ПЛОВДИВСКИ УНИВЕРСИТЕТ „ПАИСИЙ ХИЛЕНДАРСКИ“ – БЪЛГАРИЯ
НАУЧНИ ТРУДОВЕ, ТОМ 62, КН. 1, СБ. В, 2024 – ФИЛОЛОГИЯ,
PAISII HILENDARSKI UNIVERSITY OF PLOVDIV – BULGARIA
RESEARCH PAPERS, VOL. 62, BOOK 1, PART C, 2024 – LANGUAGES AND LITERATURE

DOI 10.69085/ntf2025c240

MEMORIES OF CHILDHOOD AND THE PHENOMENOLOGY OF THE SOCIAL ACTION IN *LITTLE DORRIT* BY CHARLES DICKENS

Kristina Yasenova
Paisii Hilendarski University of Plovdiv

kristinayasenova@uni-plovdiv.bg

In the present paper, I will analyse Dickens's novel *Little Dorrit* while focusing on the child's consciousness of time. The main critical paradigm to be employed is Schutz's phenomenology of social action, which is to be modified into a phenomenology of the literary social action. Such an analysis, which is not divorced from the frame within which the different social actions take place (namely, a literary work that presupposes indirect procedures of the consciousness, and a double removal from the authenticity of events), could bring us a little bit closer to the purpose of the current study: the understanding of how the child's consciousness of time functions within Dickens's novel.

***Key words*:** childhood, phenomenology of social action, Dickens, Alfred Schutz, *Little Dorrit*

> *For I experience my duration as a uni-directional, irreversible stream and find that between a moment ago and just now I have grown older. But I cannot become aware of this while still immersed in the stream*.
>
> (Schutz 1967: 47)

In the present research, I will peruse some selected moments from Dickens's novel *Little Dorrit* (1855-7) while focusing on the child's consciousness of time, which is often tinged with pastness and presented as memory. The main critical paradigm I am going to use is that of the German sociologist Alfred Schutz (1899-1959). His work *The Phenomenology of the Social World* (1967) is particularly suitable because it applies phenomenology to the analysis of the social world and social action. In it he tries to prove that "the problem of meaning is a time problem – not a problem of physical time,

which is divisible and measurable, but a problem of historical time" (Schutz 1967: 12). Meaning is a key term when it comes to the interpretation of literary works which are both being shaped and are shaping the society we live in.

We could argue that Dickens's fictional world has many things in common with Schutz's platform of phenomenological analysis of the social world. For instance, many literary critics have observed the tendency of Dickens's descriptions to present his characters through their outward appearances and not through deep psychological dissections of their emotions. Their emotions become visible to the reader through their actions, facial expressions, visual appearances, or different possessions of theirs. Robert Lougy tells us that in Dickens's works "the past, however ancient, makes its presence felt in the shapes and forms of our actions and social practices" (Lougy 2009: 406), and Stephen Zweig notes that "His [Dickens's] imagination is physical, visual, and is, therefore only competent to deal with the emotions and types appertaining to the earthly sphere" (Zweig 1930: 79). Thus, Dickens describes his characters not through labyrinthine psychological quests for their metaphysical soul lives because he can observe "the corporeal expressions of the soul" (cf. Zweig 1930: 77) of his characters phenomenologically through different tokens that are visible.

The keen focus on the corporal and the material sometimes causes inexplicable and illogical situations that are not clarified by the narrator. The reader could easily overlook these discrepancies because, as Sir Arthur Quiller-Couch posits, Dickens is loved not because of his plots but because of his characters (cf. Quiller-Couch 1927: 38). Dickens's characters hardly would have been that memorable if it were not for the phenomenological relationship with the objects they had and which they presented to the reader's mind. All the lifeless, at first glance, objects presented in Dickens's novels are complexly interweaved with the consciousnesses of his characters. To prove his statement that Dickens's characters are more important than his plots, Quiller-Couch shares his own reading experience of *Little Dorrit*: "...yet, and often as I have read that tale, I should be gravelled if asked, at this moment, to tell you just what was the secret of the old house, or just what Miss Wade and Tattycoram have to do with the story. Somehow, in retrospect; such questions do not seem to matter" (Quiller-Couch 1927: 39). This is an example of a discrepancy in Dickens's logic because the secret and the mysterious noises in the house remain unsolved and unexplained.

Richard Dunn comments that "Dickens suggests aspects of personality by connecting his characters to external objects or creatures" (Dunn 1965: 790). We can see that it is already noted how Dickens makes the stream of the consciousness of time visible through different outward markers in social

actions or interactions which take place in his novels. Georges Poulet, who investigates human time throughout the different centuries observes that the visibility of time was a characteristic trait of the whole period: "Never so much as in the nineteenth century had time appeared to be perceptible to the eyes of the spirit and assimilable by thought" (Paulet 1956: 32). I think that with Schutz's help we are going to deepen the understanding of Dickens's techniques of making the child's consciousness of time visible.

The spectral approachability of temporality

From the beginning of the novel *Little Dorrit*, Dickens approaches the matter of temporality in a ghostly, or hauntological manner, by presenting to us a spatiotemporal construct through its absence. The author tells us that the Marshalsea prison, which is a key literary space in the novel, is now defunct. However, the shadows of the past lurk beneath its resounding stony stillness. It is a literary space, but it is a real space also, a space in which Dickens's father was disgraced by being punished, alongside with his family, for performing one of the greatest sins in Victorian England – lack of prudence. This space also is a site of memory, a place which unites "life and death…temporal and eternal…the collective and the individual, the prosaic and the sacred, the immutable and the fleeting" (Nora, et. al. 1996: 15). The real site of memory becomes a literary site of memory because Dickens activates one of the main abilities that characterise sites of memory: "the ability to resurrect old meanings and generate new ones along with new and unforeseeable connections" (Nora, et. al. 1996: 15). Therefore, in the story about the prison, we will see the resurrected, but also changed, and by such means, extant "the crowding ghosts of many miserable years" (Dickens 1994: vi). Years which are deplorable not only to Little Dorrit and her father but also to Dickens and his father whose freshly gained and freshly lost aspiration to gentility caused a great social wound in Dickens' family history (cf. Snow 1978: 73-74). Here the word "years" could be interpreted as a synecdoche of time. These years will include events, people, relationships, conflicts, and changes of circumstances, but all of these things will be placed within something which is already past and, consequently, could be "haunted". This includes the child's consciousness of time in this particular novel.

Little Dorrit

The title leads the reader to believe that the whole story is going to be about a child. However, Little Dorrit's childhood seems to be non-existent. The only thing that relates her to childhood is her physical belittlement and

she naturally develops a strong friendship and probably falls in love with the only person who could both see and treat her as a child, Arthur Clennam. Little Dorrit is not a child anymore, but she cannot escape the childhood years because they continue to ferment within her repressed, unlived, dead but not buried.

She, quite literally, occupies the narrowest places in the novel. First, she is introduced through Arthur's view who sees her occupied with her needlework in a shadowy corner of his mother's room. Then, she gets presented to us through the words Affery uses to describe her to Arthur: "Oh! She? Little Dorrit? **She's nothing; she's a whim of – hers**" (Dickens 1994: 40, emphasis added). Little Dorrit is set out as "nothing" and as a mere "whim" of Arthur's mother. With such words, she is diminished almost to nonexistence. When Arthur can observe Little Dorrit himself, we find a description made through his own eyes. The things that make Little Dorrit seem like a child in Arthur's eyes are her "diminutive figure, small features, and slight spare dress" (Dickens 1994: 52). She is two-and-twenty and her face is not childish as we can gather from the text: "Not that her face was very youthful, for in truth there was more consideration and care in it than naturally belonged to her utmost years" (Dickens 1994: 52). Carey observes that fictional children who are not, biologically speaking, children anymore but are represented as being small are "purely an adult amenity": "Being small but adult they are strictly dwarfs – antiseptic, expurgated dwarfs, purged of all the features which make child psychology offensive to the adult mind" (Carey 1973: 136). In other words, they are idealised, being endowed with the imaginative consciousness of the child but deprived of its egocentricity. Carey continues his thought in the following way: "As dwarfs, they have close affinities with the modern garden gnome. The gnome has no psychology at all, so can be a perfectly trouble-free recipient of an adult love" (Carey 1973: 137). We may also say that they are trouble-free recipients of the mistakes and the griefs of the adults. This is so, because Little Dorrit inherits her parent's sufferings and punishments without inheriting his erroneous nature.

The two reasons why Arthur sees Little Dorrit as a child are her light and fragile figure and her demeanour while she is surrounded by people who are older than her. When she finds herself in the company of Mrs. Clennam, Arthur and Affery, the author through Arthur's voice describes her presence in the following way: "...but she was so little and light, so noiseless and shy, and appeared so conscious of being out of place among the three hard elders, that she had all the manners and much of the appearance of a subdued" (Dickens 1994: 52). Little Dorrit's minute body being in tune with the way

she behaves constitutes the thing which Schutz calls "a field of expression" (Schutz 1967: 22). The ways one's behaviour changes while being among different people play the role of "indications of the other person's inner life, for his body is no mere physical object, like a stick or a stone, but a field of expression for the life-experience of that psychophysical unity we call the other self" (Schutz 1967: 22). An important clarification on the part of Schutz is that we shall not consider only the mere body as a "field of expression" but also "every action of the other person" (cf. Schutz 1967: 22). Little Dorrit is both looking and acting as a subdued child, and she is actually subdued. On the backdrop of Schutz's idea, we could say that Dickens constructed his character so that her narrowed prison-child time-consciousness could be observed and manifested in the way she looked. There is something like a complete overlapping of her inner subjective life and her outward appearance. The outward appearance is channelling the phenomenological consciousness to the visible world. Hence, consciousness assumes visibility through the different actions performed by the characters and their social implications and interpretations.

This is most obvious in the scene when Little Dorrit and Maggy visit Arthur Clennam. He feels bad because he has no fire in his room and he observes that Little Dorrit is scantily clothed: "'And you are –' He was going to say so lightly clad, but stopped himself in what would have been a reference to her poverty, saying instead, 'And it is so cold'" (Dickens 1994: 167). Here we could see how consciousness, or being conscious of a certain social exchange of meaningful actions imprints its interpretations and meanings on the actions themselves and on the bodies. Little Dorrit's clothes are an indicator of her poverty and social position. Arthur anticipates an interpretation of his words which might be offensive to Little Dorrit and that is why he hushes himself up and changes the direction of his speech act by shifting the focus to the cold weather. So, he first observes the "bodily behaviour" of Little Dorrit and then he places it "within a larger context of meaning" (Schutz 1967: 27). Thus, the "objective context of meaning" (Schutz 1967: 27) of Little Dorrit being lightly dressed and the "subjective context" (Schutz 1967: 27) of being dressed in this way because she cares for the other people who do not care for her, intersect. The "Children's poet" James Whitcomb Riley, who was greatly influenced by Dickens, similarly, in one of his poems, turns a piece of clothing into both a field of expression and a site of memory. He is reflecting on and describing a child's little coat which becomes an emblem of the memory of childhood:

And the pockets – homes were they
Of the little hands that play
Now no more – but, absent, thus
Beckon us. (Riley 1891: 52, III. XLIV-XLVIII)

The coat becomes a bearer of identity and an outward marker of the child's consciousness of time. Pockets become homes and the absence of the diminutive body of the child enhances the presence of the lost childhood as the little dress of Little Dorrit enhances the lack of protection she feels.

Another action that could be interpreted in the light of Schutz's idea of the body as a field of outward expressions of the inner world of a person is Little Dorrit's trying to hide her threadbare shoes when Arthur beholds that her feet are cold. Vision, observation and refraction are the faculties of Dickens's writing technique that Stefan Zweig praises most. He says about the English writer: "his memory and his keenness of perception are like a photographic plate which, in the hundredth part of a second fixes the least expression, the slightest gesture and yields perfectly precise negative" (Zweig 1930: 76). After the keen observation, he refracts the image of the reality being observed and turns this image into a caricature, or into a symbol (cf. Zweig 1930: 76). Zweig deduces that the author trained and further developed his capacity of writing in a visionary style because of the working positions he occupied, and mainly the positions of a parliamentary reporter for a newspaper and a shorthand writer: "So in later days as an author he invented a kind of shorthand to reality, consisting of little signs instead of lengthy descriptions, an essence of observation distilled from the innumerable happenings of life" (Zweig 1930: 76). Arthur (with the keen eye of the author himself) perceives that Little Dorrit does so not because she is somehow ashamed of her poverty but because people might think that her father is to blame for that: "Little Dorrit had a misgiving that he might blame her father, if he saw them [the shoes]; that he might think, 'why did he dine to-day, and leave this little creature to the mercy of the cold stones" (Dickens 1994: 167). Her actions speak volumes of how strong her self-denial is in her attempt to defend, even with some little gestures, the false genteel image of her father.

Arthur even could understand how without saying a word, simply by the gesture of concealing her shoes from his view, she is fighting against the rightful thoughts undermining Mr. Dorrit's undeserved reputation as a caring father: "She had not belief that it would have been a just reflection; she simply knew, by experience, that such delusions did sometimes present themselves to people. It was a part of her father's misfortunes that they did" (Dickens 1994: 167). The omniscient narrator who sees through Arthur's viewpoint seems to have direct access to Little Dorrit's subjective

experiences even when Little Dorrit is not objectifying them by means of using words. If there is an intense objectification of the poverty and the fragility of Little Dorrit, it comes from the author who makes the consciousnesses of Amy and Arthur porous and unites the thoughts of his two characters in order to objectify the immediacy of their subjective experiences. Therefore, such a form of complete nakedness of one's internal experiences might be considered illusory because it is mediated by the consciousness of the author. Schutz doubts whether we are capable of directly perceiving subjective experiences and motives (Schutz 1967: 24) which shows that Arthur noticing and interpreting Little Dorrit's action in its "real" subjective meaning could be misleading.

The subjective experiences are determined by "epistemic attitude" which according to Schutz "cannot be determined by direct observation" (Schutz 1967: 26). He says that objective meaning is only the basis that indicates that there is a subjective, or motivational meaning (cf. Schutz 1967: 30-31), but this subjective meaning is accessible only to "the actor himself", namely, to the one who performs the act, who, in our case, is Little Dorrit. The onlookers of the subjective meaning which is being objectified by a certain actor could have subjective meaning only of the way they themselves experience subjectively the objectified experiences of the actor being observed (cf. Schutz 1967: 32). Therefore, Arthur could have only his own subjective experiences about Little Dorrit's objectified subjective experiences, but he is not able to have her subjective experiences in a direct way because he cannot be her.

When the direct observation cannot give us the phenomenological content of a certain social act or social relationship then one's consciousness of time assists us with the processes of interpreting and understanding: "Motivational understanding requires instead a certain amount of knowledge of the actor's past and future" (Schutz 1967: 27). Arthur is enabled to understand Little Dorrit's motives first, because he is related to her through the consciousness of the author and second, because he knows her story, he is familiar with her past and he can imagine what kind of future she might have bearing in mind her present and past existence. These examples of Little Dorrit's description as having a small body, of her clothing and the hiding of her shoes show us how the body, the actions and the objects entangled to the actions could reflect particular states of consciousness: "It is permissible to refer to the body as a field of expression to the extent that bodily changes can regularly be interpreted as the subject's inner consciousness "coming to expression"" (Schutz 1967: 23). And Dickens very diligently observes this phenomenology of the, in our case, *literary*

social action in his descriptions of the interaction between Little Dorrit and Arthur Clennam. All these things manifest themselves in Arthur's feeling that Little Dorrit lacks the protection of her father:

> So diminutive she looked, so fragile and defenceless against the bleak damp weather (...) that he felt in his compassion, and in his habit of considering her a child apart from the rest of the rough world, as if he would have been glad to take her up in his arms and carry her to her journey's end (Dickens 1994: 173).

The very look of Little Dorrit is the thing, the narratological tool, through which we could see and interpret her interactions with the world. Her bodily appearance seems to be an emblem of her past, her present, her future, her inner life and how she feels about herself and also how others feel about her and how they perceive her.

Little Dorrit's Birth

In the sixth chapter, in a retrospection, the author leads us thirty years back in time before the narrative at hand. When the author introduces a part of the Dorrits' family prehistory and how the father found himself in the Marshalsea prison for debtors with his wife and two kids, he commences Little Dorrit's story with her birth. She is born on a hot summer day, with many flies around and her birth is assisted by a surgeon who is "an old jail bird" (Dickens 1994: 63), who wears very dirty and shabby clothes and is half-drunk with brandy (cf. Dickens 1994: 63). Not to forget the place in which such an unusual birth is taking place – a tiny room in the Marshalsea prison for debtors. Eight years after the birth of Little Dorrit, her mother dies, and she becomes an orphan. She is motherless and symbolically fatherless because her father is more the Father of the Marshalsea than the father of Amy Dorrit. Amy is born but she seems to be leading a womb-like existence, her horizons being suffocated by the heavy prison walls.

Even though she is free to leave the prison gates whenever she wants, she always goes back considering it as her only home. She becomes "the child of the Marshalsea" (Dickens 1994: 68) and moreover, she becomes a tradition: "The baby whose first draught of air had been tinctured with Doctor Haggage's brandy, was handed down among the generations of collegians, like the tradition of their common parent" (Dickens 1994: 68). The ritualistic and ironical overtones that accompany this description mix the mundane with the transcendent. Traditions are meant to be preserved over time. Therefore, the time of Little Dorrit is determined to be connected with the time of the ritual. She has to preserve and identify with the role of

a child until the ritual is forgotten by the community that performs it. There is something both poetical and tragic in such ritualistic drunkenness intermingling with the first breath of her existence. One breath, another little gesture, appears to bear confusing signals about Little Dorrit's life because the figure of the doctor seems like a caricature of a doctor. However, this caricature is assisting the birth of Dickens's protagonist. The event is solemn, the participants are drunk, and the description tastes both as a caricature and as a tragedy, and, of course, as brandy.

The Unreality Beyond the Prison Walls: Little Dorrit Leaving Her Home

The only reality for Little Dorrit is represented by poverty and the Marshalsea prison. Now, we will examine how even when she travels, she is not able to develop and learn new skills and experiences. Even when she tries, some minute details bring her back to the prison, which is her dear childhood home. While she is travelling at her carriage and new horizons open in front of her, she shatters this reality to pieces in order to see Marshalsea in her wakeful dreams: "All that she saw was new and wonderful, **but it was not real**; it seemed to her as if those **visions of mountains** and picturesque countries might melt away at any moment, and the carriage, turning some abrupt corner, bring up with a jolt at the old Marshalsea gate" (Dickens 1994: 463, emphasis added). All these new stimuli from the outside world seem unreal to her because they are foreign to her perceptions about the world and in her past, they have not even occupied her dreams.

When Little Dorrit is in Italy and thinks about Maggy and about the old scenes, she leans upon the balcony and imagines that the water underneath her balcony "might run dry, and show her the prison again, and herself, and the old room, and the old inmates, and the old visitors: all lasting realities that had never changed" (Dickens 1994: 467). The mountains and the water, the travelling and all things connected with freedom are like an unreal world to Little Dorrit, because it is a world of perpetual change. When a person travels many different views pass through their consciousness and none of them remain in it for more than a second. Even if the passenger closes their eyes in order to preserve the picture in their consciousness, the picture would not stay for long and would perish at the first opening of the eyes, because different views are still going to be moving and changing incessantly overwhelming and flooding the vision with the impossibility which a person faces to grasp all of them and to make them part of their

memory. In Schutz's terminology we could say that the prison for Little Dorrit has turned into an ideal object, an ideal constitution, or schemata, of her consciousness which has an "objective meaning" and could be regarded as "meaningful in itself" (cf. Schutz 1967: 36).While the prison is her utmost reality, the world of freedom or the world outside the prison for her appears as a world which is not complete and not self-sufficient: "world that is being constituted, never completed, but always in the process of formation, it points back to the most basic fact of my conscious life, to my awareness of the actual ongoing or passage of my life" (Schutz 1967: 36). So, Little Dorrit's world switches from one of being to one of becoming: "not a world of being, but a world that is at every moment one of becoming and passing away—or better, an emerging world" (Schutz 1967: 36). She has to grow up in this world, she has to be educated by Mrs. General to become a lady, she has to be reminded by her father that she has to marry just like her sister Fanny and her prison-like consciousness of time seems to riot bitterly against these facts of existence. That is why Little Dorrit begs Arthur to call her "Little Dorrit" and that is why she imagines herself still as a child. The fluid and decentralized formlessness of the water and the amorphous heaps of confused images blending into one another in the process of travelling form a wholly new spatiality to Little Dorrit's consciousness of time which spatiality is so different from the walls, the darkened rooms and the narrow corners she was used to in her life before becoming a rich man's daughter. Amy's inner consciousness is imprisoned, and she projects the inner imprisonment onto everything around her.

Little Dorrit's Self Perception

We might also argue that Little Dorrit's child consciousness of time is authentic, at least in her own perspective. In the second letter she writes to Arthur, she says: "Do you know that since the change in our fortunes, though I appear to myself to have dreamed more than before, I have always dreamed of myself as very young indeed!" (Dickens 1994: 554). She thinks of herself as if she was still a little child. And her childhood is always associated with the prison: "I have often dreamed of myself as back there, seeing faces in the yard little known, and which I should have thought I had quite forgotten; but, as often as not, I have been abroad here – in Switzerland, or France, or Italy – somewhere where we have been – yet always as that little child" (Dickens 1994: 554). She also discloses to Arthur: "But I have not grown out of the little child in the thinking of it" (Dickens 1994: 554). The reason why she loves such an atmosphere is because it could let her fall in a state

of helplessness and lack of change: "So dearly do I love the scene of my poverty and your kindness. O so dearly, o so dearly (Dickens 1994: 555). One might doubt whether after marrying Arthur at the end of the novel Little Dorrit is going to love him as Amy Dorrit, in other words, as a woman, or whether she is going to finish her image of a character with an Electra complex and she is going to love Arthur as a child loves her father.

If we go back to the moment after Little Dorrit and Maggy pay a visit to Arthur Clennam, we are going to witness an action that is even more symbolic in terms of time's visibility. While Little Dorrit and Maggy are waiting for the prison gates to be opened, the sexton sees them and observes that they are cold and tired and invites them to have some rest in the vestry until the prison opens its gates. The sexton tells Little Dorrit that she is one of the "curiosities" in the birth Register in the church (cf. Dickens 1994: 176). He wants to make Little Dorrit's repose comfortable and that is why he positions the burial volume under her pillow accompanying his act with the comment: "But what makes these books interesting to most people is – not who's in 'em, but who isn't – who's coming, you know, and when. That's the interesting question" (Dickens 1994: 177). Then the young girl falls asleep immediately "with her head resting on that sealed book of fate, untroubled by its mysterious blank leaves" (Dickens 1994: 177). This moment seems to be bearing an important encoded message within it because Dickens decided to end his novel particularly with the image of the same sexton and a third volume – the volume of marriages: "Her birth is in what I call the first volume; she lay asleep on this very floor, with her pretty head on what I call the second volume; and she's now a-writing her little name as bride, in what I call the third volume" (Dickens 1994: 826). These three volumes contain three main stages, or events in the life of a human being and they are birth, marriage and death. These are also stages of development. They could be interpreted in the realm of the temporal structure of the phenomenology of the social action which Schutz describes: "The meaning of my action consists not only in the experiences of consciousness I have while the action is in progress but also in those future experiences which are my intended action and in those past experiences which are my completed action" (Schutz 1967: 39). These volumes symbolically unite the past, the present, and the future of Little Dorrit's life while she is unaware of this and while she is in the passive condition of sleeping. This could be understood as a moment in which Dickens shows us how unaware of their development and their "participation" in the world of the adults Dickens's characters are.

Carlisle states the following about the ending: "It is an obvious parody of the conventional narrative pattern which opens with a birth in the first volume and ends with a marriage in the final volume" (Carlisle 1975: 195). However, Dickens's novel consists of two volumes. One explanation of this might be his dislike of adulthood. We could take a look at a part of Zweig's thoughts about this case which will help us elucidate this statement: "…he is reluctant to launch his darlings into life; and he never guides them onward into adulthood where they would become commonplace, jaded elders. He bids them farewell as soon as he has to lead them to the altar, to marriage; when all perils have been overcome, and they have entered the quiet haven of comfortable existence" (Zweig 1930: 88). Perhaps Dickens is scared to see the children, the childish and the childlike disappear from the hearts of his heroes. He dreads their development, but he acknowledges that he is powerless to block it. The only way out of this predicament is to abandon them. Thus, his readers and he will remember only their childhood and will not see them corrupted.

In conclusion, we could say that the way Little Dorrit objectifies her consciousness through social actions, her perception of the world outside the prison walls, and her self-perception all underline that her growth has happened almost without herself participating consciously in it. Her consciousness of time could be considered as a child's consciousness of time not only because she is physically "little" but because she is perceived and remembered as "Little Dorrit".

REFERENCES

Carey 1973: Carey, J. *The Violent Effigy: A Study of Dickens' Imagination*. London: Faber & Faber, 1973.

Carlisle 1975: Carlisle, J. "Little Dorrit": Necessary Fictions. // *Studies in the Novel*, Vol. 7, No. 2 (summer 1975), John Hopkins University Press, 1975, 195 – 214.

Dickens 1994: Dickens, Ch. *Little Dorrit*. England: Penguin Books Ltd, 1994.

Dunn 1965: Dunn, R. J. "David Copperfield": All Dickens Is There. // *The English Journal*, Vol. 54, No. 9 (Dec., 1965), 789 – 794.

Lougy 2009: Lougy, R. "Dickens and the Wolf Man: Childhood Memory and Fantasy in *David Copperfield*". // *PMLA*, Vol. 124, No. 2 (Mar., 2009), 406 – 420.

Nora et. al. 1996: Nora, P. et. al. *Realms of Memory: The Construction of the French Past.* Vol. I Conflicts and Divisions. Trans. by A. Goldhammer. NY: Columbia University Press, 1996.

Poulet 1956: Poulet, G. *Studies in Human Time*. Baltimore: The Johns Hopkins Press, 1956.

Quiller-Couch 1927: Quiller-Couch, A. *Charles Dickens & Other Victorians*. Cambridge University Press, 1927.

Riley 1891: Riley, J. W. *Rhymes of Childhood*. Indianapolis: The Bowen-Merrill Co, 1891.

Schutz 1967: Schutz, A. *The Phenomenology of the Social World*. Translated by George Walsh and Frederick Lehnert. Northwestern University Press, 1967.

Snow 1978: Snow, C. P. *The Realists: Eight Portraits by C. P. Snow*. NY: Charles Scribner's Sons, 1978.

Zweig 1930: Zweig, S. *Three Masters: Balzac, Dickens, Dostoeffsky*, vol. I. Trans. by Paul Eden and Paul Cedar. London: George Allen & Unwin LTD, Museum Street, 1930.