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SOCIAL EXCLUSION AND THE PLIGHT OF THE MARGINALISED: A STUDY OF CHARLES DICKENS'S *HARD TIMES* AND CHRIS CLEAVE'S *LITTLE BEE*

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DEDICATION

I dedicate this work to my mother;

Mama Justine Nchang

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ABSTRACT

This research titled, “Social Exclusion and the Plight of the Marginalised: A Study of Charles Dickens’s *Hard Times* and Chris Cleave’s *Little Bee*” examines the manifestation of social exclusion as well as the plight of marginal subjects in two texts written in different historical periods. It also analyses the effects of the Industrial Revolution and Globalization on industrial workers and immigrants, respectively. Based on the hypothesis that, scientific evolution does not improve the livelihood of workers thereby creating a disparity between technological progress and the working and living conditions of laborers, the study advocates that Dickens and Cleave examine critically the plight of marginalized characters and empower them in order to free them from their present conditions. This is done through the creation of trade unions and also through the adoption of British culture.

The work contains facts and findings to show that scientific evolution does not improve the working and living standards of characters in both texts under study irrespective of its numerous advantages.

After getting data from documented materials gotten from the library and the internet, the researcher came to the conclusion that poor treatment of people, hostility, and social exclusion should not be encouraged. On the contrary, everyone deserves to be treated better and given equal rights and opportunities, irrespective of their race, class, status, gender, origin, social group and even job type. Also, everyone should be accepted to live in any part of the world, especially if they are harmless to the society and that no distinction should be made based on the country or territory to which they belong, so as to make the society a better place.

RESUME

Cette recherche intitulée "L'exclusion sociale et le sort des marginaux : "Une étude sur *Hard Times* de Charles Dickens et *Little Bee* de Chris Cleave" examine la manifestation de l'exclusion sociale ainsi que le sort des sujets marginaux dans deux textes écrits à des périodes historiques différentes. Il analyse également les effets de la révolution industrielle et de la mondialisation sur les travailleurs industriels et les immigrants respectivement. On le voit dans *Hard Times* de Charles Dickens et *Little Bee* de Chris Cleave, qui décrivent l'hostilité et les difficultés auxquelles sont confrontés les ouvriers d'usine et les immigrés qui tentent de répondre à leurs attentes. Partant de l'hypothèse que l'évolution scientifique n'améliore pas les conditions de vie des travailleurs, créant ainsi une disparité entre le progrès technologique et les conditions de travail et de vie des ouvriers, l'étude préconise que Dickens et Cleave examinent d'un œil critique la situation critique des personnages marginalisés et leur donnent les moyens de s'affranchir de leurs conditions actuelles. Cela passe par la création de syndicats et l'adoption de la culture britannique.

Pour mieux analyser l'état de marginalisation des personnages dans les deux textes, nous avons utilisé les théories du marxisme et du nouvel historicisme comme approches critiques du travail. Le marxisme aide à comprendre les relations de classe et les conflits sociaux qui conduisent à la transformation sociale de la société, tandis que le nouvel historicisme aide à démêler les réalités socio-économiques, politiques et religieuses de l'époque.

Après avoir obtenu des données à partir de documents tirés de la bibliothèque et d'Internet, le chercheur est parvenu à la conclusion que le mauvais traitement des personnes, l'hostilité et l'exclusion sociale ne devraient pas être encouragés. Au contraire, chacun mérite d'être mieux traité et de bénéficier de l'égalité des droits et des chances, indépendamment de sa race, de sa classe, de son statut, de son sexe, de son origine, de son groupe social et même de son type d'emploi. De même, chacun devrait être autorisé à partir dans n'importe quelle partie du monde, surtout s'il est inoffensif pour la société, et aucune distinction ne devrait être faite en fonction du pays ou du territoire auquel il appartient, de manière à rendre la société meilleure.

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GENERAL INTRODUCTION

Over the years, millions of people throughout the world have been experiencing marginalization in all spheres and works of life. This form of discrimination has had a great impact on their socio-political and economic welfare. Marginalized people have relatively little control over their lives and the resources available to them. The result is a drawback in making contribution to the society. To this effect, a vicious circle is set up whereby their lack of positive and supportive relationships means that they are prevented from participating in local life, which in turn leads to further isolation. This has a tremendous impact on the development of the individual, as well as on society at large. The objective of development is to create an enabling environment for people to enjoy a productive, healthy, and creative life. It is important, therefore, to address this issue of marginalization rampant in the world today. Being marginalised is being compelled to live on the edges of the society. That is to say many people around the world experience marginalisation in different aspects of life especially in the social environment where they find themselves. The word marginalised was created as a result of the social revolution of the 1970s in Roseville California. The word “marginalised” then describe the experiences of those who live on the fringe of mainstream America. According to the Minnesota Psychological Association, marginalised groups are systematically excluded from full participation in the American dream and consequently lack the self-efficacy to improve their life situation. The term “marginalized” has been expanded from its original meaning to refer to minorities and people of low income, to include a list of cultures. A minority group has the following characteristics: It suffers from discrimination and subordination, it has physical or cultural traits that set it apart, and which are disapprove of by a dominant group. Minority groups share a sense of collective identity and common burdens, social rules about who belongs, and who does not and finally, have a tendency to marry within the group. According to *Encyclopedia Dictionary of Sociology*, marginalisation comprises those processes by which individuals and groups are ignored or relegated to the sidelines of political debate, social negotiation, and economic bargaining.

Meantime, marginalization deprives a large majority of people across the globe from participating in the development of their societies. Many factors account for marginalization:

sexual orientation, gender, religion, ethnicity, geography, history, less representation in political spheres and race amongst others. Many people across the globe experience exclusion in the social environment in every sphere of their life. This exclusion could be due to external or internal differences. That is to say the minority group speaking a different language which has distinct customs and they also belong to a different religious group than the majority. The five main factors of social exclusion are: low incomes, unemployment, lack of education, poorer physical and mental health, and discrimination. People suffer discrimination because of their social status and are perceived as less human. Because of their perception of difference and exclusion, communities are unable to utilize the resources and opportunities available. They feel helpless and disadvantaged in comparison to more wealthy and dominating members of society that are wealthy, well-educated, and are politically influential. However, as the advance of democratization and citizenship swell the ranks of those included in the social order, the plight of those with limited access to the franchise and without rights or at least enforceable claims to rights becomes problematic.

Social forces like racism, sexism, and religious hatred lead policy makers or community members to create structures that keep a certain group of people from participating fully in the society. Social exclusion theory was influenced by Marxism and so it stresses the importance of social networks and symbolic boundaries. Studying the economic recovery of the late 1970s, French sociologists noted that some groups particularly migrants and youths benefited relatively little from renewed growth. They concluded that sustained unemployment leads to poverty, which in turn leads to social isolation, including the breakup of families and financial inability to fully participate in popular culture. Because of the absence of ties between the two class of people and cultural associations, the unemployed have difficulty finding a job and eventually become unemployable. Generous Dutch and Danish welfare states keep the unemployed out of poverty. In Italy and Spain, the tendency of all unmarried adult children, to remain in households with members who have ties to labor markets moderates social isolation. Other countries such as France, Germany and the United Kingdom permits the early departure of adult children from household and leave them unemployed. In Africa, lack of skills and education results to the high rate of unemployment amongst the youths.

American sociologist Charles Tilly in his book, *Durable Inequality*, stresses further the importance of economic structures and social networks to marginalization. For Tilly, capitalist control of jobs combined with included groups monopolization of jobs explain why adults, natives, white men are privileged in many different hierarchies while non- adults, migrants,

nonwhite women are among the excluded. He further emphasizes that new job hierarchies within capitalist industry tend to already existing social distinctions and employers use old distinctions to justify and buttress new workplace distinctions and maintain harmony by endorsing distinctions that already divide the labor force. This however, create inequality. The focus of this research is to look at the plight of the marginalized in Dicken and Cleave's novels under study. In the meantime, making reference to Charles Tilly's work in respect to economic structures and how privileged and underprivileged people work in the society, his theory of social marginalization will throw more light to the subject matter. Here, we see the aspect of racism put in place as the whites are better placed and offered good jobs while nonwhite women are marginalized economically and socially.

To James Diego Vigil in his book, *Multiple Marginality and Gangs: Through a Prism Darkly*, marginalization specifically leads to the breakdown of three traditional forms of social control: family, education, and law enforcement. Families residing in poverty areas experience multiple challenges like chronic unemployment, inadequate employment skills, neglected housing, and reduced government assistance while also being exposed to gangs and drugs. This leads to an array of adaptive behaviors. Some residents respond to cutbacks in social programs and support networks by participating in the underground (sometimes illicit) economy, which undermines their ability to maintain stability within the family or on the streets. Female single-parent households are especially challenged, as they exhibit lower income levels and less ability to monitor children. Additive strains on families produce the motivation and opportunity for youths to affiliate with gangs, and parents of gang members report strains more often than parents of non-gang members. Many parents of gang members, for example, are more likely than parents of non-gang members to describe their own childhood as miserable, abusive, and full of conflict. They lack the social capital or social support system as parents to properly regulate children's behavior outside of the home, and their children are more likely to be exposed to street socialization.

To Vigil, the effects of marginalization extend to and become intensified in the educational system. Positive social control aspects of schools for most marginalized minority populations are all but absent, and students experience a conflict between minority and majority cultures that interferes with learning. Street children, or those who have strained home lives and spend more time on the street than at home, come to school not only with emotional baggage, which negatively affects learning and classroom behavior, but with an anti-authority attitude learned on the streets that undermines school performance. School could help solve some of the

deficiencies of home life, but it is a stark contrast to the streets and is accompanied by unattractive expectations for street kids. Schools, in turn, often fail to adequately respond to challenging students by embracing reactionary policies that exacerbate problems. For example, teachers and administrators may keep street children away from the rest of students by grouping them together to create an extension of the streets inside the school. Failure in school further decimates the already fragile egos and low self-esteem of street children, so that participation in a street group or gang becomes even more attractive. According to James Diego Vigil, the broken egos of street youth join together to create a unified group identity aligned with a status and reward system contrary to that of the educational system. In turn, schools intensify their reactionary policies by punishing and/or expelling the most troublesome students, causing gang youth to either focus fully on street life or attend alternative schools that function as warehouses or “soft jails.” Vigil argues that schools must rethink their approach to street children by balancing prevention, intervention, and suppression goals rather than just relying on aggressive gang suppression policies (revisesociology.com).

With the coming of the Industrial Revolution and Globalization, many thought that the living condition of a large portion of the population will be improved. On the contrary the working conditions in factories remain deplorable though with the presence of machines. It is important to note that the Industrial Revolution and globalization paradoxically widened the gap between the rich and the poor due to a division of labor and capital. In the meantime, during the Industrial Revolution, the working class was living in miserable conditions. Likewise, in the global age, many workers still crumble under appalling living conditions with some of them separated from their families. Life in the factory was harsh as people had to work 12 to 16 hours a day, 6 days a week and wages were extremely low. Charles Dickens from his experiences, paints a vivid picture of the town in London (Coketown) and how the workers suffer the same fate. The Industrial Revolution brought major changes in the British society by the mid- 19th century. The manufactured economy was established in the northern cities as Dickens’s fictional Coketown depicts its cultural and social effects were still being felt. However, Labor relations were difficult since the beginning of industrialization as many labourers express their grievance concerning the lack of political representation. The 1832 Reform Bill extended the vote, but the impoverished masses were still without representation. In the 1830s and 1840s, factory workers were paid very low wages and they worked under deteriorating conditions in largely unregulated industries. They demanded not only better pay and shorter hours but also more effective political representation through such movements as

Chartism. At the same time, the pressures of famine in Ireland which caused massive immigration and economic difficulties in England led the 1840s to be called the “Hungry Forties.” Revolutions on the continent in 1848 led many in England to fear that the workers at home would also revolt.

Besides the abuse of industrial workers, Dickens also addresses other social concerns like education, the status of women, and the punitive divorce laws of the time which all come in for consideration. The Victorian society was also battling with the question of how to change or reform all of these. State-run, broad-based education was just beginning to be implemented by 1853 and the form it would take was still subject to some debates. Married women were subjects to their husbands and the husbands had almost total control over them especially in financial matters at the time the author Dickens wrote the text but the agitation of Married Women Property Act not passed until 1870 had begun. Divorces at the time could only be passed by Act of Parliament in 1853 and a bill enacted in 1857 was withdrawn during the run of *Hard Times*.

Despite the fact that the Victorian society was undergoing numerous reforms as Dickens wrote, British culture was also well satisfied with the progress it had made by mid-century. One of the key events of 1854 Britain’s entry into the Crimean War in March of that year is not evident in the narrative of *Hard Times*. The Victorian England in which Dickens lived was fraught with massive economic turmoil, as the Industrial Revolution sent shockwaves through the established order. The disparity between the rich and the poor, or the middle and working classes, grew even greater as factory owners exploited their employees in order to increase their own profits. Workers, referred to as “the Hands” in *Hard Times*, were forced to work long hours for low wage pay in cramped, sooty, loud, and dangerous factories. Because they lacked education and job skills, these workers had few options for improving their terrible living and working conditions.

Globalization, however deals with social changes that affect the world on an international scale. This is regarded as the most important social change of the 21st century because the entire world is connected and can communicate in a matter of seconds. This eases the flow of ideas, people, and material objects and allows a small change somewhere to spread and have far reaching effects. A specific example of how globalization works and how it has varying effects on the population is depicted in *Little Bee* through the immigrants’ life and lived experiences.

Globalization increases the likelihood of child labor. Children are forced to work to sustain their own families. As a result, children from developing countries are separated from their families. Little Bee in the novel is a good example. Many migrants leave their homes in the South and head off to the North in search of greener pastures. Not only are they forced to leave their families, but this also deprives them from living a normal life and firm education.

Besides the immigrants travelling to Britain for greener pastures, Cleave also raise the aspect of exploitation by the oil company which probably forces them out of their land. This situation leaves them with no option than to protest. The western oil corporations exploit Nigerian locals to acquire oil by any means necessary, including slaughtering their own people. Though this negatively affects Nigeria at first, the funding from the oil companies helps Nigeria develop. The presence of the western oil company in Niger Delta region is one of the manifestations of globalization.

Research Problem

Charles Dickens' *Hard Times* and Chris Cleave's *Little Bee* vividly portray the social predicaments of their respective societies, mainly social exclusion and marginalisation. This study also focuses on the effects of the Industrial Revolution and Globalisation on characters irrespective of the problems the people think it has come to solve. Hence, the problem the study addresses is social exclusion which is manifested through hardship of the working class and hostility towards immigrants in the two texts respectively.

Research Questions

The work is guided by the following research questions:

What is the paradox of the Industrial Revolution and Globalisation in *Hard Times* and *Little Bee* respectively?

How is social exclusion manifested in the texts under scrutiny?

How do the marginalised escape to solve the problem?

Hypothesis

Technological advancement in the texts under study does not improve the livelihood of workers. There is a disparity between the technological progress and the working and living conditions of laborers in the industrialised society of Dickens's *Hard Times*, and the globalized

world of Cleave's *Little Bee*. This can be seen from the difficulties faced by the less privileged in order to meet up their expectations.

Research Objectives

In analyzing Charles Dickens's *Hard Times* and Chris Cleave's *Little Bee*, we intend to examine the paradox of the Industrial Revolution and globalization in *Hard Times* and *Little Bee*. The study investigates how social exclusion is manifested in the industrialised and globalized worlds of *Hard Times* and *Little Bee* respectively. The research also aims at looking at how marginalised subjects in the texts escape from hardship and hostility.

Significance of Study

This work is relevant in that it brings out the differences and similarities that exist between the two historical periods in which both novels are set, that is Victorian period and the postmodern period with regard to the working and living conditions of laborers. It juxtaposes two novelists of the same nationality but who belong to two separate eras. The study is also a call for political authorities to consider the plight of the marginalised, promote social justice and improve on the working conditions of labourers and the poor. Through this study, one is able to see how important the Industrial Revolution and globalization is to the society as well as the technological developments we see daily.

Scope of Study

This study is focused on the plight of the marginalised in Charles Dickens' *Hard Times* and Chris Cleave's *Little Bee*. In both texts, we will be looking at the new historicist and Marxist aspects of the novel such as the Industrial Revolution and its effects on the working class. We will also focus our attention in both novels on the portrayal of the lived experiences of characters who are victims of marginalisation. In other words, the study is limited to both texts. However, cross references to other works which relate to the subject matter will also be made.

Motivation

The motivation to carry out this research is drawn from the fact that there is an uprise in the number of people who are marginalised in the society today for various reasons. We have noticed that the gap between the rich and the poor, employer/employee did not only exist in the Victorian era but also persists in the postmodern society. This therefore prompts us to look at what others have written about this topic and what we can add to the existing knowledge to make research more interesting and concrete.

What also enticed us to carry out this research was our interest in industrialization which paradoxically brings forth marginalisation. Industrialization has led to soil contamination, air and water pollution that have resulted in significant deterioration of quality of life and life expectancy. It has also exacerbated the separation of labor and capital. Those who owned the means of production become disproportionately rich, resulting in wider income inequality. Workers are forced to leave their families and migrate to urban areas in search for jobs. They work for long hours, are poorly nourished and live in poor conditions.

Definition of Key Terms

For a better understanding of the topic under discussion, it is worthwhile to provide working definitions of the key terms. These terms are social exclusion, the marginalised and plight.

The first major definition we will be looking at is social exclusion. Social exclusion is a process in which individuals or groups are shut out from the rights, opportunities or resources that are available to other members of society. People who are affected by social exclusion are not able to fully participate in economic, social, political and cultural life and are often pushed to the fringes of the society.

The term social exclusion was first used by former French secretary of State for Social Action, Rene Lenoir (1974) to refer to the situation of certain groups of people such as the mentally and physically handicapped, suicidal people, age invalids, abused children, drug addicts amongst others. Lenoir estimated this group of people to comprise one tenth of the population of France and who were considered vulnerable.

To Levitas et al, Social exclusion involves the denial of resources, rights, goods and services, and the inability to participate in the normal relationships and activities, available to the majority of people in a society, whether in economic, social, cultural or political arenas. It affects both the quality of life of individuals and the equity and cohesion of society as a whole (“Identifying Social inclusion and exclusion”, 18).

To *Collins Dictionary*, Social Exclusion is the act of making certain groups of people within a society feel isolated and unimportant. The failure of society to provide certain individuals and groups with those rights and benefits normally available to its members, such as employment, adequate housing, health care, education and training excludes them from society.

Meanwhile according to *Longman Dictionary of Contemporary English*, social exclusion occurs when people suffer the effects of a combination of problems such as unemployment,

crime, and bad housing, and have very little chance to being able to improve their lives. In this sense, it is the process of making a group or class of people less important or relegated to a secondary position. Social exclusion can also be considered as peripheralization.

To psychologists, social exclusion or marginalization is a reciprocal process through which an individual or group with distinctive qualities, such as idiosyncratic values or customs, becomes identified as one that is not accepted fully into the larger group. Marginalization prevents individuals or groups from full participation in social, economic and political life and is mostly enjoyed by the wider society. In most cases, the marginalised person is pushed to the edge or the margin and accorded less importance (*APA Dictionary of Psychology*).

According to *Oxford Learner's Dictionary*, social exclusion is the process or result of making somebody feel as if they are not important and cannot influence decisions or events; the fact of putting somebody in a position in which they have no power. A marginalized person is always subjugated and brought to the margin considering the fact that they have little or no say as far as decision making in the society is concerned. Despite being uncomfortable at the position in which they find themselves, they still accept their place but in some cases, when the rate of marginalization is too high and unbearable for these marginalized groups, they tend to revolt to fight for their rights or better working conditions. For this study, social exclusion will be considered as the act of making an individual or certain groups of people within a society feel isolated and unimportant and also making them not to partake in some activities of the society because of their social group or class.

The concept the marginalised is also necessary amongst the definition of key terms in this study. To the *Cambridge English Dictionary*, to be marginalised means to treat someone or something as if they are not important and according to Ashley Pratt and Dr. Triesta Fowler in “Deconstructing Bias: Marginalization”, the term marginalize means “to relegate to an unimportant or powerless position within society or group.” The term to marginalise is used to describe the casting aside of groups that are considered “other” within society. This can be manifested by ignoring the needs of a specific group or failing to provide a group with the same opportunities that are available to other members of society. Other related words to the concept marginalise are: criticize, demean, deprecate, diminish, disparage, and belittle.

Another important definition for this work is plight. Plight means “to put under forfeiture, promise, pledge”. It can also mean “to endanger or compromise.” According to *Cambridge Dictionary*, plight is an unpleasant condition, especially a serious, sad, or difficult one. Plight

is a situation that is hard to get out of. Plight means predicament and it comes from the word “pleat” which means fold. Usually, plight is heard from group of people or animals struggling to survive, or struggling for better lives. It could be the plight of refugees, the plight of sea birds after an oil spill, the plight of the marginalized groups in the society and so on. Referring to someone’s plight, means that they are in difficult or distressing situation that is full of problems.

To *Merriam Webster Dictionary*, plight is an unfortunate, difficult, or precarious situation. It could be the plight of homeless people. Plight can also be considered as a condition or state of affairs; especially now, an awkward, sad, or dangerous situation. Also, plight is a situation, especially a bad or unfortunate one. Plight is a situation from which extrication is difficult especially an unpleasant or trying one. It is also a condition, state, or situation, especially an unfavorable or unfortunate one.

In the course of the work, the working meaning will be that which has to do with an unpleasant or difficult condition since it best suits what the characters in both texts go through. Plight can put one in a very sad, serious, or difficult situation. A good example could be poverty, homelessness and even unemployment. Some words closely related to plight are: predicament, sad state, difficulty, extremity, circumstances, dilemma among others.

Charles Dickens: The Author and His Works

Charles Dickens is a 19th century English writer, literary critic, humanitarian and a novelist who was born on February 7, 1812 in Portsmouth, England. Just as the workers in the factories who spent their time in marshy areas working and lived in slumps as well, Dickens also spent the first nine years of his life in Kent, located in South East England which was a marshy area around the sea. Dickens’s inspiration to write the novel *Hard Times* was influenced mostly by his life experiences. At some point in his life, he labelled bottles in the factory with his family as a result of poverty and was paid just 6 Shillings a week. He lived a miserable life especially after his father was imprisoned, work for very long hours and earned low wages. This is the case with the poor hands in the novel *Hard Times* who work for very long hours, have just one square meal a day and considered by the factory owner Bounderby to be a part of the body “Hands”. They also earn little or nothing at the end of the day irrespective of the work they put in. Frustrated by the poor treatment these workers get from the factory they organize a revolt headed by Slackbridge but it fails.

The Victorian England in which Dickens lived was fraught with massive economic turmoil, as the Industrial Revolution sent shockwaves through the established order.

Being a humanitarian and a novelist who had deep interest and concern for the poor, Dickens's main aim of writing the novel *Hard Times* was to put in place the plight of the poor especially the workers in the factories and also to see how he could correct some of these ills though he was not successful. With the empathy he gained through his own experience of poverty, Dickens became involved with a number of organizations that worked to alleviate the horrible living conditions of the London poor. A good example of his humanitarian actions was he was a speaker for the Metropolitan Sanitary Organization, where he organized projects to clear up the slums and build clean, safe, cheap housing for the poor. As a social critic, his main objective was to point out social, economic and moral problems of the Victorian age. He overruled the weak and poor sections of the British society to bring social reforms and to bring awareness in the public through his writing.

Some of Charles Dickens's works are: *The Pickwick Papers* (1837), *Oliver Twist* (1839), *Nicholas Nickleby* (1839), *The Old Curiosity Shop* (1841), *Barnaby Rudge* (1841), *A Christmas Carol* (1843), *The Chimes* (1844), *The Battle of Life: A Love Story* (1846), *David Copperfield* (1850), *Hard Times* (1854), *A Tale of Two Cities* (1859) amongst others.

The disparity between the rich and poor, or the middle and working classes, grew even greater as factory owners exploited their employees in order to increase their own profits. Because they lacked education and job skills, these workers had few options for improving their terrible living and working conditions.

Chris Cleave: The Author and His Works

Chris Cleave is an award winning British author, novelist and journalist who was born on May 14, 1973. He spent his first 8 years in Cameroon where he got part of his inspiration to write his novel *Little Bee* and later in Buckinghamshire. It is important to note that he attended the University of Oxford where he studied experimental psychology which gave him the opportunity to work as a barman, sailor, teacher, journalist, and an internet entrepreneur.

Cleave is also known to be a regular newspaper and broadcast contributor to the cultural debate on parenting, literature and human rights and his interests aside writing are refugees, education and psychology reason why his writing on the novel *Little Bee* is focused on refugees from Africa who escape to Britain because of the horrible incidence in their countries to seek asylum

and also in search of greener pastures but are rather detained and treated as criminals and later sent back despite the risk involved for them to return back to their home countries.

Cleave is also said to have been inspired to write *Little Bee* after an accidental visit to a British concentration camp which is said to portray a sense of non-belonging, undesirability and immobility. The detention is not completely what it seems to be especially for the character *Little Bee* as it enables her to resist the state of non being and it also enables her to create a space for herself within it. It is thanks to this detention camp that she finally detach herself from her trauma.

According to the author in the opening lines of the novel, “Britain is proud of its tradition of providing a safe haven for people fleeing persecution and conflict”, a quote he got from *Life in the United Kingdom*, the refugees therefore feel that escaping the horrible experiences in their home countries and coming back to Britain will help remedy the situation but the reverse happens when they finally get there. Haven spent 8years of his life in West Africa precisely Cameroon and later moving back to London, it was quite difficult for him as that sense of being an alien was no longer there and he definitely took time to understand how things worked in London. Reintegrating into life and probably catching up what he missed being in Cameroon for the first 8years was an issue for him. This is similar with the character *Little Bee* in the text as she smuggled into Britain a tea ship after she escapes from the oil men and finds herself in Britain and everything is completely foreign for her as she has a lot of challenges from being detained to when she is released. Because of the bad treatment given to her for not being a British and also a Black at that, she has to abandon her own dialect at some point to learn the Queen’s English so as to be taken seriously and also to have a say as far as her own destiny is concerned and her stay in the U.K as well.

While in London, Cleave is said to be living in a sub urban area known as Kingston-Upon-Thames with his French wife and three children so does Sarah Summers, Andrew O’Rourke and Charlie O’Rourke. This is an indication that not only Blacks or refugees live in terrible conditions and are treated badly but whites do as well. Chris Cleave’s works include: *Incendiary* (2005), *Little Bee* (2008), *Gold* (June 2012), *Everyone Brave is Forgiven* (April 2016). He also has a series of short stories “Quiet Time”, “Fresh Water”, “Oyster”.

Summary of Charles Dickens’s *Hard Times*

The novel *Hard Times* is a 19th Century British text written in 1854 precisely the Victorian era which is said to be characterized by social, economic and scientific achievements. Written at

the time when the Industrial Revolution and its activities was at its peak, the characters especially factory workers were greatly affected by this great event irrespective of the fact that it was seen to better the lives of the people. The novel is divided into three parts with the first part titled “Sowing”, Book the second, “Reaping”, and Book the Third, “Garnering”. In Book the first titled “Sowing”, three things happen that is Sissy whose father absconds comes to live with the Gradgrinds, Louisa, Gradgrinds daughter who is influenced by the father gets married to Bounderby while Tom on his part becomes an apprentice at the bank kept by the factory owner Bounderby while the second part titled “Reaping”, the characters are seen to be reaping what they planted in the first section. In this section, Louisa’s marriage with Bounderby collapse and she comes back home disappointed, Tom robs the bank after asking Stephen to loiter around the bank for three days and Stephen on his part is exiled after he is accused of robbing the bank and he falls in the hellshaft and dies. In the third section titled ‘Garnering’, the characters come to a compromise and decide to face their lives as they discover another needful in life which is fancy, Sissy finally gets married and is blessed with children while Tom is on the run.

The first section of the novel opens with Mr. Gradgrind lecturing the school children on the one thing needful in life which is facts. To him, in order to have a good education, they need facts alone nor fancy or imagination and everything in this institution centers on this philosophy. He says “Facts alone are wanted in life”. (3) The section further proceeds with Cecilia Jupe known as Sissy Jupe is brought into Gradgrind’s home by Gradgrind himself after his father Signor Jupe absconds. Because of her inability to grab figures while in the school of facts, she said to have a dense head for figures and instead of calling her by her name, they call her ‘Girl no 20’ especially when she is unable to give a correct definition of a horse. She is traumatized and oppressed by Mr. Gradgrind and the other school children as they laugh, jeered and mocked at her. The section later introduces us to Mr. Bounderby who is a banker, manufacturer, parliamentarian and a businessman. Dickens also describes him to be “a big loud man, with a stare, and a metallic laugh” (12). Just like his friend Gradgrind, he is a man perfectly devoid of sentiment.” He is seen to be telling Mrs. Gradgrind his childhood life that is how wretched he was growing up and how he passed the day in a ditch and the night in a pigsty (13). His intention of telling people these kind of stories are for people to have sympathy for him and to know that he actually worked hard to live the kind of life he is living presently. Mrs. Gradgrind on her part who is said to have a very emotional temperament usually faints after hearing Bounderby’s stories.

This section later takes us to a scenario where we see the Gradgrind's children peeping at the circus after the stories Sissy tells tell while living with them. Their father who is returning home sees them and is very angry as they are not allow to experience the other side of life which is fancy. Louisa is also seen starting a conversation with Tom with "I wonder" (38). Gradgrind upon hearing this tells Louisa never to wonder as it is against the utilitarian principle of facts. We are then introduced to Stephen Blackpool who represents the working class and according to Dickens, he is worn out by the work he does in the factory. He gets married to a drunken wife and this marriage makes him unhappy. In an attempt to free himself from this unhappy marriage, he goes to Bounderby to seek for divorce and get married to Rachel but Bounderby denies by telling him that the poor are not allow to divorce and that he might be able to get out of the marriage if he had enough money to pay for a lawyer. He is unable to do this because of insufficient funds thereby leaving Bounderby's house frustrated.

Gradgrind after several attempts convinces Louisa to get married to Bounderby and she agrees because to her, it will make his father happy but her main motive is to help her brother Tom who is an apprentice to Bounderby succeed. Louisa and Tom both live while Louisa stays back with the other Gradgrind children. Louisa comes to self-realisation after putting in place both principles of life and sees that her marriage with Bounderby cannot work. She then returns back home to her father very disappointed and blames her father for everything she is going through.

Similarly, the workers who are seen to succumb to everything their employers tell them at the beginning discover in the second section of the text that their working conditions are not the best and that their pay is very low as well. They create a trade union with Slackbridge as the leader but Stephen feels that their conditions will not change even after the revolution and the other workers consider him a traitor. Bounderby's mother, Mrs. Pegler whom Bounderby considers as the woman appears and reveal herself. She also make everyone to know that everything her son Bounderby has been telling them about his childhood life and the fact that he was abandoned by his mom are all lie but Bounderby on his part does not feel sorry for anything and claims that he owes no one any explanation.

The last part of the novel gives an explanation of how the characters in the text discover another thing needful in life which is fancy and that life is a combination of facts and fancy. In this same section, Bounderby is seriously hunting for Tom after he discovers that he was the one who rob the bank and not Stephen Blackpool. Bitzer who happens to be the only successful

student in the school of facts knows where he is and Gradgrind pleads that he should have a heart and free Tom so he can escape but he refuses. Sissy Jupe gets married, have kids and live a happy life while Tom Gradgrind escapes and dies with the guilt of robbing the bank.

Summary of Chris Cleave's *Little Bee*

The novel *Little Bee* written in 2008 was published in the UK, Australia and India as “The Other Hand” and in America and Canada as *Little Bee*. The story happens to have been told in two perspectives that is Little Bee, a sixteen year old Muslim orphan whose family is killed as a result of the oil war in the Nigeria Delta and Sarah Summers who happens to be a British journalist. The novel opens with Little Bee the protagonist of the novel who is a refugee in a British detention center and wishes she could be a British Pound coin and not an African (1) so that everyone will be pleased to see her. While in detention, she seem to be powerless, is marginalised upon and is not free to travel anywhere she wants to. She feels that learning the “Queen’s English” which will require her to forget some aspects of her mother tongue will be a means of survival(2) . After spending two years in the Immigration detention center, she is later released with three other women who do not equally have any documents that grants them Asylum and are given transport fare a phone to call a driver who can come and pick them up. The detention officer on duty instead of watching them is rather looking at a pornographic magazine. Little Bee explains that “it is not shameful in Great Britain, to show your bobbis in the newspaper”. Little Bee just like sister Nkiruka runs from the war but is later caught, raped, tortured and killed. The driver comes and discovers they are refugees and Blacks at that and therefore expresses his hatred for them and lives them with no transportation.

They get going until they finally meet Mr. Ayres a farmer who offers them food and shelter without being afraid that it could land him into trouble. Little Bee then wakes up at the Middle of the night and discovers that one of the girls she came with has died because of trauma and that she hanged herself. At this point in time, she starts begins a journey to Andrew’s house for fear of not being caught by the police.

However, Little Bee who happens to have Andrew O’Rourke’s driver’s license and business card which contains some details about him calls him and tells inform him that she will be coming to his house since she has no other place to go and does not know anyone else in the country. She picked them at the Nigeria beach where they met some two years back. Andrew seems very angry, upset and at the same time is not happy with the news and decides to commit suicide by hanging. This happens after he sees Little Bee in the garden where he was. Little

Bee then appears ten days after Sarah and Charlie are preparing to attend Andrew's funeral and the first thing that comes to Sarah's mind is her first encounter with Little Bee at the beach in Nigeria and she also thinks of her missing middle finger which was cut off by the hunters at the beach. They all go for the funeral and when they come back home, Little Bee tells Sarah some of her traumatic experiences while she is in detention and Sarah has sympathy for her.

With the arrival of Lawrence Osborne in Sarah's house, things do not remain the same again as he keeps telling Sarah to send Little Bee away as her presence can bring the police in her house. He threatens Little Bee as well that he will report but Little Bee tells him if he does, she will also tell his wife about his affair with Sarah and probably turns Sarah against him. Both agree to keep each other's secret though are not happy being in the same environment. Little also makes some confessions to Lawrence regarding Andrew's death and also tells him she did not appear on the same day of the funeral. Little Bee is finally caught by the police and deported back to Nigeria where she arrives and discovers that so many things have changed.

Structure of the Study

This work consists of a general introduction, four chapters and a general conclusion. The general introduction is composed of the background to the study, the research problem, research questions, research objectives, hypothesis, significance of the study, scope of the study, motivation, the definition of key terms and the structure of the work.

Chapter one is titled "Review of Literature and Theoretical Framework". This chapter examines other academic works written on the texts under study. This section enables us not only to present the research gap relating to both authors but also to show our contribution with regards to the texts under study. It explains in details the theories that will be used to analyze the texts.

Chapter two, "The Paradox of Industrial Revolution and Globalization in *Hard Times* and *Little Bee*" discusses the effects of the Industrial Revolution on characters in Dicken's text and the effect of globalization on laborers in Cleave's textual society.

Chapter three is headed "The Subjugation of Marginal Subjects". It expounds on the hardship and hostility of the "Poor Hands" in *Hard Times*, and the Immigrants in *Little Bee* especially what they go through in both novels.

Chapter four titled "Social Empowerment and the Quest for Identity" will investigate how the marginalized in both texts empower or free themselves from their precarious conditions in order to gain full membership in the society.

The next section of this study is chapter one titled “Literature Review and Theoretical Framework”. It discusses the critical works written on the texts under study. It also explains the theories that are chosen to analyse the texts.

CHAPTER ONE

THEORETICAL FRAMEWORK AND REVIEW OF LITERATURE

For the Literature Review section of this work, we will be looking at related works from different authors on the novels under study. We will also try to fill the existing gap that exists between what the authors have written and the topic under study. This section will also examine critically the theories that will be used to analyse the texts. Emphasis will be laid on the definition of theories, their propounders and the tenets. The theories include Marxism and New Historicism.

Theoretical Framework

According to Sarah Vinz, a theoretical framework defines the key concepts in a research, proposes relations between them, and discusses relevant theories based on a literature review. A theoretical framework also gives a research direction, allowing the researcher to convincingly interpret, explain and generalize from findings. Finally, a theoretical framework gives a general background to support investigation and provide readers with a detailed justification for studies of the chosen topic. The theoretical framework is therefore important since it provides scientific justifications for the study. The literary theories that will be used in the study are Marxism and new historicism.

Marxism

Marxism is a method of socioeconomic analysis that uses a materialist interpretation of historical development, better known as historical materialism, to understand class relations and social conflict as well as a dialectical perspective to view social transformation. Marxism was developed by Karl Marx and to a lesser extent, by Friedrich Engels in the mid-19th century. The first known use of Marxism was in 1883. As Marxism has developed over time into various branches and schools of thought, currently no single, definitive Marxist theory exists. It examines the effect of capitalism on labor, productivity, and economic development and argues for a worker revolution to overturn capitalism in favor of communism. Marxism posits that the struggle between social classes specifically between the bourgeoisie, or capitalists, and the proletariat, or workers defines economic relations in a capitalist economy and will inevitably lead to revolutionary communism.

In political struggle, Marxism originated in the mid-19th century in opposition to three main tendencies in the workers' movement that is Anarchism, Utopian or Doctrinaire socialism, and overtly bourgeoisie tendencies (Communist Manifesto, 4). The three sources of Marxism in theoretical roots in Lenin's famous words are political economy, French socialism and German idealist philosophy. Marxism originally consisted of three related ideas: a philosophical anthropology, a theory of history, and an economic and political program. To understand the Marxist theory, it is important to discuss the three big production models of society in Marx's theory of history and they include Feudalism, capitalism and Marx's favourite communism. To Austin Harrington, feudalism has to do with the relations of bondage between owners of land and those who do not have land (peasants). In a typical feudal society, all lands were owned by the king. The concept of feudalism originated between the end of the eighteenth century and the beginning of the nineteenth century. It was seen as an expression of liberal social criticism and liberal-minded and enlightened authors used the term feudalism within a socio-political framework in order of the time as a system of despotism, anarchy, and violence.

To Karl Marx, feudal society with its characteristic conditions of dependence, ownership, and production constituted a development of society that contributed to progress. It is also important to note that feudal society created the conditions for the emergence of a new class, the bourgeoisie, which eventually overturned barriers to production. The concept of feudalism came up as an attempt to identify and explain characteristic functional elements of traditional societies such as politics, economics, law, social stratification, culture, and religion as closely interwoven segments of integral social systems.

Capitalism describes an economic system in which wealth was owned by individuals for their personal profit. The policy of mercantilism was abandoned by the 1930s and not the government determined the production and distribution of goods and Communism which was a French word coined in the 1840s describes a system of collective ownership in which individuals do not own private property and worked together for the benefit of all the community. The father of Marxism Karl Marx strongly encouraged this model. It is important to note that the theory of Marxism was developed with the aim to explore and deal with the problems of Capitalism. Marxism thus intends to do away with the capitalist society to create the one which is profitable for each and every member of the society.

To Karl Marx, there are two major flaws in capitalism that lead to the exploitation of workers by employers and they include: the chaotic nature of free market competition and the extraction

of surplus labor. The father of Marxism Karl Marx predicted that capitalism would eventually destroy itself as more people become relegated to working-class status, inequality rises, and competition drives corporate profits to zero. To him, this would lead to a revolution after which production would be turned over to the working class as a whole.

Standing for the destruction of the capitalist state by the organized working class, Marxism opposes all forms of reformism and gradualism or evolutionary socialism; Marxism is revolutionary. Marxism shares with other progressive social movements an uncompromising hostility to all forms of domination, sexism, racism among others. The difference that exists between Marxism and other progressive movements is that Marxists struggle always overcome all forms of exploitation through self-emancipation of the working class.

The aim of Marxism is to wither away the state of all forms of institutionalized violence. Marxists do not only support the right of the working class to exercise domination over the bourgeoisie, they actively fight for that since the dictatorship of the proletariat is the possible way to destroy bourgeoisie rule and open the way to the disappearance of all classes including the class of wage-slaves.

The Socialist movement started particularly before the first world war that is 1914. Then there is Soviet Marxism as worked out by Vladimir Ilich Lenin and modified by Joseph Stalin, which under the name of Marxism-Leninism (see Leninism) became the doctrine of the communist parties set up after the Russian Revolution (1917). There were also the post-World War II non-dogmatic Marxism that have modified Marx's thought with borrowings from modern philosophies, principally from those of Edmund Husserl and Martin Heidegger but also from Sigmund Freud and others. Karl Marx also believed that this conflict would ultimately lead to a revolution in which the working class would overthrow the capitalist class and seize control of the economy. Some Marxist schools of thought place greater emphasis on certain aspects of classical Marxism while rejecting or modifying other aspects. Some schools have sought to combine Marxian concepts and non-Marxian concepts which has then led to widely varying conclusions. To maximize profits, business owners have an incentive to get the most work out of their laborers while paying them the lowest possible wages. This creates an unfair imbalance between owners and laborers, whose work the owners exploit for their own gain. Because workers have little personal stake in the process of production, Marx believed they would become alienated from it, as well as from their own humanity, and turn resentful toward business owners. The bourgeoisie also employ social institutions, including government,

media, academia, organized religion, and banking and financial systems, as tools and weapons against the proletariat with the goal of maintaining their position of power and privilege.

Ultimately, the inherent inequalities and exploitative economic relations between these two classes will lead to a revolution in which the working class rebels against the bourgeoisie, takes control of the means of production, and abolishes capitalism. This revolution would be led by enlightened leaders, known as “the vanguard of the proletariat,” who understood the class structure of society and would unite the working class by raising awareness and class consciousness. After the revolution, private ownership of the means of production would be replaced by collective ownership, first under socialism and then under communism. Some advantages of the upper class were that they had the money, power and made all the decisions and laws and these laws were always in their favor. There was also partiality in the sharing of communal property, the upper class grew richer and the lower class grew poorer. In terms of population, the lower class was more than the upper class. His ideas were to do away with the stratification and he also preached equality of all men.

Communism on its path advocates for a classless system in which all property and wealth are communally owned and not by private individuals. Some of the countries that practice communism today are: China, Cuba, Laos, North Korea, and Vietnam. Most of these nations have relaxed some of their most rigid policies in the name of economic progress and global trade. The Soviet Union which is an experiment of communism was created in 1921 and collapsed in 1991, leaving behind 15 former Soviet Socialist Republics to rebuild their economies from scratch.

According to Richard Peet in his article “Inequality and Poverty: A Marxist-Geographic Theory”, Marxist theorise that inequality and poverty are functional components of the capitalist mode of production: capitalism necessarily produces egalitarian social structures. Inequality is transferred from one generation to another through the environment of services and opportunities which surrounds each individual. The social geography of the city is made up of a hierarchy of community environments reproducing the hierarchical class structure. Change in the system thus results from change in the demand for labor. Peet concludes by saying inequality and poverty cannot be eradicated without fundamental changes in the mode of production. Marxist theory recognizes a tension between the demands of capitalist accumulation and the requirements of social reproduction. By accumulation of profit we mean displacement of costs outside the economy with regards to capitalism to parts of the natural

world that have not been valorized to future generations and also to particular places. This is manifested through the spatial division of labor that make use of low-cost locations for low-value-added activities.

Marx thought that the capitalist system inherently contained the seeds of its own destruction. The alienation and exploitation of the proletariat that are fundamental to capitalist relations would inevitably drive the working class to rebel against the bourgeoisie and seize control of the means of production. This revolution would be led by enlightened leaders, known as “the vanguard of the proletariat,” who understood the class structure of society and who would unite the working class by raising awareness and class consciousness.

Marx was deeply influenced by Hegel’s theory of historical development. Both thought that history has a purpose and a destiny, and that from the beginning, mankind has moved toward its destiny propelled by conflict through a relentless series of stages, each new stage brought into being through a conflict caused by a contradiction or negation of the previous stage. As the historical process moves forward, circumstances refine until the contradictions are finally resolved and a kind of freedom is reached. Hegel's idea of the historical process "the dialectical of contradictions" influenced Marx and Engels.

To Marxist, philosophy must become reality that is one could no longer be contented with interpreting the world; one must be concerned with transforming it, which meant itself and human consciousness of it. This in turn required a critique of experience together with a critique of ideas. Marxism believed that all knowledge involves a critique of ideas. His works are related to the concepts appropriation, alienation, praxis, creative labour, value, amongst others which he inherited from earlier philosophers and economists including Hegel, Immanuel Kant, Adam Smith and John Stuart Mill.

Irrespective of the great role Marxism played, it still had some drawbacks. Some major critiques of Marxism are: Marx inspired multitudes of followers, but many of his predictions have not come to pass. Marx believed that increasing competition would not produce better goods for consumers but would lead to bankruptcies and the rise of monopolies, with control of production in fewer hands.

Also, Marxism thought that Bankrupt former capitalists would join the proletariat, eventually creating an army of the unemployed. More so, the market economy which by its nature unplanned, would experience crippling supply-and-demand problems and cause severe economic depressions. His predictions were that the capitalist system would inevitably be self-

destructive. Competition would grow so fierce that most businesses would fold and be absorbed into unwieldy monopolies. Moreover, workers would reject a system that reject a system that exploit them. The oppressed workers would ultimately overthrow the owners to take control of the means of production, ushering a classless society of shared ownership. While some of these predictions came to pass, others did not.

Conclusively, Marxism interpretes historical development using socioeconomic analysis to understand class relations and social conflicts as well which helps in social transformation. It also tackles contemporary social issues which stresses the importance of social networks and symbolic boundaries. The theory is therefore relevant in the analysis of the texts under study because it presents the different social classes that exist in the society, stresses on social exclusion of characters especially the marginalised or people of the lower class and also examines critically the various historical developments that surrounds the various periods in which the novels are written. Also, the existence of conflict which exist in the struggle between the different classes thereby leading to a revolt hence the stronger group pushing the weaker ones to the margin and not necessarily taking their plight with outmost importance. This theory is relevant for this study in that it examines the various social classes in the society and looks at the plight of the suffering masses so as to help in the transformation of the society. The next theory that will be used is new historicism.

New Historicism

New Historicism is a theoretical approach which focuses principally on a historical, cultural and biographical approach to the appreciation of literary works (Siefred, 2). This theory was developed in the United States of America. Its propounders are Michel Foucault, Frederick Jameson and most importantly, Stephen Greenblatt. The theory originated in the 1980s and gained widespread influence in the 1990s and beyond. New Historicism arose as a result of a historical hermeneutics of much of structuralism and post-structuralism. New Historicism as an approach to literary criticism is based on the premise that a literary work should be considered a product of the time, place and historical circumstances of its composition rather than as an isolated work of art or text. New Historicism is characterized by a parallel reading of a text with its socio-cultural and historical conditions, which form the co-text.

To Stephen Greenblatt, New Historicism is an approach to literary criticism that mandated the interpretation of Literature in terms of milieu from which it emerged, as the dominant mode of Anglo-American literary analysis by the end of the 20th Century. New Historicism aims at understanding the work through its historical context and to understand cultural as well as to

investigate the intellectual history and cultural history through literature. This approach owes much of its impetus to the works of Michael Foucault, who based his approach both on his theory of *the limits of collective cultural knowledge* and on his technique of examining a broad array documents in order to understand the episteme of a particular time. New Historicism therefore aims at interpreting a literary text as an expression of or reaction to the power-structures of the surrounding society while using Foucault's work as a starting point. New Historicism also attempted to reintroduce the concept of history into literary studies. In adopting the Foucauldian notion of epistemic rupture between ages and civilizations, which makes understanding the text in terms of which it was produced impossible, New Historicism has been criticized for reducing the importance of literature as a work of art and turning it into just another historical artifact. Foucault's archaeological concept of history as archive, informs another tendency of the New Historicists, in that they consider history as fictionalized and as a "co-text" while traditional historians consider history as facts and as the background to the text, which is the foreground. Foucault observes that history is characterized by gaps and fissures contemporary historicists highlight the discontinuities and conflicts of history, rather than they were in a coherent manner. New Historicism therefore applies the poststructuralist idea that reality is constructed and multiple, and the Foucauldian idea of the role of power in creating knowledge.

New historicists have drawn upon Foucauldian tenet of discursive nature of literature which is a cultural construct; however, a complete harmony in the society is illusory because constant but repressed struggles keep running on parallel between powerful and powerless in the society. To W.J. Courthope in *A History of English Poetry*, "language is the instrument of thought" and thoughts are culturally determined and "the study of language was allowed to predominate over the study of literature" (313). To Louis Montrose, "texts are embedded in particular histories, since we only access histories in language" (Abrams 183). Chris Baldick's remark in *Concise Dictionary of Literary Terms* is noteworthy: He holds that:

New historicism is a term applied to a trend in American academic literary texts and at the same time (in contrast with older historicisms) the 'textual' nature of history. As part of a wider reaction against purely formal or linguistic critical approaches..., New historicists, led by Stephen Grenblatt, drew new connections between literary and non-literary texts, breaking down the familiar distinctions between a text and its historical 'background' as conceived in established historical forms of criticism. (171)

What Baldick insinuates is the fact that history cannot be accessed except in its textual form and this canon of textuality of history and historicity of text pulls down the line of demarcation between literary and non-literary text. Renu Paul Ukkan in *A New Historical Reading of Ann Tyler's Fiction* rightly observes this and remarks "New Historicism involves a parallel reading or juxtaposition of the literary and non-literary text of the same historical period. Both are given equal importance and allowed to work together as sources of information and interrogation with each other" (22-33). In this way, "the non-literary texts become not a con-text, but a co-text, along with the literary work" (3). A literary text is subjected to scrutiny anew mainly from a historical perspective and previous readings about the text are ignored. The notion of historicity of a text and historicity of history comes up to the term intertextuality which was coined by Julia Kristeva in 1966 to mean the interdependence of literary texts with all those that have gone before it.

According to Nasrullah Mambrol in "New Historicism: A Brief Note", New Historicists rejected the fundamental tenets of New Criticism that a text is an autotelic artifact, and also Liberal Humanism that the text has timeless significance and universal value. To Louis Montrose on the contrary, New Historicism deals with the "textuality of history and the historicity of texts." By textuality of history here, we mean the idea that history is constructed and fictionalized, and the historicity of text refers to its inevitable embedment within the socio-political conditions of its production and interpretation. Regardless of the fact that it rejects the essential idea of a common human nature that is shared by the author, characters and readers, it believes that identity and hybrid are plural.

To Mambrol, to be able to do a New Historicist interpretation of a text, begin by identifying the literary and non-literary texts available and accessible to the public at the time of its production. Precede by interpreting the text in the light of its co-text. Such an interpretative analysis to him would ideally begin with a powerful and dramatic explication of the "anecdote", which is the historical context or co-text. The text and the context therefore are perceived as expressions of the same historical moment.

New Historicism to Ukkan juxtaposes literary and non-literary texts of the same era. They are given equal prominence because both work as sources of information. In this light, "the non-literary texts become not a con-text, but a co-text, along with the literary work" (3). A literary text therefore is subjected to scrutiny mainly from a historical perspective and previous readings about the text are ignored. Fresh meaning is thus "reaped" from a text because "a

single or fixed meaning cannot be attributed to a word in the text” (5). To New Historicists, a text is composed of independent and often conflicting voices but represent a diversity of dissonant voices and unresolved conflicts in a specific culture. These voices consists of people of social groups that suffer exploitation, alienation, oppression and marginalisation.

It is important to note that New Historicism can hardly be talked of without mentioning its counterpart Cultural Materialism which developed later in Britain. To Rani Paul Ukkhan, in a *New Historical Reading to Anne Tyler’s Fiction* states that both theories originate from the study of Renaissance literature and draw their methods from Marxism and Post Structuralism. These theories examine the production of ideologies and political systems, and most especially consider ways in which various cultural, political and social discourses operate as a vehicle of power.

Irrespective of the similarities that exist between New Historicism and Cultural Materialism, they still have some differences. To Ukkhan, Cultural Materialism is not merely a mirror reflecting the society, but it is aimed at achieving “cultural coherence by relating social and moral elements into a community” (20). It looks at how men and women create their own history whereas New Historicism focuses on the power of social and ideological structures which restrain men and women (20). Another difference is the fact that while New Historicism picks co-texts from the literary text’s own period of writing, Cultural Materialism picks a non-literary text for parallel study from a period different from that of the literary text.

According to Simon Malpas in *The Routledge Companion to Literary Theory*, “New Historicism first emerged in Literary studies towards the end of the 1970s” to counter new criticism which focused on the “formal production of meaning in a text and, through processes of close reading that investigate the text’s use of Imagery, metaphor, symbol and tone to produce accounts of a work as a richly textured, conceived of literature as something best understood separately from its social or political context, and even from the context of everyday language and identity”. New Historicists contrasts this by saying that texts are a reflection to everyday life and are embedded in human institutions and cultures. In essence, isolating literature from history drains it from any political or social importance while “refusing to separate artistic expression from other forms of social and cultural interaction, can art or literature come to be meaningful or important to us at all”. He notes that Michael Foucault’s contribution to both New Historicism and cultural Materialism cannot be overestimated (Nchifor Khan, 2016).

New Historicists attempts to place their interpretation of literary texts firmly through their Historical contexts, with special attention given to issues of a text's historical context. Most New Historicists share a common view that literary and non-literary texts are not distinct from each other, that no single text can provide access to any sort of ultimate truth and that all productions are to some measure subjected to the forces of the very culture under which they are created and enacted. New Historicists argue that Literature or a work of art is not solely an outcome of an individual's artistic ingenuity. Malpas says "the author or artist does not create the work entirely from the resources of their own imagination, but employs the ideas, vocabularies and beliefs of his or her culture to produce a work that culture can understand" (61). Malpas further says that "the work of is the product of a negotiation between the creator or class of creators, equipped with a complex, communally shared repertoire of conventions, and the institutions and practices of society" (61-62). What Malpas insinuates here is the fact that writer's imagination which results to the creation of a work of arts should not be considered mystical but an outcome of the realities of the era. Since the 1950s, when Jacques Lacan and Michel Foucault argued that each era has its own knowledge system, which individuals are so much attached to. Many post-structuralists have used New Historicism to describe that all questions must be settled within the cultural and social context in which they are raised, answers cannot be found by appeal to an external truth, but only within the confines of the norms and forms that phrase the question.

New Historicist critics begin their analysis of literary texts by attempting to look at other texts both literary and non-literary to which a literate public have access at the time of writing, and what the author of the original text himself might have read. The purpose of this research however is to derive the direct sources of a text and to also understand the relationship between a text and the political, social, and economic circumstances in which it originated. M.H. Abrams in *A Glossary of Literary Terms* posit that since the 1980s, the concept New Historicism has been accepted for a brand of literary study that opposes formalism and New Criticism. He holds that "new historicists conceive of a literary text as "situated" within the institutions, social practices, and discourses that constitute the overall culture of a particular time and place, and with which the literary text interacts as both a product and a producer of cultural energies and codes" (183).

Harold Aram Veesser an American university professor and literary theorist in his book *The New Historicism* (1989) adds to and corroborates points made by Greenblatt as far as New Historicism is concerned. Like Greenblatt, Veesser adds that both an author and a critic are

undeniably impacted by the time period they live in. He says: “literary and non-literary texts circulate inseparably”. He also adds that, in New Historicism, both texts considered as great works of literature and texts viewed as more ordinary should be treated equally. Veeseer thus like many other critics, engages in a critique of capitalism but builds on this by saying that critics often participate in capitalism themselves and should acknowledge this.

In conclusion, New Historicism was mainly developed in the United States of America and it principally focuses on the historical, cultural and biographical approach to the appreciation and interpretation of literary works. It was chosen for the analysis and interpretation of the texts under study in order to understand the historical context in which the novels were set. It is important in this work because *Hard Times* and *Little Bee* unravel the historic background of the Industrial Revolution and Globalisation.

The theory therefore will be used to examine the biographical, socio-cultural and historical aspects of the texts under study. The theory also reconnects a piece of work from the time period in which it was written. The events that surround the history under which a piece of work is written are considered as products of our time and culture.

Review of Literature

Charles Dickens’ *Hard Times* and Chris Cleave’s *Little Bee* have been explored by various researchers in different domains. Their works have been open to critical appraisal. Charles Dickens’ *Hard Times* has been reviewed by many researchers unlike Chris Cleave’s *Little Bee* which is relatively recent. However, what each research has focused on is different from what this piece of work is targeting. The aim of this section is to show how this research contribute to fill a gap in the study of both texts. In other words, the work intends to bring in something new in the analysis of the texts. We will therefore start by looking at what other critics have written about their works then state how this work differs from previous studies.

Mihaela Luminita Levarda in “A Victorian Utilitarian Education in *Hard Times*” examines the consequences of an exclusive utilitarian education taught by Mr. Gradgrind and Mr. M'Choakumchild in Charles Dickens' novel *Hard Times* and what Charles Dickens do to ameliorate the effects of the utilitarian education. She observes that there is an attempt to unify the "wisdom of the head" with the "wisdom of the heart", in order to attain a powerful bond between mind and feelings. She adds that to better the future of the education provided in Victorian schools, there is a need to soften the hearts of the learners. She furthers her analysis by considering another literary critic Sontag to be right in her assertion that there are valuable

writers who produce literary works which refine our imagination and cultivate our mind and Charles Dickens is one of them. She notes that:

Serious fiction writers think about moral problems practically. They tell stories. They narrate. They evoke our common humanity in narratives with which we can identify, even though the lives lived may be remote from our own. They stimulate our imagination. The stories they tell enlarge and complicate and, therefore, improve our sympathies. They educate our capacity for moral judgement. (Sontag, 214)

Mihaela is asserting that the utilitarian system of education had a lot of effects on children who study in the institution and how Dickens does everything possible to ameliorate the effects of the Utilitarian education. However, he doesn't talk about the aspect of intimidation and trauma Sissy Jupe goes through while studying in this school. This is an aspect that will be developed in our study.

Sandeep Kumar Sharma in "Charles Dickens's *Hard Times*: A Social Document" admits that Charles Dickens writes his novels with the intimate and first-hand knowledge of the persons and places just as he visited Preston to survey the effects of the strike of manufacturers before writing *Hard Times*. He emphasises the importance of reality in his novels by having sympathy for the poor and hapless labourers who were also neglected and suffering a lot, all this added to appeal to the novel. His philosophy of facts is a perfect example of the heartless and cruel aspect of materialistic Victorian society where Gradgrind and Bounderby are the chief exponents of this ideology. He also observes that *Hard Times* is a great social novel and it has exposed the hollowness of the Victorian society.

Sandeep Kumar Sharma addresses issues that are of interest to this study. This is because the manner in which he presents London and the city of Coketown is just the way it is that is to say there is the use of Realism in his works and addresses the poor and the workers or the marginalized. This study is different from that of Kumar in that it addresses directly what the less privileged go through in the hands of the upper class and how they are treated.

Similarly, S. Mirunalini and K.V Jasmine Sunthandra Devi's "A study on Marxism in Charles Dickens's *The Great Expectations and Hard Times*", is an attempt to deal with the class division in British society during the Victorian period. Tackling Charles Dickens's novel *Hard Times* as a case-study, it comes to show the differences and the inequalities between the three social classes which existed in that period, the upper, the middle, and the lower classes. Also,

the critics remarks that *Hard Times* portrays the reality of social injustice in the Victorian period of Britain history. They contend that *Hard Times* is a criticism of the contemporary industrial conditions, British utilitarian culture and their economic principle based on Facts and Figures, of the prevailing divorce laws that favoured the rich to the detriment of the poor.

Mirunalini and Sunthandra have the same perspective like, other critics, on class stratification and the differences that exist between the different social classes. However, they concur to what this piece of work examines but fail to address how the lower class tackle this social inequality and the deteriorating conditions in which destitutes find themselves.

Armel Mbon in an article titled “Dickens’s *Hard Times*: An indictment for Encyclopaedic Knowledge?” aims to know whether Dickens’s *Hard Times* can be read as an indictment for encyclopaedic knowledge. He thinks that this question requires an analysis of contrasting opinions on knowledge acquisition through schooling, and a scrutiny of characters such as Gradgrind and M’Choakumchild in comparison to Dickens’s predecessors and their characters. To him, the school children in Dickens’s *Hard Times*, caught up in the Victorian educational system known to be Utilitarian and brought about by the Industrial Revolution, could not leave Dickens cold. On the contrary, this provoked strong reactions through his career both as a public orator and prose writer. Indeed, to achieve its objective as regards the reading of this novel as an indictment for encyclopaedic knowledge, this work draws on such approaches: historical, moral and formalistic; and thereby result in the affirmative answer. Mbon concludes that the study is divided into three main sections: a retrospect of opinions on knowledge and teaching methods, Gradgrind’s school and M’Choakumchild’s knowledge as the epitomes of Rabelais’s and Dickens’s committed position on knowledge acquisition.

Armel Mbon’s analysis is different from this study in that it focuses on the Gradgrind’s utilitarian education and system of facts which explains the different methods used in order to acquire knowledge, and how the characters come to the compromise that life requires facts and fancy and not facts alone. This is somehow related to the study in that despite the fact that the characters are badly treated and marginalized in the text, they still do not give up and fight for their equal rights to be like members of the upper class. To this effect Mbon concludes, to many critics, Dickens is a realist, naturalist, satirist, social reformer, feminist and social documentarist.

Beatriz Herrero Miguelanez in “Dickens on the Industrial Revolution: *Hard Times* and *Household Words*” focuses on Dickens’ ideas about the Industrial Revolution and their

reflection in his novel *Hard Times* and his contemporary journalistic articles published in his periodical *Household Words* on similar subjects. Beatriz study is a comparative analysis of two extant versions of the novel and the journalistic articles are carried out. She finds that the genre of *Hard Times* in relation to its debated status as an industrial novel is also analysed. From this analysis, it can be concluded, firstly, that there is an intertextuality between the articles and the novel that can even blur at times the limits between fact and fiction and, secondly, that Dickens's opinions on the Industrial Revolution are expressed with the same strength in both of them.

Mahmoud, Salami in his article titled "The Politics of Cultural Carnivalism in Charles Dickens's *Hard Times*" reveals how Dickens inverts in a manner most of Victorian cultural values, not those of the rich bankers, Cotton Lords of Preston known as Coketown in the text, men of facts and calculations, of Bounderby and the others but also those of the working class. He also remarks that there are many instances in the text when such hegemony is practiced to segregate men and women, wives from husbands, fathers from sons, daughters from mothers, workers from their machines and homes, facts from fancy and how they are all regulated and governed by a materialist culture. To him, *Hard Times* embodies the link of cultural theory with the carnival and with the Marxist argument of how societies, classes and cultures are colonized, decolonized, centered and de-centered, subverted and liberated, and pushed to the periphery for the same cultural, materialist, racial, historical, ideological and political reasons.

Considering *Hard Times*, a novel of cultural differentiation and segregation is a mere simplification. It is about how workers are imprisoned into a system and class which does not allow them to mix with the rest of society following the ideology of the upper class.

This review is in line with this study because it discusses cultural differentiation and segregation from people of the upper class that is how culture influences the way people of the upper class treat those in the lower class (the marginalized) which is one of the main focus of the study, but differs in that it fails to give solutions to what the less privileged do to overcome this.

Ririn Setyaningsih in "Bounderby's struggle for better life in Charles Dickens' novel *Hard Times* (1854): An Individual Psychological Approach" discusses how Bounderby who is seen as atypical industrialist does not portray modern scientific principles of management emerging in the first half of the 19th century. He says *Hard Times* was normally written to depict what life was like during the Industrial Revolution and to reflect the distinctions between the various

classes at the time. It therefore has two struggles; one between facts and imagination or fancy and the other between Thomas Gradgrind and his children who does not only stress facts in the classroom in which he teaches but also at home to his family. He notes that his children are brought to know only facts and he does not want them to go to the circus. The second struggle which is between classes is illustrated between Bounderby and Stephen Blackpool where Stephen represents the working class and Bounderby the bourgeoisie or middle class. Stephen is a warm hearted man and he feels he deserves the kind of life he is living.

Setyaningsih further explains the struggles in his analysis of *Hard Times*. The first one which has to do with facts and imagination takes us to the Utilitarian principles of life which ends up failing at the end of the text and Gradgrind acknowledges the fact that life is a combination of facts and fancy and not facts alone when it is already late. The only character who succeeds is Sissy Jupe because she grows up in the two principles. Louisa gets married but ends up divorcing while Tom on the other hand robs the bank and accuses Stephen Blackpool after asking him to loiter around the bank for some days. Tom is later caught and is asked to pay everything he steals so the fact system fails woefully.

According to Setyaningsih, the second struggle between classes represented by Bounderby of the middle class and Stephen Blackpool of the lower class is a complete disaster to the people as the bourgeoisies look down on the working class and even refer to them as “Hands”. They work under very deplorable conditions and are paid very low wages. The workers through the workers’ union plan to revolt in order to have better working conditions under the leadership of Slackbridge but Stephen Blackpool refuses to join because he believes it will be a failure.

These issues are of interest to this study because the two struggles are some of the plight of the marginalized in the text. Also, the failure of the Utilitarian principle brought about by Gradgrind is a very important aspect of this study as far as analyzing some of the challenges of globalization is concerned.

Another researcher whose work is worth considering is Bachir Kaddour Halima. In *Social Class Distinctions in Charles Dickens’s Hard Times*, she attempts to deal with the social classes of the British society during the Victorian age, taking Charles Dickens’s novel *Hard Times* as example. To Bachir, *Hard Times* reflects the life of citizens and give the differences that exist between the three social classes in that period; the Upper class, the middle class, and the lower class. She also attempts to make a comparison between the realities of the Victorian society with the realities that Charles Dickens described in *Hard Times*.

Class stratification was an important aspect during the Victorian era and Dickens notably makes good use of it in his works through the various characters he presents in different walks of life. Through the use of the literary technique Satire, Dickens presents the Victorian society just the way it is so one can then say that *Hard Times* is engulfed by reality. As far as class stratification is concerned, the Upper class and middle class took maximum advantage of the lower class and regarded them as less important thereby not treating them fairly.

Bachir's work is of great importance to the study as it presents the realities of the Victorian society comparing them with that of Charles Dickens though he makes no mention of the plight of the lower class who happen to be the marginalised. He therefore does not only see Dickens a Satirist but also as a realist.

Agnes Wooley in "Globalization: Crisis and Celebration in Chris Cleave's *Little Bee*" tells the story of two fourteen-year-olds whose dead bodies were discovered in the wheel space of a jet flying between Conakry and Brussels in 1999 and their names are Yaguine Koita and Fodé Tounkara and they were desperate to escape their lives in Guinea that they are unaware of the freezing temperatures and lack of oxygen that will kill them. Their journey became newsworthy not only because aeroplane stowaways are rare, but also as a result of a letter they had written, presumably to show the Belgian immigration authorities on their arrival and this letter was addressed to 'Excellence Messes the members and leaders of Europe and it was an appeal for Europe to help in securing the futures of the children and young people of Africa.

The letter also described the poverty and war that precludes children such as them from education, as they pleaded: 'Messrs the members and leaders of Europe, we appeal to your sense of solidarity and kindness to come to the rescue of Africa.' This letter was simply a reminder not only of the continuing conceptual power of Europe, but also that many journeys in the contemporary era occur on a coercive or covert basis.

The boys became a symbol of this global divide: on repatriation to Guinea by the Belgian government even in death and the crowds receiving their bodies wore T-shirts printed with the slogan 'Les Martyrs De L'Afrique', and in 2002, a documentary film was made about their journey in collaboration between the Netherlands, Belgium and Guinea. Their willingness to risk their lives travelling to Belgium belies the dominant image of mobility in contemporary visions of globalization, demonstrating that for certain groups' movement across borders remains clandestine and dangerous. Gikandi interprets the letter written by the two boys in 'colonial' and 'Eurocentric' terms and he suggests that their plea for safety illuminates the

enduring allure of 'modern life in the European sense of the world' (Gikandi, 630). The letter simultaneously mitigates the sense of crisis that Gikandi feels it invokes and also provides an illustration of the boys' disenfranchisement from global networks of communication and acts as structural inequalities between global North and poorer nations. Although the letter describes a stratified world, it also attempts to create a relationship between the two sides of a global divide.

Chris Cleave's *Little Bee* negotiates these celebratory and catastrophic visions of globalization through its two narrators: a young Nigerian refugee known as Little Bee and a jet-setting British professional, Sarah Summers. Just like the two Guinean boys' letter, Little Bee's direct narrative address makes a request to Europe and nations of the West to act on Africa's behalf. To her, the world is similarly divided as she says: 'some days I wonder how many there are left just like me. Thousands, I think, just floating on the oceans right now. In between our world and yours' (Cleave, 66).

From the experience of globality and from the perspective of a refugee, *The Other Hand* seeks to lessen the gulf separating 'our world and yours' through the encounter between Sarah and Little Bee and their interwoven narrative voices. The image of the divided world on the contrary is mapped onto the antithetical lives and experiences of the novel's two narrators. This reflects the complex temporalities of globalization and locates points of convergence between the distinct worlds Little Bee and Sarah represent.

This review is an appreciation and confirmation of what the study is about as it addresses through the narrators Little Bee and Sarah what Africans in general and refugees in particular go through while in developed countries. The various issues are therefore tackled to show how divided Africa and Britain are and what people do in order to overcome this dividedness as the Declaration of Human Rights stipulates. Thus, Agnes Wooley addresses issues that are of interest to this study by presenting division that exist between Africans and Europeans which is another dimension of globalization in the society in which we live that is to say two cultures are being addressed through the characters Little Bee and Sarah Summers.

Riska Hendika Rani in his essay entitled "The Social Identity Change of Little Bee as the Main Character in Chris Cleave's *Little Bee*" pictures an African refugee's life in the United Kingdom and her struggle to survive in the country. As an illegal refugee from Africa who smuggles herself into a tea ship, Little Bee, the refugee, has to stay in the immigration detention center when she arrives in the United Kingdom, Rani notes. She deals with identity issues during her

two-year- stay in the immigration detention center. The questions such as “why don't British people treat her in a good way?” and “why do British people get respect and she does not?” make her want to be treated like a British.

Riska Hendika Rani presents Little Bee's problems in the above reviews of social identity and social identity change in which Little Bee and other refugees are forced to stay in the British Immigration detention center in Essex while she is in the UK and deals with these identity issues considering the fact that she is an African. Trying to identify herself as a British, she goes through social transformation and treats herself like a British. This attitude of the British in their treatment of refugees cannot remain unattained to. Rani's work therefore is in line with what the study is focused given that he talks about Little Bee's social transformation and her quest for identity to become a British citizen.

Widya Ayu Anindita in his thesis titled ‘Charlie O' Rourke's Influence Through Interpersonal Communication on Little Bee's Character Development in Chris Cleave's *Little Bee*’ examines the interpersonal communication between Little Bee and Charlie O'Rourke. The novel follows the struggle of the main character Little Bee. As she tried to survive from being hunted by British Oil Company, she meets Charlie O'Rourke and began to develop her character up to the point where she could gain true freedom.

To Anindita, Charles O'Rourke has a great influence on the character of Little Bee as she interpersonally communicates with him. Little Bee is described with characterisation of insecure, androphobia, suicidal, and egocentric, but at the same time, time smart, observant, imaginative, and strong willed while Charlie on his part is considered as naive, stubborn, cheerful, and imaginative as well. He also discovers that Charlie's influence on Little Bee's Character development affects her egocentrism and insecurity.

The above review is similar to this study in that it addresses the process in which characters free themselves from the marginalization. In this case, Little Bee does this through interpersonal communication with Charlie O'Rourke and finally gains her freedom.

In “Alienation in the Main Character in Chris Cleave's *Little Bee* Novel” by Margareta Ngoré, Nasrullah, Jonathan Irene Sartika Dewi Max, the critics discuss the alienation in the main character in Chris Cleave's novel *Little Bee*. They identify and describe what alienation in the main character Little Bee is all about using a psychological approach to come to a final conclusion. They also use the Serman's theory about five variants of alienation and theory of characterization by Rimmon Kenan. By using the above mention approach and theory, they

discover that Little Bee's experiences lead her into alienation and that all variants of alienation are experienced by the main character and these variants include: powerlessness, normlessness, social isolation, and self-estrangement. They conclude by saying that the main character Little Bee is an alienated character.

The character Little Bee undergoes terrible experiences starting from her homeland Nigeria to when she escapes illegally to Britain as a refugee and is kept in a detention center for two years. She lives in an estranged land not as a full citizen but as an asylum seeker. Her experiences make her to be powerless especially when she quests for a new identity as a British citizen but does not succeed. While in detention, she is isolated and normless living the reader with no option than to consider her as an alienated character. This review is helpful to the study in that it presents critical issues relating to the alienation of the character Little Bee and also presents the main aspects that have to do with alienation so it somehow meets up with one of the objectives of the study which has to do with how social exclusion is manifested in the novel *Little Bee*.

Bhawana Jain in his essay titled "Detention Camp and State of Exception in Chris Cleave's *Little Bee*" looks the kind of image that is painted about refugees in the society. To him, the figure of refugee is often depicted in mass media as an archetype of the unrooted/uprooted, abject and intolerable being that is simultaneously excluded and included in the territorial boundaries of nation-states. Hence, this "disenfranchised, displaced" figure (Wilson, 2) continues to threaten the fixed binary limits between us and them, inside/outside, inclusion and exclusion to further problematize the notion of borders.

The refugee to him is therefore seen as a passive, invisible and vulnerable victim who belongs nowhere and cannot be welcomed everywhere even in Literature. Chris Cleave's novel *Little Bee* challenges this stereotype associated with the figure of the refugee. Bhawana base his analysis on a gender perspective. The novel focuses on the life of a young Nigerian protagonist Little Bee by tracing her physical and psychological changes from innocence to maturity and from being a Nigerian citizen to a refugee in the UK. She saw her family slaughtered and her village burnt during the oil wars in Nigeria, with the hope of finding refuge from the horrors of the past. She even renames herself Little Bee in her yearning for a place of safety and comfort in the host land. She however ends up in a detention center for refugees and asylum seekers and is sadly repatriated at the end of the text.

Bhawana Jain agrees with Chris Cleave in his depiction of refugees by acknowledging the fact that they are not archetypes, abject and intolerable as the society see them but are rather vulnerable, invisible and passive. The ability of Little Bee to change her identity, learn British English despite Nigerian English having recognition and also fighting so hard to free herself from the condition in which she finds herself is a correct justification to the assertion labelled above. With the society having such perceptions about refugees, they are bound to mistreat them and also consider them as second class citizens but with Bhawana's view, they will be fairly treated by their host countries. This analysis gives credit to Bhawana's review as far as the focus of the study is concerned.

Cecile Sandten in "Precarious Discourse, Discursive Precarity: Chris Cleave's (Postcolonial) Refugee Novel *Little Bee (The Other Hand)* (2008)" looks at this aspect of refugees and asylum seekers from another dimension. To her, flight narratives and asylum accounts give voice to refugees by allowing them convey their experiences and these. These experiences include persecution, precarity, and poverty during their life threatening journeys to the host countries. They also face unwelcoming hostility which calls for a need to provide refugees and asylum seekers with physical and psychological support, flight and asylum accounts in addition to the hardships and terrors they go through.

Cecile Sandten also thinks that the various resources of knowledge and power that come with language are crucial for survival in the foreign, precarious, and dangerous environments these refugees face. She believes on the other hand that language also play a central role for these refugees as it provides their accounts in order to be granted official refugee status.

The novel *Little Bee* foregrounds Little Bee's transformation following the traumatizing events in her home country and her arrival in the UK, where she is faced with the option of rather assuming an artificial identity of exemplary Britishness, or alternatively, selling her body. Despite Nigerian English having an official recognition "legitimate national variety of English", Little Bee is still obliged to learn the Queen's English while in her two years in detention (Kperogi, 4).

This review is of interest to this study because it discusses the various methods used by Little Bee to empower herself socially despite the fact that she is a refugee and in detention. She also changes her identity and gets a new one just to be officially recognized. Though she goes through a lot of challenges, she does not still give up and keeps fighting hard till when she is finally sent back to Nigeria.

Teksen Memis Ayse in his Masters Dissertation “Othering in Chris Cleave’s Novels *Incendiary*, *Little Bee*, and *Everyone Brave is Forgiven* examines the aspect of Othering and the possibility of embracing the other as represented in the novels cited above. The reason for the choice of these novels is because they all contain examples of characters and plots that are relatable to the issue of Othering. The novels show that the self is socially and artificially identified in its function within and through labelling a system which creates differential categories of race, class, and gender. In Chris Cleave’s novels, the relation of the self to the other takes place within, and is organized along these power relations of race, class, and gender.

In addition to Teksen’s analysis, *Incendiary*, *Little Bee* and *Everyone Brave is Forgiven* confronts the politics of the information of the self which causes the making of the Other—the non-Western, the female, the poor, all of which have turned into stable concerns within society.

The Self and the Other are two important aspects in the analysis of marginalization which is the main concern in this study. Other aspects which have to do with this phenomenon is class, race and gender which is very evident in the texts under study. This aspect of Othering can be seen in Chris Cleave’s *Little Bee* through the characters Sarah Summers and Andrew while the other is seen through the main character Little Bee. Sarah and Andrew are British who sees Little Bee (Nigerian) in agony and embrace despite the fact that they just met at the beach in Nigeria. Here, we see race and class which we expect a great disparity between the two groups of people but ironically, the self embraces the other. Cleave’s representation of the self and Other is a representation of the postmodern society which is characterised by selflessness and unequal treatment between the privileged and the less privileged.

Another literary critic whose review is of interest to the study is Annissa Mursalina. In her thesis titled “The Impacts of Post-colonial Condition towards the Main Character (Little Bee) in Chris Cleave’s novel *Little Bee*”, she tries to understand the symptoms of Post-Traumatic Stress Disorder (PTSD) towards the main character and the aspects of post-colonialism that are used by the main character to overcome (PTSD). Analysing PTSD requires the knowledge of the reasons someone experiences PTSD. She therefore uses the library method and the psychological approach to come to the conclusion that the main character, Little Bee uses several aspects of post colonialism such as hybridity, mimicry, and stereotype. These aspects are triggered by the situation in which the character finds herself.

The post-traumatic stress disorder the main character Little Bee goes through is as a result of her experiences and challenges as a victim of war and as a refugee and this is analysed using

the psychological approach. This review is of much importance to the study as it helps us discover the various effects of post-colonialism on the main character but it is not in line with the objectives of the study.

The next chapter (chapter two) will be looking at the paradox of the Industrial Revolution and globalization in the two texts and the effects of the Industrial Revolution on characters.

CHAPTER TWO

THE PARADOX OF INDUSTRIAL REVOLUTION AND GLOBALISATION IN *HARD TIMES* AND *LITTLE BEE*

This chapter is aimed at examining some of the challenges or drawbacks brought by the Industrial Revolution side by side Globalisation. It also looks at the historical backgrounds of texts under study in order to explore the paradoxes of the Industrial Revolution and Globalisation as depicted in the novels under discussion. Finally, the chapter will be looking at the relationship that exists between industrialisation and globalisation which describes how trade and technology made the world into a more connected and interdependent place. Since the aspect of living conditions of characters both in the industrialised and globalized societies among other aspects are concerned, Marxism will be used to understand the hardship and hostility characters endure. This literary theory is used as a lens to investigate class relations and social conflicts. Also, since the concepts of globalisation and industrialization cannot be analysed without looking at their historical contexts, new historicism will also play an important role in the analysis and interpretation of the texts.

The Industrial Revolution: Origin and Historical Context

The Industrial Revolution was a socio-economic transformation of society from an agrarian to an industrial economy. During this period, labor and processes traditionally performed by hand were replaced by new machines that could perform tasks more efficiently. Although new methods and machinery simplified work and increased output, industrialisation introduced new problems such as income inequality, air and water pollution and soil contermination amongst others. However, globalisation received a lot of criticisms from so many critics because they thought it would improve the livelihood of the population.

Industrial Revolution in modern history was a change from an agrarian and handicraft economy to one dominated by industry and machine manufacturing. These technological changes introduced new ways of working and living and fundamentally transformed the society.

In Britain, it began in the 1760s and later spread to other parts of the world. The term *Industrial Revolution* was first used earlier by French writers and popularized by the English economic historian Arnold Toynbee (1852- 53) to describe Britain's economic development. The term was used since his time as a process of economic transformation than as a period of time in a particular setting.

The technological and economic aspects of the Industrial Revolution brought about significant sociocultural changes which seem to deepen labourers' poverty and misery. Their employment and subsistence became dependent on costly means of production that few people could afford to own. Job security was lacking as workers were frequently displaced by technological improvements and large labour pool. Lack of worker protections and regulations meant long work hours for miserable wages, living in very unhygienic environments, and exploitation and abuse in the work place. There was a gap between the rich and the poor due to division of labor and capital. Those who own capital tend to accumulate excessive profits derived from their economic activities, resulting in a higher disparity of income and wealth.

As problems arose; so too did new ideas that aimed to address them. These ideas pushed innovations and regulations that provided people with more material conveniences while also enabling them to produce more, travel faster, and communicate more rapidly.

Other changes that helped bring about the Industrial Revolution included the use of steam, and later of other kinds of power, in place of the muscles of human beings and of animals. The factory system also came into adoption and this system of manufacturing is based on the concentration of industry into specialized and often large establishments. The use of waterpower and then the steam engine to mechanize processes such as cloth weaving in Britain in the second half of the 18th century marked the beginning of the factory system.

The industrial revolution did not only imply economic changes but social ones as well. Among its effects was the increase in the production of the factories with a lower cost for the manufacturers, but it also implied the lengthening of the gap that exist between the rich and the poor, the former ones being the owners of the industrialised factories and the latter, known as the "hands" in *Hard Times*. The economic situation, although more fluid thanks to the greater production was not stable. By 1847, trade in the area of Lancashire was not productive, as can be seen in Dickens's words:

In 1847, when trade was very bad, the masters told their workpeople that they could no longer afford to pay them the wages they had been paying, and that

they must take off 10% upon the understanding, as the people alleged, that when times got better, they would give them the 10% back again. Whether such a promise was, or was not actually given, we cannot presume to determine, for the masters emphatically deny it ("Locked Out" 347)

The 10% reduction in wages and the refusal of the employers to pay back when the economy was better, caused the strike of the Cotton town of Preston with Dickens as a witness and this influenced him to write the novel *Hard Times*. It is important to note that this strike started in 1853, after a period of industrial unrest.

In the quotation above, Karl Marx being a communist is against the exploitation of workers by employees and also in his teachings, encourages workers to revolt or fight for their rights and better working conditions whenever they feel they are not comfortable with the conditions under which they were working. By reacting this way, the employers will be forced to react.

Industrialisation also exacerbated the separation of labor and capital. Those who owned the means of production became disproportionately rich, resulting in wider income inequality. Workers were forced to leave their families and migrate to urban areas in search of jobs. They worked long hours, were poorly nourished and lived in overcrowded conditions, which led to disease and stress.

As far as the historical background of the novel *Hard Times* is concerned, the novel was written against the drop of the changing economy of England at that time. The cottage industry where families labored was replaced by the industries of the Industrial Revolution in which men, women and children were forced to work for very long hours under unhealthy conditions. The historical background that surrounds the novel *Little Bee* is the conflict in the Niger Delta that began in the 1990s causing the minority groups to protest. So in essence, there are historical facts that surround the story of the two texts under study.

One of the important factors which contributed to the industrialization process after 1800s was the boom between 1740s and 1780s. It encouraged an atmosphere of optimism from which a class of individual entrepreneurs emerged, who were willing to organize new forms of production and to invest their money to fixed capital (Thomson, 38). The Industrial Revolution can be considered in two phases. In the first stage, industry was technically simple, because application of simple ideas and devices, often by no means expensive, could produce striking results. The concentration of capital in the hands of the capitalist led to the exploitation of the works who happened to be their employees. The workers also lived in poverty and misery

thereby creating a gulf between the rich capitalists and the poor workers. The capitalists were the haves while the workers were the have nots.

The novelty lay not in the innovations, but in the readiness of practical men to put their minds to using science and technology which had long been available and within reach; and in the wide market which lay open to goods as prices and costs fell rapidly. That is why first stage is more remarkable than second phase where heavy industries began to develop.

Furthermore, there exists a genuine relation between making profit and technological innovation. Economy of private enterprise has an automatic bias toward profit; if greater profit is promised, techniques of manufacture could be revolutionized. This was the case in England in the early phase of industrialization; unified national market, export possibilities due to the lower cost and government procurement did really promised high profits to the investors. These are linked to each other so well; domestic economy was combined with international economy which brought about rivalry and competition that incited further expansion of innovations. In the second phase of industrialization after 1830s capital goods industries began to be founded, such as coal, iron and steel. Coal and iron industries needed heavy capital investments in contrast to cotton, and this could not have been provided without holding down the incomes of non-capitalist masses.

Steam engine began to be utilized and railways were constructed, which revolutionized transportation. Because at the beginning of this period iron-steel and coal after textile became important export items of Britain, vast amount of revenues attained by British exporters led in increasing British investments abroad, particularly in the USA.

With industrialization, production multiplied and the prices of the finished good fell dramatically but markets were not expanding fast enough to absorb the production. As the vacuum of demand was filled, markets tended to be glutted, for though they had obviously increased, they had not increased fast enough, at least at home, to keep pace with the multiple expansion of output and capacity in manufactured goods.

In Britain, Industrial Revolution created a new society described with classes of laborers and capitalists, and with mode of production as massive and with accumulation of capital as an individual goal. Obviously there were revolts against machinery by farmers, local craftsmen and unemployed people. Workers were reluctant to enter into factories, because in doing so they believed that men will lose their birthright and independence. Indeed this is one reason why factories were filled with more and more tractable women and children.

Summarily, the Industrial Revolution was made up of technological, socioeconomic, and cultural changes where the technological changes included; the use of new basic materials, chiefly iron and steel, the use of new energy sources including both fuels and motive power, such as coal, the steam engine, electricity, petroleum, and the internal-combustion engine. There was also the invention of new machines such as the spinning jenny and the power loom that permitted increased production with a smaller expenditure of human energy.

There was a new organisation of work known as the factory system, which entailed increased division of labour and specialization of function.

The Dynamics of Globalisation

According to *Investopedia*, Globalisation refers to the spread of the flow of financial products, goods, technology, information, and jobs across national borders and cultures. In economic terms, it describes an interdependence of nations around the globe fostered through. Globalisation is defined by *Merriam-Webster* as “the development of an increasingly integrated global economy marked especially by free trade, free flow of capital, and the tapping of cheaper foreign labor markets.”

Similarly, Wallstreetmojo Team defines Globalisation as the extension of trade, commerce and culture of an economy across different nations that is it allows economies to exchange domestic products, services, technologies, ideas and other resources globally. It also facilitates developed nations to make foreign direct investments (FDIs) for utilizing cheaper resources of developing countries. The process increases employment opportunities, productivity, living standards and earnings of emerging economies. In the economic sphere, globalisation is not only characterize by liberalization of trade, services, investment, and capital, but also by transnational movements of people in search of better lives and employment opportunities elsewhere.

It is important to note that Globalisation is a social, cultural, political, and legal phenomenon. Socially, it leads to greater interaction among various populations. Culturally, globalization represents the exchange of ideas, values, and artistic expression among cultures. It also represents a trend toward the development of a single world culture. Politically, it has shifted attention to intergovernmental organisations like the United Nations (UN) and the World Trade Organisation (WTO). Legally, globalization has altered how international law is created and enforced.

The Industrial Revolution brought advances in transportation and communication in the 19th century that eased trade across borders. According to Peterson Institute for International Economics (PIIE), Globalisation came into effect after World War I, and nations moved toward protectionism as they launched import taxes to more closely guard their industries in the aftermath of the conflict. This continued up to the Great Depression and World War II until the US took on an instrumental role in reviving international trade. To some scholars, globalization began with the earliest human migratory routes, or with Genghis Khan's invasions, or travel across the Silk Road. Conquering empires throughout history resulted in the sharing of ideas, mixing of cultures and people, and trade across conquered territories.

To other scholars, globalization is a far more contemporary occurrence. Many see it in its current form as a modern phenomenon, beginning no earlier than World War II. The term itself has been in common use since the 1980s. There is also confusion from the word's use as both a description of a practice and a political ideology with the latter used frequently in a critical sense.

One of the important features of globalization is that it initiates growth and interconnectivity of various sectors across nations. Its essential features include the cross-border connectivity or integration, free trade environment and interdependency of nations. Also, it facilitates global business expansion, cross-culture diversification, lower tariffs and taxes on international business operations. The operation of these businesses often lead to cultural integration of two nations, along with their language, art, music, food, values, among others. In Chris Cleave's *Little Bee*, we see a young Nigerian girl by name Little Bee and a British woman Sarah who get closer after a past tragedy. They first meet at the beach when Sarah and Andrew come on vacation. They meet Little Bee and her sister Nkiruka when they escape from the Nigerian oil hunters. Sarah loses a finger while Nkiruka is caught, raped and killed. Andrew after that bloody incident leaves a wallet behind which becomes Little Bee's singular link to the West after she finally makes her way to Great Britain. But first, like many illegal immigrants to the UK, she gets thrown into a refugee detention center. Little Bee leaves the detention center two years later and goes to see Andrew and his family when she discovers that Andrew has committed suicide. From this analysis, there's cultural integration between people of two extremely different backgrounds who bond together as one people though we expected them to act differently.

While in detention, she is forced to learn the Queen's language, a far cry from the messier, more colorful Nigerian version. She says "Learning the Queen's English is like scrubbing off the bright red varnish from your toenails, the morning after dance" (1). She also gives her experiences of what it means for a girl to be in Britain without papers and therefore without a country as she says "Truly there is no flag for us floating people," (24). She equally observes that: "We are millions but we are not a nation" (24)

Globalization generates intense competition for labor that has had a profound effect in both developed and developing countries. In developed countries' economies, there tend to be more jobs available at the high and low ends of the labor market than in the middle. Available or unemployed national workers are unwilling to fill low-status jobs because of poor pay, dangerous conditions, and the existence of alternative welfare provisions.

Given the absence of a willing domestic workforce, rich countries are increasingly looking outside their borders for low skilled workers in agriculture, food-processing, construction, manufacturing, and low-wage services such as domestic work, home health care, and the sex sector. Migrant workers and irregular migrants from poorer countries have stepped in to fill the demand.

The Migration of workforce and international investments create job opportunities, enhanced goods and services as well as economic development especially in developing countries. This leads to infrastructural growth, better products and services that initiates economic growth and greater per capita income. This is seen in Chris Cleaves's *Little Bee* from the Western oil corporations which helps in exploiting Nigerian locals to acquire oil by any means necessary, including slaughtering their own people. Despite the fact that it affects Nigeria negatively at first, the funding from the oil companies help Nigeria develop greatly. In the novel, when *Little Bee* gets deported back to Nigeria and stays in a hotel in Abuja, she is shocked by what she sees reason being that back in the days when she was there, it was not similar to the Western countries. "This is your city.' She said. Are you proud?' 'I did not know such a thing existed in my country. I am still trying to feel that it is mine.'" (106). This is to show how the Abuja has developed again just for the time frame that *Little Bee* leaves Nigeria thanks to the oil company.

The refugee women *Little Bee* befriends while in detention share a sad, common story. Their flight from their homelands is always a tale of exploitation, persecution and violence. *Little Bee* finds strength in memories of better days back home, before her own troubles began. We

also see Little Bee actually expressing her wish to become a British so she can have the freedom to travel around just as she has seen Sarah and her family doing but then her identity as a Nigerian will not permit her. She says “How I would love to be a British pound. A pound is free to travel to safety, and we are free to watch it go. This is human triumph.” (1)

From Sarah’s narration, we discover that she has her own problems too. She lives in a “purgatory” with her husband and their nutty, Batman worshipping son precisely in a London suburb known as Kingston-upon-Thames, In a spiritual sense, Sarah is among the “floating people” herself. She therefore wonders and asks the question “How did so many of us end up so far downwind? It is therefore important to note from the above quotation that not everyone in Britain lives in good conditions. Cleave’s presentation of where Sarah lives to be a “purgatory” and the state at which the detention centers are shows how satirical he is. In a globalized world therefore, not only immigrants or people in developing countries face what Little Bee and her acolytes go through but some people in the host countries do as well as seen in the case of Andrew and his family.

From the above analysis, we can say that Cleave is brave to give the struggles of an instantly sympathetic African refugee equal weight with the worries of an adulterous, angst-ridden suburbanite who will not immediately endear herself to readers. Their crossed paths and budding friendship, along with some rather extraordinary dilemmas that result, ring true, though.

Receiving countries concerned with deregulating the labor market and making it more flexible have made it easier for cost-conscious and competition-minded employers to exploit migrant workers at the expense of formal employment and human rights protections. This is especially true as the informal sector or “underground economy” has expanded in wealthy countries, providing increased risks and rewards for Immigrants.

In the economic sector therefore, protecting all workers and particularly migrant workers, both those lawfully resident and those in an irregular situation, is becoming paramount. The numerous shortcomings and gaps in the existing international legal framework mean that many migrant workers lack the protection they need. Globalisation gives investors and those in search of opportunities to live in the different countries and geographical areas and when this happens, they are suppose to be given the protection they deserve but it is not the case in Chris Cleave’s novel *Little Bee*.

Globalized market triggered other dynamics in terms of nationalism, culture, religion, identity and locality all over the world particularly after the communist ideal in practice collapsed at the beginning of 1990s. Despite the fact that globalization is defined as the process in which the whole world is becoming a single space for human activities and a new consciousness is emerging worldwide (Robertson, 1992), it is generally ignored how the world has come to current situation. On the other hand, defining features of globalization seem to be the results of “something” that is industrial revolution (Martin and Nixon, 2007).

Before industrialization the world was in equilibrium in terms of economic activities including rural and city life. But industrialization in Europe began to remove this equilibrium (Deane, 1965) and created massive opportunities for competitions and wars among states. Massive production created new industrial cities (Craft, 1989). Second, it required different type of combination of inputs in terms of raw materials. Whereas in traditional production number of inputs was so limited, this number and varieties of inputs has dramatically increased. Because each region possessed different kinds of raw materials, secure route to and control them became a strategic objective. This increased the intensity of competition among European powers to control colonial territories.

Reduction in costs and resultant massive production necessitated marketing strategies on global scale. As the amount of production increased, colonies began to be transformed from becoming sources of raw materials into markets for industrial commodities. Fourth, cheaper production, need for raw materials and markets fostered dependency links among regions. Trade and economic relations has increased not because of luxury products as it is as in the case of traditional trade but because of basic needs of ordinary people. This tendency expanded the scale of economic activities all over the world.

These developments prepared infrastructure for the emergence of worldwide financial system that connected markets more tightly to each other (Zevin, 1992). Prices of raw materials and of industrial commodities began to be determined in a competitive environment where some cities of the world began to be the centers of financial services. Particularly after the beginning of the second half the twentieth century production and financial services became a new source of division of labor among countries. While many production facilities certainly defined as “heavy production” have been transferred to developing regions, financial services including banking, credits and insurance began to be focal economic activities of early industrialized

countries. Within this framework it is very critical to note that globalization is about everything that connects all parts of the world to each other.

Globalisation which encompasses variant aspects of the world, bringing nations of the world closer into a single society through culture, economic transactions, politics, technology and social interactions makes an ever increasing changing world. In essence, according to Peterson Institute for International Economics, Globalisation is a term used to describe the growing interdependence of the world's economies, cultures, and populations, brought about by cross-border trade in goods and services, technology, and flows of investment, people, and information.

In Africa, where liberalization has not progressed as far as in other regions, globalization has at least established a benchmark from which further progress can be made. In the economies in transition, it has provided a dramatic confirmation of a major doctrinal shift from the past command economic system to a competitive market economy (velocityglobal.com).

According to Hans Rosling, the one to two billion poorest in the world, who do not have food for the day, suffer from the worst disease: globalization deficiency. The way globalization is occurring could be much better, but the worst thing is not being part of it. For those people, we need to support good civil societies and governments (Brainy Quote, Hans Rosling). In Chris Cleave's *Little Bee*, globalization affects Little Bee negatively. Little Bee is a Nigerian child who was forced to leave Nigeria in search for security and greener pasture in Britain. She was forced to leave her country because "the men" (oil men) were going to kill her if she stayed there. The men killed everyone in her village to protest against exploitation of the oil company which represent an aspect of globalisation.

Generally, globalization refers to the greatly increased integration of markets for capital, labour, technology and services. It is a uniting factor as far as culture, politics, social interactions amongst other factors is concerned. However, it is instead seen to act contrarily in *Little Bee*. The novel evolves from the juxtaposed descriptions of the lives of the Asylum seeker Little Bee and Sarah, an English woman and magazine editor who lives in a suburb in London. The narrative depicts Little Bee and her sister first encountering Sarah and her husband Andrew on a beach in Nigeria. The oil war which leads to the burning of houses and destruction of other properties by soldiers caused the two sisters to escape their village but they are still chased by the soldiers. As they seek help from the British, the military men catchup with them and accept to spare their lives if Andrew accepts to let them cut his middle finger. Andrew refuses but

Sarah on her part, accepts that her finger be cut off. Despite this, the two sisters are abducted by the soldiers. Nkiruka, Little Bee's older sister is raped, murdered and cannibalized while Little Bee succeeds to escape illicitly in a van to Great Britain hoping to seek Asylum there. She is caught and kept in the British Immigration Detention Center where she stays for two whole years and is released later. She then goes to Andrew's house with the help of the card he gave him and lives there for some time where she is later deported back to Nigeria despite the threat this poses to her life. Following her deportation, Sarah and her son Charlie travel to Nigeria in an attempt to save Little Bee by collecting other stories similar to hers and writing a book about the crimes committed by the oil companies. The oil companies leave the interest of western economies and are implanted in Nigeria as a result of globalization. Ironically, she is still caught at the beach while Sarah and Charlie are taking the stories. The oil production company which is seen as a source of employment to the citizens and also development rather leads to destruction of property and loss of lives. So globalization which at this point in time is rather not a blessing to the Nigerian population but rather a curse as it lives many displaced, others killed and many others homeless.

Another negative effect of globalization portrayed in the text is the fact that it causes job displacement. It does not result in an increased number of jobs; rather, it redistributes jobs by moving production from high-cost countries to lower-cost ones thereby making the high cost-countries to lose jobs due to it as production goes overseas. This is evident in the novel *Little Bee* as the Oil Company which is a British company has to go all the way to settle in Nigeria. This causes job displacement as job owners of the countries where production was originally based. The fact that the population does not welcome the idea of them settling in the area, causes war. This makes Little Bee to escape to Britain for safety. Since the local population does not have the same privileges as the owners of the oil company and probably defense forces to act on their favour, they are defeated. This therefore creates the gap between the capitalists and the local population.

Globalization also exploits cheaper labor markets which allows businesses to increase jobs and economic opportunities in developing countries where the cost of labor is often cheaper. However, overall economic growth in these countries may be slow or stagnant. In *Little Bee*, the protagonist does not only escape to Britain for safety but also for greener pastures since the working conditions in her country are not favorable and exploitative as well.

Hundreds of thousands of people's daily lives are ruined because of globalization. In addition, many innocent people are killed because of the effects of globalization. For example, the World Bank estimates that seven percent of all deaths in urban areas in China could be avoided if China met its own air pollution standards Economy. China is killing 7% of its urban areas due to the effects of globalisation (www.bartleby.com). Little Bee is living in constant fear for her life because of globalization as she notes that: "I had finished working out how to kill myself in every single corner of the detention center" (48).

Because of globalization, Little Bee is anticipating the worst case scenarios. Especially, she is scared of the oil men so she is prepared to kill herself at any moment. When she is deported to Nigeria, she knows she is dead the second time. In particular, she says: "In a civilized country, they kill you with a click. The killing is done far away, at the heart of the kingdom in a building full of computers and coffee cups" (241). As Chris Cleave demonstrates, the country deporting people do not realise what they are sending those people back to. In the end, those people will stay in the same while the people they are sending back are potentially dead the second they click that button.

In *Little Bee*, there are two cultures that is the British culture and the Nigerian culture. What we expect is for the character to live together in peace but the reverse instead happens as Little Bee is sent back to her homeland irrespective of the war that is going on there. Besides, her life is at risk and this takes us to the aspect of the self and the other as far as marginalization is concerned. The couple Sarah and Andrew are of a uniting factor. They opt to help Little Bee and her sister Nkiruka but the others are against Little Bee staying in Britain illegally. When they meet Little Bee and her sister, they have the option of either helping them or allow them to be killed by the soldiers but they take the option of helping them. The other British can be considered therefore as the self, while Little Bee is the other. This is because they do not care about what happens to her and the kind of treatment that is given to her while she is in detention.

In conclusion, the Industrial Revolution brought about sweeping changes in economic and social organization. These changes included a wider distribution of wealth and increased international trade. Managerial hierarchies also developed to oversee the division of labor. By the 1700s, many people could no longer earn a living in the countryside. Increasingly, people moved from farms and villages into bigger towns and cities to find work in factories. Cities grew larger but were often dirty, crowded, and unhealthy. Machines greatly increased production. This meant that products were cheaper to make and also cheaper to buy. Many

factory owners became rich like Bounderby in *Hard Times*. He is a factory owner, a banker and a merchant or businessman.

Although the machines made work easier in some ways, factory work created many problems for the laborers. Factory employees did not earn much, and the work was often dangerous. Many worked 14 to 16 hours per day six days per week. Men, women, and even small children worked in factories. This situation is aptly painted in *Hard Times* and as the novel describes.

Workers seek to win improved conditions and wages through labor unions. These organisations helped establish laws to protect workers. Such laws, for instance, limits the number of work hours for employees and guarantees they will be paid a certain amount.

Globalisation on its part is the web relationship that exist between economies worldwide by way of international trade and investments. Starting with the Industrial Revolution, advancements in transportation (like railroads and steamships) and communication (like the telegraph) allowed increased economic interaction and cooperation across country borders.

Globalisation increases economic growth by increasing the international exchange of goods, technological advances, and information. It also increases economic development for any country participating in the global economy.

Globalisation also makes production more affordable, promotes working together and also brings opportunities to poorer countries by moving production from high-cost locations to lower-cost locations.

However, globalization is not only beneficial but is disadvantageous as well as it creates unequal economic growth, lack of local businesses, increases potential global recessions, exploits cheaper labor markets as well as causing job displacement as portrayed in *Little Bee*.

Hostility and Hardship

According to *Cambridge Dictionary*, hostility is a situation where someone is unfriendly or shows that they do not like something. To psychologists, hostility is considered as persistent anger accompanied by an intense urge to retaliate. Hostility is a common feature of normal behavior but may also be a major factor in mental and emotional disturbance.

Hardship to *Thesaurus Dictionary* is a condition that is difficult to endure such as suffering, deprivation and oppression. In the two novels, hostility of the upper class towards the lower class results to hardship which some of the characters go through in the text.

Charles Dickens is Victorian author who provides a vivid description of the effects of the Industrial Revolution in *Hard Times* alongside the hostility and hardship of the period.

He writes:

Seen from a distance in such weather, Coketown lay shrouded in a haze of its own, which appeared impervious to the sun's rays. You only knew the town was there, because you knew there could have been no such sulky blotch upon the prospect without a town. A blur of soot and smoke, now confusedly tending this way, now that way, now aspiring to the vault of heaven, now murkily creeping along the earth, as the wind rose and fell, or changed its quarter: a dense formless jumble, with sheets of cross light in it, that showed nothing but masses of darkness: Coketown in the distance was suggestive of itself, though not a brick of it could be seen. (87)

In the above abstract, Dickens gives a vivid description of Coketown and its effects on the population and also the environment as a result of the Industrial Revolution. The murky soot that fills the air represents the moral filth that permeates the manufacturing town. While the pollution from the factories makes Coketown literally a dark, dirty place to live, the suffering of its poor and the cold self-interest of its rich inhabitants render Coketown figuratively dark. In essence, Coketown is exactly what it appears to be. The industrial city Coketown is a symbol of hardship as the workers go through a lot just to meet ends needs and to sustain their lives. Bounderby on the other hand who is a banker and a manufacturer, shows a hostile behavior to the workers by considering them as the hands. He also pays them very low wages despite the fact they work for very long hours. He therefore makes the working class to feel less important in the society from the way he treats them.

Also, Dickens describes the deplorable conditions of the workers in the factories to show the difficult conditions they find themselves. He remarks: "the working class lives in slums, cramped in a small house, and share private facilities." The abstract above is giving in details some of the problems faced by the working class as a result of the Industrial Revolution which many people thought was going to ease labor especially with the presence of machines but was not the case. Also, there were some marriage principles put in place which placed an embargo on the lower class from divorcing no matter what the problem was and a good example of this is seen Charles Dickens' *Hard Times* where Stephen Blackpool goes to Bounderby to divorce his drunken wife but Bounderby refuses and tells him that the poor are not allowed to divorce.

He observes: “You didn’t take your wife for fast and for loose; but for better for worse” (57). Stephen lives and goes back home disappointed but at the same time has nothing else to do than to respect what Bounderby tells him. In an egalitarian society, it is not suppose to be the case as everyone is given the opportunity to divorce their spouse if they feel uncomfortable in the marriage. Here, the society fails to grant individuals the rights which they are normally suppose to benefit from like the right to divorce. Mr. Bounderby shows a hostile attitude towards Stephen which makes to go through psychological trauma and he ends up dying.

Hard Times highlight social issues which have to do with hostility and hardship as a result of the Industrial Revolution. They are the application of the principle of Utilitarianism, the life of the working class and the bad environment of the industry city. Dickens portrays these social phenomena in a negative way which shows his disagreement on it. By presenting the pain of the working class, the horrible condition of the industry city and the failure of Utilitarianism, Dickens criticizes the Industrial Revolution which causes social chaos for England Society. He remarks that: “Coketown is inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work and to whom everyday was the same as yesterday and tomorrow, and every year the counterpart of the last and the next” (27). Dickens criticizes the social issues in a direct and forceful way. He not only rolls out the social chaos but also gives new consciousness to the readers. He proclaims to the society to maintain the social justice anywhere and to everyone regardless of their race or their social status. It belongs to everyone so justice has to be implemented. Moreover, every human being is equal and none has right to oppress the others because of any reason. In the text, Bounderby also treats his workers as if they are replaceable objects. In his conversation with Blackpool about the unionization of the factory workers, he refers to them as “a large group”, “pests of the earth” and “you people” (144). Bounderby believes that he is above the workers of the factory. This explains why he treats them badly.

In *Hard Times*, the Industrial Revolution is the main underlying theme as the characters experience losing their jobs due to the influx of machinery in factories. According to Nasrullah Mambrol, Dickens plays with the idea between the push for production, and the dismissal of emotions and imagination by showing major heads of industries push to strip their workers of enjoying a life outside of the workplace. This idea is seen through the characters, Gradgrind and Bounderby, as they educate others to focus on the facts of life instead of teaching creativity. The Industrial revolution which was therefore seen to better the lives of people instead does the reverse as it tilts at some point in time from teaching the workers how they can go about

industry life and instead focus on the principles of life thereby creating the gap between the rich and the poor. Gradgrind further explains: “Now, what I want is Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts; nothing else will ever be of any service to them” (4). In this assertion, Gradgrind brings the parallel between the “hands” of the factory and the Gradgrind’s children, as they both have uniform existences and are unaware of the beauties of life.

These characters serve as the Utilitarian point of view as they are turning mechanical themselves showing the impacts of industrialization. The characters are faced with a difficult situation which is very difficult for them to endure as they are faced with only facts and have nothing to do with emotions. There is also failure of the Gradgrind system of facts to provide the students with right to reason and do things on their own.

In *Hard Times*, Dickens employs wit, satire and humor in order to expose the evils, abuses and hardships of his society. Though his use of humour makes us laugh, we still discover that his main intentions are to ridicule. Dickens was never happy with the educational system that was prevalent at the time. The Utilitarian philosophy did not only influence the educational system but also several other fields of Victorian. The Greatest Happiness principle holds that “actions are right in proportion as they tend to promote happiness and wrong and tend to produce the reverse of happiness” (John Stuart Mill, 146). Unfortunately, “it holds that not only the good is happiness in general but also that each individual always pursues what he believes to be his own happiness” (Pursuit of Happiness, Aristotle 2004). This is seen in the text when Stephens sees that divorcing his drunken wife and getting married to Rachael will bring him happiness though he ends up not succeeding. Stephen says: “I were very wi’her. I tried to wean her fra’t ower and ower agen. I tried this, I tried that, I tried t’other...” (4).

Over time, there is practically a deviation in utilitarianism. The rhythm of industry life made a change in the value. In industrial society, utilitarianism belonged to the bourgeois class or the capitalist. It means that everything has to support the productivity of industry. People have to throw away anything that has no use for human needs. That is why they only believe in facts or reality. This is seen when Mr. Gradgrind says “In this life, we want nothing but Facts, sir nothing but Facts” (3). They believe that by following this principle will help them survive in life. This explains why this value influences the educational system of facts. The children are prepared to be a person who are concerned only on materials. It is believed that children grow

up, become great men, under 'the fact only philosophy'. Dickens satirizes the utilitarian educational theory right in the very first chapter of the novel through Gradgrind's over emphasis on facts.

Gradgrind contends that the students are like 'little vessels then and there are arranged in order, ready to have imperial gallons of facts poured into them until they were full to the brim' He calls one of the students of his class 'Girl number twenty'. He never addresses her by her full name Cecilia Jupe or Sissy as they commonly call her (4).

In the text, Louisa is seen having a conversation with his brother Tom and he starts the conversation by saying "Tom, I wonder". Unfortunately for her, Mr. Gradgrind overhears her, steps forth into the light and say 'Louisa, never wonder!' (38). According to the utilitarian principle put forth by these people, wondering is never an option either for a Gradgrind or any other person in the society that is why Mr. Gradgrind gets very bitter when he hears his own children trying to amend the system of fancy when and not the fact system they are brought up in. Emotion, sentiment, wonder, fancy or anything related to the heart are ceased. Students are not allowed to be ruled by their hearts anytime. Head, reason, facts are the various aspects Gradgrind advocates for. In actuality, life is a combination of both facts and fancy reason why the fact system in the text fails woefully while Louisa who is the only character who grows up with the two systems is seen to be the only character who succeeds. In essence, the fact that utilitarianism belonged only to the bourgeoisie is an indication that labor or the industry life was exploitative thereby raising some of the plights of the marginalised who are working class. This also show the hardship the working class go through while working in the factories.

In *Hard Times*, Dickens portrays this social phenomenon through the characters of Mr. Thomas Gradgrind, Louisa Gradgrind, Tom Gradgrind and Cecilia Jupe. Dickens portrays the value in a negative way. It caused a misery for the followers. It can be seen through the life of Mr. Gradgrind and his children. In the end of the story, Mr. Thomas described as a strict follower of Utilitarianism, finally has a great regret on what he had believed. Louisa as the daughter of Mr. Thomas cannot overcome her problems and has to lose her marriage. While Tom as the son of Mr. Thomas, has to pay on what he has done with his life. Dickens emphasizes its impact on the life of the children. It suppresses the children as they fail to face the life's problems. However, Cecilia Jupe who stands against the value has a happy life (227).

Facts are definite whereas reality is what happens in our life. It is something real. It can appeal to the senses. On the contrary, imagination is abstract and is not tangible. Therefore, the

Utilitarianism followers do not allow their children to have imagination because to them, life should be facts and facts alone and taking the system of fancy will only corrupt their minds. It is something forbidden. Mr. Gradgrind in an attempt to stop the conversation between Tom and Louisa says: “In idle imagination, a very bad thing for anybody” (5). Moreover, a community with imagination is described as “degraded position” (12). These two quite different values are coloring the life of the characters in *Hard Times*. By contradicting the life between them, Dickens criticizes the existing of Utilitarianism during Industrial Revolution.

The novel *Hard Times* therefore, is one of the significant writings bearing social criticism and economic inequality. The novel severely attacks industrial vices and faulty political economy which was responsible for the exploitation of the poor working class and the weaker section of the society. There are also highlights on current issues like that of the strike at working place which refers to Preston strike in 1853-1854 which had deep impact on the political economy of England.

Also, the life of the working class during Industrial Revolution was miserable. The narrator explains that:

For the poor who worked in factories, life was bitter and hard. Moreover, they were faced with the wearisome and endless repetition of a simple process, haunted by the fear of unemployment and starvation. Diseases, poverty, fear, malnutrition, this was common lot of our ancestors, and all the restless energies of the ‘improvers’ could not save them from it. (89)

In this excerpt, the narrator describes the working conditions of labourers in factories. The working hours are long and their life protection is regarded with less importance. Dickens also observes that: “Workers labored long hours for miserable wages and lived in ugly unsanitary tenements. The working day was 13 hours or longer. The workers seldom saw daylight, for gas illumination enabled them to work from before daybreak until after dark. Above all the workers were unsecured” (*The New Encyclopedia Britannica*, 214)

In *Hard Times*, the working class is called “The Hands”. Since the worth thing from the working class according to the bourgeois class is their hands, in other words, their power. Dickens describes the society as: “the subject of a nameless, horrible dread, a mortal fear of one particular shape with everything took. Whatsoever he looked at grew into that form sooner or later. The object of his miserable existence was to prevent its recognition by any one among the various people he encountered. Hopeless labour” (81). In the text, the working class is

represented by Stephen Blackpool. He has to face the unfair treatment from the owner of the factory. He has been accused as a bank robber without any strong evidences. However, in his effort to defend himself, he dies. Stephen Blackpool's death symbolizes the hard life which has to be faced by the working class.

In the meantime, the life of the working society during Industrial Revolution was very hard. Working and producing without any complaining is another word for machine. Even though they had to accept the misery, they did not have any choices. The hard life of the working class becomes the other social issues that is depicted in the novel.

The narrator contends that: "Among the multitude of Coketown, generally called 'the Hands', a race who would have found mere favour with some people, if providence had seen fit to make them only hands, or, like the lower creatures of the seashore, only hands and stomachs..." (50) The narrator describes the working class, portrays the misery of the working society during the Industrial Revolution. This is evidence that Charles Dickens was concerned with the miserable lives of the poor and working classes in the England of his day. In the novel, Bounderby's inhuman treatment of the workers defines his lack of compassion towards them. What the workers actually go through therefore shows the gap that exists between the capitalists and the workers. This division leaves them with no other option than to revolt against social exclusion. This plight can lead to better treatment and working conditions.

The physical appearance of the industrial city and surrounding as well as some of the characters in the text also show the hardship the working class go through. According to Friedrich Engels in *The Condition of the Working Class in England*:

Every great city has one or more slums, where the working class is crowded together. The streets are generally unpaved, rough, dirty, filled with vegetable and animal refuse (trash), without sewers or gutters, but supplied with foul, stagnant pools instead.... The modern art of manufacture has reached its perfection (highest level) in Manchester (in England) ... The degradation (disrespect) to which the application of steam-power, machinery and the division of labor reduce the working-man, and the attempts of the proletariat to rise above this abasement (low condition), must likewise be carried to the highest point and with the fullest consciousness. (4)

In the above quotation, Engels is portraying the nature of every great city which according to him has one or more slum areas where the working class is always packed. Sometimes, poverty

is to be found hidden away in alleys close to the stately homes of the wealthy. Generally, however, the workers are segregated in separate districts where they struggle through life as best as they can out of sight of the more fortunate classes of society. The slums of the English towns have much in common, the worst houses in a town being found in the worst districts. Smoke, ashes, dust and waste are everywhere. Hence, Pollution becomes something that cannot be avoided. This horrible condition is found in *Hard Times*. Coketown is an industrial city in “Hard Times” and is described as a town of unnatural red and black like the painted face of a savage. The narrator observes that: “It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever and never got uncoiled. It had a black canal in it and a river that ran purple with ill-smelling dye” (20). The protagonist portrays Coketown as savage. It means that Coketown is cruel, primitive and uncivilized.

The narrator further describes the unfriendliness of Coketown as he notes: “a blur of soot and smoke, now confusedly tending this way, now that way, now aspiring to the vault of heaven, now murkily creeping along the earth, as the wind rose and fell, or changed its quarter: a dense formless jumble, with sheets of cross light in it, that showed nothing but masses of darkness” (105) Actually Dickens already gives the first impression of the negative effect of Industrial Revolution in the beginning of the novel as he finds that Coke means coal. Coal is intrinsically related to the factory.

Similarly, Dickens’s description of some of the characters physical appearance such as Stephen Blackpool portrays the difficulties and hardship they go through while working in the factory. Dickens describes Stephen by saying: “a rather stooping man with a knitted brow, a pondering expression of face, and a hard-looking head heavy long and thin iron-great hair on it.” (68) In The novel *Hard Times*, Stephen is said to be forty years old but he looks older than his age because of the sufferings, miseries and persecution of his life. He does not occupy any brilliant position among the workers but he is a man of perfect integrity as he does not succumb to Bounderby’s maltreatment.

It is important to note that Stephen is an important character in the text not only because his poverty and virtue contrast with Bounderby’s riches and self-interest, but also because he finds himself in the midst of a labor dispute. This shows that there exist a strained relationship between the rich and the poor thereby thus leading to the hostility and hardship the lower class go through.

The mechanization of Human Beings is another important aspect of hardship and hostility in the novel *Hard Times*. The novel suggests that nineteenth-century England's overzealous adoption of industrialization threatens to turn human beings into machines by thwarting the development of their emotions and imaginations. This suggestion comes forth largely through the actions of Gradgrind and his follower, Bounderby. The former educates the young children of his family and his school in the ways of fact while the latter treats the workers in his factory as emotionless objects that are easily exploited for his own self-interest. In Book one chapter 5, the narrator draws a parallel between the factory Hands and the Gradgrind children wherein both lead monotonous, uniform existences, and untouched by pleasure. Consequently, their fantasies and feelings are dulled, and they become almost mechanical themselves. The working class is therefore relegated to the margin as they are seen by the owner of the factory Bounderby to be less important.

The mechanization effects of industrialization are compounded by Mr. Gradgrind's philosophy of rational self-interest. Mr. Gradgrind believes that human nature can be measured, quantified, and governed entirely by rational rules. Dickens's primary goal in *Hard Times* is to illustrate the dangers of allowing humans to become like machines, suggesting that without compassion and imagination, life would be unbearable. Indeed, Louisa feels precisely this suffering when she returns to her father's house and tells him that something has been missing in her life, so much so that she finds herself in an unhappy marriage and may be in love with someone else. While she does not actually behave in a dishonorable way, since she stops her interaction with Harthouse before she has a socially ruinous affair with him, Louisa realizes that her life is unbearable and that she must do something drastic for her own survival. Appealing to her father with the most utmost honesty, Louisa is able to make him realize and admit that his philosophies on life and methods of child rearing are to blame for Louisa's detachment from others.

Based on the above analysis, it can be concluded that the general issue in Charles Dickens' literary work, is the hard life which is opposed to the comfort the Industrial Revolution had to offer. The social phenomena described above shows the complexity of the social chaos during the machine era.

Similarly, in Chris Cleave's *Little Bee*, the detention center in which Little Bee and the other refugees are detained are shabby, smelling and unkempt which makes them uncomfortable with the smell that comes out of the place. Little Bee explains that: "It was a bright sunny morning

in May. The corridor was dirty but it smelled clean. That is a good trick. Bleach, is how they do that” (2). Also, a series of thoughts go through Little Bee’s mind while she is in detention. She wished she was a British so she would not have gone through the torment. One would have expected the detention center to be much better than the way it is described in the text but it is rather a paradox.

Having been locked up in the exceptional space of the detention camp, Little Bee feels an intensified sense of homelessness, loss and trauma, as she is triply relegated to the margins as a woman, a refugee and an adolescent. Borrowing from the words of Agamben Giorgio, the detention camp where Little Bee is imprisoned could be described as “a zone of indistinction between outside and inside, exception and rule, licit and illicit” (1998, 170). Little Bee gives her insight about the detention camp to express her viewpoint when he says:

It was cold, cold, cold, and I did not have anyone to smile at. Those cold years are frozen inside me. The African girl they locked up in the immigration detention centre, poor child, she never really escaped. In my soul she is still locked up there, forever, under the fluorescent lights, curled up on the green linoleum floor with her knees tucked up under her chin. And this woman they released from the immigration detention centre, this creature that I am, she is a new breed of human. There is nothing natural about me. (11)

In the above quotation, “frozen”, “locked” and “forever” shows Little Bee’s loss of self in the detention camp and her sense of hopelessness. She is forced to be reborn as an alienated and a lonely creature. Her escape to Britain for safety lands her in a detention camp where she is physically and psychologically traumatized to the extent where she loses all hope.

While in detention, a series of thoughts go through her mind and she imagines what she will tell the other girls back home. She says: “One of the things I would have to explain to the girls from back home, if I was telling them this story, is the simple little word horror. It means something different to the people of my village” (20). Horror here refers to the deteriorating and traumatic experiences Little Bee goes through at the detention center.

The question many people find themselves asking whenever they find themselves in trouble and heartache is “why does God let such horrific things happen to good people”. In Chris Cleave’s *Little Bee*, the reader finds himself asking the same question. Raised among extreme tragedy, Little Bee is forced to face life threatening danger. However, when meeting Sarah O’Rourke, on a Nigerian beach while trying to escape her hunters and destroyed village, Little

Bee is given hope through Sarah's concern and love. This particular aspect frees her mind and opens up a new chapter where she is so much inspired. Here, because of the hostile nature of the hunters and soldiers who destroy Little Bee's village, she finds herself in hardship when she escapes to Britain and undergoes horror and torture while in detention.

Hostility and hardship is also evident where Little Bee arrives in Britain and is taken to the immigration detention center. She has to rethink her style of life to survive. She has to face the fears of rape and discriminatory looks of the men of the detention center against refugees, emotional instability, away from family, friends and home. They put her with adults (men and women), careless about her age, "The trouble was, there were men and women locked up together in that place. At night they kept the men in a different wing of the detention center" (52). Their claim that Britain is a safe haven proves to be a slogan that serves only the human rights organizations. They violate the human rights so that everyone has his/her own ways to keep himself/herself safe.

She had to listen to the advice of the adult women in the detention center which sometimes they are not all correct, "to survive you must look good or talk good, I decided that talking would be safer for me" (52). She had to apply the pieces of advice that may keep her safe in detention. To avoid the suspicious looks of the men of the detention center and protect herself, she attempted to look ugly and undesirable to keep the men away from her, "I wound a wide strip of cotton around my chest, to make breasts small and flat" (53). She wanted to appear smaller than she is to avoid the sexual harassment in the detention.

The life of detention was horrible physically and emotionally, "it was cold, cold, cold, and I did not have any one to smile at. Those frozen years are frozen inside me...in my soul she is still locked up there" (54). They are not only the cold days and nights, she also finds herself isolated from her family, friends and home. She also has to listen to the discriminatory voices inside the detention center, "they say that refugee girl is not one of us. That girl does not belong. That girl is a Halfling, a child of unnatural mating, an unfamiliar face in the moon" (62).

She had to confront different kinds of torment: physically under the severe conditions of detention. The coldness of place, psychologically, fearing of rape, discriminatory looks and verbal words of the men of the detention, fearing of committing suicide, emotionally thinking of passing days of her life without a family, a friend and a safe home.

The narrative shows that the British government does not do too much to save the lives of refugees. Many refugees could not stand the severe conditions of detention, then they have

committed suicide the girl with no name, as soon as she left the detention, she hanged herself, thinking of the horrors she passed in. The girls in the detention live inside the detention without a clear identity, the author gave us a clue, the girl with no name, a girl called Sari girl, most of them live without genuine identities and the government did not care to know about the conditions that led them to the detention. The public as taxi drivers and others know too much about the refugees and the horrible conditions they live in, the author's experience of the detention center helped him to depict the situation clearly, "the government does not care about anyone. You're not the first people we've seen, wandering through these fields like Martians. You don't even know what planet you're on? Bloody government. Doesn't care about you refugees, doesn't care about countryside, doesn't care about farmers" (110). The situation is deteriorating and refugees who find themselves in this country are helpless and as a result, people begin to blame the government for taking no serious steps to protect the refugees and asylum seekers. The refugees leave their country, as Little Bee, to avoid oppression, war and conflict to find themselves in other sorts of oppression and loss.

Also, while struggling to be accepted in the British society, she encounters racism, hostility, and betrayal, but also keeps fighting hard till when she is finally deported. When Little Bee and the other refugees are finally freed, she calls a driver to come and pick them up. Her discussion with the driver shows that the driver is hostile towards her and he is also a racist. Hence, as they exchange:

"good morning, I would like a taxi please"

"You want a cab"

Yes I want a taxicab. For Four passengers" (6).

The driver later says *"I had a pound for every bloody immigrant that got in the back of one of my cabs and didn't know where they wanted to go and started pattering on to my driver in Swahili and tried to pay him in cigarettes, I'd be playing golf at this moment instead of talking to you".(6)*

In the above quotation, Little Bee's inability to call certain words in the Queen's language makes the driver to show a hostile attitude towards her and the other immigrants thereby making him a racist. He also feels reluctant to come when Little Bee calls him because he feels she is a refugee and according to him, he does not carry refugees or blacks in his car. Little has to tell him they are cleaners at the British immigration center before he agrees to come.

The next chapter which is titled “The Subjugation of Marginal Subjects” will examine the marginalisation and oppression manifested in the novels under study that is how marginal subjects as a result of their position in society are subjugated and oppressed which leaves them helpless and powerless.

CHAPTER THREE

THE SUBJUGATION OF MARGINAL SUBJECTS

This chapter will be examining the marginalization and the subjugation characters go through in both novels under study. It aims at discussing the various means through which social masses and immigrants are marginalised and oppressed at different levels in which they find themselves. Since the aspect of subjugation and marginalization of masses as well as class relations are concerned, the discussion in this chapter will be informed by Marxism. This critical approach uses materialist interpretation to understand class relations and social conflict to help in the transformation of the society. The researcher will therefore explore not only the oppression of social masses but how the masses are also socially excluded from the some of the activities they are normally suppose to partake in.

Subjugation, according to *Oxford Dictionary*, is the action of bringing someone or something under domination or control. A good example can be the colonial subjugation of a country by means of brutal military force. Systems of oppression are individual, institutional, and societal. Their effects on people have a long history deeply rooted in American culture. Whether we are aware of it or not, we are all assigned multiple social identities. Within each category, there is a hierarchy, a social status with dominant and non-dominant groups. Concerning oppression, the non-dominant group can experience oppression in the form of limitations, disadvantages, or disapproval. They even suffer abuse in some cases from individuals, institutions, or cultural practices.

In *Social Identities and Systems of Oppression: National Museum of African American History and Culture*, Oppression is referred to as “a combination of prejudice and institutional power that creates a system that regularly and severely discriminates against some groups and benefits other groups” (1). A person of the non-dominant group can experience oppression in the form of limitations, disadvantages, or disapproval. They may even suffer abuse from individuals, institutions, or cultural practices. Kimberlé Crenshaw still in *Social Identities and Systems of Oppression* coined the term “intersectionality” in the 1980s to describe how black women faced heightened struggles and suffering in American society because they belonged to multiple oppressed social groups. To *Merriam Webster Dictionary*, oppression is an unjust or cruel exercise of authority or power. Oppression can also be seen as the act of subjugating by cruelty. To be oppressed therefore means to be burdened with cruel or unjust impositions or restraints;

subjected to a burdensome or harsh exercise of authority or power. According to *Collins Cobuild English Dictionary for Learners*, marginal subject describes people who are not involved in the main events or developments in society because they are poor or have no power. If you describe something as marginal, you mean that it is small or not very important. Focusing on works by major realist authors such as Benito Pérez Galdos, Emilia Pardo Bazan, and Leopoldo Alas, as well as novelists like Eduardo Lopez Bago, it can be argued that these marginal archetypes were used to channel collective anxieties about sexuality, class, race, and nation. (Akiko Tsuchiya). What this means is that these literary critics through their writings criticized the ills that exist in various societies so as to create equal opportunities to everyone irrespective of their sex, social class, race and nationality.

Marginalisation and Oppression of the Masses

Marginalization, also referred to as social exclusion, occurs when certain groups of people get denied access to areas of society. Marginalisation has been conventionally understood in a specific societal context and with distinctive connotation to delineate social groups living in peripheral and adverse situations and at times with alleged negative attributes.

Hunud Kadouf, in his article *Marginalization and Resistance: The Plight of the Nuba People* describes partly the rise of the political consciousness of the Nuba people in Sudan. He shows how throughout modern Sudanese political history the Nubans have been victimized first by the colonial powers and later by the northern Sudanese political elite. He goes further to prove how the present conflict in the Nuban Mountains is the refusal of the Nuba people to succumb to the different types of coercion staged by the Sudan government to ensure political hegemony. This inevitably gave breed to antagonisms against policies of domination. At the core of the dispute, therefore, are factors such as political marginalization, economic deprivation and socio-cultural indoctrination. Likewise in the text under study, the same process of marginalization takes place with several consequences on characters.

Marginalization however has a composite relationship with social exclusion and vice-versa. Social exclusion itself is a related phenomenon and it has been extensively examined conceptually in relation to capacity deprivation. Amartya Sen extends the formulation of Adam Smith that social exclusion is directly a part of capacity deprivation and that “not being able to appear in public without shame”(3) or inability to act freely with others are important deprivations. Sen further notes that “being excluded from social relations can lead to other deprivations as well, thereby further limiting living opportunities” (5). The social capability

deprivation is by implication related to the experience of poverty and lack of freedom. Social exclusion can thus be constitutively a part of capacity deprivation as well as instrumentally a cause of diverse capacity failure (Sen, 5).

This situation is similar to the one described in *Hard Times* where many people in the Twin Cities are still undeserved. Mr. Gradgrind takes Cecilia Jupe known in the text as Sissy Jupe after her father absconds and decides to educate her in the school of Facts. He tells Mr. M'Choakuchild:

Now, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up these children. Stick to Facts sir! (3).

From the quotation above, it is important to note that Sissy Jupe is from a system of Fancy and it is really difficult for her to adapt to the Fact system. This explains why she cannot give a correct definition of a horse as demanded. She is mocked at and even referred to as “Girl No 20” (4). She does not feel free while at the Gradgrind’s home because she feels suppressed and whenever she wants to tell Louisa and Tom a story, Mr. Gradgrind keeps rebuking her and tells her stories are not allowed in his house. On the contrary, the children are very happy and interested to listen to the story. At the moment when Sissy Jupe starts explaining to Louisa how her father absconded, she is very eager to hear more. She asks Sissy Jupe “Did your father know so much himself, that he wished you to be well taught too, Sissy?” (46). Sissy hesitates before replying and shows Louisa that they are already entering the forbidden ground which is the fact that story telling is not permitted in Gradgrind’s home. Louisa on her path says “No one hears us; and if any one did, I am sure no harm could be found in such an innocent question” (46). Here, we see that despite the fact that story telling is not allow in Gradgrind’s home and the fact that no one is allowed to wonder, the children are still very much interested in this system of facts. This shows the failure of the Utilitarian principle brought up by Bounderby and Gradgrind in the text. Suppression is one of the characteristics or aspect that has to do with marginalization and this is very effective here as the desires of Sissy Jupe and the Gradgrind’s children are suppressed.

Similarly, an example of a role model who takes upon himself to help the less privileged in Chris Cleave’s *Little Bee* is Andrew and Sarah. They meet Little Bee at the Beach with her

sister Nkiruka who are escaping from war after the destructions and killings in their village because of an oil refinery war. Little Bee narrates her horrible experiences as well as those of other detainees while she is at the detention center. She narrates that:

On the girl's brown legs there were many small white scars. I was thinking, do those scars cover the whole of you, like the stars and the moons on your dress? I thought that would be pretty too, and I ask you right here please to agree with me that a scar is never ugly. That is what the scar makers want us to think. But you and I, we must make an agreement to defy them. We must see all scars as beauty. Okay? This will be our secret. Because take it from me, a scar does not form one dying. A scar means I survived. (4)

In the above quotation, Little Bee is recounting some of the things they actually go through while in detention and one of the most traumatic experiences is the scars they sustain from the beating that is given to them by police officers. She also encourages the other illegal immigrants who are in detention with her by telling them to consider the scars as part of their beauty. Despite their horrifying experiences and fact that she is oppressed while in detention, she still does not give up as she is still very determined to achieve her dreams. This is similar to the happenings in the colonial days where whites took blacks to the West to use them for various purposes such as working in their plantations, taking care of their homes and animals. They were tortured, oppressed and enslaved for several years. The differences that exist between the upper class and the lower class is evident here as the lower class are poorly treated by the upper class.

The aspect of marginalization here is seen from the kind of treatment that is given to Little Bee and the other detainees at the Center. Generally, in most cases, refugees are always treated badly when they escape to Western countries to seek Asylum. Instead of protecting them, they are rather detained under deplorable conditions to the extent that some end up losing their lives.

In addition, we also see Little Bee explaining to Sarah how the British consider them. She notes: "They say that refugee girl is not one of us. That girl does not belong. That girl is a Halfling, a child of an unnatural mating, an unfamiliar face in the moon." (3) From this quotation, we find an aspect of marginalization, hence the projection of the Self and the Other dichotomy. The British here consider themselves to be the Self while Little Bee who is the Other is not one of them and so has no sense of belonging. She is therefore detained, treated

badly and later repatriated to Nigeria. In this situation, marginalized subjects like Little Bee feel oppressed.

Chris Cleave's novel *Little Bee* shows that the self is socially and thus artificially identified in its function within and through a labelling system which creates differential categories of race, class and gender. The relation between the self and the other takes place within, and is organized along, these power relations of race, class and gender among other distinctions. In the text, when the British couple Andrew and Sarah meet two Nigerian girls on the beach in Nigeria, they are left with the question of whether or not they should intervene in the story of those girls. Here, the British couple are the self whereas Little Bee is the other. Even after detention, she is convinced that the gap between her and the other world remains no matter how hard the two sides try. She believes that she will continue to be unwanted, the British will continue to see her as unwanted. She therefore suffers from racial discrimination as depicted in the lines below:

Most days I wish I was a British pound coin instead of an African girl. Everyone would be pleased to see me coming. Maybe I would visit you for the weekends and then suddenly, because I am fickle like that, I would visit with the man from the corner shop instead but you would not be sad because you would be eating a cinnamon bun, or drinking a cold Coca-Cola from the can, and you would never think of me again. We would be happy, like lovers who meet on holiday and forgot each other's names. (1)

From the above quotation, Little Bee is aware of the fact that she needs to fit in but at the same time knows she will not be able to do that but never does she think of giving up. Using the British Pound to compare herself is for people to easily accept her in the society just like the currency so that she will no longer be discriminated upon. The novel in essence indicates the dream of an ideal society that does not attempt to either underline or consciously disregard the differences among different skin colours and ethnicities, but that is concerned with erasing the categorization that leads people to actually notice that there is a difference to be noticed.

According to Audre Lorde, "There is no hierarchy of oppressions" that is to say oppression causes deep suffering, but trying to decide whether one oppression is worse than others is problematic. It diminishes lived experiences and divides communities that should be working together.

In “Brother or Broader: Marginalization in Mbuh Tenu Mbuh's the Oracle of Tears”, Gilda Nicheng Forbang-Looh and De Noumedem Peter Caleb’s analyze Mbuh Tenu Mbuh’s depiction of marginalization in Cameroon in his poetry collection, “The Oracle of Tears”. Mbuh’s poem collection indicate that the problem is caused by the duplicity of the Francophone leadership in the country. This leadership, from 1961 till date, has not treated the Anglophone as a brother but has instead devised strategies to broaden its power through the erosion of Anglophone identity and the corrosion of Anglophones’ political weight in the state. This state of affairs has nurtured a sentiment of marginalization in many Anglophone Cameroonians. Marginalization according to the article, is understood as a series of political actions undertaken by Cameroon’s Francophone leadership to stifle effective self-governance in Anglophone regions and reduce the latter’s identity to a varnish for decreed national unity. This means the English speaking Cameroonians have little or no sense of belonging. Though both Francophone and Anglophone identities are admittedly colonial, they argue that it is biased to use this argument only when the preservation of Anglophone identity in the nation is evoked. Since Francophones gladly use their colonial bequests (French language, educational and judiciary systems), the same freedom ought to be conceded to Anglophones without any attempts at annexation. Hence, the article underscores the responsibility of Francophone leadership in causing a generalized sentiment of frustration in Anglophones.

In the above article, the aspect of marginalization is brought out from the aspect of domination which leads to discrimination and this dominant group happens to be French Cameroon. It is therefore important to address some of these issues so as to help reduce the rate of marginalization in the society. Borrowing from the words of Leslie Lefkow, “grievances that remain unaddressed can also stoke fires of civil unrest and violence that could devastate the entire community”. She further says “when you also marry that discrimination with a crackdown on freedom of expression so that marginalized groups have no ability to peacefully voice their grievances, what space do you leave for citizens to protest or raise their concerns? Drawing from her words, the best way to end exclusion and isolation is to work on being a strong ally that is to say educating yourself on the privileges your own group enjoys to better understand the perspectives of members of marginalised communities.

In rural and small town communities, resources are limited or require travel to another town or urban center. Persons with special needs may feel more of a sense of isolation as there may not be any identified peers or role models. It is also more of a challenge to avoid scrutiny and

stigma, as there are fewer gathering places, common family values and community behaviors to adhere to.

Another aspect of oppression is the center/margin dichotomy where a person is considered to be at the center when he is in his original setting for example the British in Chris Cleave's *Little Bee* are considered to be at the center while the immigrants are at the margin. Center/margin can also be seen in another dimension as far as marginalization is concerned when the marginalized are seen as less important, valueless, less rights and almost no freedom of speech in the area or country where they find themselves. Those who find themselves at the margin are mostly people of the lower class and the marginalised who in many instances have the highest population. From this perspective, we are thereby introduced to the multicultural society where people from different cultures and background come together and have a common culture and ways of life. When two cultures meet, there is either acceptance or rejection of each other's culture, there is also conflict and the people are also exposed to a variety of other cultures. This takes us to the *Salad Bowl theory* which speculates that "just as a bowl of salad contains a variety of different vegetables, so do a multicultural society have people from different ethnic groups and cultures who come together to become one." It describes a heterogeneous society in which people co-exist but maintain their culture. We have Nigeria, Jamaican/Britain in Chris Cleave's *Little Bee* as well as Sissy Jupe also referred to as "girl number 20" in the text and the Gradgrinds in *Hard Times*. Here, people from different backgrounds come together that is the Upper middle class and the lower class and also the fact and fancy system of facts. Those in the lower class therefore experience oppression from members of the upper class and are also pushed to the margin because they find themselves in situations where they cannot defend themselves from the autonomy of the ruling class.

Oppression can also be seen in the novel *Hard Times* through the character Mrs. Sparsit who happens to be a member of the Aristocratic family. In the text, she is seen as a very deceitful character who constantly praises her previous ties and the fact that she comes from a very rich aristocratic family. Her marriage is broken and she is in need of finances to meet up her demands thereby accepting to work in Mr. Bounderby's house. Here is what the author Dickens recounts about Mrs. Sparsit: "Mrs. Sparsit was this lady's name; and she was a prominent figure in attendance on Mr. Bounderby's car" (33). Though seen as a prominent figure in Bounderby's house, she can no longer live the aristocratic lifestyle she used to live. She is bound to follow Bounderby's orders and also respect him as well. This is the position of women in the Victorian society. Mrs. Sparsit is oppressed by her current situation in which she finds herself as a maid

and as a result of this, she is not treated fairly by her employee Bounderby who feels superior over any other character he finds around him. The author describes Bounderby as “a bully of humility inside” (33). This places Mrs. Sparsit at the margin and him at the center. Since Mr. Bounderby is a character who is so full of himself and constantly talks about his past, he therefore exercise cruel authority of power on Mrs. Sparsit since she is just an employee in his house and have little or no say in his affairs. Also, Mrs. Sparsit’s role in Bounderby’s house is to serve him coffee and by so doing, she cannot question the authority of her boss Mr. Bounderby thereby creating the disparity between employers and employees.

In the texts, those who are marginalized are pushed to the periphery or the suburbs and are considered to be less important in the society. An example in seen Charles Dickens’ *Hard Times* where Bounderby considers himself more important than Stephen Blackpool. Stephen Blackpool described by the author as “a rather stooping man with a hard looking head and a knitted brow and a pondering expression of the face, and a hard-looking head sufficiently capacious, on which his iron-grey hair lay long and thin” (50) is a power loom weaver in Bounderby’s mill. He is married to a drunk and asks Bounderby how he can get out of the marriage to marry Rachael, another worker at the mill. Bounderby tells him “You didn’t take your wife for fast and for loose; but for better for worse” (57). Stephen goes back disappointed in Bounderby’s response. He is thereby pushed to the periphery at this point in time as he fails to attain his desires and is poor. In a liberal society, everyone has the right to divorce but this right is not only given to the rich as it is the case with *Hard Times* but granted to the members of the society. Oppression is seen at this point in time from Bounderby’s exercise of power over Stephen just because he is the employee and Bounderby is the employer. Also, Bounderby feels being at the center, he can freely exercise power on the employees without them having to defend themselves.

As far as Louisa’s upbringing, expectations set by her father, social status and gender bias that existed in Britain at that time is concerned, oppression can be seen through the way she reacts towards her education and her attachment in the system of facts. Louisa grows up in the utilitarian system of facts where she is not allow to make her own decisions and not to be fanciful as well. Everything she does is under the instruction and influence of her father. This affects her lifestyle and upbringing throughout the text. Due to the fact that she wants to please her father, Louisa finds herself getting married to her father’s best friend Bounderby who happens to be older than her. She tells his father Gradgrind:

“Let it be so, since Mr. Bounderby likes to take me thus, I am satisfied to accept his proposal. Tell him, father, as soon as you please, dat this was my answer. Repeat it, word for word, if you can, because I should wish him to know what I said” (79). From this quotation, we see that Louisa accepts Bounderby’s marriage proposal not because she actually loves him but because she has little or no say as far as decision making is concerned, she wants to make her father proud and also because she is under the strict utilitarian system where everything is facts alone.

It is worth noting that after the education she receives from Sissy Jupe and other characters, she comes to self-realization and discovers that Bounderby is not the right husband for her. It is at this point in time where she realises the truth about Bounderby and decides to divorce him and come back home giving her father all the blame. Louisa is therefore oppressed by her father under the utilitarian system where she grows up and also the gender indifference that exist.

Oppression is also evident in Charles Dickens’s *Hard Times* where Stephen Blackpool is being abused by the other factory workers because he refuses to join them in advocating for better working conditions through the trade union to the extent that Slackbridge the trade union leader considers him as a traitor. Here is what Slackbridge says about Stephen:

what, I ask you, will you say of that working-man, since such I must acknowledge him to be, who, at such a time, deserts his post, and sells his flag; who, at such a time, turns a traitor and a craven and a recreant; who, at such a time, is not ashamed to make to you the dastardly and humiliating avowal that he will hold himself aloof, and will not be one of those associated in the gallant stand for Freedom and for Right?. (111)

From the above quotation, we see Slackbridge’s bitterness towards Stephen because he refuses to join the trade union. To him, refusing to join at this pertinent moment where they are fighting for their rights is abnormal and thus he is a traitor. Stephen’s foresees the failure of this trade union and see it as a waste of time since he knows that their plight will not looked into. He tells the other workers:

my brothers, and my fellow- workmen – for that yo are to me, though not, as I knows on, to this delegated here- I ha but a word to sen, and I could sen nommore if I was to speak till strike o’day. I know weel, aw what’s afore me. I know weel that yo aw resolve to ha nommore ado wi’ a man who is not wi’ yo in this matther. I know weel that if I was a lying parish I’ th’ road, yo’d feel it

right to pass me by, as a forrener and stranger. What I ha getn, I mum mak th' best on. (112)

Stephen wants to earn an honest living and by so doing, he does not like the idea of the protest because to him, that is not the solution to their problems. Also, revolting will not improve the relationship that exist between the workers and the employers. He is perceptive enough to know that Slackbridge, the trade union leader is a false prophet of doom. Marxism encourages workers to stand for their rights when they are not satisfied enough with their rewards and the working conditions surrounding the jobs in which they find themselves in and this is what the workers in the novel *Hard Times* are doing. The workers take advantage of the fact that Stephen does not join the trade union to treat him unfairly and also see him as a sell-out.

Similarly, Bounderby theorizes that Sissy Jupe who attends the Gradgrind's school must have led the Gradgrind's children astray. He says: "then comes the question; said the eminently practical father, with his eyes on the fire, in what has this vulgar curiosity its rise? (20). Gradgrind being a friend of Bounderby agrees with this accusation and goes to tell Sissy's father that she is no longer in the Gradgrind's school. Because of this accusation against Sissy, she is treated differently from the other children thereby the existence of inequality between her and the other school children. Oppression can be seen at this level from Mr. Gradgrind's biased decision towards Sissy as the power he exercised on her is considered unjust. He also believes so much in his friend Bounderby that he immediately accepts that Sissy corrupts the minds of the other school children.

In addition, in Chris Cleave's *Little Bee*, Little Bee is pushed to the margin by Sarah's lover, Lawrence Osborn, while Little Bee is in Andrew's house. He discovers Little Bee does not have all the documents that warrant her stay in Britain. He threatens to blackmail her by calling the police but ends up not doing so. He considers himself to be superior while Little Bee is inferior. Also, the fact that Little Bee is locked up in prison for two years, treated badly and tortured for being an immigrant is a call for concern. Lawrence Osborne oppresses Little Bee in his attempt to report Little Bee to the Police and also convincing Sarah to send her away with the pretext that Little Bee will land Sarah into trouble.

The increase in the flow of goods and services but also of people and ideas across international boundaries has as negative impact the oppression and humiliation of migrants in developed countries. In developing countries like Nigeria, the negative impact of globalization is more accurate. In *Little Bee*, the oil company gang is after Little Bee and her sister who is caught,

raped and later murdered. Little Bee survived by the assistance of Sarah who sacrificed her finger to satisfy the demand of the gang's leader while her husband, Andrew is unable to come to her rescue.

From the narrators' points of view, Little Bee and Sarah live two different experiences in both countries, Nigeria and Britain, and both have their traumatic experiences. In addition, such experiences differ from each other. The troubles of the two worlds are different. In the developed countries like Britain the social tissue is torn and the social problems float on the surface while in Nigeria life is led by war and political turmoil. Sarah's illegal affair with Lawrence hopes to be fixed after a journey to Nigeria. This trip may be able to refresh their relationship; however, Sarah does not regret it. Little Bee spends two years away of her people, family, and friends. Her only hope in Britain is Andrew's business card she found on the beach of Nigeria and he will be her passport to the Andrew's family after getting released from the detention center.

The refugee women Little Bee befriends during detention share a sad, common story: Their flight from their homelands is always a tale of exploitation, persecution and violence. Little Bee finds strength in memories of better days back home, before her own troubles began. One of the girls who is in detention with Little Bee has her story well written on a piece of paper narrating the various incidences that happened before their escape to Britain. The story reads:

Burned-my- village-

Tied-my-girls-

Raped- my –girls

Too-my-girls-

Cut-my-breast-

I-ran-away-

Through-the-bush-

Found-a-ship-

Crossed-the sea-

And-then-they-put-me-in-here. (4-5)

Furthermore, the fragmented nature of her story translates the traumatic state in which she finds herself. Little Bee also states that all the girls who narrated their stories, the stories started out with “the-men-came-and- they” and finished with “and-then-they-put-me-in-here”. From the above story, we discover that all the refugees kept at the British detention center cruel treatment in the hands of soldiers in their home countries and escaping through the bush to board a ship to another country as a result of the war is a means for them to get refuge. Unfortunately for them, they are instead caught and kept in detention.

A 2006 Amnesty International report presents numerous cases of rape as well as individual testimonies confirming the state of terror carried out on Nigerian citizens. This Amnesty report is a confirmation of the deteriorating conditions refugees go through in some parts of the world and how biased the law can be on the victims. In this case, the oppressed are abused by the host citizens and suffer in detention camps where some of them lose their life.

Similarly, while Little Bee is about to leave the detention center after she is freed, she sees an officer reading a newspaper which the headline captions “Asylum Seekers Eating Our Swans” (8). While gazing at it and the detention center, he covers the headline with his arm. The above statement shows the oppression refugees go through and how the host country marginalizes them because of their present status (immigrants). Sarah O’Rourke, who narrates her own story, encounters a similar situation.

Sarah, Andrew and their nutty, Batman-worshipping son have settled in the “purgatory” of a London suburb called Kingston-upon-Thames, and in a spiritual sense, Sarah is among the “floating people” herself. “How did so many of us end up so very far downwind?” (35) she muses. In essence, this shows that not only immigrants are oppressed in Britain in one way or the other but some British also go through torment as well. This is confirmed by the location of Andrew’s house which happens to be at the suburbs and the environment too is not top notched as we expected it to have been. Also from the location of Sarah’s house, we can say Cleave in his presentation of the difficulties Blacks face in different areas of the world is not biased but presents the society just the way it is. Also, on the eve of the day Little Bee is to be released, we see her telling Yevette that: “The Queen smiles sometimes but if you look at her eyes in her portrait on the back of the five-pound note, you will see she is carrying a heavy cargo too” (21). She further says: “in public, you will see both of us smiling and sometimes even laughing, but if you were a man who looked at us in a certain way we would both of us make sure we were dead before you could lay a single finger on our bodies” (21). The above

quotation is a further confirmation of the fact that though some of the British seem to be living a perfect life and do as if they do not have their own drawbacks, they do as well. They smile in public and even laugh to cover the problems they go through but at the back of the scenes, they are faced with a lot of problems. This shows that not only Blacks are oppressed.

Also, Andrew commits suicide and Sarah makes his funeral arrangements when Little Bee unexpectedly knocks at the door. Suddenly that nightmare holiday in Nigeria collides with her present-day reality. Andrew as a result of frustration and betrayal from his wife Sarah decides to commit suicide so that he can be free from all the disheartening experiences he goes through.

Oppression can also be seen in Chris Cleave's *Little Bee* in Little Bee's desire to be a British and not an African so that everyone who sees her will be happy. She contends: "most days I wish I was a British pound coin instead of an African girl. Every one pleased to see me coming" (1), Little Bee knows so well that as an African girl, she will not have the same privileges a British will have because of her color, race and origin. This makes Little Bee to feel suppressed and assimilated because of her skin color thus taking her to the margin. The coins which symbolize the materialistic world will be welcome. The coins are a symbol of globalization. The coins are free to move from one country to another, "It can disguise itself as power, or property, and there is nothing more serious when you are a girl who has neither" (1). However, Little Bee attempts to flee to Britain on the hope to get a British citizenship and lives as a British person, but the narrative proves that her dreams do not come true.

As far as marginalization is concerned, racism which is a form of discrimination and bias is another important concept that has to do with it. Racism according to the *Oxford Advanced English Dictionary* can be prejudice, discrimination, or antagonism by an individual, community or institution against a person or people on the basis of their membership of a particular racial or ethnic group, typically one that is a minority or marginalized. Racism can also be referred to as racial discrimination, racial prejudice, chauvinism, xenophobia, and apartheid. In Charles Dickens's *Hard Times*, discrimination and bias is seen through Mr. Gradgrind and Sissy Jupe in the school of facts. We see him traumatizing Sissy Jupe in school by calling her "Girl No 20" simply because she cannot give a correct definition of a horse. Mr. Gradgrind says: "Girl number twenty," said Mr. Gradgrind squarely pointing with his forefinger, "I don't know this girl. Who is that girl?" (4). On the contrary, he imposes the system of facts on Sissy Jupe but does not instead give her the access to express herself as far as fancy or imagination is concerned. So in essence, he feels that he is the only one who is

important while Sissy Jupe is less important. Oppression here is seen in Mr. Gradgrind intimidating Sissy Jupe simply because she cannot fit in the system of facts and also by warning her not to go against his rules as far as the system of fancy is concerned. This therefore creates a disparity between the upper class and the lower class. Racial prejudice is seen in this context at the level of class. Though all the characters are all British, Mr. Gradgrind considers himself to be superior and more important whereas Sissy is inferior and less important bringing out the inferiority complex that exist between these set of characters.

Another typical example of discrimination and bias in Chris Cleave's *Little Bee* is portrayed through the character Little Bee and the other refugees detained at the center. From the kind of treatment given to Little Bee first because she is a black and secondly because she is an illegal immigrant makes a series of thoughts to go through her mind. At a point in time, she wished she was a British so she will have equal rights like the British. She says: "most days I wish I wish a British pound coin instead of an African girl" (1). She also learns how to speak like a British and acts like one so as to belong. She equally feels that things will be better sometime in the future but unfortunately for her, things turn the other way round. By making the environment uncomfortable for Little Bee and the other immigrants and also treating her very cruelly, the British oppress her by continually discriminating against her. Also, because she finds herself stupid when she expresses herself in Nigerian English, she is forced to identify herself like a British by learning the Queen's language.

Similarly, oppression can also be seen from this aspect of racism in Chris Cleave's *Little Bee* where Little Bee after she is released from detention, expects Sarah to have some sympathy for her when she tells her awful story. Sarah reacts by saying: "I wish my brain did not fill in the frightful details like this. I wish I was a woman who cared deeply about shoes and concealer. I wish I was not the sort of woman who ended up sitting at her kitchen table listening to a refugee girl talking her awful fear of the dawn" (43). Sarah shows a cruel attitude towards Little Bee by calling her a refugee girl and also regrets why she welcomes Little Bee at her home so that she can be recounting her experiences to her. Though Sarah has some compassion towards Little Bee, she also regrets helping her.

Also, though Little Bee goes through the process of enculturation while in Britain and faces racial segregation, she still regards her native tongue and traditions of her country to be more developed and expressive. This is seen where she says: "Learning the Queen's English is like scrubbing off the bright red varnish from your toe nails, the morning after a dance. It takes a

long time and there is always a little bit left at the end” (7). By comparing the English Language to the red nail varnish, she describes her attitude towards her enculturation. Due to her life circumstances and her struggle against the difficulties she faces, she becomes assimilated to the British culture. Throughout Little Bee’s stay in Britain, she undergoes racism in many instances but still believes that her culture is still superior over the British culture thereby debunking Edward Taylor’s of development in every culture which regards the western civilization to be the third and highest stage in the hierarchy of civilizations in the world.

Poverty is another major cause of marginalization. Poverty is a major contributor to marginalization as well as oppression. Impoverished people often do not have the time or resources to advocate for their interests, either because they live in marginalized communities and lack access to necessary resources or spend excessive time and energy trying to provide for themselves and their families. The outsized effect money has in the political system exacerbates this situation.

The workers in *Hard Times* live in abject poverty despite the fact that they work in the factories to better off their lives. While the rich became richer every day, the poor become poorer creating a disparity between the rich and the poor and this disparity leads to a bloody revolution as predicted by Karl Marx. At the beginning of the novel, Charles Dickens introduces us to Mr. Thomas Gradgrind, a retired wholesale hardware merchant and main proprietor of the school in Coketown. Dickens describes him as:

“a man of realities; a man built on the idea that facts and statistics were the only truth in life. A man who proceeds upon the principle that two are four, and nothing over, and who is not to be talked into allowing for anything over” (4).

Gradgrind however is not completely heartless, from the beginning when he invites Cecilia Jupe after his father absconds to stay at his house. He is shown to have a warmer side than some of the wealthy characters. He has money but does not seem to have love, or much true happiness. His wife is a cold woman and her only asset to him is that she does not have the strength of mind to ever disagree with him. The Industrial Revolution created a massive urban development, resulting in a higher class division. The influx of industrialization created a further division of these classes in which they emerged the capitalists or bourgeoisie, who were industrialists such as Mr. Bounderby in *Hard Times*, and working class, who were the industrial poor workers. Many of them lived under deteriorating conditions with poor sanitation leading to fatal diseases and even death. Oppression can be seen here from the fact that the privilege

because of their position in society takes advantage of the less privilege and the vulnerable in such a way that they have little or no say in the affairs of the society.

In Chris Cleave's *Little Bee*, the aspect of poverty is seen where Little Bee at the middle of the sea while taking refuge to Britain has a series of memories one of which is the fact that she thinks about what she has been through and what others are going through in other places trying to find themselves in Europe for greener pasture. She says:

Some days I wonder how many they are just like me. Thousands, I think just floating on the oceans right now. In between our world and yours. If we cannot pay smugglers to transport us, we stow away on cargo ships. In the dark, in freight containers. Breathing quietly in the darkness, hungry, hearing the strange clanking sounds of ships, smelling the diesel oil and the paint, listening to the bom-bom-bom of the engines. While awake at night, hearing the singing of whales rising up from the deep sea and vibrating through the ship. All of us whispering, praying, thinking. And what are we thinking of? Of physical safety, of peace of mind. Of all these imaginary countries that are now being served in the foyer. (20)

In the above quotation, Little Bee is portraying the fact that as a result of poverty in some countries, about a thousand people still risk their lives travelling to foreign countries on sea despite its nature while some use cargo ships just to better off their lives. At this point in time, they do not bother whether they enter illegally and what becomes of them if they get their reason why so many are marginalised, discriminated and even suppressed since they have no backup. Some are even treated as less humans because they are originally not citizens of that country. Poverty leads to oppression of citizens and thus migration from one area to another where they are either treated fairly or traumatized.

Social Exclusion

According to the United Nations, social exclusion describes a state in which individuals are unable to participate fully in economic, social, political and cultural life, as well as the process leading to and sustaining such a state.

Social exclusion may take the form of discrimination along a number of dimensions including gender, ethnicity and age, which reduce the opportunity for such groups to gain access to social and limits their participation in the labour market. It is important to understand that social

exclusion occurs when people are wholly or partially excluded from participating in the economic, social and political life of their community, based on their belonging to a certain social class, category or group. (Legal service India E-Journal)

In the two texts under study, social exclusion is manifested in so many instances. In Charles Dickens's *Hard Times*, Coke town is described as a town "so sacred to fact" that it contains "eighteen denominations," none of which get along very well. Importantly, however, Dickens is sure to note that "whoever did" belong, "the laboring people did not" (17). Here, social exclusion is evident from the fact that the laboring people do not belong to any of the denominations, and by extension, do not belong to the larger society. So their inability to belong in a religious group and also the employer's disregard to the workers makes them to be socially excluded. This exclusion from religion reflects the disregard for workers as people. Dickens illustrates this injustice through the language of his work. The manner in which Bounderby speaks to Stephen (as a superior to an inferior) and the language used when describing the religious alienation of the worker is another form of dehumanization. The very designation and labelling of the workers as "Hands" suggests this theme the workers are relegated to the status of automata. Bounderby's treatment of the workers in his factory and more importantly, the very way in which he thinks of them is used by Dickens to represent how society at large views what are arguably its most important members.

Dickens dedicates a significant section of *Hard Times* to discussing the particular religious' alienation the factory workers experience in their outsider status among the "eighteen denominations" of Coke town. This exclusion from religious participation is part and parcel of the working class's dehumanization. When one participated in the religious practices which were a cornerstone of British industrial society, they participated in the society itself. Christianity in large part being based upon literacy that is the religion being based on the written word of the Bible, and many of the "denominations" Dickens mentions being based on varying interpretations of that very thing, an illiterate factory worker can have little hope of participating in society in any meaningful way. This illiteracy reduces the factory workers to the status of animals, beasts of burden made to do work for more sophisticated creatures. Dickens describes how the workers "lounge listlessly, gazing at all the church and chapel going, as a thing with which they had no manner of concern" (17). The use of the word "listlessly" is important, because it illustrates the opposite sensation that Christianity is supposed to rouse. Feeling a religious passion derived from making a genuine connection would leave one the opposite of "listless." This languor on the part of the workers shows that

they feel no genuine connection to the religious faith on which their society is based. The “gazing” very much represents the “outsider looking in.” The workers can merely watch as those higher on the social ladder than themselves partake in the comforts of religion (and by extension, society). The workers indeed have “no manner of concern” with Britain’s version of Christianity. The factory workers of Coketown cannot participate in religious functions, nor are they considered by those who do, and the doctrine of “that which you do unto the least of my brothers” is thoroughly dismissed by Bounderby and his ilk. As the workers are socially excluded from the ranks of Christians, the larger society feels comfortable exploiting and relegating them to a status of less-than-human.

Dickens continues to express this idea of working class alienation through Bounderby’s attitude toward the workers who keep his factory running, providing a parallel between financial and religious disenfranchisement. Bounderby’s hatred for the “Hands” is made clear upon his first one-on-one discussion with Stephen his servant and it is important to note that the servant is not mentioned by any name other than his servant status tells Bounderby that “one of the Hands begged leave” (52). Bounderby thinks of his workers in terms of “Hands” they are not people, merely a body part severed from the whole. Hands being the part of a person that does physical work, this separation suggests a lack of consideration for the laborers in any holistic terms, in any sense of them being whole people. The use of the word “begged” is significant as well. It is important to note that Dickens does not use a word like “asked” or “requested” words that suggest at least some measure of dignity. Stephen is here reduced to the status of supplicant, one who begs a far greater power for some measure of mercy. By considering the workers as a body part (Hands), Bounderby socially excludes them by making them feel unimportant to him and therefore the services they render mean nothing to him irrespective of the fact that their rewards are extremely low. He also neglects the plight of the working class and ends up firing Stephen because to Bounderby, the Hands have no reason to complain but rather they should be grateful.

When voicing his anxieties about what the working classes desire, Bounderby is prone to using hyperbolic language. He characterizes the other workers presumably those following the rabble-rousing Slack bridge as “unreasonable,” betraying his dehumanizing attitude toward them. To Stephen he says, “you don’t expect to be set up in a coach and six, and to be fed on turtle soup and venison, with a gold spoon.” Dickens goes on to say that Bounderby assumes this of any Hand who is “not entirely satisfied” (53). This hyperbolic fantasy is expressed in terms of luxury foods and items, far removed from any actual demands being made by the

workers. Turtle soup and venison were foods reserved for the upper classes, and Bounderby's speech expresses the idea that only the higher rungs of society deserve luxuries. Bounderby represents the entire class of factory owners, those who refused to make the environment of their factories safer or better-suited to the lives of their workers, as this would ultimately infringe on their profits. Social exclusion is seen from Bounderby's denial of the hands to fight for their rights and expectations to be fed with turtle soup and venison which happens to be eaten by only members of the upper class. He also relegates them to the margin by giving a deaf ear to their worries and making them feel as if it is not their moral obligation to fight for better working conditions.

There is a distinct strain of paternalistic condescension when Bounderby speaks to Stephen. This tone embodies the relationship between powerless worker and powerful employer which shows the worker's dehumanization. Bounderby calls Stephen "lad," a term to describe a boy, despite the two men being presumably close in age. Bounderby thinks of Stephen as a boy because of his paternalistic status as his employer. When Stephen is reluctant to broach his topic, Bounderby is demanding: "Out with it!" (53). Stephen is self-deprecating and submissive, while Bounderby is demanding, clearly the one with power in this conversation—and power in a conversation translates to power elsewhere, power in the larger relationship. Bounderby even condescends to Stephen when talking about Mrs. Sparsit, making the point that even she, in her fallen social status, is above Stephen. "You are not to suppose, because she keeps house for me, that she hasn't been very high up the tree" (53) Bounderby admits. The very use of "you are not to suppose" is a commandment, Bounderby trying to control even Stephen's innermost thoughts. To Bounderby, irrespective of the fact that Mrs. Sparsit is his housekeeper, she cannot compare with Stephen as she is better than him. Given the fact Mrs. Sparsit is from an Aristocratic family, Bounderby sees Stephen to be a nobody compared to him which brings the disparity that exist between the upper class and the lower class. By comparing these two characters, social exclusion is brought out as Bounderby considers one to be more important than the other.

Dickens notes that, during his conversation with Bounderby, Stephen was "raising his eyes from the floor, after a moment's consideration" (53). This indicates that Stephen has been keeping his eyes downcast, as a gesture of submission and deference. The "moment's consideration" is significant also, in that it portrays another stark difference between the mannerisms of Bounderby and Stephen. Bounderby feels secure enough in his position that he need not give whatever he wishes to say. Stephen, conversely, must measure every word, must

refrain from offending those higher than him. Social exclusion is evident from the fact that Stephen is not permitted to even have his own thoughts, much less to voice them aloud. One of the fundamental human rights that should be interrupted in the society is the right to expression which is not given to Bounderby and the other workers. This lack of expression permitted to Stephen is representative of the restrictions placed on his entire class among the many things the laborers are deprived of, a certain freedom of thought and expression is foremost among them. In essence, Stephen's inability to freely express himself makes him to be socially excluded from his right to expression.

Stephen is very objective in seeking out Bounderby is an illustration of his dehumanized status he must even seek permission from his employer to rid himself of a burdensome wife. Bounderby of course, is dismissive when Stephen describes this by saying: "I have heard all this before" (53). This dismissal is indicative of Bounderby's failure to take the sufferings of Stephen's class seriously, and his admonishment betrays a belief that both marriage and divorce should be privileges reserved for the wealthy. "You had better have been satisfied as you were, and not have got married" Bounderby says to Stephen (54). Dickens provides Bounderby's dialogue with a lecturing, hectoring tone. The words "you had better" bring to mind a father chastising a child. Bounderby often repeats the phrase "Of course there is" when Stephen inquires about the law, only to find that it will punish him rather than help him (55). This phrase, as well as its repetition, is condescending, expecting Stephen to have common knowledge of a law made by a society that does not consider him human enough for legal protection. Social exclusion can be seen from Bounderby's dismissal of Stephen Blackpool and also his refusal for him to divorce his drunken wife. Stephen is also marginalised as he cannot take decisions on his own as far as divorcing his drunken wife is concerned but have to take permission from Bounderby first.

In Chris Cleave's *Little Bee*, social exclusion is evident in so many instances. Little Bee's elaboration on the real agents behind her tragic past increases her bitterness. This is seen in her observation at a gas station. She says "the gasoline flowing through the pump made a high-pitched sound, as if the screaming of my family was still dissolved in it" (181). This is a dark humour and the image she puts voices a social critique towards the continuous exploitation of African natural resources. This is an aspect of post-colonialism as the British are still in control of Africa and so are exposed to the natural resources Africa is blessed with. From this particular quotation, we see that there is violation of economic, social, and cultural rights of the inhabitants of the Niger Delta. Social exclusion at this point in time is seen from the fact that

the inhabitants are not allowed to participate economically in the establishment of the oil company but are rather chased, killed and some escape to Britain to seek refuge irrespective of the fact that the country is theirs and they have full rights over their land.

In another instance of social exclusion, Little Bee makes use of Western discourse in her description of Yevette's purple outfit. She remarks that "one has to go through a very great number of charity boxes...to put together an outfit that is truly ensemble" (9). The above statement is ironical in the sense that Little Bee mocks the detainees' reality, as they are not allowed to work and definitely do not have a choice than to live off charity. The detainees are socially excluded from some of the social norms of the society which is to work and earn a living which leads to deteriorating conditions they find themselves in.

Even when Little Bee is free and goes to Andrew's house, she does not still have that freedom to move around because she is afraid she can be caught again by the police. Sarah tells her she needs to move around so that she can see places but she tells Sarah her release was a mistake. She finally meets Lawrence, Sarah's lover and tells him the circumstances that led to Andrew's death, Lawrence says: "I think you and I need to make a plan for your welfare. I'm going to be very clear about this. I think you should go to the local police and report yourself. I don't think it's right for you to expose Sarah to the stress of harboring you" (78)

In the above quotation, Lawrence claims reporting Little Bee to the police will be for her own welfare but in essence, he wants to social exclude Little Bee from the British society and also to keep her away from distracting his relationship with Sarah. When Little Bee threatens to tell everyone about Lawrence's affair with Sarah, they make a promise to each other not to tell anyone the truth. Lawrence contends:

I wish I could just make you disappear, ' But I'm nobody. I'm just a civil servant. I won't tell the police about you. Not if you keep quiet. But if you tell anyone, ever, about Sarah and me, or if you tell anyone ever, about what happened with Andrew, I will have you on a plane to Nigeria, I swear. It will be the last thing I do before my life falls apart. (83)

In this chapter therefore, the characters especially illegal immigrants are marginalized by the host country. They also go through horror while in detention but are still very determined to achieve their goals though end up being repatriated. In *Hard Times*, The factory workers also suffer from marginalisation as the owner of the factory considers them as a part of the body

'Hands' to show how unimportant they are to him. They are left with no option than to fight for better working conditions and social justice.

The next chapter entitled "Social Empowerment and the Quest for Identity" is aimed at examining social empowerment and the efforts put by different characters to empower themselves regardless of their low class in the society. The chapter will also be looking at the role played by these characters to assert an identity. The quest for identity enables marginal subjects to participate actively in the society.

CHAPTER FOUR

SOCIAL EMPOWERMENT AND THE QUEST FOR IDENTITY

The aim of this chapter is to look at the various ways characters of both texts use to empower themselves despite the fact that they are marginalized by the upper class. This chapter also examines the means characters use to achieve an identity. The fact that the characters do not give up or allow themselves to be treated badly, symbolizes hope as they know their conditions will change. Social empowerment and the characters' quest for identity cannot be examined while undermining the origin of the characters. New Historicism will serve to carry out literary analysis of the novels under discussion.

To *Applied Knowledge Services*, social empowerment is understood as the process of developing a sense of autonomy and self-confidence, and acting individually and collectively to change social relationships and institutions and discourses that exclude poor people and keep them in poverty. On a collective level, social empowerment is provided by organizations and institutions that help marginalized groups of people gain the resources to be empowered, such as material assets, good health, education, social belonging, self-esteem, self-confidence and economic opportunity. The goal is to give people who lack access to these resources a sense of identity, community and wellbeing so they can thrive and to eliminate systems that keep them without necessary resources and perpetuate marginalization. Social workers and others who aim to provide empowerment to marginalised individuals and communities strive to instill certain skills, education, resources and community engagement in these groups so they can thrive. Social empowerment is typically implemented at four levels that is the individual level, the family level, community level and social policies level.

Social empowerment can also be defined as the process through which disadvantaged sections of society can emerge from their subordinate position and achieve self-sufficiency. It can also be considered as the process of enabling individuals or groups to gain control over their own lives, make informed decisions, and participate actively in society. (Balaji 2022). As far as social empowerment is concerned, individuals are given the opportunity to improve their living

conditions, have access to education and other developmental services. Social empowerment addresses the social discriminations existing in the society based on disability, race, ethnicity, religion or gender.

In addition, Keshab Chandra Mandal defines social empowerment as the enabling force that strengthens women's social relations to their position in social structures. It is important to note that social empowerment is often associated with feminism.

According to Anita Desai in her book *Interview with Yasodhara Dalmia*, the quest for identity refers to the existential struggle of man in order to attain meaning and value in his life. It is an inward journey, which is also a journey for existence, a search for roots and a struggle for self-expression.

The quest for identity may lead individuals to follow many avenues while some individuals might affirm their "inherent" affiliations and traditions, others may remain within their community of origin and strive to change its ways, or chose to leave their social group and opt for membership in a new one (Yael Tamir).

Social Empowerment

Social empowerment in both texts occurs in such a way that characters are suppressed in their expression of ideas which makes the dominant group take advantage of their situations. At the beginning, the characters are socially discriminated but later on, the authors make them to change roles where they have control over their own lives and do not live under the control of the dominant group anymore whereas others remain unchanged till the end. In Charles Dickens *Hard Times*, social empowerment is evident in the following ways and represented by the following characters.

To begin with, one of the characters whom the author Charles Dickens empowers is Cecilia Jupe known as Sissy Jupe in the text. Sissy is the daughter of the Circus owner Signor Jupe. She is abandoned by her father when he discovers he does not perform very well and Mr. Gradgrind takes her to his home to give her proper education. At the beginning of the novel, she hardly get proper introduction from Mr. Gradgrind and Mr. M'Choakumchild. Here is how Mr. Gradgrind calls her: "Girl number twenty,' said Mr. Gradgrind squarely pointing with his square finger, 'I don't know that girl. Who is that Girl?'"(4). From this quotation, it is seen that Mr. Gradgrind does not even know who Sissy is and instead of addressing her by her name, he decides to call her through a number. This shows the disparity that exists between the upper

class and the lower class. Sissy is introduced in the novel as an unknown little girl who is pushed to the margin because of her inability to understand facts. This shows how insignificant Sissy is in the society in which she belongs.

In another instance where Sissy is discriminated upon before empowering herself, Mr. Gradgrind asks her “what is your father? Sissy responds by saying ‘He belongs to the horse-riding, if you please sir.’” (4). Mr Gradgrind is not happy with this reply because to him, horse riding has to do with fancy and the Gradgrind philosophy does not permit this. Mr. Gradgrind then says “we don’t want to know anything about that, here. You mustn’t tell us about that, here. Your father breaks horses, don’t he?” (5). Sissy responds again by saying “if you please, sir, when they can get any to break, they do break horses in the ring, sir.” Mr. Gradgrind in responds says “you mustn’t tell us about the ring, here,” (5). From Sissy’s conversation with Mr. Gradgrind about the aspect of the horse riding, we see that Sissy is trapped between the system of facts which is the dominant system in the Gradgrind’s school of thoughts and the system of fancy where she comes from. Mr. Gradgrind takes offense in any respond she gives. He also feels superior over Sissy and life according to him is facts alone and nothing more.

Sissy Jupe is again jeered at when she is unable to give a correct definition of a horse. Mr. Gradgrind tells her “give your definition of a horse” (5). She Jupe is unable to define a horse correctly and Mr. Gradgrind makes her look awkward by saying: “Girl number twenty unable to define a horse’ Girl number twenty possessed of no facts, in reference to one of the commonest of animals!” (5). Sissy Jupe is being scold at by Mr. Gradgrind for mention a horse and a ring in school and also because she cannot give a correct definition of a horse. Because of her inability to reason like the other children in the school of fact, Sissy is rejected and pushed to the periphery as well. This shows how discriminating the Gradgrind system of facts is to people who cannot really fit in.

In addition, we see Tom expressing his hatred for Sissy to Louisa when he says: “I am sick of my life, Loo. I hate it altogether, and I hate everything everybody except you” (40). He later says: “I hate to be obliged to call her Jupe. And she hates me” (40). Tom’s hatred for Sissy comes as a result of the fact that he feels superior over her and also because they are not of the same class. Tom’s expression of hatred towards Sissy and his assumption that Sissy hates him too in essence shows the superiority complex that exist between the privilege and underprivileged in the text.

Sissy Jupe changes role and starts gaining empowerment the moment she is taken to Mr. Gradgrind's home to be educated after her father absconds. Mr. Gradgrind remarks: "I am willing to take charge of you, Jupe, and to educate you, and provide for you" (41). It is important to note that Gradgrind takes upon himself to bring Sissy home without the consent of his wife Mrs. Gradgrind. This shows how voiceless and powerless women during the Victoria era were. Sissy Jupe and Gradgrind are from different backgrounds. While Gradgrind is from the system of facts, Sissy is from the system of fancy and bringing Sissy in his house shows that life to him should be nothing else but facts. Gradgrind also wants to suppress Sissy's emotions and make her reason and behave like him.

Meantime, Sissy's presence in Gradgrind's home make the Gradgrind children to begin to see life from a different perspective. This is seen where Sissy starts telling Louisa about how her father disappeared and is afraid to speak up because she feels she is going against the rules of the system of facts but Louisa tells her to continue. Sissy says: "I shall never learn' 'worst of all is that although my poor father wished to, I am afraid I don't like it" (46). Louisa excited to hear what really happens to Sissy's father ask: "did your father know so much himself, that he wished you to be well taught too Sissy?" (46). Irrespective of the fact that Gradgrind does not want to hear anything that has to do with fancy, Sissy still cannot do without and it is through her influence on the children that they become interested in storytelling and entertainment as well. Still because of Sissy, Jane (Gradgrind's daughter) grows up to know, love, dream and to wonder. Sissy understands so well that life is a combination of facts and fancy reason why she does not want to let go any of the above mentioned systems.

Sissy also changes her role when she starts having a mastery of how the system of facts functions. Sissy's teacher Mr. M' Choakumchild reports that: "she had a very dense head for figures; that, once possessed with a general idea of the globe, she took the smallest conceivable interest in its exact measurements, that she was extremely slow in the acquisition of dates...." (44). Here, we see that Sissy has change her position. At the beginning of the text, she knows nothing about the Gradgrind school of thought and is unable to define a horse. Mr. M'Choakumchild also tell us that she had a dense head for figures and was also slow in the acquisition of dates. Because of this, she was always mocked and bullied. As she progresses, a lot of things change about her and she does not remain in the same position.

Social empowerment presented by the author Charles Dickens through the character Sissy is also evident where Sissy at the end of the text is seen embracing Louisa which is a symbol of

reconciliation. Dickens remarks: “in the innocence of her brave affection, and the brimming up of her old devoted spirit, the once deserted girl shone like a beautiful light upon the darkness of the other” (247). From this quotation we see that despite Sissy and Louisa’s differences, they still understand themselves and decide to reconcile. Also, Sissy who was once rejected becomes a role model in the text where Sissy and the other characters learn from (the rejected stone becomes the chief cornerstone). At this level also, we see that the system of fancy which was rejected is now at the limelight. When Gradgrind realises the failure of his system, this is what he says: “I have a misgiving some change may have been slowly working about me in this house, by mere love and gratitude that what the Head had left undone and could not do, the Heart may have been doing silently” (245). Sissy’s empowerment has a great effect on the system of facts as the Gradgrind children discover that facts alone cannot make one happy in life. Sissy is successful and happy at the end as she gets married and have children. “Happy Sissy’s happy children loving her; all children loving her; she, grown learned in childish lore; thinking no innocent and pretty fancy ever to be despised;....” (323).

Another character who is manipulated by her father and brother but who later on gains control over her own life in the novel is Louisa. Louisa is Gradgrind’s daughter and Tom’s sister who grows up in the system of facts. At the beginning of the novel, she is very obedient to her father Gradgrind to the extent that she accepts a loveless marriage to Bounderby just to please him and also to satisfy her brother’s desire for money. She tells Gradgrind: “let it be so. Since Mr. Bounderby likes to take me thus, I am satisfied to accept his proposal. Tell him, father as soon as you please, that this was my answer. Repeat it, word for word, if you can, because I should wish him to know what I said” (79). From this quotation, we see that Louisa is so attached and so deeply rooted to his father and his system of facts that she accepts Bounderby’s marriage proposal based on reason and not on emotions. At this point in time, she cannot really take a decision of her own because she wants to please her father and also because she is powerless and is still under the domination and control of her father. Bounderby is 30 years older than Louisa but she does not see the age disparity that exist between them to be a problem. It is important to note that Dickens creates this disparity to satirize some of the issues during the Victorian era. During this period, men were in complete possession of women as seen from the way Bounderby marries Louisa and have total control of her with the help of her father Gradgrind. Louisa is therefore marginalised because of her gender and left powerless.

From the above analysis, social empowerment is seen through the character Louisa when she realises that Gradgrind’s system of facts fails her woefully and she starts having emotions and

compassion. Dickens recounts: “here was Louisa on the night of the same day, watching the fire as in days of yore, though with a gentler and humble face” (233). From this quotation, we see that Louisa watching the fire symbolizes the fading away of the Gradgrind’s system of facts. She starts being compassionate when she meets Harthouse and he professes love to her and she starts having the feeling that a part of her is not complete. She is also inspired from Sissy’s way of life and the result is that she immediately dumps her husband Bounderby and goes back home. Through her feelings for James Harthouse, Louisa comes through self-realization and rejects the system of facts immediately.

Social empowerment is also manifested the moment Louisa and the other Gradgrind children feel that they need to entertain themselves. Gradgrind on his way back home meets them peeping at the circus. Dickens recounts:

phenomenon almost incredible though distinctly seen, what did he then behold his own metallurgical Louisa, peeping with all her might through a hole in a deal board, and his own mathematical Thomas abasing himself on the ground to catch but a hoof of the graceful equestrian Tyrolean flower-act! (11).

Peeping at the circus which is fancy is against the utilitarian system of facts which the children have gone against. From the quotation, we see that Louisa and her brother decide not to be stock with the system of facts but take upon themselves to entertain themselves. Gradgrind is so bitter with them when he sees them watching the circus. Louisa here discovers that she cannot leave with facts alone but needs fancy in order for her life to be complete. This shows that life is a combination of facts and fancy and not facts alone.

In addition, social empowerment is manifested when Louisa is seen starting a conversation with her brother Tom by saying: “Tom, I wonder” (38). In the system of facts, one is not suppose to wonder. When Gradgrind overhears them, he steps forth to say “Louisa, never wonder!” (38). Despite all the efforts put in place for Louisa to respect and live according to the system of facts, she still rejects it and take her own path in order to have a happy and meaningful life. When Louisa leaves Bounderby and comes back home, we expect him to send her back but he does because he realises that the system has collapsed. Louisa therefore suppressed at the beginning but her rejection of the system of facts make her successful at the end and perhaps empowered as well.

Another character whom Dickens socially empowers is Stephen Blackpool. Stephen is a forty year old man who works in Bounderby’s factory to survive. Dickens describes him as “a rather

stooping man, with a knitted brow, a pondering expression of face, and a hard-looking head sufficiently capacious, on which his iron-grey hair lay long and thin” (50). Dickens also says “he was a good power-loom weaver, and a man of perfect integrity” (50). Stephen is a committed, devoted and loyal worker in the factory and respects the employer/employee relation that exist between him and Bounderby. He is not contented with the cruel treatment he and the other factory workers go through but refuses to revolt. The author presents him to be very respectful to his boss Bounderby who takes advantage of his loyalty to insult him.

His empowerment is evident where Stephen who has been married to a drunken wife, goes to Bounderby to obtain a divorce in order to get married to Rachael. Stephen recounts: “I ha’ coom to ask yo, sir, how I am to be ridded o’ this woman” (57). Bounderby responds: “what do you mean? What are you talking about? You took her for better for worse” (57). Stephen expects Mr. Bounderby to give a positive reply by granting him the request to divorce his wife but Bounderby rather tells him marriage is for better for worse. The author changes roles and make Stephen for the first time talk back at Bounderby in anger and says: “I mun’ be ridden o’her. I cannot bear’t nommore. I ha’ lived under’t so long, for that I ha’ had’n the pity and comforting words o’ th’ best lass living or dead. Haply, but for her, I should ha’ gone hottening mad.” (57). In the quotation, we see Stephen expressing his bitterness to Bounderby by saying that he has had enough of it by living with that drunken woman and can no longer continue and that he can only be happy if his wish to settle down with Racheal is a reality. At the beginning of the text, Stephen is very humble and always replies Bounderby in a calm manner. The author empowers him by shifting his role from that character who always respects and obey people of the higher class to a character who regains control over his own life by speaking up for himself and also fighting for his right to divorce.

In another instance, Stephen is socially empowered when he defends the workers against Bounderby’s abuse. Here is Bounderby’s insult to the workers: “well, Stephen, what’s this I hear? What have these pests of the earth been doing to you? Come in, and speak up” (115). Stephen is very furious from the insults Bounderby gives him and the workers and defends them against him. Stephen remarks:

not rebels, nor rascals. Nowt o’ th’ kind, ma’am, nowt o’ th’ kind. They’ve not done me a kindness, as I know and feel. But there’s not a dozen meng among ‘em, - a dozen? Not six- but what believes as he has doon his duty by the rest

and by himseln. God forbid as I, that ha known, and had'n experience o'these men aw my life... (117)

When Bounderby invites him over to talk about the activities of the trade union and how they should stop them, he starts insulting Stephen and the other workers. Stephen in reaction, defends them despite the fact that they hate him and even call him a traitor. Dickens therefore does not remain a flat character here but a round one as he defends not only himself but the other workers as well. Consequently, he is fired and has to seek a job in another town. When Stephen learns that he is accused of theft, he comes back to Coketown to clear his name; however, he does not arrive there. He falls into an abandoned hellshaft and is found and rescued minutes before his death.

Tom also known as the whelp is another character in the novel *Hard Times* whom the author empowers though not in a positive way. Tom grows up in Stone Lodge and is taught by his father never to wonder, doubt facts or do anything that has to with fancy. Here is what Dickens says about him:

It was very remarkable that a young gentleman who had been brought up under one continuous system of unnatural restraint, should be a hypocrite; but it was certainly the case with Tom. It was very strange that a young gentleman who had never been left to his own guidance for five consecutive minutes, should be incapable at last of governing himself... (105)

From the above quotation, it is surprising to see Tom who has always been under the complete rule of his father tilting from what he is taught by his father and start acting like someone else. He is empowered when he decides to go against his father's teachings by leaving his father's house to work in the bank. Growing up from Gradgrind's strict philosophy of facts, Tom feels that he will remain in one position if he does not abandon his father's philosophy reason why he decides to leave Stone Lodge so that he can be completely from Gradgrind's rule. He is also seen smoking and gambling as he result of the fact that he has total control of his own life now and can do whatever thing he pleases. Dickens remarks: "Tom was soon in a highly free and easy state at his end of the sofa, and more than ever disposed to admire his new friend at the other end" (105). Here, Tom is completely in a free and easy state and can no longer be suppressed.

Also, social empowerment is manifested through the character Tom when he feels that the payment which is given to him by his employer Bounderby is not enough. He decides to rob

the bank and later on escapes to Liverpool. It is important to note that before he robs the bank, he asks Stephen to loiter around the bank for three days. Here is Mr. Bounderby's reaction when the bank is robbed. He tells Harthouse: "the bank's robbed!" "Robbed last night, sir. Robbed in an extraordinary manner. Robbed with a false key" (142). Tom's robbery of the bank shows his unsatisfied nature towards Bounderby and instead of complaining to his employer like the factory workers, he rather acts immediately. Tom at the beginning of the novel therefore concurs to the Gradgrind philosophy of life but later on dumps it and get control over his own life so as to go about his activities freely without the disturbance of his father. When he sees that things are getting out of hand, he escapes to Liverpool where he dies a lonely death but also regrets his actions.

Social empowerment is equally exercised through the character Mrs. Gradgrind who is the wife to Mr. Gradgrind and mother to Tom and Louisa. At the beginning of the novel, we see Mr. Gradgrind who brings in Sissy Jupe without her consent but she accepts her and remain very humble and loyal to her husband. She is also very satisfied with the Gradgrind's system of fact though she does not have a mastery of it. Dickens says "she was as free from any alloy of that nature" (15). Though she is entrapped in a society dominated by men, she still has total control over her children. This is seen where she orders the children to go and study than playing. She says: "go and be somethingological directly" (15). By this, Mrs. Gradgrind wants to sound like the Gradgrinds reason why she uses the term gological. Though her empowerment is seen to a lesser extent, the author wants to give her a voice also so that she can be respected by her children.

Through the character Mr. Gradgrind, social empowerment is manifested when he abandons his philosophy of life which has nothing to do with emotions and compassion to accept his daughter Louisa. She leaves her marriage and comes back home to her father. Here is what Louisa tells his father when she gets back home:

yet, father, if I had been stone blind; if I had groped my way by my sense of touch, and had been free, while I knew the shapes and surfaces of things, to exercise my fancy somewhat, in regard to them; I should have been a million times wiser, happier, more loving, more contented, more innocent and human in all good respects, than I am with the eyes I have (169-170).

Here, Louisa makes his father to understand that if she had been free from the beginning to exercise her fancy, she would have been a better person than she is.

Louisa further says:

With a hunger and thirst upon me, father, which have never been for a moment appeased; with an ardent impulse towards some region where rules, and figures, and definitions were not quite absolute; I have grown up, battling every inch of my way (170).

In the above quotation, Louisa expresses his dissatisfaction of the system of facts and how it renders her unhappy. She also says that she has discovered that the philosophy is not absolute or true to life reason why she decides to abandon it and take her own way of life which will make her happy. Mr. Gradgrind for the first time has compassion for his daughter Louisa and replies: "I never knew you were unhappy my child" (170). This particular statement shows the change in role of Gradgrind's character from being non-compassionate and strict to the system of facts to a character who has feelings for his daughter and is really sorry for what he puts Louisa through. Louisa therefore blames his father for his misfortunes and he takes responsibility of his actions because he has put aside the system of facts to understand the plight of his daughter Louisa.

In addition, Gradgrind changes his role again when he leaves the fact system and takes upon himself to help Tom escape when he robs the bank. After Tom explains to Gradgrind how he robbed the bank, Gradgrind has pity for him and decides to help him escape. He asks Bitzer: "is it accessible, to any compassionate influence? (225). He further says: "what motive in reason can you have for preventing the escape of this wretched youth, and crushing his miserable father? See her sister. Pity us!" (225). It is surprising to hear Gradgrind talking about compassion and reason which at the beginning of the text, he is considered as an eminently practical father who does not want to hear any of these things. Bitzer who is the only successful student in the Gradgrind's school of facts practices exactly what he is taught by the eminently practical Mr. Gradgrind and refuses to let Tom escape. Gradgrind here once again shifts his role from the system of facts and has compassion for his son as he wants him to escape.

Dickens also presents to us another character Bitzer whom he socially empowers as well. Bitzer is a former student in the Gradgrind's school and the only successful character in the school of facts. He is able to memorize everything thought to him and reproduces back when asked to do so. At the beginning of the novel, he is strictly under the domination of Mr. Gradgrind and is very submissive. At the end, he changes roles and becomes the one whom Gradgrind runs to mercy. Meantime, social empowerment through the character Bitzer when Gradgrind comes to

beg for Tom's escape. Mr Gradgrind says: "Bitzer, said Mr. Gradgrind, broken down, and miserably submissive to him" "have you a heart?" (225). Bitzer responds: "The circulation sir, couldn't be carried on without one. No man, sir, acquainted with the facts established by Harvey relating to the circulation of the blood, can doubt that I have a heart. It is accessible to reason sir and to nothing else" (225). From the conversation between Bitzer and Gradgrind, we see that Bitzer practices exactly what he is taught at the Gradgrind's school of facts and it is surprising to see Gradgrind asking him if he actually has a heart. At the beginning of the novel, he orders his students to keep away anything that has to do with emotions and practice only facts. Bitzer in return being the dominant character at this point in time tells him if he would not have lived if he did not have a heart. What Gradgrind actually mean is conscience and not the heart that pumps blood.

Similarly, Gradgrind asks Bitzer: "what motive, even what motive in reason can you have for preventing the escape of this wretched youth and crushing his miserable life?" (225). Bitzer responds:

Sir, since you ask me what motive I have in reason, for taking young Mr. Tom back to Coketown, it is only reasonable to let you know. I have suspected young Mr. Tom of this bank robbery from the first. I had kept my observations to myself, but I have made them; and I have got ample proofs against him now, besides his running away, and besides his own confession, which I was just in time to overhear. I had the pleasure of watching your house yesterday morning, and following you here, I am going to take young Mr. Tom back to Coketown, in order to deliver him over to Mr. Bounderby. Sir, I have no doubt whatever that Mr. Bounderby will then promote me to young Mr. Tom's situation. And I wish to have his situation, sir, for it will be a rise to me, and will do me good.
(225)

In the above quotation, Bitzer feels he can no longer be influenced by Mr. Gradgrind and so state his intentions of keeping Tom very clearly to him and his reason is based on self-interest. He wants to take Tom over to Bounderby so that he can be promoted to take Tom's position in the bank. Irrespective of what Gradgrind tells him here, he remains stern on his decision because Dickens has socially empowered to be at the top while Gradgrind remains at the margin.

In another instance, Gradgrind tells Bitzer: “Bitzer, see how miserable I am! Bitzer, I have but one chance left to soften you. You were many years at my school. If, in remembrance of the pains bestowed upon you there, you can persuade my son, I entreat and pray you to give him the benefit of that remembrance”. (226). Here, Gradgrind is telling Bitzer to have compassion and also soften his heart and let Tom escape. He also tells him that he should not allow Tom go through the same pains he went through while he was still in his school. Gradgrind is also willing to offer him money so he can let Tom go because he knows what will become of Tom if he is taken to Mr. Bounderby and the kind of punishment that will be given to him there but Bitzer is not willing to accept it. Bitzer in reaction says:

I really wonder sir, to find you taking a position so untenable. My schooling was paid for, it was a bargain; and when I came away, the bargain ended.’ It was a fundamental principle of the Gradgrind philosophy that everything was to be paid for. Nobody was ever on any account to give anybody anything, or render anybody help without purchase. Gratitude was to be abolished, and the virtues springing from it were not to be... (226)

From Bitzer’s respond to Bounderby, we see that he is still surprise to see Gradgrind bringing himself so low to him but it is the way Dickens has made it to be. He also makes Gradgrind to understand that his school was not free and that he paid for it as it was the fundamental principle of the Gradgrind philosophy that everything was to be paid for and nothing was to be done for free. In the same light, nobody not even Gradgrind can convince him to help anyone without receiving payment. Gratitude to him and everything that has to do with sympathy does not exist. Social empowerment is evident here as Bitzer decides whether or not he will let Tom escape and happens to be the one reminding Gradgrind how the system of facts functions even after he tells him to have a heart and not let Tom be punished. Bitzer here is the dominant character because Tom’s release depends on him while Gradgrind is pushed to the wall. Bitzer can then be considered as colorless, servile and mean.

Social empowerment is also evident where Mr. Bounderby is seen fabricating the story of his childhood life just to suppress the emotions of his emotions and also have complete domination over them. He says: “I hadn’t a shoe to my foot. As to a stocking, I didn’t know such a thing by name. I passed the day in a ditch, and the night in a pigsty. That’s the way I spent my tenth birth. Not that a ditch was new to me, for I was born in a ditch” (13). He also says: “how I fought through it, I don’t know. I was determined, I suppose. I have been a determined character

in later life, and I suppose I was then. Here I am, Mrs. Gradgrind, anyhow, and anybody to thank for being here, but myself.” (13-14). From this quotation, we see that Dickens presents Bounderby to be that kind of character who brags a lot about his life and his upbringing. He claims not to have a mother. In his discussion with Mrs. Gradgrind, he is seen to be telling her how his mother abandoned him and he grew up with his drunken grandmother. Since he is the ruling character to the employees, he also make them to understand that they have no reason to complain but should rather be happy and thankful for him. As a result of this, he does not take the plight of the workers into consideration since to him, what they get is enough for them. By giving a false impression about himself and fabricating a story about himself, the author intends to create the disparity that exist between the upper class and the lower class in the society. Also, Bounderby wants to use his story as a means of exploiting the working class and also to make them understand that they are not the only ones who have gone through difficult moments and that he too has been though his story is false. Bounderby becomes speechless at the end of the novel as a result of the appearance of his mother as she debunks every accusation levied on her by her son Bounderby.

Mrs. Pegler commonly known by Bounderby as “the woman” is one of the characters who is socially empowered by the author Dickens. Mrs. Pegler is Bounderby’s mother but he does not recognize him as one. Because of the love she has for his son, she comes once in a while just watch him from a distance without him knowing. She says: “I have admired you at a distance; and if I have come to town sometimes, with long times between, to take a proud peep at you, I have done it unbeknown, my love, and gone away again”. Socially empowerment is manifested where she is brought to Bounderby’s house by Mrs. Sparsit as one of the suspects of the bank robbery but she ends up disproving Bounderby in the midst of all the other characters.

While in Bounderby’s house, Mr. Gradgrind tells him: “I am surprised, ma’am, ‘he observed with severity’, that in your old age you have the face to claim Mr. Bounderby for your son, after your unnatural and inhuman treatment of him”. She cried “me unnatural!, me inhuman! To my dear boy?”(204). When asked if she abandoned Bounderby, she says: “I deserted my Josiah!, now Lord forgive you, sir, for your wicked imaginations, and for your scandal against the memory of my poor mother, who died in my arms before Josiah was born. May you repent of it, sir, and live to know better!” (204). As for the aspect of leaving her son to be brought up in a gutter, Mrs. Pegler says:

Josiah in the gutter! No such a thing, sir. Never! For shame on you! My dear boy knows, and will give you to know, that though he come of humble parents, he come of parents that loved him as dear as the best they could, and never thought it hardship on themselves to pinch a bit that he might write and cipher beautiful, and I've his books at home to show it! Aye, have I! and my dear boy knows, and will give you to know, sir, that after his beloved father died, when he was eight years, old... (104-105)

From the above, quotation, Bounderby's true nature is reviewed with the help of Mrs. Pegler. Haven come from a poor home, he claims his mother abandoned him and that he grew up with his drunken grandmother. His reasons for fake story and proud nature is because he does not want to identify himself with her any longer. Mrs. Pegler is said to come once a year to watch his son from a distance and go back because she truly loves him. Social empowerment is manifested through her when she now stands against all the lies told by her son and reveals Bounderby's true nature. At the beginning, she is suppressed to the extent that she cannot even come to talk with Bounderby but decides to watch from a distance and when she is finally empowered and have control over her own self, she speaks up while Bounderby remains quiet. As a result of Bounderby's true revelation, his ego cannot stand the blow of his mother disgracing him publicly and everything around him changes as well.

In Chris Cleave's *Little Bee*, social empowerment is evident in so many instances. Firstly, Little Bee while in detention decides not to dress properly and not to look pretty as the society expects her to. Little Bee remarks:

I made myself undesirable. I declined to wash, and let my skin grow oily. Under my clothes I wound a wide strip of cotton around my chest, to make my breast small and flat. When charity boxes arrived, full of secondhand clothes and shoes, some of the other girls tried to make themselves pretty but I rummaged through the cartons to find clothes that hid my shape. I wore loose blue jeans and a man's Hawaiian shirt and heavy black boots with the steel toe caps shining through the torn leather. I went to the detention nurse and I made her cut my hair very short with medical scissors. For the whole two years I did not smile or even look in any man's face. I was terrified. Only at night, after they locked the men away, I went back to my detention cell and unwound the cloth from my breast and I breathed deeply (3)

From the above quotation, we see that Little Bee has innermost conflict with the British society as she voluntarily decides not to succumb to rule and domination of the British society and choosing her own way of life and dress code. The western culture is always considered to be superior but Little Bee has her own narrative. Irrespective of the fact that she is in Britain, she still hold strong her Africanness and refuses to be dominated by the society where she finds herself. Also by wearing loose clothes, Little Bee expresses her protest against the generally accepted norms and standards of the society. Being in detention center in particular and the British society as a whole, we expect Little Bee to submit to the British culture but on the contrary, she does not allow herself to be suppressed. By making herself undesirable, not wanting to wash and choosing to wear only dresses that will cover herself, Little Bee does not want to be under the influence of the British thus gaining total control of her own life as a means of empowerment.

Little Bee rejects Edward Taylor's theory of universal western civilization which see the western culture to be the highest stage of development implying all the necessary democratic freedoms. To Little Bee, the western culture is not superior over her own culture reason why she dresses in torn clothes and not look pretty like the others.

Secondly, Social empowerment is also seen in Cleave's Little Bee where Sarah after the death of her husband Andrew O'Rourke rejects the perception of life he gives her. In a conversation with Little Bee, Sarah feels that she was influenced and subjected by husband's rule as he does not make her to notice the beauty of life. She says: "Whenever I need to stop and remind myself how much I once loved Andrew, I only need to think about this. That the ocean covers seven tenths of the earth's surface, and yet my husband could make me not notice it. That is how big he was for me" (98). From the quotation, we see that Sarah now has a different perception of life from the one that her husband gives her. The wideness of the earth here which is said to cover the earth surface stands for the different laws of nature, the facts about life and its beauty which did not notice. In a patriarchal society, men are the decision makers in the house and thus are seen to be the head of the family as well. Sarah is seen to be entrapped between the domination of her husband and the society in which she lives. Haven discovered how beautiful life is, Sarah is left with no option than to adopt a different lifestyle which best suits her. As a result of this, she takes the relationship with her lover Lawrence very serious.

Next, social empowerment can be seen in the text where Little Bee makes Lawrence, Sarah's lover to understand that despite that he is British and she is Nigerian, he cannot belittle her and

make her feel like an outcast just because she is an illegal immigrant. Once he learns of Little Bee's illegal immigration status, he becomes needlessly cruel and distant towards her. He says: "I don't get you," Lawrence tells Little Bee. "If you understood how serious your situation was, perhaps you wouldn't smile." (79).

She shrugs. "If I could not smile, I think my situation would be even more serious." (79). From the conversation between Little Bee and Lawrence Osborne, we see Little Bee to be a character who is firm and resilient and also does not want to be manipulated by Lawrence's threats to report her. Little Bee therefore gains self-confidence to fight Lawrence's cruelty towards her and threatens to tell everyone the truth (that he had an affair with Sarah even before the death of her husband Andrew) if he reports her as he claims. Little Bee says: "I would find a way to tell her what you done. And I would find a way to tell your wife too. I would break both of your lives, Lawrence. Your family life and your secret life. I would. Please do not imagine I would forgive you, Lawrence. I would make sure I hurt you" (79-80).

By avoiding Little Bee for a while when he comes to Sarah's house and meets her shows that Lawrence is a racist and probably wants to take advantage of Little Bee's condition to her feel inferior over him but Little Bee is resistant and does not give room for that to happen. Little also consider herself to be at the same level with Lawrence when she says: "I have been in your country two years. I learned your language and I learned your rules. I am more like you than me now" (80). Haven been in the detention center for two years, Little Bee learns so many things about Britain including its operation. Lawrence thinks she does not know anything about him but is surprised from Little Bee's reaction if he reports her to the police. Cleave therefore empowers Little Bee by giving her the voice and the power to defend herself amidst these adversities and not be subjugated by characters who feel superior. Little Bee can be seen to be very determined, courageous and resistant while Andrew is cruel, a racist and an opportunist. Social empowerment is manifested through the character Little Bee in the way she talks to the police officer who comes to her for questioning after Charlie gets missing. She goes out with Sarah, Lawrence and the Batman, Charlie to spend some quality time when Charlie gets missing. The police officer asks her: "what is your relationship to the person who was reported as missing?" (102). Little Bee's response is "it is not important" (102). The police officer further says "your name, he ordered now". Little though very nervous and afraid that she will be caught they discover she is a refugee, still talks back with boldness. She says: "how dare you?" (102). From Little Bee's response, the police officer has to take a step back to stare at her for a while in silence before coming back to talk. Irrespective of the fact that Little Bee is a refugee and an illegal immigrant at that, Cleave still give her the voice to speak up and not

be afraid of the consequences that awaits her. One would have expected Little Bee to submit to the police officer and answer the questions just as they are being asked but she has to tell him his relationship with the missing child is not important and that he has no right to know her name. Furious of Little Bee's response, the police officer grabs her arm and make her to sit inside. That is how she was carried away and finally deported back to Nigeria.

Also, Clarissa who is Sarah's editor is seen to be very submissive and respectful to Sarah when we just meet her but in the course of time, she feels she cannot continue being under Sarah's command but do what she pleases. The relationship between these two is employee/boss and from the norms of the society, an employee ought to be very respectful and loyal to his boss. To Marxist, class stratification is a very important factor as far as different groups of people exist in different domains. This was not evident only during the Victorian era but also in the postmodern society of today. When we just meet Clarissa, she is very loyal to her boss Sarah Summers but as time goes on, she begins to question Sarah's orders to her. Sarah tells her "listen, be a doll and go and grab us a couple of coffee, would you?" (15). Clarissa goes immediately and later comes back with two plastic lattes. She then hesitates which of them to give Sarah while she says: "first big editorial decision of the day," Sarah who gets upset with this tells her "Easy. I'm the boss. Give me the other one with the stirrer" and Clarissa asks her "what if I don't" and Sarah replies "Then we may never get around to locating your B-spot, Clarissa. I'm warning you" (15). Here, we see that the modern woman is very much different from the Victorian woman in the way she acts and reasons. Sarah considers Clarissa to be a doll where she can just exercise her authority on and do with her as she pleases but is surprise when she asks Clarissa to give her the cup of coffee with the stirrer and she asks her what if she does not give. Clarissa is therefore empowered by the author the moment she starts questioning her boss's authority on her and considers both of them to be the same.

Social empowerment is also evident in Chris Cleave's novel *Little Bee* while escaping from the oil company men encounter soldiers at the beach who feel Little Bee and her sister Nkiruka are following them. They threaten to shoot them if they do not stop following them and Little Bee asks one of them: "what is your name, soldier?" The soldier responded by saying: "my name is 'I will shoot if you don't stop following.'" The soldier considers Little Bee to be a nobody where he can crush at any moment and to him, threatening Little Bee from not coming after him is an attempt to scare her but in reaction, she shrugs and taps her chest as a sign of authority and bravery while saying "My name is Little Bee, shoot here if you want." Nkiruka on her path says: "bullets is okay, bullet is quick" (45). After everything they have been through and the

destruction the oil men have caused in their land, they experiences gotten from empowers them to face whatsoever thing that comes their way and so they do not care if the soldier they meet shoots them. The soldier knowing that their lives depend on him and he decides whether or not they stay alive feels he will suppress them given that their situation puts them in a state of vulnerability but is surprise with their reaction. It is after their reactions that the soldier asks to know who was chasing them and they say “the same men who burned our village. The oil company’s men” (45). Though Little Bee and her sister Nkiruka are helpless and trying to save their lives from the hands of the oil men, they are not completely voiceless and also do not allow themselves to be suppress by the soldier they meet at the beach.

The Quest for Identity

According to *The Berkeley Wellbeing*, identity can be defined as a person’s sense of self, established by their unique characteristics, affiliations, and social roles. The quest for identity is presented in a social context where characters gain some knowledge from it which helps them have a better understanding of themselves and how they ought to operate in the society in which they live. As a far as the quest for identity is concerned, while some individuals might turn to accept their inherent origins, others may remain within their community of origin and fight hard to change its ways or decide to leave the original group in which they belonged and opt for membership in a new one. In the two texts under study, these different set of characters are all present.

In Charles Dickens’s *Hard Times*, the quest for identity is manifested through the following characters. The character Josiah Bounderby is a factory owner, banker, manufacturer and a good friend of Mr. Gradgrind whose quest for identity makes him to reject his origin and adopts a new identity which happens to be false just to meet up with his expectations. Here is how the author describes him:

He was a rich man: banker, merchant, manufacturer, and what not. A big, loud man, with a stare, and a metallic laugh..... a man who could never sufficiently vaunt himself a self-made man. A man who was always proclaiming, through that brassy speaking trumpet of a voice of his, his old ignorance and his old poverty. A man who was the Bully of humility. (12-13)

From the above quotation, the author considers Bounderby as a man who always talk in an authoritative voice and he considers the aspect of him always talking about himself and how he comes from a poor background as ignorance. By considering him a bully of humility, the

author sees him as an employer who is always hard on his employees and most people around him and also make them to understand that life is not a bed of roses but a crown of thorns. This shows that Bounderby is proud and an attention-seeking character. Despite the fact that Bounderby prides himself as a self-made man, we later on discover from his mother Mrs. Pegler who he considers as “the woman” that they gave him the best life they could afford and made sure they provided him with every advantage that could be of help to him. In the text, we see that Bounderby comes from a humble background and little beginnings and after achieving everything he has, he brings up a made up story about his mother. He remarks:

“I hadn’t a shoe a shoe to my foot. As to a stocking, I didn’t know such a thing by name. I passed the day in a ditch, and the night in a pigsty. That’s the way I spent my tenth birthday. Not that a ditch was new to me, for I was born in a ditch” (13). When Mrs. Gradgrind asks him “hoped it was a dry ditch?” Bounderby responds:

No! as wet as a sop. A foot of water in it.... I was born with inflammation of the lungs, and of everything else, I believe, that was capable of inflammation. For years ma’am I was one of the most miserable little wretches ever seen. I was so sickly, that I was always moaning and groaning. I was so ragged and dirty, that you wouldn’t have touched me with a pair of tongs. How I fought through it, I don’t know. (13)

Here, Bounderby brings up a false identity about himself and invents a pathetic childhood characterized by poverty and suffering and his intentions are to attain his current position and also to prove to the workers that his position is meritorious. This also give him the opportunity to exercise power on the workers and thus superiority complex that exist between the middle class and the working class. His insistence on his condition as a dirty and a rag presents him as a respectable individual and his ability to climb up the social ladder.

From this made-up story, Bounderby discloses his social ambitions in an attempt to improve himself and stand out differently from the other characters. Bounderby therefore in his quest for identity completely rejects his original self and takes membership in a new social class.

Similarly, when asked about his mother, he says:

my mother left me to my grandmother, and according to the best of my remembrance, my grandmother was the wickedest and the worst old woman that ever lived. If I got a little pair of shoes by any chance, she would take ’em off

and sell'em for drink. Why, I have known that grandmother of mine lie in her bed and drink her four-teen glasses of liquor before breakfast! (14)

Bounderby's intentions are for people to have sympathy for him and also to give the impression that his wealth is not inherited but he worked so hard in order to acquire everything he has got. Also, since he does not want to identify himself with his poor mother, he then brings up this false story that his mother abandoned him to his grandmother who according to him was very wicked and sold everything that was given to him for liquor. He deceives everyone around him with his false identity which makes them believe him but in actual reality, all these are his imaginations.

Bounderby's true identity is first discovered when his eminently practical friend Gradgrind makes us to understand that Bounderby is not the man of fact that he made him out to be. Gradgrind says: "Mr. Bounderby does not do the injustice, and does not do himself the injustice, of pretending to anything fanciful" (97). In many instances in the text, we see Bounderby claiming to be a man of facts just like his friend Gradgrind and pretends not to do with anything that has to do with facts. He even tells Mr. Gradgrind at some point that Sissy Jupe is the one who is corrupting the minds of the Gradgrind's children and asks that she should be sent away and Gradgrind immediately does so. He is then forced to succumb to that which he first rejected (fancy) when he discovers that his true identity has been known. This shows that his false infancy tales are an embodiment of dishonesty and mistreatment of anybody that must have been around him be it the workers, his wife and every other character.

With the appearance of Bounderby's mother Mrs. Pegler, we discover that Bounderby's lifestyle and his stories were just a deception and he is not the true definition of what he appears to be. His true identity is therefore revealed with the help of his mother. Mrs. Pegler is brought into Bounderby's house by Mrs. Sparsit as a suspect to the bank robbery but Mr. Bounderby is very upset when he sees his mother. He asks Mrs. Sparsit in anger: "how dare you go and poke your officious nose into my family affairs?"(203). He knows his mother will reveal his true identity. Mr. Gradgrind tells Mrs. Pegler "I am surprised ma'am, that in your old age you have the face to claim Mr. Bounderby as your son, after your unnatural and inhuman treatment of him" (204). Mrs. Pegler is very surprised by this claim and when asked if he abandoned Bounderby to his grandmother, she says: "now, Lord forgive you, sir, for your wicked imaginations, and for your scandal against the memory of my poor mother, who died in my arms before Josiah was born. May you repent of it, sir, and live to know better!" (204). Mrs.

Pegler also debunks the claim that his son Bounderby did not grow up in the gutter when she says:

“No such a thing, sir. Never! For shame on you! My dear boy knows, and will give you to know, that though he come of humble parents, he come of parents that loved him as dear as the best could, and never thought it hardship on themselves to pinch a bit that he might write and cipher....” (204). Here, Bounderby makes Gradgrind and all the bystanders to understand all the accusations levied on her by her son and calling her a bad mother are all false. Everyone is present at the scene is surprised to when they finally know Bounderby’s true identity and murmur with sympathy. Bounderby who has been bubbling in anger reacts by saying:

I don't exactly know how I come to be favored with the attendance of the present company, but I don't inquire. When they're quite satisfied, perhaps they'll be so good as to disperse; whether they're satisfied or not, perhaps they'll be so good as to disperse. I'm not bound to deliver a lecture on my family affairs, I have not undertaken to do it, and I'm not going to do it. Therefore those who expect any explanation whatever upon that branch of the subject, will be disappointed. (205)

When Bounderby’s true identity is finally revealed, he still does not care what everyone thinks about him and tells them he owes them no explanation about his life and that if they are waiting for him to give them lectures about his family affair, they can disperse because he is not going to do so. He also says that anyone who expect any explanation with regards to the subject will be disappointed as they will have to leave without hearing him say a word about that. From Bounderby’s speech, we see that he is still very proud even after he is exposed. Bounderby is successful in terms of financial gains but fails in his falsehood of identity. So in essence, his true identity is known thanks to his mother Mrs. Pegler.

Also, the quest for identity can also be seen through Mr. Gradgrind and his children who grow up in a utilitarian principle which is characterized by facts, no wonder, no emotions, no use for beauty, poetry, or art quest for a new identity after they all discover the system has failed. Again, in this system of facts, knowledge and living are measurable and quantified to make sure everything has exact figures and things are done properly. Dickens remarks: “no little Gradgrind had ever learnt the silly jingle, Twinkle, twinkle little star; how I wonder what you are! No little Gradgrind had ever known wonder on the subject....” (9). Because of the influence of the system of facts, Gradgrind’s daughter Louisa gets into a loveless marriage with

Bounderby. While in her new residence which is Bounderby's home, the mansion shows her true identity which is similar to where she comes from as it presents her as a daughter and wife to men of facts but on the contrary, it does nothing to express her individuality. This is seen through Harthouse's description of Louisa as he says: "so constrained, and yet so careless...utterly indifferent...". He describes Louisa's drawing room as: "no graceful little adornment, no fanciful little device, however trivial, anywhere expressed her influence. Cheerless and comfortless, boastfully and doggedly rich...unrelieved by the least trace of any womanly occupation" (100-101). Here, the description of Louisa's room which is said to have no decorations and nothing fanciful in it shows her attachment to the system of facts. Louisa's true self is discovered after Harthouse professes love to her and she starts having affection for him. At this point in time, Louisa feels Bounderby is not the right man for her and flees to her father's house. Dickens remarks: "the feelings long suppressed broke loose..." (171). In Louisa's quest for a new identity therefore, she discovers that the doctrine of facts given to her by her father is not the best and has limited her to enjoy the beauty of life as well. She tells her father: "I curse the hour in which I was born to such a destiny! How could you give me life and take from me all the inappreciable things that raise it from the state of conscious death?" (168-169). To Louisa, if her father had taught her both facts and fancy, she would have had a much better and much happier life. She rejects the Gradgrind's philosophy of facts imposed on her and gets a new identity when she discovers that life is a combination of facts and fancy. Also, her father abandons this factual philosophy at this point in time and embraces the system of fancy when he has compassion for his daughter Louisa. Dickens remarks: "He laid her down there, and saw the pride of his heart and the triumph of his system, lying, an insensible heap, at his feet" (171). Gradgrind is forced to adopt a new self so as to understand his daughter's plight and even embraces her when she is talking to him in regret. Something he will not allow if in the utilitarian philosophy of facts.

Tom's quest for identity where he takes upon himself to leave his father's house and work in the bank. Tom feels that the doctrine gotten from the utilitarian system of facts limits him from doing certain things reason why he decides to leave their home. He becomes selfish, a gambler and smokes too. Harthouse remarks: "it was very remarkable that a young gentleman who had been brought up under one continuous system of unnatural restraint, should be a hypocrite..." (105). Here, Tom's behavior baffles Harthouse as he expected him to be straightforward in everything he does only to discover that he is pretending to be what he is not. Also, when Tom feel that the reward given to him by Bounderby for working in the bank is not enough, he asks

Stephen Blackpool to come and loiter around the bank for three days where he takes advantage of his presence to rob the bank. By rejecting this system of facts to get a new identity, Tom endures it and the challenges that come with it. Gradgrind again keeps his philosophy aside and embrace Sissy's world characterized by fancy in order to help Tom escape. He says: "Bitzer, see how miserable I am. I have but one chance left to soften you..." (226). Here, Gradgrind and his children abandons the system of facts and gets a new identity after they discover that the system of facts has eloped.

In Chris Cleave's *Little Bee*, the quest for identity is evident in so many instances. Firstly, Little Bee's quest for identity is seen in her desire to be a British pound coin as to her, being a British will make her life easier and her future will also be as bright as that of the British. She says: "most days I wish I was a British Pound coin instead of an African girl. Everyone will be pleased to see me coming..."(1). Here, Little Bee regrets being an African girl and to her, if she was a British, she will be treated fairly and will not go through the traumatic experiences she is going through not only as a refugee but also as an illegal immigrant. Also, Little Bee wants to get a new identity as a British so as to be treated equally like every other citizen reason why after she is released from the detention center, she goes to Andrew's house to get assistance on to live and cope in Britain.

Similarly, we see Little Bee asking herself a series of rhetorical questions when she feels inferior and suppressed as a in the eyes of the British as a Nigerian girl. She remarks: "So, I am a refugee, and I get very lonely. Is it my fault if I do not look like an English girl and I do not talk like Nigerian? Well, who says an English girl must have skin as pale as the clouds that float across the summers? Who says a Nigerian girl must speak in fallen English.....? (12). From these rhetorical questions posed by Little Bee, we see her making a series of comparisons to the British and to her irrespective of the fact that she is Nigerian, she is still very fluent in English. Also, she feels apart from the fact that she is Nigerian, she has all it takes to be treated fairly so she feels inferior over the British. From Little Bee's speech, we the comparison she makes between British and Africans.

In order for her to read and speak good English, she always read books and newspapers while in detention. Whenever she is expressing herself in English, she keeps telling herself not to make mistakes so as to sound more British. This shows how serious she is to learn the Queen's language.

She recounts: “the morning they let us out of the detention center, they gave us all our possessions. I held mine in a see-through plastic bag. A Collins Gem Pocket English Dictionary, one pair of gray socks, one pair of gray briefs...” (4). The Collins Gem dictionary is one of the books which help Little Bee to go through her English learning and process with ease and taking this dictionary along with the other things shows her determination to fulfil her dreams of learning English. This will also help Little Bee in her desire to quest a new identity.

Little Bee’s quest for identity can also be seen in her desire to share her sad story with others especially the one that cause her to escape from her native land Nigeria to a cargo ship to Britain and her life in detention. She says: “to survive, you must look good or talk even better” (1). From Little Bee’s narrative, we see that she has to take the option of talking better and acting smart so as to sound like the British and also avoid the troubles that may come her way. She feels insecure while in detention and decides to change her identity by speaking properly. She also choose to tell her story in a proper language so everyone could understand the horror she goes through. She also changes her name from “Udo” to Little Bee while her sister changes hers from “Nkiruka” to “Kindness” when they are running for their safety. In so many instances in the text, Little Bee says that the trauma she experiences both in her homeland and in detention also causes her to quest for a new identity so as live a better life. To Little Bee, telling her story to others will help her overcome her trauma and she will somehow be relieved as well.

The quest for identity can also be seen through the character Little Bee when she is chased by oil men in her native land Nigeria and she decides to go to Britain for safety irrespective of the risk involve. Here is an excerpt from Sarah’s narration on Little Bee’s escape: “the two sisters heard the thwack of machetes clearing a path. Kindness (Nkiruka) grabbed Little Bee’s hand and pulled her to her feet. The two sisters walked out of the cover of the jungle...” (45). The oil war which escalates in Nigeria leads to massive killing and destruction and for Little Bee to be safe, she has to escape through the beach where she meets the British couple Andrew and Sarah. Her sister Kindness is raped and killed while Little Bee succeeds to escape to Britain in order to get a new identity and make sure her safety is guaranteed as well. Though she is kept in detention for two years, her desire to chase her dreams are not lost and she remains very focused and determined.

The quest for identity in Chris Cleave’s *Little Bee* take this form: Little Bee compares herself to environmental elements of the beach itself. The beach represents the very best and worst

parts of Little Bee's life. It is where her sister was murdered, but also where she met Sarah and Andrew. In the moment of the passage, it is where she is relaxing and dreaming of a better life, but also where she is about to be recaptured. Cleave writes that Little Bee is 'that hot breeze,' (258) but even as breeze she is burdened, as he describes 'the heaviness you feel in your limbs is the weight of the salt in the wind and the sweet sleepiness that bewitches you is simply the weariness that comes from the day-and-night pushing of waves across the ocean' (259). It is as ironic as the monetary comparison. Just as we consider money to be the opposite of free, so is breeze the opposite of heavy. The beach's representation as Little Bee's worst parts of life shows that the quest for identity in the globalized society has rendered Little Bee and the other citizens slaves in their own land instead of giving the freedom they rightfully deserve.

This tells us that identity is mutable, at least in one's own imagination. Just as Little Bee has made herself English, she can be African again. She can imagine herself as free as the breeze or as inconsequential as a grain of sand. In the mind, it is 'as if you could transform yourself into anything at all' (258). After she is the breeze, she is 'the sand that the breeze blows up the beach, just one grain of sand among the billions of blown grains' (259). Again she is a natural element of the beach, but this time one that is 'inconsequential' and one that can 'simply to go back to sleep, as the sand does, until the wind thinks to awaken it again' (259). With this comparison, Cleave is exploring Little Bee's as an entity that is not burdened (as the wind is) by responsibility, but instead is burdened by others acting upon her. This parallels with Little Bee's tragedy, as she had no agency over her own fate or that of her village, or any ability to protect her sister.

Little Bee also realizes her own corporeal presence and its inherent mortality. She says, 'this skin is your own' and 'a billion fishes have slipped away like this, flapping on the blinding white sand, and what difference will one more make?' (259). Just as she has realized her inability to control her own destiny, she is realizing her insignificance. This is all the more noteworthy as next she realizes, 'I am a girl, then, an African girl' (259). She is subject to the oppression that her gender and her nationality carry with them. As a girl, she has less power than a man, and men in this novel are agents of destruction. The reader is told this earlier in the story when Little Bee says, 'The men came and they... That was how all of our stories started' (79). Her Africanness, as well, leaves her open to danger, as Sarah can return to England and be guaranteed safety but she cannot. This realization does not leave Little Bee so much depressed as resigned. She will stay herself, 'as the shape-changing magic of dreams whispers back into the roar of the ocean' (259). It is a foreshadowing of her final decision. She does not

choose to flee or fight, but instead to surrender herself for the sake of Charlie, because he is young and will continue the dream for her. Her position as an African girl definitely takes her to the margin reason why is vulnerable and goes through the difficult moments in the text.

From the above analysis, the reader takes from Little Bee the idea that identity is fluid and one's own self-perception can be a tool of transcendence. Little Bee's circumstances require that she reinvents herself from village girl, to refugee, to member of an upper-class British family. Because of her brain, her language, and her imagination, she cannot be marginalized, even though she must succumb to evil. Little Bee will remain as free as the wind and as peaceful as the undisturbed sand, because she has offered her voice and her story as a testimony.

GENERAL CONCLUSION

This study aimed at examining the paradox of Industrial Revolution and globalization in *Hard Times* and *Little Bee*. The study investigates how social exclusion is manifested in the industrialised and globalized worlds of *Hard Times* and *Little Bee* respectively. The research also aimed at looking how marginalised subjects in the texts escape from hardship and hostility. Based on the hypothesis that scientific evolution in both texts does not improve the livelihood of workers, there is a disparity between the technological progress and the working and living conditions of laborers in the industrialised society of Dicken's *Hard Times* and the globalized world of Cleave's *Little Bee*.

Two literary approaches were used to analyse the texts: Marxism and New Historicism. These theories were chosen because they help in giving critical analyses of the work's focus. Marxism brings out the social, economic and political situations of characters to understand class relations and social conflict for the social transformation of the society. Marxism also examines the effects of capitalism on labor, productivity, and economic development and argues for a worker revolution to overturn capitalism in favor of communism. Marxism shares with other progressive social movements an uncompromising hostility to all forms of domination, sexism, racism among others. The existence of conflicts thereby lead to a revolt with the stronger group socially excluding the weaker ones and their plight is not taken with utmost importance. Marxism is important for this study because it examines the plight of the marginalized and looks at the various social groups that exist in the society. The propounders of the theory of Marxism are Karl Marx with his close collaborator Friedrich Engels. New Historicism focuses on the historical, cultural and biographical approach to the appreciation of literary works. New Historicism understand a piece of work through its historical and cultural contexts. New Historicism was brought up by the American scholar Stephen Jay Greenblatt and was influenced by historians Lynn Hunt and Michel Foucault. New Historicists take into account the entire historical situation that surrounds the time the work was published. To New Historicists, history is more of an opinion or an interpretation than as an objective series of events. Also, the themes and meaning of literature are not universal and therefore cannot be derived from the text alone. Rather, they are the product of the author's time and cultural

situation. Unlike formalists, New Historicists reject the notion of closed reading in which the text is taken as itself with no attention paid to the context in which it was produced.

This work consists of a general introduction, four chapters and a general conclusion. The introduction is composed of the background to the study, research problem, research questions, research objectives, significance of the study, scope of study, motivation and structure of the study. Chapter one titled “Review of Literature and Theoretical Framework” reviews critical works of different authors as far as the texts under study are concerned and also interprets what they said about the research domain. The section equally presents existing gaps relating to the two authors and our contribution to the area of study. The theoretical framework section of the chapter explained the various theories that were used in the analysis of both novels.

Chapter two which is titled “The Paradox of Industrial Revolution and Globalisation in *Hard Times* and *Little Bee*” looked at the effects of the Industrial Revolution on characters and the Dynamics of globalisation the benefits of globalization as well as the drawbacks were put in place side by side the two historical events. The chapter equally analysed the hostility and hardship different characters experienced in their means to survive and also change their present states.

Chapter three titled “the Subjugation of Marginal Subjects” examined the marginalisation and subjugation characters go through. At the various instances in the texts where the characters find themselves, they are subjugated by the dominant group either because of their class, race, status and origin but they strive hard to overcome these prevailing circumstances.

Chapter four titled “Social Empowerment and the Quest for Identity” investigates the various methods used by the marginalized in both texts to empower and free themselves from their deteriorating conditions so as to have equal rights like the upper class or dominant group. Some of these methods include, fighting for better working conditions, learning the Queen’s language and also resisting to succumb to the orders of those who are at the center.

From the study, we discover that the work is based on two dimensions that is, the disparity that exist between the rich and the poor and another is between Africans and Europeans as far as marginalization is concerned. The upper class turn to suppress the lower class while using the factories or their conditions as a means of exploiting them whereas Europeans turn to always mistreat Africans especially illegal immigrants regardless of what brings them into their country. In Charles Dickens’s *Hard Times*, when the workers feel that their working conditions are not the best and want to revolt for better working conditions, Bounderby the factory owner

calls Stephen Blackpool to his house and ask him “ what’s this I hear? What have these pests of the earth been doing to you? Come in and speak up” (115). Bounderby feels that the workers have no right to revolt because to him, they have no right to complain. A good example of the mistreatment given to Blacks by white in Chris Cleave’s *Little Bee* is seen where Little Bee and the other refugees who escape from war and come to the UK to seek asylum are caught and detained and also treated badly throughout their two years in detention as seen in experiences Little Bee shares. Also, while she is in Sarah’s house, Lawrence appears and when he learns of Little Bee’s presence, she insist that Sarah calls the police because of his hatred for Blacks. He tells Sarah “This isn’t funny! Call the police” (51). Meantime, one can say that globalisation which turns to encourage two or more cultures to integrate and live together rather cause a division between the two cultures thus leading to marginalization of the weaker group.

After looking at the social exclusion and the plight of the marginalized in the two texts under study, it was also found out that Charles Dickens and Chris Cleave through their novels not only analyse historical contexts as significant and important but reiterate that marginalization does not only limit itself to racism, discrimination, suppression and oppression, horror amongst others but it surpasses these aspects. We also realise that the Industrial Revolution which was seen as a means to better off the lives of the people completely does the opposite as the working class and even children were seen working in the factories under deteriorating and harsh conditions. This can be seen in Charles Dickens’s *Hard Times* as Stephen Blackpool and the workers are struggling in the factories to meet ends needs though they are constantly being brutalized and insulted by the factory owner Bounderby.

Through the narrative technique satire presented by both authors, we equally found out that the rate of marginalization, discrimination and bias in the society is rampant in some parts of the world and therefore is a call for concern. The primary intension is to create awareness in the minds of the readers and also correct the ills of the society.

We also discover through the character Little Bee that identity is inescapably tied to ethnicity, nationality, gender, race, and class. By creating the gap that exist between the rich and the poor, Africans and Europeans and presenting the society just the way it is while using the history that surrounds both texts, both authors intend to correct these ills and probably make the society a better one.

Conclusively, it is important to treat individuals equally especially the less privileged and give them the right to live wherever they want irrespective of their race, class, gender and religion

as stipulated by the Universal Declaration of Human Rights that, “everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status”. Furthermore, “no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, be it dependent, trust, non-self-governing or under any other limitation of sovereignty”. The study will help reduce the rate of marginalization in the society thus giving the work its grandeur nature.

For further research, we may look at the inclusion of marginalized groups and communities in Charles Dickens and Chris Cleave’s novels. Another possible topics could be: The problem of Identity in the selected works of Charles Dickens and Chris Cleave or the participation of marginalised communities in the selected works of Charles Dickens and Chris Cleave.

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