**OLIVER WANTS SOME MORE – Charles Dickens**

The extract belongs to the novel Oliver Twist, written by Charles Dickens between 1837 and 1838. Starting from the analysis of the title, the reader may create some expectations on the content of the following lines: in fact, the expression "Oliver wants some more" refers to the protagonist of the novel, a poor boy of unknown parents called Oliver who lives in a workhouse in an inhuman way. Dickens’s choice of talking about a poor children and a workhouse is significative because it gives to the reader a portrait of the England of XIX century and allows him/her to understand that childhood in the Victorian age was generally a cruel experience and children’s bad working conditions represented a concrete issue. The narrator wants to denounce the problem of children who live in workhouses, he reports their difficulties to survive in order to make people aware of their condition.

The use of a third person omniscient narrator is a way to enable Dickens to intervene in the narration, in order to provide indirectly his point of view about the society. Also, the reader is totally guided during the lecture, the external omniscient narrator judges each happening and decides what it is good and what it is bad. The reader is not free in the analysis of the situation. As regard narrative choices, in the first part of the text the narrator uses the narrative technique of telling in order to create the setting and a suitable atmosphere to convey the theme of the condition of children and the asymmetric relationship between children and adults that characterized the Victorian age.

Another technique adopted by the narrator is the use of irony, which is a way to criticize in an indirect way his contemporary society. The comic effect is also made up through an exaggerate use of language in respect of the situation, and the use of latinism and hyperbolics too. The narrator is playing humor, and irony becomes a sort of self-defend mechanism which is in line with the double face nature of the England of the XIX century: if on one side the narrator entertains the reader making him lough, on the other it’s a hiding of the tragedy of the fact reported. The reader can also understand that the author clearly sympathizes with the boys and he/she can easily notice the gap between the author and the adults of the present situation.

While the first sequence of the extract focuses the reader’s attention on the setting and the description of the workhouse, in which the physical description of the children is in contrast with the determined spirit of them, Oliver mostly, in the second part is a description of the setting in which Oliver lived and the other characters. The writer described the master with typical gestures of Catholic rites and he seemed the priest and his followers. Also, the character of the master is made up through the category of physical aspect: he is fat and healthy, in contrast with the children of the workhouse. The scene ends when Oliver goes to the master to ask more food: everything seems to be motionless (thanks to the careful description of the body-language) and solemn (thanks to the use of religious symbols and references once again). The children are described as they were cannibals pushed off an animal instinct due to their survival game and the master reacts using violence towards Oliver and menacing to hung him, and the sequence is full of pathos, and that’s why the reader is involved from an emotional point of view.