

**An Analysis on the Autobiographical Aspects of
Charles Dickens' *David Copperfield***

THESIS

By
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**ENGLISH LETTERS AND LANGUAGE
DEPARTMENT
FACULTY OF HUMANITIES AND CULTURE
THE STATE ISLAMIC UNIVERSITY OF MALANG**

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**An Analysis on the Autobiographical Aspects of
Charles Dickens' *David Copperfield***

THESIS

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By

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2007

APPROVAL SHEET

This is to certify that the *Sarjana's* thesis of Siti Fatimah entitled *An Analysis on the Autobiographical Aspects of Charles Dickens' David Copperfield* has been approved by advisor for further approval by the Board of Examiners.

Malang, 9 October 2007

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This is to certify that the Sarjana's thesis of Siti Fatimah entitled *An Analysis on the Autobiographical Aspects of Charles Dickens' David Copperfield* has been approved by the Board of Examiners as the requirement for the degree of *Sarjana Sastra*.

Malang, 9 October 2007

The Board of Examiners

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MOTTO

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

يُسْرًا أَعَسَرَ مَعَ فَإِنَّ

(الانشراح: 5)

Because In fact after that difficulty, any amenity
(Al- Inshirah: 5)

***Besides that
Your smile makes me obstinate
Then, your love makes me stronger.***

DEDICATION

My thesis is dedication to:

My beloved father, M. Abd. Syaḳur, and mother, Mas Iḳlah,

Thanks you for

*Your prayer, attention, and understanding
to me.*

My beloved sweet sister Siti Iḳhriyah

Thanks you for

Your support so I can finish my thesis.

My cute brothers,

M. Ali Harrozim,

And

M. Idris,

Your smiles make me stronger.

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Finishing this thesis was not a simple thing at all and she definitely spent her great deals of time but gave her valuable experience. This study would not have been completed without some contributions and support from many people. She wants to express her gratitude to:

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Finally, she truly realizes that this thesis still needs the constructive criticism and suggestions from the readers in order to make it perfect and hopefully it can be useful, especially for the students of the English Letters. And the researcher prays to Alloh SWT, her thesis is useful and may God bless us. Amin.

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Siti Fatimah

ABSTRACT

Fatimah, Siti. 2007. *An Analysis on the Autobiographical Aspects of Charles Dickens' David Copperfield*. English Letters and Language Department. The State Islamic University of Malang. Advisor: Sri Muniroch, S. S., M. Hum.

Key words : Autobiographical aspect, Fictional, The family background, Education, Childhood, Love affair, Career

An autobiographical novel is a novel which is based on the life of the author. While the events of the author's life are recounted, there is no pretense of neutrality or even exact truth. Events may be reported in the way the author wishes they had been with enemies which are more complete than perhaps they actually were. Charles Dickens' *David Copperfield* is categorized in into an autobiographical novel.

In this case, the researcher is interested in analyzing one of popular autobiographical novels, i.e. *David Copperfield* by Charles Dickens, one of the great English novelists of the Victorian era. She is analysis on its autobiographical aspects. She chooses this because the same book said that *David Copperfield* is Dickens' autobiographiy fiction and this novel is Dickens' favorite novel.

Then, this research is aimed at finding the aspects of David Copperfield which reflects Charles Dickens' autobiography and the fictional aspects of David Copperfield compared to the life of Charles Dickens. The researcher limits this study by emphasizing more on the family background, education, childhood experience, love affair, and career of David as the reflection of Dickens' life.

To give clear description of how this study is conducted the researcher uses literary criticism as her research design in the novel *David Copperfield* by Charles Dickens. She uses biographical approach. Biographical approach is a systematic study concerning process of creativity. Subject creator is deemed as the history of literary work. The meaning of literature is the same as the aim, purpose, instruction, and special objective of the author

Furthermore, the researcher finds that several comparable incidents about the similarities between the life of Charles Dickens and David Copperfield particularly on the family background that is Mr. Micawber's imprisonment at King Bench Prison, David's education is run by a cruel Mr. Creakle at Salem House Academy, David's childhood experience as washing and labeling bottles at Murdstone and Grinby warehouse, David's love affair with Dora, and David's career as a clerk. Dickens uses David Copperfield as a medium to look back over his own life although he avoided using actual names, by making up the scenery and names of the people in his fiction. From a comparison of the two stories we can learn about Dickens himself, and in creating *David Copperfield* as a fictional autobiography. Of course, David Copperfield is not Charles Dickens, nor is *David Copperfield* precisely the story of Dickens' own life. *David Copperfield* is unusual only because it seems to copy some of the events and character of Charles Dickens' life very closely.

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CHAPTER I

INTRODUCTION

The present chapter deals with background of the study, problems of the study, objectives of the study, scope and limitation, significance of the study, research method, and definition of the key terms.

A. Background of the Study

Andre Lefevere states in *Pengantar Teori Sastra* that Literature is inspirable from human being's life since it describes the events which happen in a society (Taum, 1997: 15). Literature is identical with life; it, moreover, deals with feelings, ideas, experiences, passions, and imaginations. Literature helps people to understand human sentiments, interests, and problems. Besides, studying foreign literature brings people closer to human beings of other nationalities, cultures, and races. By reading literary works of other nations, people's understanding of the world will be deeper and their sense of humanity and interrelationship will increase although they live in distant places, under different climates, and within distinctive cultural conditions.

The reason for learning literature is that it includes emotion, imagination, feeling, and creativity as well as knowledge. It is not like other subjects which involve only knowledge. Above all, literature might be very interesting for some students who have high sensitivity and imagination because they will enjoy the beauty of literature.

Literature consists of two genres; they are non-imaginative literature and imaginative literature (Jakob & Saini, 1991: 16-19). Non-imaginative literature covers literary works which are based on fact or reality that really happens in human life. The genres of non-imaginative literature are an essay, a critic, a biography, an autobiography, a history, a memoir, a daily record and a letter. Imaginative literature includes literary works in which factual element is not so important because its purpose is not to give factual information to the reader but provide a new sense about reality. The genres of imaginative literature are poetry, prose and drama.

Prose is a literary genre which uses more denotative language rather than connotative one. H. B. Jassin says that prose is pronouncing with mind which different from poem which is pronouncing with feeling. (prosa adalah pengucapan dengan pikiran yang berbeda dengan puisi yang merupakan pengucapan dengan perasaan) (in Suroto, 1989). The forms of prose are novel, novelette, and short story. The term "novel" is derived from Latin word *novellas* or *novies* which means *new*. "Novel" is also taken from Italian language, *novella* which means *little new thing*. Novel is the modern version of long narrative which depends on the characters.

The researcher has decided to choose a novel as the object of the study because it concerns with life. By reading the novel, she not only may get the enjoyment but also might increase her knowledge perspective about human problems.

The researcher is interested in analyzing one of popular novels, i.e. *David Copperfield* by Charles Dickens. *David Copperfield* is Dickens' eighth novel, which was published in monthly parts by Bradbury and Evans on May 1849- November 1850 and illustrated by *Phiz* (Paul Davis, 1999: 105). Besides, *David Copperfield* is still Dickens' favorite novel. In the preface of *David Copperfield* Edition, Charles Dickens states that

"Of all my books, I like this the best. It will be easily believed that I am a fond parent to every child of my fancy, and that no one can ever love that family as dearly as I love them. But, like many fond parents, I have in my heart of hearts a favorite child. And his name is *David Copperfield*" (*David Copperfield*, 1994).

David Copperfield takes the form of David's autobiography: it is narrated by David, who is, like Dickens, one of the great English novelists of the Victorian era. Like Dickens, *David Copperfield* is a novelist who starts out his career as a political report. It seems that Charles Dickens could manage writing about his own life under pseudonym of *David Copperfield*.

In his childhood, Charles Dickens had two major traumatic experiences, i.e. Dickens' work at Warren's Blacking Factory to paste labels of bottles of boot blacking (a kind of shoe polish) and his father's imprisonment in the Marshalsea Prison. When Dickens was sent to school at Wellington House Academy, he was run by a cruel headmaster, Mr. Jones, who liked to beat boys-much. Then, when he was seventeen, Dickens fell in love with Maria Beadnell, but their love was disapproved by Maria's father. Then he felt crushed when Maria showed her lack of interest to Dickens. Hurt by Maria's rejection, Dickens threw himself into hard work as a journalist. By the time Dickens married sweet Catherine Hogarth. He

pursued his career as a journalist and later as a novelist. He had won fame as a journalist and many his works which published, for example *Pickwick Papers* and *Oliver Twist*, were best seller, and *David Copperfield* was an autobiography novel of Dickens' life. In the end Dickens and his wife were divorced. He became melancholy, restless, and irritable. He tried to shake off depression with more and more work. However, this frenzied activity only hastened his death of a stroke in 1870. It is clear that his path to maturity is full of memorable characters, his father, and many more which are too painful, but Dickens could hold out.

David Copperfield by Charles Dickens is an interesting novel. The main character of this novel is David. In this novel, Charles Dickens portrays his hunting past: David' work at Murdstone and Grinby's warehouse, and Mr. Micawber's imprisonment in the King's Bench Prison. Then, David is sent to school at Salem House, where he begins his school. David is run by a cruel headmaster who calls himself as a Tartar like Mr. Creakle. Then, a few years later, David falls in love and gets married to Dora Spenlow. Unfortunately, his wife, Dora, is sick and last she dies. In fact David is not so much desparated of it although he loves his wife. He tries well to keep standing. He keeps writing and at last he becomes a great writer. To put a great ending to the novel, Dickens confesses his love to Agnes Wickfield, raises a family, and David writes his autobiography.

From the above explanation, Dickens portrays his experiences in *David Copperfield*. A close examination of David's work, of Mr. Micawber's prison, of his education, of his love, and of his career may enable the researcher to evaluate

how far Dickens achieved his aim of narrating his past under the pseudonym of *David Copperfield*. To see whether this is really an autobiography of Dickens or not is the purpose of this research.

There is another researcher who has ever analyzed the same novel as the researcher's but within different area. She is Mentik Indah Wati (1997) who wrote a thesis entitled *David's Conflict Leading to His Success in Charles Dickens' David Copperfield*. She focused her study on the conflicts faced by *David* as the main character in the novel *David Copperfield* by Charles Dickens. The result of her study is that *David Copperfield* had undergone many conflicts but he had never been frustrated. He faced his problem bravely. When he had a rest time, he tried to kill it by writing. Finally, he became a great writer.

Based on the description above, the researcher decided to conduct a study entitles "An analysis on the autobiographical aspect of Charles Dickens' *David Copperfield*".

B. Problems of the Study

This research is intended to answer the following problems:

1. In what aspects does *David Copperfield* reflect Charles Dickens' autobiography?
2. In what aspects is *David Copperfield* fictional compared to Charles Dickens' life?

C. Objectives of the Study

In accordance with the problems of the study, this research is aimed at finding:

1. the aspects of *David Copperfield* which reflects Charles Dickens' autobiography.
2. the fictional aspects of *David Copperfield* compared to the life of Charles Dickens.

D. Scope and Limitation

In this study, the researcher wants to analyze the autobiographical aspects of Charles Dickens' *David Copperfield*. She limits this study by emphasizing more on the family background, education, childhood experience, love affair, and career of David as the reflection of Charles Dickens' life.

E. Significance of the Study

Theoretically, this study is expected to be able to increase and enrich the knowledge especially about the autobiographical aspects of Charles Dickens' *David Copperfield*. It might give beneficial contribution for the next researchers who are interested in conducting similar studies.

Practically, this research is expected to be one of input in literary criticism analysis and to be an additional source of information to increase and develop the knowledge, especially on the analysis of novel.

F. Research Method

To give clear description of how this study is conducted, the researcher presents research design, research instrument, data source, data collection, and data analysis in this section.

1. Research Design

Branch of literary studies consists of literary theory, criticism, and history (Taum, 1997: 14). In literary study perspective, the position of literary criticism is very important, is proportional of the above mentioned aspects because all of them influence each other, are mutually supporting, and have close relation in developing the dynamics of literature.

From the preceding explanation, the researcher uses literary criticism as her research design in conducting this study because literary criticism not only gives good or bad evaluation upon a literary work but also explains where its goodness and badness lies, and evaluates aesthetic values in the literary work, especially in the novel *David Copperfield* by Charles Dickens.

To give critical opinion on Charles Dickens' *David Copperfield*, the researcher uses biographical approach. Biographical approach is a systematic study concerning process of creativity. It considers literary works as a message, plans, and ambition of the author. Thus, to equip comprehensive criticism, the researcher includes biography, letters, and important documents of the author.

2. Data Source

The primary data source in this research is the great novel of Charles Dickens, *David Copperfield*. The novel consists of 64 chapters, 716 pages, and was published by Penguin Popular Classic in 1994.

The secondary data are other information which describes the autobiography and biography of *David Copperfield* as the reflection of Dickens' own life, such as *The Life of Charles Dickens* by Forster (<http://www.lang.nagoya-u.ac.jp/~matsuoka/CD-Forster.html>).

3. Data Collection

In this study, the researcher collects the data through library technique. To give a clear description of the data collection process, the researcher uses some steps as follows:

1. Finding and reading Charles Dickens' *David Copperfield* to understand the content of the novel.
2. Collecting references concerning the study especially about the life of Charles Dickens.
3. Identifying the data in accordance with the biography and fictional aspects of Charles Dickens' *David Copperfield*, especially related to his family background, education, childhood experience, love affair and career.
4. Selecting the data based on the problems of the study; they are autobiographical and fictional aspect of Charles Dickens' *David Copperfield*.

In this study, the researcher focuses on Dickens' family background, education, childhood experience, love affair and career.

4. Data Analysis

After the data are collected, the researcher begins to analyze them using the following steps: First of all, the researcher categories the data into two; they are autobiographical and fictional aspects, based on the family background, education, childhood experience, love affair and career of Charles Dickens as reflected in *David Copperfield*. Then, the researcher analyzes the data based on the classification which refers to the autobiographical aspects of Charles Dickens' *David Copperfield*. Next, the researcher compares the autobiography and fiction data and she intends to juxtapose to be followed by the research findings in the form of tables. Finally, the researcher draws the conclusion about the autobiographical aspects of Charles Dickens' *David Copperfield*.

G. Definition of the Key Terms

To avoid misunderstanding, the researcher should present the definitions of some key terms used in this study, i.e.:

1. **Autobiographical aspect** is the appearance of a story of a person's life written by the author. In this case, the data are taken from the life of Charles Dickens which was revealed in *David Copperfield*. The Autobiographical aspects to be analyzed are the family background, education, childhood experience, love affair and career of Charles Dickens.

2. **Fictional** is the adjective of fiction; told as or occurring in a story that is invented or imagined and is not true.
3. **The family background** is people's social class and family status. In this case the family background of Charles Dickens as reflected in *David Copperfield* becomes one of the analyzed data.
4. **Education** is a process of training and instruction especially for a child and young people in schools. In this case, Charles Dickens' educational level which is reflected in *David Copperfield* is designed to give knowledge and develop skills.
5. **Childhood** is a period in later life when one acts as a child, either for fun or because one's mind becomes weak.
6. **Love affair** is a romantic or sexual relationship between two people who are falling love and have not married to each other.
7. **Career** is the time in which one spends and the progress which one makes in a particular job.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this second chapter, the writer will discuss some references dealing with the problems of the study. It is intended to make the reader understand about the topic of the study. It starts with literature and the writer, autobiography, autobiographical novel, biographical approach, biography of Charles Dickens, and previous study.

G. Literature and the Writer

The term literature is literally derived from the Latin *littera*, meaning an individual writing character (letter). The England word *literature*, Germany *literature*, and French *litterature* are kinds of language used in the form of writing. The terms have generally come to identify a collection of texts or works of art, which in western culture are mainly prose, drama, poetry, and non-fiction. The text itself can be oral, and it includes some genres such as epic, legend, myth, ballad, and other forms of oral poetry.

The term literature has various meaning, depending on who uses the term and in what context it is used. Literature is human beings' expression of their thought, feeling, idea, experience, spirit, and belief in the form of a congruity illustration which uses language as its instrument.

Then, literature is simply another way people can experience the world around them through their imagination. It means that literature will contribute a

lot of information about events happening in other places or countries although the readers probably never undergo there.

In short, literature can be applied broadly to mean any symbolic record, encompassing everything of images and sculptures to letters. In more specific sense, the term might mean a text composed of letters, or other examples of symbolic written language, such as Egyptian hieroglyphs.

Connolly (in Koesnosobroto, 1988: 2) mentions that literature has three characteristics: The first is that literature has power. It means that the use of language in certain piecework of literature may create a powerful emotional impact upon the reader's mind. A work of literature uses words in producing multiple images, which sometimes lead people to action. The second is that literature is vivid. It means that literary works are meaningful and life like. The third, the language of literature is clear. To clarify this, the author uses same passages to describe the characters. In this literary description of the characters, it is clear that the writer clarifies his definition of person by showing what, why, and how he does it and what he would never do.

Furthermore, literary work also has a beautiful form; it possesses the beauty of aesthetic value. Jakob and Saini (1991: 4) mention four qualifications of beauty: 1) unity, 2) harmony, 3) balance, and 4) right emphasis. If the qualifications can be fulfilled in a literary work, the work becomes more satisfying. However, if the qualifications can not be fulfilled, its beautiful value is dwindled. The different elements above have their own individual way in forming

the unit of totality. So, the elements which form the value are different in each literary work.

Based on the above definitions, the researcher concludes that literature is all forms of human expression which have an aesthetic value and is expressed by special language.

In classifying literature, Jakob and Saini (1991: 6-19) characterize literature based on an imaginary aspect and the use of language, they are; non-imaginative literature and imaginative literature. Non-imaginative literature is a literary genre which is based on factual or reality that really happens in human life. Imaginative literature is a literary genre in which its fact element is not so important because its purpose is not to give factual information to the readers but to provide a new sense about reality.

Non-imaginative literature covers any literary work which has more factual elements rather than the imaginary ones, uses a denotative language and has an art aesthetics.

Then, imaginative literature includes any literary work which has imaginaries in nature, uses a connotative language and has art aesthetics. Of course the above differences have extreme characteristic. Two elements (an imaginary characteristic and the use of language) have a contact on each literary genre.

The different characteristics can be summarized in the following table:

Non-imaginative Literature	Imaginative Literature
1. Inclining factual event	a. Inclining imaginaries
2. Using a denotative language	b. Using a connotative language
3. Meeting the art aesthetics (unity, harmony, balance, and right emphasis)	c. Meeting the art aesthetics (unity, harmony, balance, and right emphasis)

The genres of non-imaginative literature are an essay, a critic, a biography, an autobiography, a history, a memoir, a daily record and a letter, while imaginative literary genres include prose and poem. Prose uses more denotative language rather than poem. The imaginary characteristic and connotative language in poem are more apparent than those in prose. The types of poem comprise Epic, lyric, and dramatic.

Prose consists of two genres; fiction and drama. Fiction comprises; novel, short story, and novelette. Drama comprises comedy, tragedy, melodrama, and tragicomedy.

The genres of literature can be described in a diagram as follows:

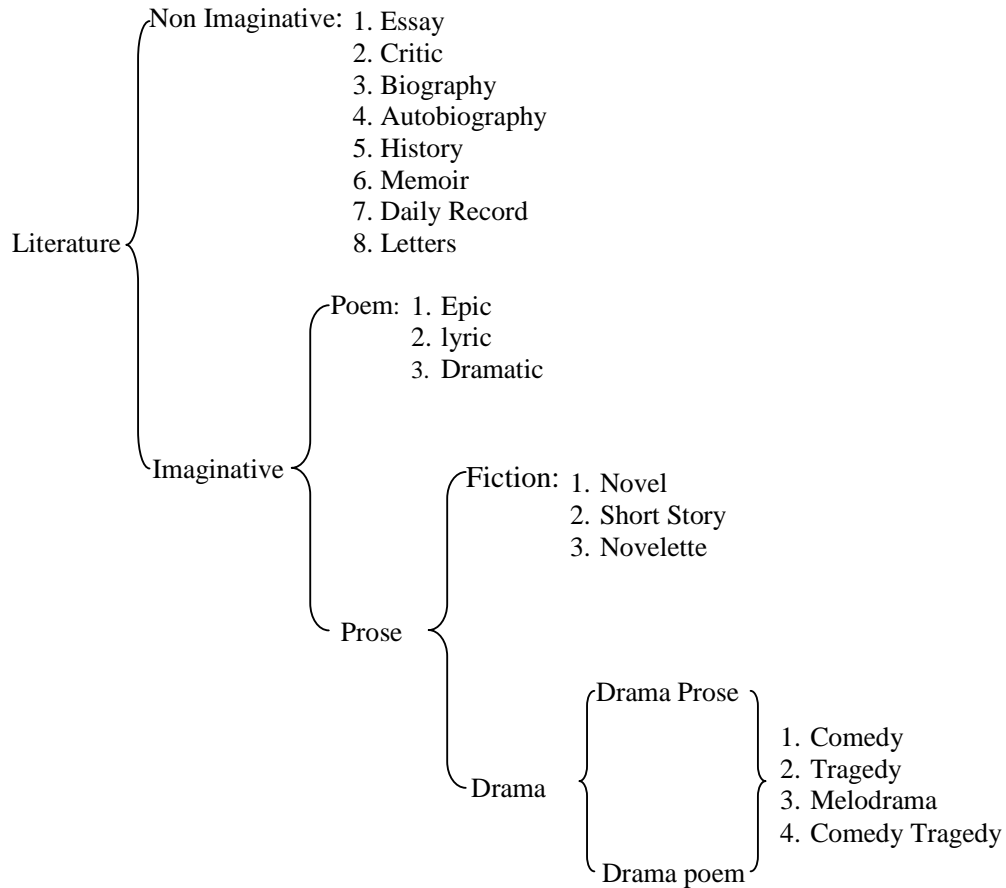


Diagram of Literary Genres

Furthermore, Connolly (in Koesnosoebroto, 1988: 2-3) mentions two genres of literature, i.e. the literature of knowledge and literature of imagination. Both kinds of literature differ in function, depending on the purpose of the writer.

The literature of knowledge presents or interprets facts, ideas, or happenings; the description of a person or a place, the explanation of scientific process, the account of war, or the discussion of a political issues. This type of

literature which comprises autobiography and personal narrative, biography and history, and various forms of the essay appeals primarily to the sense of reason or intelligence. It satisfies the need either for factual information or for the understanding of ideas that help men lead a full social and intellectual life.

The literature of imagination interprets experience by fictitious presentation of persons, ideas, and events, like historian, or with the abstract relations of ideas and reality like philosopher. The author invents a life like image or story that embodies truths of human nature. It is aimed at presenting the general truth of human nature in concrete way.

In short, literature can be classified based on the purpose of the writer and the style of writing. It can function as factual information for understanding ideas which can help someone lead a full social intellectual life.

In writing literary work, the author becomes a person who originates the responsibility to express or communicate his/her ideas in the form of written text, such as fiction or non fiction, although the world usually designates more to those who write creatively or professionally, or those who have written in many different forms.

Besides, the writer is a person who is responsible to be a moral to doing propagandist. Montgomer Belgion (in Wellek and Warren, 1995: 34) states that a man of literature is a person who becomes:

"irresponsible propagandist". That is to say, every writer adopts a view or theory of life.... The effect of the work is always to persuade the reader to accept that view or theory. This persuasion is always illicit. That is to say, the reader is always led to believe something, and that assent is hypnotic-the art of the presentation seduces the reader....

The propagandist means every kinds of work that I carried out, consciously or not, to influence the readers to accept a certain attitude of life.

The writer expands his/her ideas, thought, and concepts in written form, so that, the ideas can be read and understood by other readers. Within demonstrated skills the writer uses language to portray ideas and images, whether producing fiction or non-fiction. (<http://Writer - Wikipedia, the free encyclopedia.htm>, accessed on 15 July 2007, at 06.30 pm.)

In writing a literary work, the writer may compose in many different forms, including (but certainly not limited to) poetry, prose, or music. Accordingly, the writer in specialist mode may be ranked as a poet, novelist, composer, lyricist, playwright, mythographer, journalist, film scriptwriter, etc.

In literary theory, the writer's function is seen by the reader. Each work of the same writer might have a separated function. In the postmodern literature, Roland Bathes in his essay *Death of the Author* (1968) has questioned this function, i.e. the relevance of the authorship to the text's meaning. (<http://Author - Wikipedia, the free encyclopedia.htm>, accessed on 15 July 2007, at 06.30 pm.)

Furthermore, the writer's output frequently contributes to the cultural content of a society, and that society may value literature as an art much like the visual arts, music, craft and performance art.

Furthermore, people may perceive differently between literature and written work. The terms literary fiction and literary merit often serve to distinguish between individual works. For example, almost all literate people perceive the works of Charles Dickens as literature or literary work, whereas some

critics look down on the works Jeffrey Archer as improper of the classification under the general heading of English literature. Included, the writer has been a close relationship with literature. The writer gives the most contribution to the literary work and becomes a knowledge contributor in literature.

One form of literary works is novel. Novel is a fiction stories, not only in its physical side, but also in its contents. Usually, a novel contains one subject story that is followed by some other side stories which might be an event or a problem. Eventually those all parts must be a strong unity. In other side, there is no doubt that novel is a form of a literary work that has become a dominant form in literary writing, especially in most literate societies over the past years. Commonly, novels are focused on human life; related to life problems that are connected with the authors. They may be using their characters to convey the messages. The character of a novel is visible. Many of those have values and, there is no doubt again, give an effect to the real life.

H. B. Jassin in his book *Panorama Sastra Nusantara* says that novel is a form of story which is different from romance, or from short story (in Taufiq and Hamid, 1997: 267). Novel is about one of episode of human, a wonderful event in life, and a crisis which might happen to change human fare itself. For H. B. Jassin, novel is of a story which lies between short story and romance.

According to Koesnosoebroto (1988: 19), the full length of novel consists of over 100.000 words and a number of characters. Some of them are fully developed, have more incidents, scenes or episodes, have a number of settings, and may take place in a long span of time.

A novel consists simply of long story written in prose, yet the form is developed comparatively. Novel has its own characteristic in which the characteristics and setting are usually true. Novel is a fiction narrative with long stories in prose that tells about human life by using characters to convey the messages. One of the popular novels in 19th century is *David Copperfield* (1849-1850) written by the great English novelist is Charles Dickens. Dickens narrated his memorable life in *David Copperfield*.

H. Autobiography

An autobiography, from the Greek *auton* meaning self, *bios* meaning life and *graphein* meaning write, is a biography written by the subject or composed conjointly with a collaborative writer (styled *as told to* or *with*). The term was first used by the poet Robert Southey in 1809 in the English periodical Quarterly Review, but the form is much older (<http://Autobiography - Wikipedia, the free encyclopedia.mht>, accessed on 13 May 2007, at 12.30 am.).

Jakob and Saini (1991: 23) state that an autobiography is a biography written by a figure about himself, or written by other authors with permission of the figure. People can write a life story of a public figure to be an autobiography if the public figure permits the author.

Abrams in *A Glossary of Literary Terms* (1957: 15) states that an autobiography is a biography written by subject about himself. It is to be distinguished from the memoir in which the emphasis is not on the author's self-development, but on the people the writer has known and the events he/she has

witnessed and from the private diary or journal, which is day-to-day record of the events in a person's life written for his/her own use and pleasure, with little or no thought of publication. Examples of the latter form are the seventeenth century the *Journals* of James Boswell, and *Diaries* of Samuel Pepys and John Evelyn.

A memoir, from the French *mémoire* and from the Latin *memoria*, meaning "memory", forms a subclass of autobiography, although it is an older form of writing. Memoirs may appear less structured and less encompassing than formal autobiographical works as they are usually about part of a life rather than the chronological telling of a life from childhood to adulthood. Like most autobiographies, memoirs are generally written from the first person point of view.

Then, a journal is through French from late Latin *diurnalis*, daily, has several related meaning a daily record of events or business. A private journal is usually referred to as a diary. A diary is a book for writing discrete entries arranged by date reporting on what has happened over the course of a day or other period. Such logs play a role in many aspects of human civilization, including governmental, business ledgers, and military records. In more personal diaries, the writer may detail crushes or complaints.

The first full developed autobiography is also one of the greatest: the *Confessions* of St. Augustine, written in fourth century A. D. The design of this profound and subtle spiritual history centers on the author's mental crisis and a recovery in which he discovers his Christian identity and vocation in life. This

design has been repeated in many later autobiographies, whether or not there, like Augustine's, are religious confessions of crisis and conversion

An autobiography is one of non-imaginative literary genres which have some similarities as a biography; that both are exactly telling about the life of someone but are different in the author. An autobiography is written by the author himself/herself, but a biography is written by another author.

Biographers generally rely on a wide variety of documents and viewpoints; an autobiography may be based entirely on the writer's memory. A name for such a work in antiquity was an *Apologia*, essentially more self-justification than introspection. John Henry Newman's autobiography is his *Apologia Pro Vita Sua*. Augustine is the great author of an autobiography, applied the title *Confessions* to his autobiographical work (Jean-Jacques Rousseau took up the same title), written in fourth century A. D. Probably the most famous German autobiography is still Goethe's *Dichtung und Wahrheit* ("Poetry and Truth"), written 1810-13.

An autobiography is slightly different from a memoir. Traditionally, an autobiography focuses on the life and times of the character, while a memoir has a narrower, more intimate focus on the author's own memories, feelings and emotions. Memoirs have often been written by politicians or military leaders as a way to record and publish an account of their public exploits.

The superiority of autobiography is that the small events are not known by other people because there is no evidence to prove them. The weakness of

autobiography, however, is that the figure often hides things which can give a bad image of himself/herself.

Autobiography can be judged in relation to the light of the actual production of poetry; but the readers, of course, depend on it and justify it as a study of the man genus, of his moral, intellectual, and emotional development, which has its own intrinsic interest; and finally, the readers can think of autobiography as affording materials for systematic study of the psychology of the author or poet. Autobiography makes no methodological distinction between a statesman, a general, and an architect, a lawyer, and a man who plays no public role. So, an autobiography is a history of an individual person whose subject and author are identical. It is used to record the events in the person's life.

1. Autobiographical Novel

An autobiographical novel is a novel which is based on the life of the author. (<http:// Autobiographical novel- Wikipedia, the free encyclopedia.mht>, accessed on 13 May 2007, at 12.30 am.) The literary technique is distinguished from an autobiography by the stipulation of being fiction. Names and locations are often changed and events are recreated to make them more dramatic, but the story still bears a close resemblance to that of the author.

While the events of the author's life are recounted, there is no pretense of neutrality or even exact truth. Events may be reported in the way the author wishes they had been with enemies which are more complete than perhaps they actually were.

Because writers somewhat draw on their own experiences in most of their work, the term autobiographical novel is difficult to define. Novels that portray settings and/or situations with which the author is familiar are not necessarily autobiographical. Neither are novels that include aspects drawn from the author's life as minor plot details. To be considered an autobiographical by most standards, there must be a protagonist modeled after the author and a central plotline that mirrors events in his or her life. Many first novels, as well as novels about intense, private experiences such as war, family conflict or sex, are written as autobiographical novels. Novels that do not fully meet these requirements or are further distanced from true events are sometimes called *semi-autobiographical novels*.

Some works openly refer to themselves as nonfiction novels. The definition of such works remains vague. The term was first widely used in reference to the non-autobiographical *In Cold Blood* by Truman Capote but has become associated with a range of works drawing openly from autobiography. A central focus of the non-fiction novel is the development of plot through the means of fictional narrative styles. The emphasis is on the creation of a work that is essentially true, often in the context of an investigation into values or some other aspect of reality. The books *Zen and The Art of Motorcycle Maintenance* by Robert M. Pirsig and *The Tao of Muhammad Ali* by Davis Miller open with statements admitting to some fictionalizing of events but state they are true in essence.

David Copperfield (1849-1850) by Charles Dickens is categorized into an autobiographical novel. *David Copperfield* is one of the most apparent autobiography because Dickens incorporated autobiographical elements in his fiction very clearly, even though he took pains to cover up what he considered shameful and lowly past, such as his career, childhood, family, education, and love.

From the above explanation it can be concluded that an autobiographical novel is a novel which tells about the life of the author and uses an autobiography of the author as the stipulation of being fiction to make the story more dramatic.

I. Biographical Approach

A main external factor of literary work is the author. Therefore, the explanation about personality and the author's life are the oldest approach and more established in literary study (Wellek and Warren, 1995: 82). Biographical approach forms a systematic study about the process of creativity. Subject creator is deemed as the history of literary work. The meaning of literature is the same as the aim, purpose, instruction, and special objective of the author.

A biographical approach is used to analyze a literary work which employs the biographical dates as the main data to prove the fidelity of the literary work itself as a biographical work. Biography is valuable if only it gives contribution to the literary perspective. Biography can also give beneficial contribution to the readers because it concerns with the author's life who is a genius person and

follow the development of moral. So, the form of biography is regarded as a systematic study about the psychology of the author and the process of creativity.

Biography is the oldest literary *genre*. First of all, biography is part of historiography that is identical with autobiography and expression of the author. Aminuddin states that all literary forms are reflection of life and periods which are experienced by the author or figures and internally told in literary works (1990: 176). It is clear that biographical approach can be compared with historiographical approach.

Biography is not made different status between a scientist, a statement, a noble, and a jobless person. Coleridge (Wellek and Warren, 1995: 82) states that although life events have no meaning, they will be intersecting if they are narrated honestly. For a biographical researcher, the author is an ordinary person whose development of moral, intellectual, carrier, and emotion is reconstructed and evaluated based on certain standard of, for example, a system of ethnics and morality. Therefore, biography can be the forms of the fact like the fact of the author's life. So, the problem of the researcher of biography is the problem of history.

In this approach, the researcher must include a biography, letters, and important documents of the author, and (if possible) the author. Biographical approach is an analysis of a biography with the process of understanding started from individual to the whole society.

In their daily life, the writers of biography have a high position as poet, master, and *kawi* (Nyoman, 2004: 58) because the writer has two functions, i.e. to

reconstruct the language structure as a medium of communication and to share the social stability.

In literary study, the biography of the author, not curriculum vitae, supports people to understand his/her process of creativity. Then, any literary work which is related with the author's life is not an evidence which functions as his/her life' photo copy. Biographical approach also frequently forgets the idea that art is not only the form of experiment but also a link of literary tradition and convention that categorizes the kinds of work itself.

Biographical approach makes the process of understanding of literature blur because the literary tradition is divided as much as the life cycles of the author. Besides, biography commonly ignores the fact of simple psychology because a literary work may be *a mask* of the author to hide his/her true.

However, literary work and its author may have inseparable relation. The author's work can be *the mask* or a convention which makes his/her life-story dramatic, but the convention that is used is based on the author's life experience.

In short, biographical approach is a study on the biography of an author with his/her quality of thought and feeling. It explains and analyzes the process of creating the literary work, and put itself into effect as a subject for science or a process of art in psychology.

J. The Biography of Charles Dickens

Charles John Huffman Dickens was born on Friday at twelve o'clock at night, on 7 February, 1812, in Portsmouth, Hampshire, England (now the Dickens

Birthplace Museum). The second of eight children to John Dickens (1786-1851) was a clerk in the Navy Pay Office, and his wife Elizabeth Dickens née Barrow (1789-1863) (<http://www.online-literature.com/dickens/>, accessed on 31 January 2007, at 10.00 pm.) Dickens' parents were charming and very irresponsible people, who lived in financial difficulties. John was a congenial man, hospitable and generous to a fault which faced him with financial difficulties throughout his life. Dickens had an older brother Frances, known as Fanny, and younger siblings Alfred Allen, Letitia Mary, Harries, and Frederick William known as Fred, Alfred Lamert, and Augustus Newnham.

In 1814, John Dickens was transferred from Portsmouth to London with his family. By 1816 the family moved to Chatham in Kent County, where he got some education. In 1821, the reforms in Admiralty caused Dickens' father lose his post. So, the family was relocated to 16 Bayham Street, Camden Town in London. ([http://Charles Dickens A Chronology of his Life.htm](http://Charles%20Dickens%20A%20Chronology%20of%20his%20Life.htm), accessed on 21 May 2007, at 11.30 am.). Charles Dickens spent his childhood in the bustling seaside towns of Portsmouth and Chatham, on the southern coast of England.

Although his early years seem to have been an idyllic time, he thought himself as a "very small and not-over-particularly-taken-care-of boy" (*Forster, The Life of Charles Dickens*, Book 1, Chapter 1). He spent his time outdoors, reading voraciously with a particular fondness for the picaresque novels of Tobias Smollett, Daniel Defoe, Oliver Gold Smith, and Henry Fielding. He talked later in life of his extremely poignant memories of childhood and his continuing photographic memory of people and events that helped bring his fiction to life.

His family was moderately wealthy, and he received some education at the private William Giles' school in Chatham (<http://Charles Dickens - Wikipedia, the free encyclopedia.mht>, accessed on 13 May 2007, at 12.30 am.).

In 1824, household came an abrupt end when his father, spending too much money entertaining and retaining his social position, was imprisoned for debt on February 2 at Marshalsea debtors' prison. All of the family went with him except for Dickens who, at the age of twelve, was sent off to working to help support the family at Warren's Shoe Blacking Factory, located near the present Charing Cross railway Station. He was pasting labels on bottles. This money was paid for his boarding house in Camden Town. He walked to work everyday and visited his father on Sunday.

After a few months, his family was able to leave Marshalsea but their financial situation did not improve until later, partly due to money inherited from his father's family. His mother did not immediately remove Charles from the Shoe Blacking factory. Although this experience last only four month, it scarred Dickens so profoundly that he never spoke of it to anyone. It is only know from a fragment of it, when he sent *David Copperfield* to work in a similar sweatshop. For this, Dickens never forgave his mother and resentment of his situation and the conditions under which working-class people lived became major themes of his works.

After his father's release on May 28, 1824-1826, Dickens' he attended the Wellington House Academy in North London. Unfortunately, the school he was sent to was run by a cruel headmaster who liked to beat boys-much. Again

Dickens was resentful, sensing that he had talent and feeling thwarted by his inferior education.

In May 1827, Dickens began his work in the office of Ellis and Blackmore as a law clerk. He learned shorthand and became a court stenographer (a court reporter) for the Doctors Commons in 1829.

In 1830, Dickens met his first love, Maria Beadnell. However Maria's father disapproved of Dickens. In 1833, his love affair with Maria ended because she was not interested in Dickens anymore, and he felt crushed. Hurt by Maria's rejection, Dickens threw himself into hard work. His first sketch *A Dinner at Poplar Walk* was published in *the Monthly Magazine* in December 1833. It made him so proud, that he later told that "I walked down to Westminster Hall, and turned into it for half an hour, because my eyes were so dimmed with joy and pride, that they could not bear the street, and were not fit to be seen there."

(<http://www.victorianweb.org/authors/dickens/dickensbio1.html>, accessed on 31 January 2007, at 10.00 pm.) He also had some sketches published in *the Morning Chronicle*. In 1834 he began reporting (a journalist) for and adopted the pseudonym *Boz*. His father was arrested again for debts and Dickens bailed him out, and for many years later both his parents and some his siblings turned to him for financial assistance.

Then, in 1835, Dickens became engaged to Catherine Hogarth, an editor. His first series of *Sketches by Boz* was published in 1836 and his first novel, *The Pickwick Papers* appeared on March 30, 1836. In this year, he met *Forster*, who would become his close friend and his first biographer.

Dickens married ChatherineThompson Hogarth on 2 April 1836, the daughter of George Hogarth, an editor of the Evening Chronical. After a brief honeymoon in Chalk, they set up home in Bloomsbury where they produced ten children.

In the same year, Dickens became an editor of Bentleys Micellany, a position he would hold until 1839 when he fell out with the owner. However, his success as a novelist continued, producing *Oliver Twist* (1837-39), *Nicholas Nickleby* (1838-39), then *The Old Curiosity Shop* and *Barnaby Rudge* as part of *Master Humphrey's Clock* series (1840-41); all were being published in monthly installments before being made into books.

In 1842, he traveled with his wife to the United States and Canada, a journey which was successful although he supported the abolition of slavery. *Martin Chuzzlewit* was first serialized in 1843. Dickens' work continued to be popular, especially *A Christmas Carol* written in December 1843, the first of his Christmas books, which was reputedly written in a matter of weeks. The next year Dickens traveled through Italy and settled in Genoa for a year of which his *Picture from Italy* (1846) was written.

Dora, his child, died, not yet a year old in 1851. It was about this time that his dissatisfaction with his married became clear. By 1856, his popularity had allowed him to buy Gad's Hill Place near Rochester in Kent County. He continued in the theatre as well, acting in Wilkie Collins' *The Frozen Deep* in 1857 with actress Ellen Ternan (1839-1914).

Dickens and his wife separated in 1858. Divorce was unthinkable, particularly for someone as famous as he was. He finally became melancholy, restless, and irritable. He continued to maintain her in a house and to write novels, but they became tinged with pessimism about human nature and society. He tried to stave off depression with more and more work, as well as with amateur theatricals, lecture tours, and dramatic readings from his own works. But this frenzied activity only hastened his death of stroke on June 9, 1870, at his home at Gad's Hill Place. Dickens died at the age of fifty-eight, and he was buried in the Poets' Corner of Westminster Abbey on June 14, 1870.

Furthermore, the master works of Charles Dickens are *the Pickwick Papers* (1836-1837); *Oliver Twist* (1837-1839); *A Christmas Carol* (1843); *dombey and son* (1848); *David Copperfield* (1849-50); *Bleak House* (1852-53); *Hard Times* (1854); *Little Dorrit* (1857); *A Tale of Two Cities* (1859); and *Great Expectations* (1861). The journals are *Household Words* (1850–1859) and *All the Year Round* (1858-1870). The short stories are *Sketches by Boz* (1836); *American Notes* (1842) (<http://Charles Dickens - Wikipedia, the free encyclopedia.mht>, accessed on 13 May 2007, at 12.30 am.)

David Copperfield (1849-50) is one of the master works of Charles Dickens which draws the autobiography of Dickens' own life. Dickens' friend and first biographer, John Foster, wrote that "Dickens never stood as high in reputation as at the completion of *Copperfield*".

(<http://charlesdickenspage.com/copperfield.html>, accessed on 14 May 2007, at 12.31 am). Dickens portrays the experiences in his life in *David Copperfield*.

Dickens' fiction was a description of his life. He later identified so readily with the orphans, and wrote glowing descriptions of the "perfect" family he felt he had never had. It was interesting, however, that John and Elizabeth Dickens' delightful personalities seem to have been the morals for Copperfield's friend. Mr. Micawber, while Dickens created for Copperfield a wicked stepfather. Mr. Murdstone was worthy target for the anger that still boiled deep in Dickens' heart.

Furthermore, Dickens described Copperfield' careers as a clerk like himself. Thus, Copperfield's sweetheart, Dora, was winsome and flirtation as Maria Beandnell. In describing Copperfield's courtship of Dora, Dickens might have been reliving his infatuation with Maria as in David's marriage to Dora. Dickens might have been speculating on what could have happened if he had married Maria. Moreover, Copperfield's disappointment with his "child-wife" Dora might be realistically drawn from Charles' eventual Discontent with the woman he did marry-dull, sweet Catherine. But before he could get married, Copperfield, like Dickens, have to work furiously to set himself up in his career.

From the explanation above, Dickens had aimed of narrating his past under pseudonym of *David Copperfield*. But what he added was certainly not fancy. Dickens told that "If it should appear from anything I may set down in this narrative that I was a child of close observation, or that as a man I have a strong memory of my childhood, I undoubtedly lay claim to both of these

characteristics." (*Forster, The Life of Charles Dickens*, Book 1, Chapter 1)

Applicable as it might be to *David Copperfield*, this was unaffectedly true of Charles Dickens.

K. Previous Study

There is a previous study that has similar discussion as the present research. She is Mentik Indah Wati who wrote a thesis entitled *David's Conflict Leading to His Success in Charles Dickens' David Copperfield* (1997). Her research was intended to find the answer of the three questions, i.e. what kind of conflict has David undergone, what are the effects of his conflicts that influence his life, and how David's conflict lead to his success. She limited her study on the conflict in *David Copperfield* by Charles Dickens.

In this study she used descriptive qualitative research design in which she described the social, physical, and psychological conflict. The result of her study is that *David Copperfield* has undergone many conflicts, like with Mr. Murdstone, Mr. Creakle, and his wife. Besides social conflict, he has also undergone many conflicts, but he has never been frustrated. He faced his problem broadly. When he had a rest time, he tried to kill his problem bravely by writing. Finally, he became a great writer.

Therefore, for the sake of discussing the development of the author within his own work, the researcher is eager to analyze the work viewed from its autobiographical aspects.

CHAPTER III

ANALYSIS

In this chapter, the researcher presents the analysis of the autobiographical aspects of Charles Dickens in his novel *David Copperfield*. The researcher intends to juxtapose the autobiographical and fictional aspects of Charles Dickens' *David Copperfield* in the form of tables. The analyzed data are classified into sub-headings: family background, education, childhood experience, love affair, and career.

F. Family Background

Based on the information related to the family background of both Charles Dickens and the character of Mr. Micawber, the researcher finds three common aspects.

First of all, Dickens came from a large family. He was the second of eight children in the family of John Dickens. John Dickens seemed to be warm and pleasant father, but he was lack of responsibility to his family, especially due to the economic problem (money).

Charles Dickens... was the second of eight children. His parents, John and Elizabeth Dickens, were charming and utterly irresponsible people, who lived far beyond Mr. Dickens' salary as a civil servant. (<http://FREE Barron's Booknotes-David Copperfield by Charles Dickens-BIOGRAPHY-Free Book Notes Chapter Su.htm>, accessed on 6 April 2007, at 16: 30 a.m.)

The condition of Dickens family is also shown in the family of Mr. Micawbers in *David Copperfield*. Mr. Micawber has a large family from his wife,

Mrs. Micawber, he has babies of twins, and the other two children, Master Micawber and Miss Micawber. Like John Dickens, Mr. Micawber is also lack of responsibility. He faces financial difficulties, and it is apparent in the novel that his wife is a thin and faded lady, not at all young, who lives in the unfurnished home.

Arrived at his house in Windsor Terrace (which I noticed was shabby like himself, but also, like himself, made all the show it could), he presented me to Mrs. Micawber a thin and faded lady, not at all young, who was sitting in the parlour (the first floor was altogether unfurnished, and the blinds were kept down to delude the neighbours), with a baby at her breast. This baby was one of twins; and I may remark here that I hardly ever, in all my experience of the family, saw both the twins detached from Mrs. Micawber at the same time. One of them was always taking refreshment.

There were two other children; Master Micawber, aged about four, and Miss Micawber, aged about three. (*David Copperfield: David Copperfield: 138*)

“If Mr. Micawber’s creditors *will* not give him time,” said Mrs. Micawber, “they must take the consequences; and the sooner they bring it to an issue the better. Blood cannot be obtained from a stone, neither can anything on account be obtained at present (not to mention law expenses) from Mr. Micawber.” (*David Copperfield: 139*)

Second, John Dickens was truly someone who worked in the Navy Pay Office as a clerk.

...John Dickens (1786–1851), a clerk in the Navy Pay Office at Portsmouth (<http://Charles Dickens - Wikipedia, the free encyclopedia.mht>, accessed on 13 May 2007, at 12.30 a.m.)

Like John Dickens, Mr. Micawber also works as an officer but in different name of the company from where John Dickens worked. It is narrated in the novel that Mr. Micawber works as an officer in the Marines. The Marines is a place for training a person to serve on land or sea.

I cannot satisfy myself whether she told me that Mr. Micawber had been an officer in the Marines, or whether I have imagined it. (*David Copperfield*: 139)

Third, Dickens's father was arrested for debt and sent to the Marshalsea Prison. He was later followed by the rest of his family, except Dickens. He was released after three months receipt of legacy.

John Dickens was arrested for debt and sent to Marshalsea Prison. (<http://FREE Barron's Booknotes-David Copperfield by Charles Dickens-BIOGRAPHY-Free Book Notes Chapter Su.htm>, accessed on 6 April 2007, at 16: 30 a.m.)

His father's imprisonment in the Marshalsea Prison is to be the major traumatic experience Dickens had. So, Dickens portrays the experience of his father to Mr. Micawber who is also arrested for his debts and sent to the King Bench Prison. Then, he is later followed by the rest of his family, and he drew up a petition against imprisonment for debt.

At last Mr. Micawber's difficulties came to a crisis, and he was arrested early morning, and carried over to the King's Bench Prison in the Borough. (*David Copperfield*: 144)

From the analysis above, the researcher believes that *David Copperfield* is an autobiography of Charles Dickens' life. In most cases, Dickens does not use actual names in narrating his family background. He makes up the scenery and names of the people. However, the events and elements within the novel remain the same as that in John Dickens' life. Like John Dickens' family background, Mr. Micawber also works as an officer, he has financial difficulties, and he is sent to the prison for debt.

AUTOBIOGRAPHICAL ASPECTS	FICTIONAL ASPECTS
<p>1. Dickens portrays his family in the life of Mr. Micawber who has a large family, but he is lack of responsibility upon then due to financial difficulties.</p>	<p>1. In describing his family, Dickens makes up the scenery and names of the people in the novel: Mr. Micawber has a wife named Mrs. Micawber and they have babies of twins and the other two children, Master Micawber and Miss Micawber. The financial difficulties are showed in the novel through Mrs. Micawber's figure who is a thin lady, not at all young, and left in the unfurnished home.</p>
<p>2. Mr. Micawber works as an officer.</p>	<p>2. Mr. Micawber works in the Marines.</p>
<p>3. Mr. Micawber is arrested for debt and is sent to the prison. He is later followed by the rest of his family, except Dickens.</p>	<p>3. Mr. Micawber is sent to the King Bench Prison.</p>

FINDINGS

From the analysis above, it is clear that Dickens uses his memories of his family in describing Mr. Micawbers' family, especially his memories of his father into the character of Mr. Micawber. Like John Dickens, Mr. Micawber has a large family, faces financial difficulties, and is arrested in the prison for debts. However, in most cases Dickens does not use actual names, but the events and general meaning remain the same as those of John Dickens' life. So, *David Copperfield* is David's autobiography which also becomes Dickens' fiction.

G. Education

In this part, the researcher finds five common aspects on Charles Dickens' education which are reflected in the character of David Copperfield.

First of all, both Dickens and Copperfield have got formal education. At the age of 15, Dickens left school at London, and Copperfield leaves school at Christmas. In this school he begins to read.

So powerful were there visionary considerations in my boyish mind, that I seem, according to my present way of thinking, to have left school without natural regret. (*David Copperfield*: 230)
...one morning in the Christmas season when I left school. (*David Copperfield*: 231)

Second, young Dickens was sent by his family to get education from a good school at the private William Giles' School in Chatham. This school had taught and encouraged Dickens well. Besides, it had the young Baptist minister

named, Mr. William Giles, who was a good master with sensitive thought, feeble-body, and open mind.

During the last two years of Charles's residence at Chatham, he was sent to a school kept in Clover Lane by the young Baptist minister already named, Mr. William Giles. I have the picture of him here very strongly in my mind as a sensitive, thoughtful, feeble-bodied little boy, with an amount of experience as well as fancy unusual in such a child, and with a dangerous kind of wandering intelligence that a teacher might turn to good or evil, happiness or misery, as he directed it. (*Forster*, Chapter I)

Then, like Dickens' education in Cathman, David Copperfield is also sent, but by his aunty, to Doctor Strong's School at Canterbury. It is a good school which is administered by a good man, Doctor Strong. It was decorously ordered and on sound system; with an appeal, in everything, to the honors and good faith of the boys. And, the most important case is that the reputation of the good master and Doctor Strong's boys are spoken in the town.

Doctor Strong's school was an excellent school; as different from Mr. Creakle's school as good is from evil. It was very gravely and decorously ordered, and on a sound system; with an appeal, in everything, to the honour and good faith of the boys, and an avowed intention to rely on their possession of those qualities unless they proved themselves unworthy of it, which worked wonders. We all felt that we had a part in the management of the place, and in sustaining, its character and dignity. Hence, we soon became warmly attached to it --- I am sure I did for one, and I never knew, in all my time, of any other boy being otherwise --- and learnt with a good will, desiring to do it credit. We had noble games out of hours, and plenty of liberty; but even then, as I remember, we were well spoken of in the town, and rarely did any disgrace, by our appearance or manner, to the reputation of Doctor Strong and Doctor Strong's boys. (*David Copperfield*: 202)

The third aspect is that from 1824-1826, Dickens was sent by his father to study at Wellington House Academy, a school run by a cruel headmaster, the cruel Mr. Jones, who was known as the slashes because he gave the boys more

beating than lessons. Dickens quitted from the Academy two years later. He narrated this to his friend, John Forster:

"There was a school in the Hampstead-road kept by Mr. Jones, a Welshman, to which my father dispatched me to ask for a card of terms...The school-room however was not threatened by directors or civil engineers then, and there was a board over the door graced with the words WELLINGTON HOUSE ACADEMY. At Wellington-house academy he remained nearly two years, being a little over fourteen years of age when he quitted it. (Forster, Chapter I)

The above this Dickens' experience is portrayed to David Copperfield in the novel. At the age of 9, Copperfield is sent away from his home by his stepfather, Mr. Murdstone, to study at Salem House where Copperfield begins his school. Unfortunately, the school is run by a cruel headmaster, Mr. Creakle, who declares himself as "a Tartar". Tartar is a person who has a violent temper

"I'll tell you what I am," whispered Mr. Creakle, letting it go at last with a screw at parting that brought the water into my eyes, "I'm a Tartar."

"A Tartar," said the man with the wooden leg.

"When I say I'll do a thing, I do it," said Mr. Creakle; "and when I say I will have a thing done, I will have it done,"

"--will have a thing done, I will have it done," repeated the man with the wonder leg. (*David Copperfield*: 78)

Fourth, although Charles Dickens was a very small boy, he spent his time out door and became a voracious reader with his father's small collection of literary classics such as those of Henry Fielding, Daniel Defoe, and Oliver Goldsmith.

Dickens was a voracious reader of such authors as Henry Fielding, Daniel Defoe, and Oliver Goldsmith. (<http://www.online-literature.com/dickens/>)

Dickens's childhood which was allocated for reading is exactly the same as David Copperfield's. Copperfield is the voracious reader too. He reads a small

collection of book of his father's literary classic in a little room up-stairs as. The collection includes the work of Roderick Random, Peregrine Pickle, Humphrey Clinker, Tom Jones, The Vicar of Wakefield, Don Quixote, Gil Blas, and Robinson Crusoe.

My father had left a small collection of books in a little room upstairs to which I had accessed (for it enjoined my own) and which nobody else in our house ever trouble. From that blessed little room, Roderick Random, Peregrine Pickle, Humphrey Clinker, Tom Jones, The Vicar of Wakefield, Don Quixote, Gil Blas, and Robinson Crusoe, came out, a glorious host, to keep me company. They kept alive my fancy and time, -- they, and the Arabian Nights, and the Tales of the Genii,--
(*David Copperfield*: 56)

Finally, after leaving the school, Charles Dickens began to work in the office of Ellis and Blackmore as a clerk. There, he learned shorthand and became a reporter. "He soon learned shorthand" (<http://www.online-literature.com/dickens/>)

Like Dickens, David Copperfield also thinks of shorthand after he leaves the school. With his skill, he wishes to work as a reporter, to report the debates in the parliament and to be the master of reporter.

...for through excellence in it, that is to say, a perfect and entire command of the mystery of shorthand writing ...
"I'll buy a book," said I "...I'll master it!" (*David Copperfield*: 433)

From the above analysis, the researcher concludes that Charles Dickens transforms his memories of his education into the character of David Copperfield. In most cases, he does not use actual names and places, but the events remain the same.

AUTOBIOGRAPHICAL ASPECTS	FICTIONAL ASPECTS
<p>1. David Copperfield has a little formal education in London.</p> <p>2. Copperfield is sent to attend the school. The school is an excellent school.</p> <p>3. At the age of 9, Copperfield is sent by his father to go and study at school. Unfortunately, the school is run by a cruel headmaster.</p> <p>4. The young Copperfield becomes the voracious reader with his father's small collection of book, such as the literary classics.</p>	<p>1. At the age of 15, David Copperfield leaves school to Christmas.</p> <p>2. Copperfield is sent by his aunt to attend Doctor Strong's School at Canterbury, an excellent school which has a good master and good master boys.</p> <p>3. Copperfield is sent to school by his stepfather, Mr. Murdstone, at Salem House, a school is run by a cruel headmaster. He is a cruel Mr. Creakle who calls himself is a Tartar.</p> <p>4. Copperfield reads the literary classics such as Robinson Crusoe, in a little upstairs.</p>

5. Copperfield teaches himself shorthand.	5. Copperfield teaches himself shorthand from a book he has bought.
FINDINGS	
<p>From the analysis above, it is clear that Dickens transformed his memories of his education to the character of David Copperfield. In most cases he does not use actual names and of places but the events and general meaning remain the same. Like Dickens in his childhood, Copperfield is the voracious reader and teaches himself shorthand and attends the same kind of school.</p>	

H. Childhood Experience

Charles Dickens portrays the childhood experiences to the character of David Copperfield. The researcher finds five common aspects in this sub-heading.

First of all, at the age of 12 Dickens was sent to work in Warrens' Blacking Factory near the Charring Cross because he had to help his family's finances when his father was arrested for debt. This experience was the first business experience in his life.

At any rate the offer was accepted very willingly by my father and mother, and on a Monday morning I went down to the blacking warehouse to begin my business life. (Forster, Chapter I)

Although this experience lasted only four months, it was the major traumatic experience Dickens had in his childhood. He had never told this to anyone else except to his close friend and show in his fiction. He reveals such experience to the character of David Copperfield. At the age of 10, like Dickens,

Copperfield is sent off by his stepfather, Mr. Murdstone, whom he dislikes, to work in the counting house of Murdstone and Grinby, London, as a wine merchant.

....But none was made; and I became, at ten years old, a little labouring hind in the service of Murdstone and Grinby. (*David Copperfield*: 135)

Second, when Dickens was sent in Warrens' Blacking Factory, he worked to paste the labels on bottles of blacking (a kind of shoe polish). His work was to cover the pots with a piece of oil-paper and blue paper, then tie them round with string, and clip the paper close and neat, all round, until it looked as smart as a pot of ointment from an apothecary's shop.

My work was to cover the pots of paste-blackening; first with a piece of oil-paper, and then with a piece of blue paper; to tie them round with a string; and then to clip the paper close and neat, all round, until it looked as smart as a pot of ointment from an apothecary's shop. When a certain number of grosses of pots had attained this pitch of perfection, I was to paste on each a printed label; and then go on again with more pots. (Forster, Chapter I)

Like Dickens, Copperfield is sent by his stepfather in the counting house. His job covers washing and labeling bottles too. Besides, he is employed to reject those that are flawed and to rinse and wash them. When the empty bottles run short, there are labels to be pasted on full ones, or corks to be fitted to them, or seals to be put upon the corks, or finished bottles to be packed in casks. All these are the job activities of Copperfield.

....I know that a great many empty bottles were one of the consequences of this traffic, and that certain men and boys were employed to examine them against the light, and reject those that were flawed, and to rinse and wash them. When the empty bottles ran short, there were labels to be pasted on full ones, or corks to be fitted to them, or seals to be put upon the corks, or finished bottles to be packed in casks. All this

work was my work, and of the boys employed upon it I was one.
(*David Copperfield*: 136)

Third, Dickens was forced to work for twelve hours a day in unpleasant surrounding. It was a very tiring for a small boy.

"...seeing how I was employed from day to day... (Forster, Chapter I)

This phenomenon is like what Copperfield experiences. He is very miserable with the unpleasant situation in his company. He has to work with the warehouse for long hours, from morning until night. It is one of the difficulties in his life.

I know that I worked from morning until night, with common men and boys, a shabby child. (*David Copperfield*: 142)

Next, in the factory, Charles Dickens worked hard for wage of six shelling a week. This salary was so low that it was not enough even to buy nutritious food. So, he was insufficiently and unsatisfactorily fed.

I think, of six shillings a week. I am not clear whether it was six or seven. I am inclined to believe, from my uncertainty on this head, that it was six at first, and seven afterwards. (Forster, Chapter I)

Dickens' salary is also portrayed to David Copperfield. In Murstone and Grinby's warehouse, Copperfield earns six shilling a week. This low salary is not enough to buy nutritious food. So, he is always insufficiently and unsatisfactorily fed.

Mr. Quinion then formally engaged me to be as useful as I could in the warehouse of Murstone and Grinby, at a salary, I think, of six shillings a week. (*David Copperfield*: 138)

Finally, when Dickens was working in the factory, his money was used to pay his lodging in Camden Town and to help his father.

This money paid for his lodging in Camden Town and helped support his family. (<http://Charles Dickens - Wikipedia, the free encyclopedia.mht>, accessed on 13 May 2007, at 12.30 a.m.)

Then, this condition is revealed by Dickens in *Copperfield*, the man who works at a warehouse and lives in a lodging with the family of Micawbers in Windsor Terrace, City Road. The room is the top of house, at the back; a close chamber with an ornament as a blue muffin and very scantily furnished.

“Mr. Micawber,” said Mr. Quinion, “is know to Mr. Murdstone. He takes orders for us on commission, when he can get any. He has been written to by Mr. Murdstone, on the subject of your lodgings, and he will receive you as a lodger.” (*David Copperfield*: 137)

Arrived of his house in Windsor Terrace My room was at the top of the house, at the which my young imagination represented as a blue muffin; and very scantily furnished. (*David Copperfield*: 138-139)

From this analysis, the researcher concludes that the major traumatic experience Charles Dickens had in his childhood is well represented in the life of *Copperfield*. He had never spoken about it to anyone except to his closest friend (John Foster) and to his fiction character, David Copperfield, who to works paste labels on bottles of blacking in the factory with very low salary.

AUTOBOGRAPHICAL ASPECTS	FICTIONAL ASPECTS
1. Like Dickens, Copperfield has a major traumatic experience in his childhood that he has never forgotten. Copperfield works to wine merchants in London.	1. Copperfield is sent off to work at Murdstone and Grinby warehouse by his stepfather, Mr. Murdstone.

<p>2. Copperfield's job is washing and labeling bottles.</p>	<p>2. Copperfield is employ to reject those that are flawed, and to rinse them. When the empty bottles run short, there labels to be pasted on full ones, or corks to be fitted to them, or seals to be put upon the corks, or finished bottles to be packed in casks.</p>
<p>3. Copperfield is very miserable with the unpleasant situation in his job. He has to work in the warehouse for long hours.</p>	<p>3. Copperfield works from morning until night.</p>
<p>4. Copperfield works hard for a wage of six shillings a week</p>	<p>4. ----</p>
<p>5. Copperfield works at a wine merchant's factory and lives in lodging.</p>	<p>5. Copperfield lives in a lodging with the family of Micawbers in Windsor Terrace, City Road. The room is at the top of house, at the back; a close chamber with an ornament as a blue muffin and</p>

	very scantily furnished.
FINDINGS	
<p>From the analysis above, it is clear that Dickens reflects his major traumatic experiences he has in childhood to the character of David Copperfield who is sent to work at Blacking Factory. Charles was so proud that he has never told it to anyone except to his friend (John Foster) and to his fictional character, David Copperfield. Like Dickens, Copperfield works to paste labels on bottles in a factory with very low salary.</p>	

I. Love Affair

In this part, the researcher finds one aspect of both Charles Dickens and the character of David Copperfield which reflects the similarity of their love affair.

When Charles Dickens was seventeen, he fell in love with Maria Beadnell who was a pretty, winsome, and flirtations girl. Maria's father was a bank manager who lived in Lambart Street. Her father disapproved of Dickens because he was a poor boy. After a couple of years, Maria's father sent her to Paris to separate her with Dickens. Then, Maria seemed to dislike Dickens when she returned home. Dickens, then, felt almost unhappy.

Dickens fell in love with Maria Beadnell, who by all accounts was as winsome and flirtatious...Maria's father, a banker, apparently disapproved of Dickens, and after a couple of years, he sent his daughter abroad to separate them...Maria showed no interest in Charles after her return, and he felt crushed...Dickens may have been reliving his infatuation with Maria-and, in David's marriage to Dora. ([http:// FREE Barron's Booknotes-David Copperfield by Charles Dickens-BIOGRAPHY-Free Book Notes Chapter Su.htm](http://FREE Barron's Booknotes-David Copperfield by Charles Dickens-BIOGRAPHY-Free Book Notes Chapter Su.htm))

Related to his love with Maria Beadnell, Dickens created the character Dora Spenlow in his *David Copperfield*. She is a beautiful, sweet, and attractive girl, but she is empty heads and impractical. Her beauty has impressed Copperfield at the time they meet. Dora replies Copperfield's love, but when Dora's father, Mr. Spenlow, finds this, he threatens Copperfield to forget her. Then, he finds himself dying suddenly. In describing David Copperfield's courtship of Dora, Dickens might have relived his infatuation with Maria, so, Dickens is described in his fiction with David's marriage to Dora.

I love Dora Spenlow to distraction!

She was more than human to me. She was a Fairy, a Sylph. I don't know what she was -- anything that no one ever saw, and everything that everybody ever wanted. I was swallowed up in an abyss of love in an instant ... I was gone headlong, before I had sense to say a word to her. (*David Copperfield*: 323)

... it is my dear, dear little wife beside me, whom I love so well!

"Are you happy now, you foolish boy?" says Dora, "and sure you don't repent?" (*David Copperfield*: 519)

From the above analysis, the researcher sees that Dickens brings his memories of his love affair with Maria Beadnell to the character of Dora Spenlow. In narrating David Copperfield's courtship of Dora, Dickens may have been reliving his infatuation with Maria in Copperfield's marriage to Dora.

AUTOBIOGRAPHICAL ASPECTS	FICTIONAL ASPECTS
Copperfield falls in first love with a pretty, winsome, and flirtatious girl. Her father disapproves of Copperfield.	Copperfield falls in first love with Dora Spenlow. Then, her father, Mr. Spenlow, finds out their love affair, and he threatens Copperfield to

	<p>forget Dora then Mr. Spenlow finds himself dying suddenly.</p> <p>Copperfield's affair with Dora ends happily in marriage.</p>
FINDINGS	
<p>From the analysis above, it is clear that Dickens had waded his memories of his love affair with Maria Beadnell to the character of Dora Spenlow. Later, Dickens wrote to Maria Beadnell many years after their affair was over, admitting that he had uses his memories of their love in creating the character of Dora and in narrating David Copperfield's love for her.</p>	

J. Career

Based on the career of both Charles Dickens and the character of David Copperfield, the researcher finds three common aspects.

Dickens narrated to his friend John Foster that at the age of 15 he left school and became a clerk in lawyers' office Ellis and Blackmore of Gray's Inn. Then, he became famous of having written a tragedy.

The usual result followed. The child took to writing himself; and became famous in his childish circle for having written a tragedy called Misnar, the Sultan of India, founded (and very literally founded, no doubt) on one of the Tales of the Genii. (Forster, Chapter I)

In the novel, Dickens narrated his career as a clerk to the character of David Copperfield. The age of 15, after he left school, Copperfield thinks to run a business. He works as a clerk in a lawyers' office, Spenlow and Jorkins in Doctor Commons.

As I have grown older, I think I have had experience of some other house doing business on principle of Spenlow and Jorkins! when we had got so far, Mr. Spenlow offered to take me into Court then and there, and show me what sort of place it was. (*David Copperfield*: 293)

Next, at of the age 20, Dickens became a reporter for an evening paper, *The True Sun*, in the House of Commons, for the last stages of the Reform Bill. One year later, Dickens made his name as a speedy and accurate reporter of speeches in Parliament and at the country's political meetings.

His first parliamentary service was given to the True Sun, a journal which had on its editorial staff some dear friends of mine, through whom I became myself a contributor to it, and afterwards, in common with all concerned, whether in its writing, reporting, printing, or publishing, a sharer in its difficulties. (Forster, Chapter I)

Dickens portrays his career as a reporter to a twenty-year-old David Copperfield. It is narrated in the novel that David Copperfield becomes a parliamentary reporter for a Morning Newspaper.

I am in high repute for my accomplishment in all pertaining to the art, and am joined eleven others in reporting debates in Parliament for a Morning Newspaper. (*David Copperfield*: 513)

Finally, in 1836, at the age of 24, Dickens began writing an amusing monthly serial, *Pickwick Papers*, which became extremely popular and immediate fame which lasted throughout his life. Dickens later became a successful author.

The Times of 26 March, 1836, gave notice that on the 31st would be published the first shilling number of the Posthumous Papers of the Pickwick Club... (Forster, Chapter I)

Copperfield, like Dickens, starts writing and becomes a successful writer at the age of 23. So, he is able to pursue his vocation confidently. His energy on other endeavors was nothing else.

Having same foundation for believing, by this time, that nature and accident had made me and an author, I pursued my vocation with confidence. Without such assurance I should certainly have left in alone, and bestowed my energy on same other endeavour. I should have tried to find out what nature and accident really had made me, and to be that, and nothing else. (*David Copperfield*: 564)

From the above analysis, it is clear that David Copperfield's career is a portrait of Dickens' own career. Like Dickens, Copperfield works for a while in a lawyers' office, becomes a parliamentary reporter, and later becomes a successful author.

AUTOBIOGRAPHICAL ASPECTS	FICTIONAL ASPECTS
1. At the age of 15, David Copperfield leaves from school and becomes a clerk in a lawyers' office.	1. Copperfield becomes a clerk in a lawyers' office, Spenslow and Jorkins, in Doctor Commons.
1. David Copperfield becomes a parliamentary reporter.	2. At the age of 21, Copperfield becomes a parliamentary reporter for a Morning Newspaper.
2. David Copperfield becomes a successful author. His energy on same other endeavor was nothing else.	3. Two years later, at the age of 23, Copperfield becomes a successful author.

FINDINGS

From the analysis above, it is clear that Dickens had waven his career experiences to the character of David Copperfield. Like Dickens, Copperfield works for a while in a lawyers' office, becomes a parliamentary reporter, and later becomes a successful author.

CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

From the result of analysis presented in Chapter III, the researcher concludes that Charles Dickens had managed to write his own life under the pseudonym of David Copperfield. A comparison between the content of the novel and Dickens' own life reveals that the life of Charles Dickens is well portrayed in that of David Copperfield although Dickens seemed to avoid using actual names by making up the scenery and names of the people in his fiction.

There are several comparable events which can be noticed by the researcher about the similarities between the life of Charles Dickens and that of David Copperfield as the most important materials autobiographical point of view. Dickens' experience in his labor at Warrens' Blacking warehouse is portrayed in the experience of David Copperfield's labor at the Murdstone and Gribby warehouse in London. Charles Dickens was sent to school at Wallington House, an institution run by a cruel headmaster, while David Copperfield is sent to school at Salem House Academy near London that is also run by a cruel headmaster, Mr. Creackle. Dickens' journalistic and writing career is narrated in the novel through David's career from Doctors' Commons, to shorthand report, to a clerk. Furthermore, Dickens' courtship with Maria Beadnell is revealed in David Copperfield's courtship with Dora. The story that Mr. Micawber is unable to earn much money and that he is arrested for debt and sent to the King Bench Prison is

like John Dickens experience that was quite unable to look for money, was arrested for debt, and finally sent to prison.

It is almost undeniable that *David Copperfield* is an autobiography of Charles Dickens' life. Dickens uses *David Copperfield* as a medium to look back over his own life. Many of Dickens' experiences appear in the novel although he avoided using actual names, by making up the scenery and creating fictional characters, like Mr. Micawber, Mr. Creakle, and Murdstone and Grinby's warehouse as Dickens' fiction. Based on the comparison of the two stories, people can learn a lot about Dickens himself and his creativity in writing *David Copperfield* as a fictional autobiography.

Of course, *David Copperfield* is not Charles Dickens, nor is *David Copperfield* precisely the story of Dickens' own life. After all, David's affair with Dora, for example, ends in happy marriage, while Dickens' affair with Maria Beadnell ended very unhappily. Though Dickens' life alongside David's is an interesting comparison, it should not lead people to suppose an exact correspondence. All authors use their own experience in their writing: *David Copperfield* is unusual only because it seems to copy some of the events of Charles' life very closely.

B. Suggestions

In this research, the researcher only founds the five autobiographical aspects of Charles Dickens' *David Copperfield*, i.e. family background, education, childhood experience, love affair, and career. It is hoped that next researcher,

could explore more about this novel because the researcher feels that in this novel there are lot of valuable things which have been touched, such as sociological aspects.

So, the researcher suggests to the students or next researcher who is willing to use this approach or other approach because it is possible for him not only to use autobiographical approach, sociological approach, expressive approach but also historiographical approach.

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