven, and Angels, and kind faces that I never see when I am awake (P. 45)

26) Mrs. Thingummy or Old Sally

She is an old woman who acts as a nurse during Oliver's birth. She steals a locket from Oliver's dead mother that holds the key to his identification (P. 4).

'It's all over, Mrs. Thingummy!' said the surgeon at last. 'Ah, poor dear, so it is!' said the nurse, picking up the cork of the green bottle, which had fallen out on the pillow, as she stooped to take up the child. 'Poor dear!' (P. 4)

27) Mr. Fang

He is a magistrate in the courthouse. His has bad tempered faces when he observes Mr. Brownlow (P. 66).

'Hold your tongue, sir!' said Mr. Fang, peremptorily. 'I will not, sir!' replied the old gentleman. 'Hold your tongue this instant, or I'll have you turned out of the office!' said Mr. Fang. 'You're an insolent impertinent fellow. How dare you bully a magistrate!' (P. 66)

28) The book-stall keeper

He is a book seller who watches the robbing of Mr. Brownlow. He braves to face Mr. Fang or the magistrate. He is an honest witness who tells that Oliver is innocent. Because of his honesty, Oliver can free (P. 68).

‘What is this? Who is this? Turn this man out. Clear the office!’ cried Mr. Fang.

‘I WILL speak,’ cried the man; ‘I will not be turned out. I saw it all. I keep the book-stall. I demand to be sworn. I will not be put down. Mr. Fang, you must hear me. You must not refuse, sir.’ (P. 68)

29) Mr. Gamfield

He is a greedy and cruel chimney sweep who wants money by the workhouse offering of Oliver. Actually his job is so dangerous that causes three or four boys to die (P. 15).

As Mr. Gamfield did happen to labour under the slight imputation of having bruised three or four boys to death already, it occurred to him that the board had, perhaps, in some unaccountable freak, taken it into their heads that this extraneous circumstance ought to influence their proceedings. It was very unlike their general mode of doing business, if they had; but still, as he had no particular wish to revive the rumour, he twisted his cap in his hands, and walked slowly from the table. (P. 17).

30) The Master

He is a fat and health man who gives the gruel in the workhouse. He is angry when Oliver asks some more gruel to him. His anger causes all of the boys in the workhouse are so frightened

to him. He does not believe that young Oliver Twist is brave to do that action (P. 12).

The master was a fat, healthy man; but he turned very pale. He gazed in stupified astonishment on the small rebel for some seconds, and then clung for support to the cop-per. The assistants were paralysed with wonder; the boys with fear.

‘What!’ said the master at length, in a faint voice.

‘Please, sir,’ replied Oliver, ‘I want some more.’

The master aimed a blow at Oliver’s head with the ladle; pinioned him in his arm; and shrieked aloud for the beadle (P. 12)

31) Mr. Limbkins

He is a member of the board of the workhouse who dislike with Oliver. He is very angry after comprehending that Oliver asks for more gruel and wants Oliver to be hung (P. 14).

‘For MORE!’ said Mr. Limbkins. ‘Compose yourself, Bumble, and answer me distinctly. Do I understand that he asked for more, after he had eaten the supper allotted by the dietary?’

‘He did, sir,’ replied Bumble.

‘That boy will be hung,’ said the gentleman in the white waistcoat. ‘I know that boy will be hung.’ (P. 14)

2. Setting

The setting of the story is the environment of its events. It reveals where and when it happens. It is the place the action of the story along with the time in which it occurs (Diyanni, 2004: 43).

In *Oliver Twist* novel, there are some settings where the important event takes place.

a. Setting of Place

1) Workhouse

In the workhouse is the place where Oliver is born. Over there, he has to work hard without enough food with the other orphans. In this place, he shows his bravery to ask more gruel or thin oatmeal porridge to the master that makes him so furious. Because of this action, Oliver is chased away from the workhouse (P. 1).

Among other public buildings in a certain town, which for many reasons it will be prudent to refrain from mentioning, and to which I will assign no fictitious name, there is one anciently common to most towns, great or small: to wit, a workhouse; and in this workhouse was born; on a day and date which I need not trouble myself to repeat, inas-much as it can be of no possible consequence to the reader, in this stage of the business at all events; the item of mortal-ity whose name is prefixed to the head of this chapter (P. 1)

2) Undertaker's house or Mr. Sowerberries house

Oliver Twist is taken away from the workhouse by the parochial undertaker who named Mr. Sowerberries into his house by accepting five pounds as a reward. In this occasion, Oliver meets Noah Claypole who insults his dying mother. He has been accused by him that he will murder him. The people in the house are angry with him. He is punished in the dark room. After this case happens, he has an idea to escape himself from the suffering to London.

(P. 27 - 38).

Oliver, being left to himself in the undertaker's shop, set the lamp down on a workman's bench, and gazed timidly about him with a feeling of awe and dread, which many people a good deal older than he will be at no loss to understand. An unfinished coffin on black tressels, which stood in the middle of the shop, looked so gloomy and death-like that a cold tremble came over him, every time his eyes wandered in the direction of the dismal object: from which he almost expected to see some frightful form slowly rear its head, to drive him mad with terror. Against the wall were ranged, in regular array, a long row of elm boards cut in the same shape: looking in the dim light, like high-shouldered ghosts with their hands in their breeches pockets (P. 27-28).

3) London

After walking for a long time, he arrives at London for the first time. Over there, he wonders about the crowd of city which has many buildings and where he meets Jack Dawkins or The Artful Dodger who invites him to the Fagin's den (P. 49-50).

'Going to London?' said the strange boy, when Oliver had at length concluded.

'Yes.'

'Got any lodgings?'

'No.'

'Money?'

'No.'

The strange boy whistled; and put his arms into his pockets, as far as the big coat-sleeves would let them go.

'Do you live in London?' inquired Oliver.

'Yes. I do, when I'm at home,' replied the boy. 'I suppose you want some place to sleep in to-night, don't you?' (P. 49)

4) Little Saffron Hill or Fagin's den

It is a dark and gloomy den where the street is very narrow and muddy. Actually, it is the underworld (a part of society

habitually involved in crime). However, Oliver is not aware that he is in danger because living with the pickpockets and the leader who wants him to become a pickpocket too (P. 50-51).

... into Little Saffron Hill; and so into Saffron Hill the Great: along which the Dodger scudded at a rapid pace, directing Oliver to follow close at his heels. Although Oliver had enough to occupy his attention in keeping sight of his leader, he could not help bestowing a few hasty glances on either side of the way, as he passed along. A dirtier or more wretched place he had never seen. The street was very narrow and muddy, and the air was im-pregnated with filthy odours (P. 50).

5) Book-stall in The Green

In the book-stall, Oliver Twist sees directly The Artful Dodger and Master Bates doing their job as young pickpockets. In this occasion, they run away and leave Oliver alone. The crowd of people supposes that he is the child who steals the old gentleman's handkerchief and chases after him (P. 59 - 60).

They were just emerging from a narrow court not far from the open square in Clerkenwell, which is yet called, by some strange perversion of terms, 'The Green': when the Dodger made a sudden stop; and, laying his finger on his lip, drew his companions back again, with the greatest caution and circumspection. 'What's the matter?' demanded Oliver. 'Hush!' replied the Dodger. 'Do you see that old cove at the book-stall?' 'The old gentleman over the way?' said Oliver. 'Yes, I see him.' 'He'll do,' said the Doger. 'A prime plant,' observed Master Charley Bates. Oliver looked from one to the other, with the greatest surprise; but he was not permitted to make any inquiries; for the two boys walked stealthily across the road, and slunk close behind the old gentleman towards whom his at ention had been directed. Oliver walked a few paces after them; and, not knowing whether to advance or retire, stood looking on in silent amazement (P. 59 - 60).

6) Courthouse in the Mutton Hill

It is a dirty court where Oliver is judged by Mr. Fang as a magistrate. The people think that he is a thief. However, an honest bookseller becomes a witness who sees the action of robbing. He swears that Oliver is innocent (P. 63).

The offence had been committed within the district, and indeed in the immediate neighborhood of, a very notorious metropolitan police office. The crowd had only the satisfaction of accompanying Oliver through two or three streets, and down a place called Mutton Hill, when he was led beneath a low archway, and up a dirty court, into this dispensary of summary justice, by the back way. It was a small paved yard into which they turned; and here they encountered a stout man with a bunch of whiskers on his face, and a bunch of keys in his hand (P. 63).

7) Pentonville

It is the location where Mr. Bownlow lives. In this place, he and his house keeper named Mrs. Bedwin takes after him. They are very fond of him. In this safe house, Oliver is very pleased because he gets foods, comfortable clothes, and educations (P. 69).

The coach rattled away, over nearly the same ground as that which Oliver had traversed when he first entered London in company with the Dodger; and, turning a different way when it reached the Angel at Islington, stopped at length before a neat house, in a quiet shady street near Pentonville. Here, a bed was prepared, without loss of time, in which Mr. Brownlow saw his young charge carefully and comfortably deposited; and here, he was tended with a kindness and solicitude that knew no bounds. But, for many days, Oliver remained insensible to all the goodness of his new friends. The sun rose and sank, and rose and sank again, and many times after that; and still the boy lay stretched on his uneasy bed, dwindling away

beneath the dry and wasting heat of fever. The worm does not work more surely on the dead body, than does this slow creeping fire upon the living frame (P. 69).

8) Clerkenwell

In Clerkenwell, Oliver is kidnapped by Nancy and Bill Sikes who force him to return back to Fagin's den (P. 95).

Meanwhile, Oliver Twist, little dreaming that he was within so very short a distance of the merry old gentleman, was on his way to the book-stall. When he got into Clerken-well, he accidentally turned down a by-street which was not exactly in his way; but not discovering his mistake until he had got half-way down it, and knowing it must lead in the right direction, he did not think it worth while to turn back; and so marched on, as quickly as he could, with the books under his arm (P. 95).

9) Chertsey or Mrs. Maylie's house

It is the rural area which closes to London. In this handsome house which its furniture is old fashioned comfort, Oliver is forced by Bill Sikes in the expedition of the burglary. At that time, Oliver is shot by one of the stewards of the house. Then, he is left alone by Sikes on the ditch. The next day, Oliver returns back to the same house which the action of breaking in is done. Over there, he gets assistance from Mrs. Maylie, Miss. Rose Maylie, and the other members of the house. In this comfortable house, he receives love and affection and spends his time excitedly (P. 141).

'Here's the house broken into,' said the doctor, 'and a couple of men catch one moment's glimpse of a boy, in the midst of gunpowder smoke, and in all the distraction of alarm and darkness. Here's a boy comes to that very same house, next morning, and because he happens to have his arm tied up, these men lay violent

hands upon him—by do-ing which, they place his life in great danger—and swear he is the thief. Now, the question is, whether these men are justified by the fact; if not, in what situation do they place themselves?' (192).

10) London Bridge

On the London Bridge, Nancy meets Rose Maylie and Mr. Brownlow. She informs them about Fagin's plan to kidnap Oliver again. She also speaks about mysterious man, named Monks who comprehends Oliver's history and has a proof about it. Furthermore, on this bridge, Nancy is offered to leave her underworld's life. However, she refuses it because she does not want to betray Sikes and Fagin. She thinks that it is very difficult to go away from them. On the other hand, their secret conversation is discovered by Noah Claypole, one of the Fagin's boys (P. 300).

The church clocks chimed three quarters past eleven, as two figures emerged on London Bridge. One, which advanced with a swift and rapid step, was that of a woman who looked eagerly about her as though in quest of some expected object; the other figure was that of a man, who slunk along in the deepest shadow he could find, and, at some distance, accommodated his pace to hers: stopping when she stopped: and as she moved again, creeping stealthily on: but never allowing himself, in the ardour of his pursuit, to gain upon her footsteps. Thus, they crossed the bridge, from the Middlesex to the Surrey shore, when the woman, apparently disappointed in her anxious scrutiny of the foot-passengers, turned back. The movement was sudden; but he who watched her, was not thrown off his guard by it; for, shrinking into one of the recesses which surmount the piers of the bridge, and leaning over the parapet the better to conceal his figure, he suffered her to pass on the opposite pavement. When she was about the same distance in advance as she had been before, he slipped quietly down, and followed her again. At nearly the

centre of the bridge, she stopped. The man stopped too (P. 300).

b. The Setting of time

The setting of time of *Oliver Twist* novel is in the Victorian Age. The writer gets the information from the biography of the author. At that time, Dickens has attention to the children who has to work hard as a labour without appropriate salary. Therefore, they lost their chance in getting education. Moreover, they live in poverty indeed in starvation. Ironically, there are kinds of crimes in the city which use children as the victims.

However, Dicken's Blacking Factory experience did not make him unique: anxiety about the status was endemic among the growing middle class at this crucial stage in the formation of the Victorian social structure. As Steven Connor has persuasively argued, the plot-line of *Oliver Twist* is concerned with establishing Oliver's rightful heritage reveals a deep-seated need in Dickens and his middle-class relationship to confirm 'the legitimacy of social and personal origins' (P. xxii)

3. Plot

In the broad sense, the plot of the story is a whole chain of events. However, it is limited, that is which the events immediately create or result from other phenomenon (Stanton, 1965: 14). It is the organization of events which establish a story. Typical fictional plots are begun with an **exposition**. It contributes the background information that we needed to build sense of the action. The plots lead crisis or moment of great tension which is developed in a series of **complications** or intensifications of the conflict. A great tension of moment reaches a **climax** or **turning point**.

Then, the complications of plot are decreased and resolved which is called **resolution** or **denouncement** (Diyanni, 2004: 44).

In *Oliver Twist* novel, the plots of the story of this novel are as following:

a. Exposition

The story of the *Oliver Twist* novel is started with the Oliver birth in the workhouse. His unknown mother passes away after giving a birth. Then, he is taken care by the board of the workhouse.

The result was, that, after a few struggles, Oliver breathed, sneezed, and proceeded to advertise to the inmates of the workhouse the fact of a new burden having been imposed upon the parish, by setting up as loud a cry as could reasonably have been expected from a male infant who had not been possessed of that very useful appendage, a voice, for a much longer space of time than three minutes and a quarter. As Oliver gave this first proof of the free and proper action of his lungs, the patchwork coverlet which was care-lessly flung over the iron bedstead, rustled; the pale face of a young woman was raised feebly from the pillow; and a faint voice imperfectly articulated the words, 'Let me see the child, and die.' (P. 1)

He is forced to work hard with little food. He and other boys are so hungry. He asks more gruel to Mr. Bumble, the Parish Beadle. He is so surprised and furious with him.

'Please, sir,' replied Oliver, 'I want some more.'

'For MORE!' said Mr. Limbkins. 'Compose yourself, Bumble, and answer me distinctly. Do I understand that he asked for more, after he had eaten the supper allotted by the dietary?'

'He did, sir,' replied Bumble.

'That boy will be hung,' said the gentleman in the white waistcoat. 'I know that boy will be hung.' (P. 12)

As a result, he is driven from the workhouse. The board of workhouse announces that someone who wants to take Oliver out of the workhouse will get five pounds as a reward. In that case, he is brought to the Mr. Sowerberry's house. Over there, he meets Noah Claypole who underestimates Oliver's dying mother. Because of that, Oliver attacks him. The people of the Mr. Sowerberry's family are so angry with him.

'What did you say?' inquired Oliver, looking up very quickly. 'A regular right-down bad 'un, Work'us,' replied Noah, coolly. 'And it's a great deal better, Work'us, that she died when she did, or else she'd have been hard labouring in Bridewell, or transported, or hung; which is more likely than either, isn't it?' Crimson with fury, Oliver started up; overthrew the chair and table; seized Noah by the throat; shook him, in the violence of his rage, till his teeth chattered in his head; and collecting his whole force into one heavy blow, felled him to the ground (P. 38).

b. Complication

Oliver has an idea to escape himself to London in order to get his fortunes. After Oliver has arrived at London, he meets Jack Dawkins or The Artful Dodger who invites him to Fagin's den. Actually, he does not understand that he is carried to gang of pickpockets. When he is sent out in robbing with two other boys, he watches clearly that his friends steal the handkerchief and wallet from the old gentleman who reading in front of the bookstore. At that time, he realizes that he is among criminal and his friends are pickpockets. Both of his friends run away and leave him alone. Oliver is so frightened when the people accuse him as the as

a thief. He is brought by them to the court house. They do not believe although he tells the truth that he is not a robber.

This was all done in a minute's space. In the very instant when Oliver began to run, the old gentleman, putting his hand to his pocket, and missing his handkerchief, turned sharp round. Seeing the boy scudding away at such a rapid pace, he very naturally concluded him to be the depredator; and shouting 'Stop thief!' with all his might, made off after him, book in hand. But the old gentleman was not the only person who raised the hue-and-cry. The Dodger and Master Bates, unwilling to attract public attention by running down the open street, had merely retired into the very first doorway round the corner. They no sooner heard the cry, and saw Oliver run-ning, than, guessing exactly how the matter stood, they issued forth with great promptitude; and, shouting 'Stop thief!' too, joined in the pursuit like good citizens (P. 60).

Fortunately, the book-stall keeper who sees the action of stealing informs that Oliver is innocent. He says that the action of robbery is done by the other two boys who have ran away. He swears that he is honest.

'What is this? Who is this? Turn this man out. Clear the office!' cried Mr. Fang. 'I WILL speak,' cried the man; 'I will not be turned out. I saw it all. I keep the book-stall. I demand to be sworn. I will not be put down. Mr. Fang, you must hear me. You must not refuse, sir.' 'Swear the man,' growled Mr. Fang, with a very ill grace. 'Now, man, what have you got to say?' 'This,' said the man: 'I saw three boys: two others and the prisoner here: loitering on the opposite side of the way, when this gentleman was reading. The robbery was committed by another boy. I saw it done; and I saw that this boy was perfectly amazed and stupified by it.' (P. 68)

c. Climax

Oliver is forced by Fagin or The Jew to accompany Bill Sikes and Toby Crackit in expedition of housebreaking. Actually, he is afraid to do that. However, the action is fail because it is known by the

stewards of the house. One of them shoots Oliver's head. Then he is unconscious. On the other hand, Bill Sikes and Toby Crackit escape and leave him alone. They do not take care about Oliver's condition.

'Take this lantern,' said Sikes, looking into the room.
'You see the stairs afore you?' Oliver, more dead than alive, gasped out, 'Yes.' Sikes, pointing to the street-door with the pistol-barrel, briefly advised him to take notice that he was within shot all the way; and that if he faltered, he would fall dead that instant. 'It's done in a minute,' said Sikes, in the same low whisper. 'Directly I leave go of you, do your work. Hark!' 'What's that?' whispered the other man. They listened intently (P. 145).

d. Resolution

After the burglary, Oliver Twist is saved by the Mrs. Maylie's family whose house is robbed. He tells about his story and the criminal that is led by Fagin. They take care of and adore him. He feels so happy again because living with the kind-hearted people. On the other hand, Fagin and his gangs desire to kidnap him again. However, Nancy who has respect to Oliver comes to Mrs. Maylie's house and informs Fagin's plan and mysterious man named Monks. Unfortunately, she is discovered by Noah Claypole who becomes Fagin's boy. Sikes is so furious after realizing that he is betrayed by Nancy. As the consequence, he murders her.

On the other hand, Mr. Brownlow meets again with Oliver. Monks or Edward Leeford tells the Oliver's history and he is a half brother of him. They have same brother but different mother. He is regret that he wants all of the inheritance from his father. He also asks

apologizes to him and will divide it with Oliver. Furthermore, Sikes is died when he tries to escape from the people who want to catch him. Finally, Oliver is adopted by Mr. Brownlow and lives happily near Mrs. Maylie's family in the comfortable countryside.

How Mr. Brownlow went on, from day to day, filling the mind of his adopted child with stores of knowledge, and becoming attached to him, more and more, as his nature developed itself, and showed the thriving seeds of all he wished him to become—how he traced in him new traits of his early friend, that awakened in his own bosom old remembrances, melancholy and yet sweet and soothing—how the two orphans, tried by adversity, remembered its lessons in mercy to others, and mutual love, and fervent thanks to Him who had protected and preserved them—these are all matters which need not to be told. I have said that they were truly happy; and without strong affection and humanity of heart, and gratitude to that Being whose code is Mercy, and whose great attribute is Benevolence to all things that breathe, happiness can never be attained (P. 360).

4. Point of View

Point of view is an author's decisions about who is to tell the story and how it is to be told is among the most important he or she makes (Diyanni, 2004: 72). Points of view are divided into four main types. In *first person central* point of view, the central character tells the story in his own words. In *first person peripheral*, a non central character tells the story. The narrator may describe the central character directly and comment upon his behavior and can create suspense and surprise by concealing the principal character's thoughts (Stanton, 1965: 28). In *third person limited*, the author refers to all characters in the third person but describes only

what can be seen, heard, or thought by a single character (Stanton, 1965: 26). In *third person omniscient*, the narrator refers to each character in the third person and may describe what several characters see, hear, or think, as well as events at which no character (Stanton, 1965: 29).

In the *Oliver Twist* Novel, the author utilizes Oliver as the third person and omniscient. He uses the word "he" to tell the story. The following example will show the author in using the third point of view.

For a week after the commission of the impious and profane offence of asking for more, Oliver remained a close prisoner in the dark and solitary room to which he had been consigned by the wisdom and mercy of the board. It appears at first sight not unreasonable to suppose that, if he had entertained a becoming feeling of respect for the prediction of the gentleman in the white waistcoat, he would have established that sage individual's prophetic character, once and for ever, by tying one end of his pocket-handkerchief to a hook in the wall, and attaching himself to the other (P. 14).

5. Symbol

Symbol indicates concrete, factual details which bring thoughts and strong feelings in the reader's mind. The writer makes his meaning visible. The symbol may be anything from an egg to the story setting: a single object, a physical substance, a shape, a gesture, a colour, a sound, a fragrance (Stanton, 1965: 31).

a. Rose

Rose Maylie is a niece of Mrs. Maylie. She is a younger lady who is symbolized in the lovely bloom in the spring time. With her beautiful heart, she is like an angel in the house who gives happiness (P. 184).

The younger lady was in the lovely bloom and spring-time of womanhood; at that age, when, if ever angels be for God's good purposes enthroned in mortal forms, they may be, without impiety, supposed to abide in such as hers (P. 184)

b. The Jew

Jew is the symbol which describes Fagin. The link between London Jews and the nineteenth century underworld is set up in the popular consciousness by Jewish criminals and their involvement in the second-hand trade. This condition makes them easily in stolen goods.

. . . standing over [the fire], with a toasting-fork in his hand, was a very old shriveled Jew, whose villainous-looking and repulsive face was obscured by a quantity of matted red hair. He was dressed in a greasy flannel gown . . . 'This is him, Fagin,' said Jack Dawkins; 'my friend, Oliver Twist.' (P. 51-52).

6. Theme

The theme or central idea of a story corresponds to the meaning of a human experience; it may be anything that could make a memorable experience. It comments upon some aspect of life and has value outside the story (Stanton, 1965: 19).

In the novel, the author shows the institutional cruelty which happen in the workhouse. The boards or supervisors of the workhouse use most of money which is belonging to orphaned children for their own need. They only give little food for them. On the other hand, they are forced to work hard (P. 5).

For the next eight or ten months, Oliver was the victim of a systematic course of treachery and deception. He was brought

up by hand. The hungry and destitute situation of the infant orphan was duly reported by the workhouse authorities to the parish authorities (P. 5).

Unfortunately for, the experimental philosophy of the female to whose protecting care Oliver Twist was delivered over, a similar result usually attended the operation of HER system; for at the very moment when the child had contrived to exist upon the smallest possible portion of the weakest possible food, it did perversely hap-pen in eight and a half cases out of ten, either that it sickened from want and cold, or fell into the fire from neglect, or got half-smothered by accident; in any one of which cases, the miserable little being was usually summoned into another world, and there gathered to the fathers it had never known in this (P. 6).

The bravery in facing life obstacles is also the principal theme in this novel. Oliver Twist is courageous to ask more some gruel to the master. He also braves to look for his fortune in London by leaving the undertaker's house.

Please, sir, I want some more.'

'What!' said the master at length, in a faint voice.

'Please, sir,' replied Oliver, 'I want some more.'

'Mr. Limbkins, I beg your pardon, sir! Oliver Twist has asked for more!'

'For MORE!' said Mr. Limbkins. 'Compose yourself, Bumble, and answer me distinctly. Do I understand that he asked for more, after he had eaten the supper allotted by the dietary?' 'He did, sir,' replied Bumble. 'That boy will be hung,' said the gentleman in the white waistcoat. 'I know that boy will be hung.' (P. 12)

7. Style

Style determines the way a writer chooses word and arranges them. It is the verbal identity of a writer, as unmistakable as his or her voice. Writer's styles communicate their distinctive ways of seeing the world (Diyanni, 2004: 79).

Charles Dickens is an experienced author. He conveys his words with full of inspiration and imagination which cause the reader unconsciously involves in the story and considers that he is one of the characters in the novel. This story presents the irony to the institutional cruelty in the workhouse who forces the young children work hard without enough food. Indeed, they are often as the victim of the violence. They also live in the suffering and starvation. These bad conditions are described in the beautiful words. He also describes the story in obvious details. When he tells about the condition of the workhouse, Fagin's den, Mrs. Maylie house and others are presented clearly. Therefore, the reader can imagine the real situation which has been told in the story.

B. Moral Values Analysis of the *Oliver Twist* Novel

I. Bravery

Bravery is willing to things which are difficult (Hornby, 2010: 169). It is the ability to stand up for what is right in difficult situations. The bravery to take the decision is very useful to face the problems (Siagian, 2003: 112). It is not doubtful in facing the danger because gives the strength to do the action which is considered right in front of the strong opponent (Neuschel, 2008: 82).

In this novel, Oliver Twist braves to ask more gruel to the master because he and the children of workhouse in the great starvation. In fact, the supervisors force them to work hard without enough food. Although at

first he is so frightened but he struggles to do that action. The boards of the workhouse are so furious to him. However, one of them wants Oliver to be hung. In this difficult situation, Oliver Twist faces this problem bravely.

‘Please, sir, I want some more.’ ‘What!’ said the master at length, in a faint voice. ‘Please, sir,’ replied Oliver, ‘I want some more.’ There was a general start. Horror was depicted on every countenance. ‘For MORE!’ said Mr. Limbkins. ‘Compose yourself, Bumble, and answer me distinctly. Do I understand that he asked for more, after he had eaten the supper allotted by the dietary?’ ‘He did, sir,’ replied Bumble. ‘That boy will be hung,’ said the gentleman in the white waistcoat. ‘I know that boy will be hung.’ (P. 12-13)

Besides that, the poor boy Oliver Twist has bravery to rise his strong spirit because there is a person who insults his dying mother. He can not accept that someone humiliates his mother. His bravery can be seen in himself such as his bright and vivid eyes. His attitude turns to be powerful. He braves to fight his opponent.

A minute ago, the boy had looked the quiet child, mild, dejected creature that harsh treatment had made him. But his spirit was roused at last; the cruel insult to his dead mother had set his blood on fire. His breast heaved; his attitude was erect; his eye bright and vivid; his whole person changed, as he stood glaring over the cowardly tormentor who now lay crouching at his feet; and defied him with an energy he had never known before (P. 38)

Oliver is not afraid to meet Mr. Bumble. He braves and does not tremble to face him. Mr. Bumble is so astonished looking that Oliver’s attitude because he does not imagine how Oliver can get strong bravery.

‘Oliver!’
‘Come; you let me out!’ replied Oliver, from the inside.
‘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. An answer so different from the one he had expected to elicit, and was in the habit of receiving, staggered Mr. Bumble not a little (P. 43)

2. Humbleness

Humbleness means showing that we do not think if we are as important as other people (Hornby, 2010: 734). In this story, Oliver Twist is humble when he meets Noah Claypole, a charity boy who lives in the Mr. Sowerberry’s house. On the other hand, Noah dislikes with him. However, Oliver does not hate him and considers him as a new friend.

‘I beg your pardon, sir,’ said Oliver at length: seeing that no other visitor made his appearance; ‘did you knock?’ ‘I kicked,’ replied the charity-boy. ‘Did you want a coffin, sir?’ inquired Oliver, innocently. At this, the charity-boy looked monstrous fierce; and said that Oliver would want one before long, if he cut jokes with his superiors in that way (P. 28).

3. Honesty

Honesty is the quality of being honest. It always tells the truth and does not hide the rightness (Hornby, 2010: 721). According to the Stanford Encyclopedia of Philosophy an honest person is someone who is honest in their dealings with others and also discourages the dishonesty of others. It involves integrity in all areas of one’s life and the ability to be true to oneself and one’s role in the world across circumstance. It is very fundamental in our life. We can practice it to ourselves and the other people.

In this narrative, we know that Nancy is one of Fagin's communities who has attention to the Oliver's suffering tells the truth about the wicked plan of the Jew and his friends to take out him from Mrs. Maylie. She is honest to Rose that there is a man named Monks who is actually Oliver's half brother who wants all of the inheritance from his father. They have same father but their mothers are different. He is only the man who knows and has proofs about Oliver's history. In doing her honesty, Nancy is in the danger. Because of if her friends in the underworld realize her action, they maybe will murder her or do brutal thing to her. However, she is not afraid to face the possible consequences which will occur.

'What is all this!' said Rose. 'The truth, lady, though it comes from my lips,' replied the girl. 'Then, he said, with oaths common enough in my ears, but strange to yours, that if he could gratify his hatred by taking the boy's life without bringing his own neck in danger, he would; but, as he couldn't, he'd be upon the watch to meet him at every turn in life; and if he took advantage of his birth and history, he might harm him yet. 'In short, Fagin,' he says, 'Jew as you are, you never laid such snares as I'll contrive for my young brother, Oliver.' 'His brother!' exclaimed Rose. 'Those were his words,' said Nancy, glancing uneasily round, as she had scarcely ceased to do, since she began to speak (P. 263).

Oliver is honest that he is not a thief. Actually the thieves are Dodger and Charley Bates. He is still honest although the officer is angry with him and accuses him as a thief.

'Come, get up,' said the man, roughly. 'It wasn't me indeed, sir. Indeed, indeed, it was two other boys,' said Oliver, clasping his hands passionately, and looking round. 'They are here somewhere.' 'Oh no, they ain't,' said the officer. He meant

this to be ironical, but it was true besides; for the Dodger and Charley Bates had filed off down the first convenient court they came to (P. 63).

The book-stall keeper shows his honesty by telling the truth to the Mr. Fang or the magistrate of the courthouse. He says that he watches three boys; one of them is in the courthouse. He explains that the action of robbery is done by two other boys. Actually that boy or Oliver is innocent and amazed looking what have been done by those boys.

'What is this? Who is this? Turn this man out. Clear the office!' cried Mr. Fang. 'I WILL speak,' cried the man; 'I will not be turned out. I saw it all. I keep the book-stall. I demand to be sworn. I will not be put down. Mr. Fang, you must hear me. You must not refuse, sir.' 'Swear the man,' growled Mr. Fang, with a very ill grace. 'Now, man, what have you got to say?' 'This,' said the man: 'I saw three boys: two others and the prisoner here: loitering on the opposite side of the way, when this gentleman was reading. The robbery was committed by another boy. I saw it done; and I saw that this boy was perfectly amazed and stupified by it.' Having by this time recovered a little breath, the worthy book-stall keeper proceeded to relate, in a more coherent manner the exact circumstances of the robbery (P. 68)

The young woman (Nancy) tells to the other people that Oliver runs away from their house. She says that he has broken his mother's heart. However, Oliver shows his honesty that the young woman is not true. He explains that he does not have mother, father, or sister who respects to him. He is an orphan who lives in Pentoville.

Oh, ma'am,' replied the young woman, 'he ran away, near a month ago, from his parents, who are hard-working and respectable people; and went and joined a set of thieves and bad characters; and almost broke his mother's heart.'

'Young wretch!' said one woman.

'Go home, do, you little brute,' said the other.

‘I am not,’ replied Oliver, greatly alarmed. ‘I don’t know her. I haven’t any sister, or father and mother either. I’m an orphan; I live at Pentonville.’ (P. 95)

4. Steadfastness

Steadfastness means that our attitudes and aims are not changed (Hornby, 2010: 1460). This prose presents the value of steadfastness. For example, when Miss. Rose Maylie meets Nancy in the London Bridge, she offers Nancy to leave her underworld and live with her for a better life. He believes that it is never too late to change our bad attitude become good personality. Although Nancy refuses her offering because she cannot betray Fagin and Sikes but Rose still tries to invite her for future hopes.

‘It is never too late,’ said Rose, ‘for penitence and atonement.’ ‘It is,’ cried the girl, writhing in agony of her mind; ‘I can not leave him now! I could not be his death.’ ‘Why should you be?’ asked Rose. ‘Nothing could save him,’ cried the girl. ‘If I told others what I have told you, and led to their being taken, he would be sure to die. He is the boldest, and has been so cruel!’ ‘Is it possible,’ cried Rose, ‘that for such a man as this, you can resign every future hope, and the certainty of immediate rescue? It is madness.’ (P. 265).

5. Sympathetic to others

Sympatnetic is the feeling of being sorry for somebody. It shows that we understand and care about the problems of the other people. (Hornby, 2010: 1514). It is an extension of empathic concern, or the perception, understanding, and reaction to the need of another human being. It is the act of entering into or sharing the feelings or interests of another.

In the *Oliver Twist* novel, Mr. Brownlow points out his sympathetic to Oliver who looks ill. He is an old gentleman who is the victim of burglary. He thinks that Oliver is the pickpocket who steals his handkerchief and wallet but he is still uncertain about it. He has a pity to Oliver when he is brought to the magistrate in the courthouse. He asks officer to take after Oliver because he recognizes that he is sick and so tired.

‘Stuff and nonsense!’ said Mr. Fang: ‘don’t try to make a fool of me.’ ‘I think he really is ill, your worship,’ remonstrated the officer. ‘I know better,’ said Mr. Fang. ‘Take care of him, officer,’ said the old gentleman, raising his hands instinctively; ‘he’ll fall down.’ ‘Stand away, officer,’ cried Fang; ‘let him, if he likes.’ (P. 67)

In other quotations, the old lady or Mrs. Maylie has sympathetic to the little boy who has been saved by him. She thinks about the boy’s mother feeling who loses his child is she sits beside that boy as she has. She considers about his mother emotional state if she can sit beside him. Moreover, she says those utterances with tears in her eyes which show her strong sympathetic to others.

‘Save us!’ said the old lady, with tears in her eyes. ‘What a grateful little dear it is. Pretty creetur! What would his mother feel if she had sat by him as I have, and could see him now!’ (P. 70)

6. Cooperativeness

Cooperativeness involves the fact of doing something together or working together toward a shared aim (Hornby, 2010: 323). It concerns the degree to which a person is generally agreeable in their relations with

other people as opposed to aggressively self centered and hostility or unfriendliness.

What the book-stall keeper does in accompanying Mr. Brownlow to take Oliver to his house is one the example of cooperativeness. He assists him happily because helping each other is so beneficial for us as a human being.

‘May I accompany you?’ said the book-stall keeper, looking in. ‘Bless me, yes, my dear sir,’ said Mr. Brownlow quickly. ‘I forgot you. Dear, dear! I have this unhappy book still! Jump in. Poor fellow! There’s no time to lose.’ The book-stall keeper got into the coach; and away they drove (P. 69).

Oliver offers some helps to the person who needs any help. He asserts that he will do help if he can. It shows that Oliver has cooperativeness to the other people.

‘Has anything happened?’ asked Oliver. ‘Can I help you? I will if I can. I will, indeed.’ (P. 332).

7. Thankfulness

Thankfulness is word or action that shows that we are grateful to somebody for something (Hornby: 2010: 1545). Saying thank you is so important. It shows our gratefulness to other people which help or do something to us. It can be oral expression, such as saying thank you. In this story, Oliver often says thank you for the people who assist him.

‘You ARE a great deal better, are you not, my dear?’ said the gentleman. ‘Yes, thank you, sir,’ replied Oliver (P. 70).

Oliver wants to show his thankfulness by working to the dear lady who saves him from the danger by watering the flowers, watching the birds. He wants that the lady feels happy. He will be pleased to do those works.

‘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!’
(P. 203).

8. Kind-hearted

The kind-hearted is the quality of being kind (Hornby, 2010: 822). It is the act or the state of being marked by good and charitable behavior, pleasant character, and concern for others.

This novel points out that Rose, Mrs Maylie, and Mr. Losberne have been kind-hearted to Oliver. They save him from the difficult situation which is faced by him. Therefore the orphan Oliver Twist gets peace and happiness.

Meanwhile, Oliver gradually thrived and prospered under the united care of Mrs. Maylie, Rose, and the kind-hearted Mr. Losberne. If fervent prayers, gushing from hearts over-charged with gratitude, be heard in heaven—and if they be not, what prayers are!—the blessings which the orphan child called down upon them, sunk into their souls, diffusing peace and happiness (P. 202).

The Maylie’s family is so kind to Oliver. Remembering Oliver is a new boy who does not have clear about his family but the family has been kind-hearted to help him out of the suffering and the dangerous threat

from the gang of criminal. She is pleased to do that. Moreover, she is happier if Oliver feels comfortable.

‘You shall give nothing at all,’ said Miss Maylie, smiling; ‘for, as I told you before, we shall employ you in a hundred ways; and if you only take half the trouble to please us, that you promise now, you will make me very happy indeed.’ ‘Happy, ma’am!’ cried Oliver; ‘how kind of you to say so!’ ‘You will make me happier than I can tell you,’ replied the young lady. ‘To think that my dear good aunt should have been the means of rescuing any one from such sad misery as you have described to us, would be an unspeakable pleasure to me; but to know that the object of her goodness and compassion was sincerely grateful and attached, in consequence, would delight me, more than you can well imagine (P. 203).

9. Trustworthiness

Trustworthiness is that the action that we can rely on to be good, honest, sincere, etc (Homby, 2010: 1602). The story shows the trustworthiness between Rose Maylie and Nancy. Nancy can be trusted by Rose if she is still alive, she will meet her again every Sunday night from eleven until the o’clock strikes twelve on London Bridge in order to tell the secret. She says it without hesitation. She begs her to come to the place alone or with the kind gentleman who will maintain it too. Besides that, she offers that she should not be watched. Rose Maylie also can be trusted what has been told by Nancy.

‘You must have some kind gentleman about you that will hear it as a secret, and advise you what to do,’ rejoined the girl.

‘But where can I find you again when it is necessary?’ asked Rose. ‘I do not seek to know where these dreadful people live, but where will you be walking or passing at any settled period from this time?’

‘Will you promise me that you will have my secret strictly kept, and come alone, or with the only other person that knows it; and that I shall not be watched or followed?’ asked the girl.

'I promise you solemnly,' answered Rose.
'Every Sunday night, from eleven until the clock strikes twelve,'
said the girl without hesitation, 'I will walk on London Bridge if I
am alive.' (P. 266)

Adept as she was, in all the arts of cunning and dissimulation, the girl Nancy could not wholly conceal the effect which the knowledge of the step she had taken, wrought upon her mind. She remembered that both the crafty Jew and the brutal Sikes had confided to her schemes, which had been hidden from all others: in the full confidence that she was trustworthy and beyond the reach of their suspicion (P. 269).

10. Sincerity

Sincerity shows the feeling, belief, or behaviour that we really think or feel (Hornby, 2010: 1385). In this novel, Rose Maylie would like to give money to Nancy because she has helped her in telling the truth. However, Nancy refuses to receive it. She does it sincerely. She does it not for money or ring. She will be pleased to assist Oliver out of misery although she herself is in the hazardous situation. She will be more delighted if Rose gives her something that can be kept which belonged to her such as gloves or handkerchief. Then, it is given to her.

'This purse,' cried the young lady. 'Take it for my sake, that you may have some resource in an hour of need and trouble.' 'No!' replied the girl. 'I have not done this for money. Let me have that to think of. And yet - give me something that you have worn: I should like to have something - no, no, not a ring - your gloves or handkerchief - anything that I can keep, as having belonged to you, sweet lady. There. Bless you! God bless you. Good-night, good-night!' (P. 307).

11. Love and Affection

Love is a strong feeling or deep affection for somebody or something, especially a member of family or friend (Hornby, 2010: 884).

Affection is the emotional state of liking or loving somebody or something very much and caring about them (Hornby, 2010: 24).

In this story, Mr. Brownlow has affection and love to Oliver. He is very fond of him from the first time they meet. In the last of section he adopts him as his son. Actually he is son of his early friend. He gives him happiness, love, and stores of knowledge which are very beneficial in child's development.

How Mr. Brownlow went on, from day to day, filling the mind of his adopted child with stores of knowledge, and becoming attached to him, more and more, as his nature developed itself, and showed the thriving seeds of all he wished him to become - how he traced in him new traits of his early friend, that awakened in his own bosom old remembrances, melancholy and yet sweet and soothing - how the two orphans, tried by adversity, remembered its lessons in mercy to others, and mutual love, and fervent thanks to Him who had protected and preserved them - these are all matters which need not to be told. I have said that they were truly happy; and without strong affection and humanity of heart, and gratitude to that Being whose code is Mercy, and whose great attribute is Benevolence to all things that breathe, happiness can never be attained (P. 360).

C. The Implications of moral values of Charles Dickens' *Oliver Twist* the Novel

Moral education can be learned not only in the formal situation such as in the school but also it can be understood through some ways. One of the ways to comprehend moral education is by using literature as a media to deliver the moral understanding to the students. The examples of literature are poems, short stories, novels, songs, films, and the others (Subhan, 2003: 2).

By reading a novel, the students can understand the moral education which is implied in the novel. Because of every author delivers beneficial messages in the story. In addition, it is one of the ways to improve the comprehending moral values in daily life. It also assists the learners to control the behaviours and attitudes which guide them to do the rightness (Subhan, 2003: 55). The purposes of novel are to entertain and to educate the readers. Entertaining the readers means that the novel helps them to arouse the feelings of sadness, curiosity, love and affection, and other feelings which are presented in the novel. A good novel contains moral values, creativity, experience, and knowledge which involve interesting story and style (Subhan, 2003: 34).

We can discover some moral values in Charles Dickens' *Oliver Twist* the novel and practice in our life. For example, we can learn the bravery of Oliver Twist in facing his life obstacles. He is not afraid to face the difficulties. He braves to ask some more gruel to the master because of he and his friends are in a great starvation. The little food which accepted is not appropriate with their work hard. Oliver Twist is so brave although the master is furious.

'Please, sir, I want some more.'

'What!' said the master at length, in a faint voice.

'Please, sir,' replied Oliver, 'I want some more.'

There was a general start. Horror was depicted on every countenance.

'For MORE!' said Mr. Limbkins. 'Compose yourself, Bumble, and answer me distinctly. Do I understand that he asked for more, after he had eaten the supper allotted by the dietary?'

'He did, sir,' replied Bumble.

‘That boy will be hung,’ said the gentleman in the white waistcoat. ‘I know that boy will be hung.’ (P. 12).

From the explanation above, the students can learn the moral values about bravery in order to face their life obstacles. In addition, they can gain knowledge about other moral values such as humbleness, honesty, steadfastness, sympathetic to others, cooperativeness, thankfulness, kind-hearted, trustworthiness, sincerity, love and affection which are found in Charles Dickens’ *Oliver Twist* the novel.

CHAPTER V

CLOSURE

A. Conclusion

In this chapter, the writer would like to conclude the graduating paper based on the problem of the statements, as follows:

1. The literary elements of the *Oliver Twist* novel

a. Character and characterization

Character is divided into two parts namely major and minor character. The major character in this novel is Oliver Twist, besides there are many characters which can be found in this novel. The minor characters are Fagin, Nancy, Mr. Bumble, Edward Leeford or Monks, Jack Dawkins or The Artful, Dodger, Charley Bates, Noah Claypole, Bill Sikes, Mr. Brownlow, Mrs. Maylie, Rose Maylie, Harry Maylie, Mr. Giles, Mr. Grimwig, Mr. Losberne, Mrs. Corney, Agnes Fleming, Mrs. Bedwin, Toby Crackit, Mr. Sowerberry, Mrs. Sowerberry, Mr. Brittles, Charlotte, Mr. Blathers and Mr. Duff, Dick, Mrs. Thingummy or Old Sally, Mr. Fang, The book-stall keeper, Mr. Gamfield, The Master, Mr. Limbkins.

The characterization also can be discovered in this chapter, those are good-hearted, courageous, wicked, respected, furious,

arrogant, greedy, naughty, kindhearted, virtuous, responsible, cruel, honest, and bad tempered.

b. Setting

Setting is divided into two parts that are setting of place and setting of time. There some setting of place that can be discovered in this novel, those are Workhouse, Mr. Sowerberries house, London, Little Saffron Hill or Fagin's den, Book-stall, Courthouse in the Mutton Hill, Pentoville, Clerkenwell, Chertsey or Mrs. Maylie's house, and London Bridge.

The setting of time of this story is in the Victorian Age. It is around 1837 until 1841. The writer gets the information from the *Oliver Twist* novel.

c. Plot

Plot in this novel is made up of exposition, complication, climax, and resolution.

Exposition is the beginning of the story. It happens when Oliver is born in the workhouse that becomes orphans because his mother is passing away after giving birth. He is an orphaned boy who has to work hard in the workhouse where the boards are so furious and greedy.

The complications occur when Oliver decides to run away to London to get his fortune and meets the gangs of pickpocket and stay with them.

The climax or turning point of this novel takes place when Oliver is forced in the expedition of house breaking and he is shot by the steward of the house keeper.

Resolution is the end of the story. Oliver is saved by the kind people who take care of him. He also discovers the history of his family and finds his aunt, Rose Maylie. They live happily in the comfortable countryside.

d. Point of view

In the Oliver Twist Novel, the author utilizes Oliver as the third person and omniscient. He uses the word "he" to tell the story.

e. Theme

The themes of this story present about institutional cruelty, and bravery in facing life obstacles.

f. Style

The author of this novel conveys his words with full of inspiration and imagination which cause the reader unconsciously

involves in the story. The situations which happen are presented obviously.

2. The writer discovers some moral values which are seen in the *Oliver Twist* novel, those are:

- a. Bravery
- b. Humbleness
- c. Honesty
- d. Steadfastness
- e. Sympathetic to others
- f. Cooperativeness
- g. Thankfulness
- h. Kind-hearted
- i. Trustworthiness
- j. Sincerity
- k. Love and Affection

3. The moral values which are discovered in the Charles Dickens' *Oliver Twist* the novel have implications in the education. The students can learn and practice those moral values in their daily life. Therefore, by reading the novel they not only get the entertainment but also moral messages which are implied in the novel. Moreover, novel can be used as a media in education.

B. Suggestion

Before closing this paper, the writer would like to give some suggestions as follow:

1. Novel can be used as a media in education. Reading literature is very beneficial for us because we can learn some messages which are conveyed by the author. It assists us in comprehending the human values, interests, feeling, and problems.
2. Literary works brings nearer to the other human being with the same or different nation, culture, and values. Therefore, we can feel the other's suffering which helps us to be more wise and humane.
3. Moral values is important to human life. Therefore, it should be introduced to the children early in order to comprehend the good and wrong behaviour. The role of family is significant to the children because the environment of the family is the first place for them to grow up.

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Appendix

In the following table the writer try to point out the moral values which
seen on Charles Dickens' novel *Oliver Twist*

No.	Moral Values	No.	Qoutations	Pages
1.	Bravery	a.	<p>'Please, sir, I want some more.'</p> <p>'What!' said the master at length, in a faint voice.</p> <p>'Please, sir,' replied Oliver, 'I want some more.'</p> <p>There was a general start. Horror was depicted on every countenance.</p> <p>'For MORE!' said Mr. Limbkins. 'Compose yourself, Bumble, and answer me distinctly. Do I understand that he asked for more, after he had eaten the supper allotted by the dietary?'</p> <p>'He did, sir,' replied Bumble.</p> <p>'That boy will be hung,' said the gentleman in the white waistcoat. 'I know that boy will be hung.'</p>	12-13
		b.	<p>A minute ago, the boy had looked the quiet child, mild, dejected creature that harsh treatment had made him. But his spirit was roused at last; the cruel insult to his dead mother had set his blood on fire. His breast heaved; his attitude was erect; his eye bright and vivid; his whole person changed, as he stood glaring over the cowardly tormentor who now lay crouching at his feet; and defied him with an energy he had never known before.</p>	38
		c.	<p>'Oliver!'</p> <p>'Come; you let me out!' replied Oliver, from the inside.</p>	43

			<p>'Do you know this here voice, Oliver?' said Mr. Bumble.</p> <p>'Yes,' replied Oliver.</p> <p>'Ain't you afraid of it, sir? Ain't you a trembling while I speak, sir?' said Mr. Bumble.</p> <p>'No!' replied Oliver, boldly. An answer so different from the one he had expected to elicit, and was in the habit of receiving, staggered Mr. Bumble not a little.</p>	
		d.	<p>With the first ray of light that struggled through the crevices in the shutters, Oliver arose, and again unbarred the door. One timid look around—one moment's pause of hesitation—he had closed it behind him, and was in the open street. He looked to the right and to the left, uncertain whither to fly.</p>	45
		e.	<p>Oliver walked twenty miles that day; and all that time tasted nothing but the crust of dry bread, and a few draughts of water, which he begged at the cottage-doors by the road-side. When the night came, he turned into a meadow; and, creeping close under a hay-rick, determined to lie there, till morning.</p>	47
		f.	<p>She looked nervously round, twice or thrice, and once stopped to let two men who were following close behind her, pass on. She seemed to gather courage as she advanced, and to walk with a steadier and firmer step. The spy preserved the same relative distance between them, and followed: with his eye upon her.</p>	299-300
		g.	<p>'Oliver,' cried Fagin, beckoning to him. 'Here, here! Let me whisper to you.' 'I am not afraid,' said Oliver in a low voice, as he relinquished Mr. Brownlow's hand.</p>	354

		h.	He looked about, and saw that at no great distance there was a house, which perhaps he could reach. Pitying his condition, they might have compassion on him; and if they did not, it would be better, he thought, to die near human beings, than in the lonely open fields. He summoned up all his strength for one last trial, and bent his faltering steps towards it.	180
2.	Humbleness	a.	‘I beg your pardon, sir,’ said Oliver at length: seeing that no other visitor made his appearance; ‘did you knock?’ ‘I kicked,’ replied the charity-boy. ‘Did you want a coffin, sir?’ inquired Oliver, innocently. At this, the charity-boy looked monstrous fierce; and said that Oliver would want one before long, if he cut jokes with his superiors in that way.	28
		b.	‘He is not in danger, I hope?’ said the old lady. ‘Why, that would NOT be an extraordinary thing, under the circumstances,’ replied the doctor; ‘though I don’t think he is. Have you seen the thief?’ ‘No,’ rejoined the old lady. ‘Nor heard anything about him?’ ‘No.’ ‘I beg your pardon, ma’am, interposed Mr. Giles; ‘but I was going to tell you about him when Doctor Losberne came in.’	187
		c.	‘I beg your pardon, sir,’ said Oliver; ‘I was in a great hurry to get home, and didn’t see you were coming.’ ‘Death!’ muttered the man to himself, glaring at the boy with his large dark eyes. ‘Who would have thought it! Grind him to ashes! He’d start up from a stone coffin, to come in my way!’	213

			'I am sorry,' stammered Oliver, confused by the strange man's wild look. 'I hope I have not hurt you!'	
		d.	'I beg your pardon, Mr. Harry,' said Giles: giving a final polish to his ruffled countenance with the handkerchief; 'but if you would leave the postboy to say that, I should be very much obliged to you. It wouldn't be proper for the maids to see me in this state, sir; I should never have any more authority with them if they did.'	217
3.	Honesty	a.	'Now, you are a nice young fellow, ain't you?' said Sowerberry; giving Oliver a shake, and a box on the ear. 'He called my mother names,' replied Oliver. 'Well, and what if he did, you little ungrateful wretch?' said Mrs. Sowerberry. 'She deserved what he said, and worse.' 'She didn't' said Oliver. 'She did,' said Mrs. Sowerberry. 'It's a lie!' said Oliver.	44
		b.	'Come, get up,' said the man, roughly. 'It wasn't me indeed, sir. Indeed, indeed, it was two other boys,' said Oliver, clasping his hands passionately, and looking round. 'They are here somewhere.' 'Oh no, they ain't,' said the officer. He meant this to be ironical, but it was true besides; for the Dodger and Charley Bates had filed off down the first convenient court they came to.	63
		c.	'What is this? Who is this? Turn this man out. Clear the office!' cried Mr. Fang. 'I WILL speak,' cried the man; 'I will not be turned out. I saw it all. I keep the book-stall. I demand to be sworn. I will not be put down. Mr. Fang, you must	68

			<p>hear me. You must not refuse, sir.'</p> <p>'Swear the man,' growled Mr. Fang, with a very ill grace.</p> <p>'Now, man, what have you got to say?'</p> <p>'This,' said the man: 'I saw three boys: two others and the prisoner here: loitering on the opposite side of the way, when this gentleman was reading. The robbery was committed by another boy. I saw it done; and I saw that this boy was perfectly amazed and stupified by it.' Having by this time recovered a little breath, the worthy book-stall keeper proceeded to relate, in a more coherent manner the exact circumstances of the robbery.</p>	
		d.	<p>Oh, ma'am,' replied the young woman, 'he ran away, near a month ago, from his parents, who are hard-working and respectable people; and went and joined a set of thieves and bad characters; and almost broke his mother's heart.'</p> <p>'Young wretch!' said one woman.</p> <p>'Go home, do, you little brute,' said the other.</p> <p>'I am not,' replied Oliver, greatly alarmed. 'I don't know her. I haven't any sister, or father and mother either. I'm an orphan; I live at Pentonville.'</p>	95
		e.	<p>The conference was a long one. Oliver told them all his simple history, and was often compelled to stop, by pain and want of strength. It was a solemn thing, to hear, in the darkened room, the feeble voice of the sick child recounting a weary catalogue of evils and calamities which hard men had brought upon him.</p>	191
		f.	<p>'What is all this!' said Rose.</p> <p>'The truth, lady, though it comes from my lips,' replied the girl. 'Then, he said, with oaths common enough in my ears, but strange to yours, that if</p>	263

		<p>he could gratify his hatred by taking the boy's life without bringing his own neck in danger, he would; but, as he couldn't, he'd be upon the watch to meet him at every turn in life; and if he took ad-vantage of his birth and history, he might harm him yet. 'In short, Fagin,' he says, 'Jew as you are, you never laid such snares as I'll contrive for my young brother, Oliver.'</p> <p>'His brother!' exclaimed Rose.</p> <p>'Those were his words,' said Nancy, glancing uneasily round, as she had scarcely ceased to do, since she began to speak.</p>	
	g.	<p>'Known what?' asked the other. 'Speak!'</p> <p>'The boy grew so like his mother,' said the woman, rambling on, and not heeding the question, 'that I could never forget it when I saw his face. Poor girl! poor girl! She was so young, too! Such a gentle lamb! Wait; there's more to tell. I have not told you all, have I?'</p> <p>'No, no,' replied the matron, inclining her head to catch the words, as they came more faintly from the dying wom-an. 'Be quick, or it may be too late!'</p> <p>'The mother,' said the woman, making a more violent effort than before; 'the mother, when the pains of death first came upon her, whispered in my ear that if her baby was born alive, and thrived, the day might come when it would not feel so much disgraced to hear its poor young mother named. 'And oh, kind Heaven!' she said, folding her thin hands together, 'whether it be boy or girl, raise up some friends for it in this troubled world, and take pity upon a lonely desolate child, abandoned to its mercy!'</p> <p>'The boy's name?' demanded the matron. 'They CALLED him Oliver,' replied the woman, feebly.</p> <p>'The gold I stole was—'</p>	155

			'Yes, yes—what?' cried the other.	
		h.	<p>'This young lady,' the gentleman began, 'has communicated to me, and to some other friends who can be safely trusted, what you told her nearly a fortnight since. I confess to you that I had doubts, at first, whether you were to be implicitly relied upon, but now I firmly believe you are.'</p> <p>'I am,' said the girl earnestly.</p> <p>'I repeat that I firmly believe it. To prove to you that I am disposed to trust you, I tell you without reserve, that we propose to extort the secret, whatever it may be, from the fear of this man Monks. But if—if—' said the gentleman, 'he cannot be secured, or, if secured, cannot be acted upon as we wish, you must deliver up the Jew.'</p> <p>'Fagin,' cried the girl, recoiling.</p> <p>'That man must be delivered up by you,' said the gentleman.</p> <p>'I will not do it! I will never do it!' replied the girl.</p>	304
		i.	<p>When she had thoroughly explained the localities of the place, the best position from which to watch it without exciting observation, and the night and hour on which Monks was most in the habit of frequenting it, she seemed to consider for a few moments, for the purpose of recalling his features and appearances more forcibly to her recollection.</p> <p>'He is tall,' said the girl, 'and a strongly made man, but not stout; he has a lurking walk; and as he walks, constantly looks over his shoulder, first on one side, and then on the other. Don't forget that, for his eyes are sunk in his head so much deeper than any other man's, that you might almost tell him by that alone. His face is dark, like his hair and eyes; and, although he can't be more</p>	305- 306

		<p>than six or eight and twenty, withered and haggard. His lips are often discoloured and isfigured with the marks of teeth; for he has desperate fits, and sometimes even bites his hands and covers them with wounds—why did you start?’ said the girl, stopping suddenly. The gentleman replied, in a hurried manner, that he was not conscious of having done so, and begged her to proceed.</p> <p>‘Part of this,’ said the girl, ‘I have drawn out from other people at the house I tell you of, for I have only seen him twice, and both times he was covered up in a large cloak. I think that’s all I can give you to know him by. Stay though,’ she added. ‘Upon his throat: so high that you can see a part of it below his neckerchief when he turns his face: there is—’</p>	
	<p>j.</p>	<p>‘You have some papers,’ said Mr. Brownlow advancing, ‘which were placed in your hands, for better security, by a man called Monks.’ ‘It’s all a lie together,’ replied Fagin. ‘I haven’t one—not one.’ ‘For the love of God,’ said Mr. Brownlow solemnly, ‘do not say that now, upon the very verge of death; but tell me where they are. You know that Sikes is dead; that Monks has confessed; that there is no hope of any further gain. Where are those papers?’ ‘Oliver,’ cried Fagin, beckoning to him. ‘Here, here! Let me whisper to you.’ ‘I am not afraid,’ said Oliver in a low voice, as he relin-quished Mr. Brownlow’s hand. ‘The papers,’ said Fagin, drawing Oliver towards him, ‘are in a canvas bag, in a hole a little way up the chimney in the top front-room. I want to talk to you, my dear. I want to talk to you.’</p>	<p>354</p>

		<p>k. 'Well, they were separated,' said Monks, 'and what of that?'</p> <p>'When they had been separated for some time,' returned Mr. Brownlow, 'and your mother, wholly given up to continental frivolities, had utterly forgotten the young husband ten good years her junior, who, with prospects blighted, lingered on at home, he fell among new friends. This cir-cumstance, at least, you know already.'</p> <p>'These new friends, then,' said Mr. Brownlow, 'were a naval officer retired from active service, whose wife had died some half-a-year before, and left him with two children—there had been more, but, of all their family, happily but two survived. They were both daughters; one a beautiful creature of nineteen, and the other a mere child of two or three years old.'</p> <p>'What's this to me?' asked Monks.</p> <p>'They resided,' said Mr. Brownlow, without seeming to hear the interruption, 'in a part of the country to which your father in his wandering had repaired, and where he had taken up his abode. Acquaintance, intimacy, friendship, fast followed on each other. Your father was gifted as few men are. He had his sister's soul and person. As the old officer knew him more and more, he grew to love him. I would that it had ended there. His daughter did the same.</p> <p>The old gentleman paused; Monks was biting his lips, with his eyes fixed upon the floor; seeing this, he immediately resumed:</p>	324
		<p>l. 'Before he went abroad, and as he passed through London on his way,' said Mr. Brownlow, slowly, and fixing his eyes upon the other's face, 'he came to me.'</p>	325

			<p>‘I never heard of that,’ interrupted MONks in a tone intended to appear incredulous, but savouring more of disagreeable surprise.</p> <p>‘He came to me, and left with me, among some other things, a picture—a portrait painted by himself—a likeness of this poor girl—which he did not wish to leave behind, and could not carry forward on his hasty journey.</p> <p>‘I went,’ said Mr. Brownlow, after a short pause, ‘I went, when all was over, to the scene of his—I will use the term the world would freely use, for worldly harshness or favour are now alike to him—of his guilty love, resolved that if my fears were realised that erring child should find one heart and home to shelter and compassionate her. The family had left that part a week before; they had called in such trifling debts as were outstanding, discharged them, and left the place by night. Why, or whithter, none can tell.’</p>	
		m.	<p>Monks drew his breath yet more freely, and looked round with a smile of triumph.</p> <p>‘When your brother,’ said Mr. Brownlow, drawing nearer to the other’s chair, ‘When your brother: a feeble, ragged, neglected child: was cast in my way by a stronger hand than chance, and rescued by me from a life of vice and in-famy—’</p> <p>‘What?’ cried Monks.</p> <p>‘By me,’ said Mr. Brownlow. ‘I told you I should interest you before long.</p>	326
		n.	<p>‘I DID NOT,’ replied Mr. Brownlow, rising too; ‘but within the last fortnight I have learnt it all. You have a brother; you know it, and him. There was a will, which your mother destroyed, leaving the secret and the gain to you at her own death. It contained a reference to some</p>	327- 328

			<p>child likely to be the result of this sad connection, which child was born, and accidentally encountered by you, when your suspicions were first awakened by his resemblance to your father.</p> <p>You repaired to the place of his birth. There existed proofs—proofs long suppressed—of his birth and parentage. Those proofs were destroyed by you, and now, in your own words to your accomplice the Jew, 'THE ONLY PROOFS OF THE BOY'S IDENTITY LIE AT THE BOTTOM OF THE RIVER, AND THE OLD HAG THAT RECEIVED THEM FORM THE MOTHER IS ROTTING IN HER COFFIN.'</p>	
		o.	<p>'The man will be taken,' he cried. 'He will be taken tonight!'</p> <p>'The murderer?' asked Mr. Brownlow.</p> <p>'Yes, yes,' replied the other. 'His dog has been seen lurking about some old haunt, and there seems little doubt hat his master either is, or will be, there, under cover of the darkness.'</p>	328
4.	Steadfastness	a.	<p>He had diminished the distance between himself and London by full four miles more, before he recollected how much he must undergo ere he could hope to reach his place of destination.</p>	46
		b.	<p>'It is never too late,' said Rose, 'for penitence and atonement.'</p> <p>'It is,' cried the girl, writhing in agony of her mind; 'I can not leave him now! I could not be his death.'</p> <p>'Why should you be?' asked Rose.</p> <p>'Nothing could save him,' cried the girl. 'If I told others what I have told you, and led to their being taken, he would be sure to die. He is the boldest, and has been so cruel!'</p> <p>'Is it possible,' cried Rose, 'that for such a man as this, you can resign every future</p>	265

			hope, and the certainty of immediate rescue? It is madness.'	
5.	Sympathetic to others	a.	In fact, if it had not been for a good-hearted turnpike-man, and a benevolent old lady, Oliver's troubles would have been shortened by the very same process which had put an end to his mother's; in other words, he would most assuredly have fallen dead upon the king's highway. But the turnpike-man gave him a meal of bread and cheese; and the old lady, who had a shipwrecked grandson wandering barefoot in some distant part of the earth, took pity upon the poor orphan, and gave him what little she could afford—and more—with such kind and gently words, and such tears of sympathy and compassion, that they sank deeper into Oliver's soul, than all the sufferings he had ever undergone.	47-48
		b.	'Don't hurt him,' said the old gentleman, compassion-ately.	63
		c.	He has been hurt already,' said the old gentleman in conclusion. 'And I fear,' he added, with great energy, looking towards the bar, 'I really fear that he is ill.'	66
		d.	'Stuff and nonsense!' said Mr. Fang: 'don't try to make a fool of me.' 'I think he really is ill, your worship,' remonstrated the officer. 'I know better,' said Mr. Fang. 'Take care of him, officer,' said the old gentleman, raising his hands instinctively; 'he'll fall down.' 'Stand away, officer,' cried Fang; 'let him, if he likes.'	67
		e.	'Save us!' said the old lady, with tears in her eyes. 'What a grateful little dear it is. Pretty creetur! What would his	70

			mother feel if she had sat by him as I have, and could see him now!’	
		f.	‘I pity you!’ said Rose, in a broken voice. ‘It wrings my heart to hear you!’ ‘Heaven bless you for your goodness!’ rejoined the girl. ‘If you knew what I am sometimes, you would pity me, indeed.’	263
		g.	Oh! if when we oppress and grind our fellow-creatures, we bestowed but one thought on the dark evidences of human error, which, like dense and heavy clouds, are rising, slowly it is true, but not less surely, to Heaven, to pour their after-vengeance on our heads; if we heard but one instant, in imagination, the deep testi-mony of dead men’s voices, which no power can stifle, and no pride shut out; where would be the injury and injustice, the suffering, misery, cruelty, and wrong, that each day’s life brings with it!	191
6.	Cooperativeness	a.	‘May I accompany you?’ said the book-stall keeper, looking in. ‘Bless me, yes, my dear sir,’ said Mr. Brownlow quickly. ‘I forgot you. Dear, dear! I have this unhappy book still! Jump in. Poor fellow! There’s no time to lose.’ The book-stall keeper got into the coach; and away they drove.	69
		b.	‘Has anything happened?’ asked Oliver. ‘Can I help you? I will if I can. I will, indeed.’	332
7.	Thankfulness	a.	‘You ARE a great deal better, are you not, my dear?’ said the gentleman. ‘Yes, thank you, sir,’ replied Oliver.	70
		b.	But, at length, he began, by slow degrees, to get better, and to be able to say sometimes, in a few tearful words, how deeply he felt the goodness of the	202

			two sweet ladies, and how ardently he hoped that when he grew strong and well again, he could do something to show his gratitude; only something, which would let them see the love and duty with which his breast was full; something, however slight, which would prove to them that their gentle kindness had not been cast away; but that the poor boy whom their charity had rescued from misery, or death, was eager to serve them with his whole heart and soul.	
		c.	'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!'	203
8.	Kind-hearted	a.	Meanwhile, Oliver gradually throve and prospered under the united care of Mrs. Maylie, Rose, and the kind-hearted Mr. Losberne. If fervent prayers, gushing from hearts over-charged with gratitude, be heard in heaven—and if they be not, what prayers are!—the blessings which the orphan child called down upon them, sunk into their souls, diffusing peace and happiness.	202
		b.	'You shall give nothing at all,' said Miss Maylie, smiling; 'for, as I told you before, we shall employ you in a hundred ways; and if you only take half the trouble to please us, that you promise now, you will make me very happy indeed.' 'Happy, ma'am!' cried Oliver; 'how kind of you to say so!' 'You will make me happier than I can tell you,' replied the young lady. 'To think that my dear good aunt should have been the means of rescuing any one from such	203

			sad misery as you have described to us, would be an unspeakable pleasure to me; but to know that the object of her goodness and compassion was sincerely grateful and attached, in consequence, would delight me, more than you can well imagine.	
		c.	'Now, Miss Maylie,' said Mr. Brownlow, 'to return to the subject in which your humanity is so much interested. Will you let me know what intelligence you have of this poor child: allowing me to promise that I exhausted every means in my power of discovering him, and that since I have been absent from this country, my first impression that he had imposed upon me, and had been persuaded by his former associates to rob me, has been considerably shaken.'	270
		d.	'My dear old nurse!' cried Oliver. 'He would come back—I knew he would,' said the old lady, holding him in her arms. 'How well he looks, and how like a gentleman's son he is dressed again! Where have you been, this long, long while? Ah! the same sweet face, but not so pale; the same soft eye, but not so sad. I have never forgotten them or his quiet smile, but have seen them every day, side by side with those of my own dear children, dead and gone since I was a lightsome young creature.' Running on thus, and now holding Oliver from her to mark how he had grown, now clasping him to her and passing her fingers fondly through his hair, the good soul laughed and wept upon his neck by turns.	272
		e.	Rose nodded 'yes,' for the boy was smiling through such happy tears that she could not speak. 'You will be kind and good to him, for you are to every one,' said Oliver. 'It will	340

			<p>make you cry, I know, to hear what he can tell; but never mind, never mind, it will be all over, and you will smile again—I know that too—to think how changed he is; you did the same with me. He said ‘God bless you’ to me when I ran away,’ cried the boy with a burst of affectionate emotion; ‘and I will say ‘God bless you’ now, and show him how I love him for it!’</p>	
		f.	<p>‘Do you see her now?’ ‘Yes. Leaning on your arm.’ ‘But not the less my niece,’ cried Mrs. Maylie, folding the fainting girl in her arms; ‘not the less my dearest child. I would not lose her now, for all the treasures of the world. My sweet companion, my own dear girl!’ ‘The only friend I ever had,’ cried Rose, clinging to her. ‘The kindest, best of friends. My heart will burst. I cannot bear all this.’ ‘You have borne more, and have been, through all, the best and gentlest creature that ever shed happiness on every one she knew,’ said Mrs. Maylie, embracing her tenderly. ‘Come, come, my love, remember who this is who waits to clasp you in his arms, poor child! See here—look, look, my dear!’</p>	346
9.	Trustworthiness	a.	<p>Adept as she was, in all the arts of cunning and dissimulation, the girl Nancy could not wholly conceal the effect which the knowledge of the step she had taken, wrought upon her mind. She remembered that both the crafty Jew and the brutal Sikes had confided to her schemes, which had been hidden from all others: in the full confidence that she was trustworthy and beyond the reach of their suspicion</p>	269
		b.	<p>‘You must have some kind gentleman</p>	266

		<p>about you that will hear it as a secret, and advise you what to do,' rejoined the girl.</p> <p>'But where can I find you again when it is necessary?' asked Rose. 'I do not seek to know where these dreadful people live, but where will you be walking or passing at any settled period from this time?'</p> <p>'Will you promise me that you will have my secret strictly kept, and come alone, or with the only other person that knows it; and that I shall not be watched or followed?' asked the girl.</p> <p>'I promise you solemnly,' answered Rose.</p> <p>'Every Sunday night, from eleven until the clock strikes twelve,' said the girl without hesitation, 'I will walk on London Bridge if I am alive.'</p>	
		<p>b.</p> <p>'Do not discuss the point, my dear young lady, pray,' said Mr. Brownlow, interrupting Rose as she was about to speak.</p> <p>'The promise shall be kept. I don't think it will, in the slight-est degree, interfere with our proceedings. But, before we can resolve upon any precise course of action, it will be necessary to see the girl; to ascertain from her whether she will point out this Monks, on the understanding that he is to be dealt with by us, and not by the law; or, if she will not, or cannot do that, to procure from her such an account of his haunts and description of his person, as will enable us to identify him. She cannot be seen until next Sunday night; this is Tuesday. I would suggest that in the meantime, we remain perfectly quiet, and keep these matters secret even from Oliver himself.'</p>	273
		<p>c.</p> <p>'Then,' said the gentleman, quickly, as if this had been the point he had been aiming to attain; 'put Monks into my</p>	305

		<p>hands, and leave him to me to deal with.’</p> <p>‘What if he turns against the others?’</p> <p>‘I promise you that in that case, if the truth is forced from him, there the matter will rest; there must be circumstances in Oliver’s little history which it would be painful to drag before the public eye, and if the truth is once elicited, they shall go scot free.’</p> <p>‘And if it is not?’ suggested the girl.</p> <p>‘Then,’ pursued the gentleman, ‘this Fagin shall not be brought to justice without your consent. In such a case I could show you reasons, I think, which would induce you to yield it.’</p> <p>‘Have I the lady’s promise for that?’ asked the girl.</p> <p>‘You have,’ replied Rose. ‘My true and faithful pledge.’</p> <p>‘Monks would never learn how you knew what you do?’ said the girl, after a short pause.</p> <p>‘Never,’ replied the gentleman. ‘The intelligence should be brought to bear upon him, that he could never even guess.’</p> <p>‘I have been a liar, and among liars from a little child,’ said the girl after another interval of silence, ‘but I will take your words.’</p>	
10.	Sincerity	<p>a. ‘Now,’ he said, returning: so it seemed by the sound: to the spot where he had stood before, ‘you have given us most valuable assistance, young woman, and I wish you to be the better for it. What can I do to serve you?’</p> <p>‘Nothing,’ replied Nancy.</p> <p>‘You will not persist in saying that,’ rejoined the gentleman, with a voice and emphasis of kindness that might have touched a much harder and more obdurate heart. ‘Think now. Tell me.’</p> <p>‘Nothing, sir,’ rejoined the girl, weeping. ‘You can do nothing to help me. I am past all hope, indeed.’</p>	306

		b.	<p>The gentleman turned away.</p> <p>'This purse,' cried the young lady. 'Take it for my sake, that you may have some resource in an hour of need and trouble.'</p> <p>'No!' replied the girl. 'I have not done this for money. Let me have that to think of. And yet—give me something that you have worn: I should like to have something—no, no, not a ring—your gloves or handkerchief—anything that I can keep, as having belonged to you, sweet lady. There. Bless you! God bless you. Good-night, good-night!'</p>	307
11.	Love and affection	a.	<p>'You will be kind and good to him, for you are to every one,' said Oliver. 'It will make you cry, I know, to hear what he can tell; but never mind, never mind, it will be all over, and you will smile again—I know that too—to think how changed he is; you did the same with me. He said 'God bless you' to me when I ran away,' cried the boy with a burst of affectionate emotion; 'and I will say 'God bless you' now, and show him how I love him for it!'</p>	340
		b.	<p>How Mr. Brownlow went on, from day to day, filling the mind of his adopted child with stores of knowledge, and becoming attached to him, more and more, as his nature developed itself, and showed the thriving seeds of all he wished him to become—how he traced in him new traits of his early friend, that awakened in his own bosom old remembrances, melancholy and yet sweet and soothing—how the two orphans, tried by adversity, remembered its lessons in mercy to others, and mutual love, and fervent thanks to Him who had protected and preserved them—these are all matters which need not to be told. I</p>	360

		have said that they were truly happy; and without strong affection and humanity of heart, and gratitude to that Being whose code is Mercy, and whose great attribute is Benevolence to all things that breathe, happiness can never be attained.	
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KEMENTERIAN AGAMA
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jenis : Proposal Skripsi
1 : Pembimbing dan Asisten
Pembimbing Skripsi

16 Februari 2012

Yth. Faizal Risdianto, M. Hum

Assalamualaikum w.w.

Dalam rangka penulisan Skripsi Mahasiswa Program Sarjana (S.1). Saudara ditunjuk sebagai Dosen Pembimbing / Asisten Pembimbing Skripsi mahasiswa :

N a m a : Muntamah
NIM : 11308174
Jurusan : Tarbiyah
Judul Skripsi :

AN ANALYSIS OF THE MORAL VALUES AS SEEN ON CHARLES DICKENS'
NOVEL "OLIVER TWIST"

Apabila dipandang perlu Saudara diminta mengoreksi tema Skripsi di atas.

Demikian untuk diketahui dan dilaksanakan.










Wassalamualaikum w.w.

a.n. Ketua,
Pembantu Ketua Bidang Akademik

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LEMBAR KONSULTASI SKRIPSI

NAMA MAHASISWA: Muntamah
 N I M : 11308174
 PEMBIMBING : Faizal Risdianto, S.S., M. Hum
 JUDUL : An Analysis of the Moral Values as Seen on Charles Dickens' novel "Oliver Twist"

NO.	TANGGAL	ISI KONSULTASI	CATATAN PEMBIMBING	PARAF
1.	14 April 2012	Proposal	- Look for original version of the novel - analyze the moral values before doing other chapter.	
2.	14 Juni 2012	Analysis of the moral values seen on the novel.	- Continue and submit the proposal	
3.	18 Juni 2012	Chapter I	- check your grammar and continue	
4.	11 July 2012	Chapter II	- revise chapter II	
5.	16 July 2012	Revision of chapter II	- Continue	
6.	2 August 2012	Chapter III, IV, and V	- Revise	
7.	6 August 2012	Revision of chapter III, IV, V	- Revise	
8.	9 August 2012	Revision of chapter III, IV, and V	- Revise	
9.	13 Agustus 2012	- Revision of chapter III, IV, and V - Submit Chapter I - V	- ACC.	

CATATAN:
 SETIAP KONSULTASI LEMBAR INI HARUS DIBAWA

Pembimbing



 Faizal Risdianto, S.S., M. Hum

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PA : Drs. Machfud M. Ag

No	Nama Kegiatan	Pelaksanaan	keterangan	Nilai
1	Orientasi Program Studi dan Pengenalan Kampus (OPSPEK) Sekolah Tinggi Agama Islam Negeri (STAIN) Salatiga.	25 – 27 Agustus 2008	Peserta	3
2.	Seminar Nasional dan Sarasehan Gubernur JATENG dengan tema: “Memberdayakan Ekonomi Syariah di Jawa Tengah” yang diselenggarakan oleh Kelompok Studi Ekonomi Islam (KSEI) Program Studi Perbankan Syariah.	17 Oktober 2008	Peserta	6
3.	Bedah film “Laskar Pelangi” dan Penanggalangan Dana untuk korban Situ Gantung yang diselenggarakan oleh dewan Mahasiswa (DEMA).	4 April 2009	Peserta	2
4.	Seminar entitled “Around the World with Voluntary Service” which is held by Coomunication English Club (CEC) in cooperation with	8 April 2009	Peserta	3

	Indonesia International Work Camp (IIWC).			
5.	Sarasehan Nasional dengan tema “Simpul Budaya Indonesia” yang diselenggarakan oleh Teater Getar.	8 Mei 2010	Peserta	6
6.	Bedah Buku “Jalan Cinta Para Pejuang” karya Salim A. Fillah dalam rangka MILAD VIII Lembaga Dakwah Kampus (LDK) Darul Amal STAIN Salatiga.	24 April 2010	Peserta	2
7.	Seminar Nasional “Profesionalisme Penulisan dan Penerbitan Buku” yang diselenggarakan oleh UPT Perpustakaan STAIN Salatiga.	3 Agustus 2010	Peserta	6
8.	Praktikum Pelatihan <i>Ikhtibar al – Lughah al – Arabiyah Ka Lughah Ajnabiyah</i> (ILAiK) yang diselenggarakan oleh Unit Pelayanan Bahasa (UPB).	31 Juli – 22 Agustus 2010	Peserta	3
9.	The completion of Practicum Program: Pronunciation, Intensive Course, Magazine Writing, Public Speaking, Book Proceeding, and	1 September 2010	Peserta	3

	Drama.			
10.	Seminar Nasional Pendidikan dengan tema “Membudayakan sebuah Pendidikan Berkarakter Ke-Indonesia-an dalam Pendidikan Formal (Potret Sekolah Alternatif)” yang diselenggarakan oleh Himpunan Mahasiswa Jurusan (HMJ) Tarbiyah	6 November 2010	Peserta	6
11.	Practicum Program “Discourse Analysis”	1 Maret 2010	Peserta	3
12.	Seminar Politik dengan tema “Pilwakot yang ideal untuk masa depan Salatiga yang lebih baik” Yang diselenggarakan oleh Dewan Eksekutif Mahasiswa (DEMA) STAIN Salatiga	26 Januari 2011	Peserta	3
13.	Seminar Keperempuanan dengan tema “Menumbuhkan kembali Jiwa Kekartinian dalam Ranah Kampus ” yang diadakan oleh Senat Mahasiswa (SEMA) STAIN Salatiga	17 Mei 2011	Peserta	3
14.	Lomba Cerpen Islami “Angin Dengarlah Jerit Tangisku” dalam rangkaian MILAD LDK Darul Amal STAIN	19 Mei 2011	Peserta	3

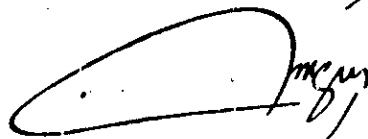
	Salatiga Ke IX			
15.	Public Hearing dengan tema "Meningkatkan Tatahan Birokrasi Kampus yang Berbasis pada Prinsip-prinsip Integritas"	25 Juni 2011	Peserta	3
16.	A Half-day Teacher Training Workshop on Motivating Your Students focusing on Speaking Skill conducted by IALF Bali Language Centre.	15 July 2011	Peserta	3
17.	Lomba Kreasi Anak Islam TPQ, TPA, dan Madin, dan Pengajian Akbar Tingkat Kelurahan Noborejo Kec. Argomulyo, Kota Salatiga.	18 & 22 Maret 2012	Panitia	3
	Jumlah			61

Salatiga, 13 Agustus 2012

Mengetahui

Pembantu Ketua III

Bidang Kemahasiswaan



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OLIVER
TWIST

Curriculum Vitae

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