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Research Question: *“What targets and tools does Roald Dahl use to reflect social criticism in his works “Matilda” and “Charlie and the Chocolate Factory”?*

*“A little nonsense now
and then is relished
by the wisest men.”*

Roald Dahl

ABSTRACT

Roald Dahl, being one of the most well-known authors of Britain, has risen to prominence in children's literature. By his works and unique style, Dahl managed to transcend the borders of adulthood and address his works to both adults and children. As a winner of "*Millennium Children's Book Award and Blue Peter Book Award*" for his famous work: "*Charlie and the Chocolate Factory*" Dahl's impact on his audience and his universal success were highly appreciated.

In this study, Dahl's works "*Charlie and the Chocolate Factory*" and "*Matilda*" are investigated to relate societal misconceptions and human flaws. The research question is chosen to observe children's literature and its role in pointing out such misconceptions. The research question is handled in two parts: tools and targets. The devices that Dahl uses to convey his criticism are themes, language, absolute distinctions and characterization. Such tools, by defining and portraying human blemishes target a criticism on adults, materialism and insatiability.

Although the works chosen belong to children's literature, the criticism they raise is attributed to societal issues with the messages and lessons conveyed. Regardless of Dahl's using a simple and plain language, such depictions, characterization and themes, he creates a vast distinction and irony among concepts. Such satirical and ironic tone decries the intricate world of adulthood, while dispraising the perpetual pursuit of physical matter and its being the pioneer concept in life. The criticism of materialism and physical matters' reign in people's lives is supported by such a human flaw as insatiability that is largely addressed in both novels.

255 words

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Introduction

Roald Dahl's works have become children's classics as he managed to reach millions, through his fiction. He uses a unique, atypical and extraordinary style by which he goes beyond what is usual and common. With his unusual descriptions of characters and by creating an absolute distinction between them in almost all his works, Dahl portrays the sociological identity and criticizes it.

As the need to express one's ideas, opinions, likes and dislikes arose, literature became a prominent tool to convey such ideas and opinions. In that sense, social criticism in literature has been an easy way to locate the misconceptions, flaws and malicious conditions rising in a society while addressing cultural, economic and political context. Such examples as Harriet Beecher Stowe, who promoted and advanced the abolitionism through his literature: "Uncle Tom's Cabin" and the novel "The Jungle" by Upton Sinclair that assisted laws, regulating public health and food sustainability, offered a wide range of social criticism by pointing out the imperfections and blemishes of current values and social structures. Thus, it is clear that, when analyzed and examined closely, fictional literature trots out remarkable social impacts.

Accordingly, largely known for his books: "Matilda" and "Charlie and the Chocolate Factory", Roald Dahl criticizes the human flaws and societal blemishes through his literature. Both plots cover a wide range of social criticism from the unmerited treatment of authority to the complex and not-so-magical world of adulthood. As an exceptional and extraordinary child, Matilda Wormwood is depicted to live with such ordinary and unpleasant parents, who are oblivious to her existence. Later-accompanied by school's demanding, strong headmistress: Miss Trunchbull and a caring, benign teacher: Miss Honey, Matilda's journey through childhood is plotted in the novel. Revealing the signs of her gift in early ages, Matilda teaches herself how to read and solves complex arithmetic operations regardless of her parents' apathy towards her talent. Her meeting with Miss Honey as a turning point and her punishing Miss Trunchbull for misusing her authority as a climax, discloses how the plot itself, although escorted by themes and motifs, raises criticism for certain flaws. Accordingly, Dahl singles out Charlie from his peers by mentioning his maturity in spite of being plotted into poverty and a cottage-like dwelling with four very old grandparents. Struggling to find the golden ticket for a tour of Willy Wonka's magical chocolate factory -which opens its doors to five lucky children and their family- and later trying to survive and keep up with its

charm, the protagonist is embodied with virtue in spite of being deprived of adequate food and clothing. These overview of plots are escorted by such tools as; language, characterization, themes and creating absolute distinctions in order to criticize many errors in the social values and underscore the human flaws. These subjects of his criticism that are incorporated into the plots are adults and their world compared to children's along with such societal blemishes as insatiability, materialism and class distinctions.

Tools of Social Criticism

As aforementioned, Dahl uses specific tools to convey his societal criticism. Such tools can be classified as; language, characterization, themes and absolute distinctions.

A. Language

Language is a recurring structure that Dahl uses to criticize the societal values. By using a simple language and not including many figures of speech, long and complex depictions in his works, Dahl maintains a simple language through his works. By pursuing such an attitude, he criticizes the norms and values of the adult world by creating a contrast between two worlds. In contrast to the complex and intricate world of adulthood, Dahl solidifies the simple and innocent world of childhood through the simple and plain language he uses. In addition, in order to put forward the dense and somber issues he handles, he creates a contradiction between the language and the density of issues. As hard and challenging as it is to be ignored and deprived of love and care of one's parents as Matilda, or to lack certain nutritional elements and raised in poverty as Charlie; Dahl's style constitutes a contrast with the overall matters that he deals with. Matilda elaborates her parent's indifference and their being oblivious to her existence as: "*She doesn't really care what I do.*" (Dahl, 10) and implies her mother's going away, leaving her alone in the house. Hence, Matilda is depicted to tackle with her parent's apathy when she was only four years and three months old. Accordingly, by mentioning Charlie's wish: "*He desperately wanted something more filling and satisfying than cabbage and cabbage soup.*" (Dahl, 6) Dahl describes the poverty and shortage of nutrients; Charlie suffers. Later in the text, author mentions about other kids' munching the chocolate bars and its being a torture for Charlie. Although we as the readers are not provided with the exact age of Charlie, regarding the characterization of his size and manners, we can infer that he is just a kid which renders the situation even harder to bear with for the protagonist. It constitutes an irony and contradiction with the language that is used to convey and depict such challenges and complexities, contributing to Dahl's social criticism.

B. Characterization

"If a person has ugly thoughts, it begins to show on the face. And when that person has ugly thoughts every day, every week, every year, the face gets uglier and uglier until you can hardly bear to look at it. A person who has good thoughts cannot ever be ugly. You can have a wonky nose and a crooked mouth and a double chin and stick-out teeth, but if you have good thoughts it will shine out of your face like sunbeams and you will always look lovely." Roald Dahl¹

Characterization is another significant tool for Dahl to convey social criticism. As aforementioned, Dahl uses an extraordinary and atypical language when characterizing. Through descriptions of both their appearances and behaviors, he ridicules them for their idiosyncrasies. The depictions of characters such as; Augustus Gloop and Miss Trunchbull, reveals Dahl's disapproval of certain societal fallacies and human flaws. Augustus Gloop's fatness is attributed to his being blown up by a powerful pump, yet his appearance is depicted as: *"Great flabby folds of fat bulged out from every part of his body, and his face was like a monstrous ball of dough with two small greedy curranty eyes peering out upon the world."* (Dahl, 21) Accordingly Mrs. Wormwood, Matilda's mother's image was created as *"She wore heavy make-up and she had one of those unfortunate bulging figures where the flesh appears to be strapped in all around the body to prevent it from falling out."* (Dahl, 21) As it is clearly seen, Dahl portrays his characters in a way that renders it inevitable to mock and ridicule them. Characterization for relaying certain messages is maintained not only by ridiculing but also through dark humor in Dahl's books. Miss Trunchbull, the formidable Headmistress, is an authority figure, who possessed such physical properties as; big shoulders, a bull-neck, thick arms, strong wrists and powerful legs. In addition, Miss Trunchbull's face was told to be far from beauty or joy that gives an idea of how authority and massive control is seen through Dahl's eyes. Charlie, the protagonist of Dahl's novel *Charlie and the Chocolate Factory*, is praised for his pride and regarded as an undernourished but thoughtful, poor but generous, ideal kid with unworldly characteristics. Hence, Dahl maintains his social criticism by not only ridiculing, otherizing and alienating his characters (as seen in Augustus and Miss Trunchbull respectively) but also by idealizing them.

¹ "Roald Dahl Quotes." *GoodReads*. N.p., n.d. Web. 3 Feb. 2012. <<http://www.goodreads.com/quotes/show/182429>>.

C. Themes

i. Karma

Roald Dahl, through the themes he uses in his works, commits social criticism. Karma, being one of the themes Dahl uses, dominates both works. With the credo of “What goes around, comes back around.” he manages to address to social fallacies, insatiability, vice and as a result: punishment. *“This treatment can be seen when Miss Trunchbull, the dictatorial headmistress of Matilda's school, becomes the target of Matilda's telepathic powers, and soon after vanishes. This instance, and many others like it, reflect Dahl's attitude that "beastly people must be punished"”*. (Royer, Sharon 1998) By bringing bad-endings and punishing the malcontent and vice, Dahl carries out his expostulation of such human flaws. Augustus Gloop, being sucked into a pump, and Mr. Wormwood, ending up with a bald white ring around his head, are all victims of Dahl’s theme to convey his criticism.

ii. Fairness

Another theme, used to criticize the societal misconceptions, is fairness. Dahl questions the fairness through Charlie and Matilda, both of whom lead a challenging life. With Matilda’s lack of parental affection or involvement and Charlie’s unbearable life conditions in means of nutrition and clothing; Dahl examines the fairness in society. In spite of their exceptional, outstanding and extraordinary characterizations; both protagonists dwell in intolerable lives. By creating such distinctions between the quality of the characters and their lives; Dahl thematizes his query.

iii. Fantasy

Likewise by enabling fantasy as a theme in his books Dahl manages to portray a criticism. He incorporates ordinary children in extraordinary circumstances and conditions whilst attributing such extraordinary traits to their characters. *“Each of the protagonists in Dahl's books for intermediate readers illustrates the capacity of young people to accomplish great things, and to exhibit an independent spirit.”* (Royer, Sharon 1998) Charlie’s experience in Willy Wonka’s Chocolate Factory, who is described as *“the most amazing, the most fantastic, the most extraordinary chocolate maker the world has ever seen!”* (Dahl, 9) justifies such circumstances that Dahl plots his characters. In this context, Matilda’s psychokinetic

powers and her fabulous brain render her extraordinary and outstanding out of her family and peers.

iv. Empowering Children

Hence, by creating unconventional child characters and implicating them into fantastic circumstances, Dahl ascribes power and potency to them in an adult dominated world. While idealizing the world of children, Dahl dispraises the adult world for not having imagination, creativity and sensitivity. The string of words: *“I don't want a grown-up person at all. A grown-up won't listen to me; he won't learn. He will try to do things his own way and not mine.”* (Dahl, 151) flowing from Mr. Wonka's mouth, proceeds with his wish to pass his factory on a sensible and loving child. By creating a contrast between such adults and children, Dahl underscores the fantasy and imagination in means of dueling or replacing the authority figures that renders it another recurring theme, used to convey social criticism.

D. Absolute Distinctions

By creating absolute distinctions, Roald Dahl manages to emphasize societal flaws and human blemishes. Both novels cover motifs from two opposite poles and put forward a criticism. Dahl strongly distinguishes such motifs as good and bad, poverty and wealth, award and punishment, past and future through which he accentuates the flaws and blemishes.

i. Good vs. Bad

Roald Dahl, in both works, precisely sets apart “good and bad” through his characterization. The more he idealizes and attributes positive traits to one, the more he criticizes the others. In *Charlie and the Chocolate Factory*; the protagonist is described to be an embodiment of virtue and a paragon of morality who never complains or asks for more than given. As he musters his strength to commute between his house and school regardless of the weather or factory, which is alluring by all means with its smell to him, Charlie exhibits an inner strength and courage. Contrary to Charlie's virtue, satiability and strength to control his appetite; all four kids are depicted to lack certain traits. Being described as a greedy and glutton boy, Augustus Gloop's incontrollable desires and urges render him sucked up by a pipe. Dahl associates this ravenous nature with negative adjectives that create an antipathetic image in reader's mind. Likewise, Veruca Salt's tantrums and her insatiability are largely

addressed throughout the novel. Her impetuousness and demanding nature is reflected through his father's words: "*And she would lie for hours on the floor, kicking and yelling in the most disturbing way.*" (Dahl, 25) Such images of Veruca and Augustus constitute a vast distinction between them and Charlie accompanied by their experience in the factory. As stimulating and enriching as it is for the protagonist who demurely embraces it, Veruca and Augustus manages to denigrate and cringe at the facility. Against Charlie's well-behaved, polite and easily pleased character; they pursue an insatiable and cantankerous attitude.

In this respect, Dahl also firmly distinguishes good and bad in *Matilda*. Such characters as Miss Agatha Trunchbull and Miss Jennifer Honey differ from each other in means of their characterizations. Characterized by a "lovely face", Miss Honey is mentioned as: "*...she possessed that rare gift for being adored by every small child under her care.*" By which Dahl attributes such traits as tenderness, sophistication and warm-heartedness. In complete contrast with Miss Honey, Miss Trunchbull's portrayal is handled through such facial traits as a cruel mouth, arrogant eyes and an obstinate chin whereupon by a negative description. Describing an ideal headmistress, Roald Dahl utters such words as: "*They understand children and they have the children's best interests at heart. They are sympathetic. They are fair and they are deeply interested in education.*" (Dahl, 76) However, Miss Trunchbull lacks all these qualities, that invites Dahl to question her obtaining the position in the first place. As dominating and bossy as her approach to children, Miss Trunchbull's point of view about children is mentioned as: "*She hates very small children. She therefore loathes the bottom class and everyone in it. She thinks five-year-olds are grubs that haven't yet hatched out.*" (Dahl, 96) Thus, through setting good and bad apart by Roald Dahl raises social criticism.

ii. Poverty vs. Wealth

While plotting his characters, Dahl incorporates them into different living conditions: poverty and opulence. Such an absolute distinction pervades both novels and is reflected through such characters as: Jenny Honey, Wormwood Family, Charlie Bucket, Veruca Salt and Willy Wonka by various elements. To start with, Miss Honey is portrayed in a "*not much bigger than a good-sized clothes cupboard*" (Dahl, 180) contrary to Wormwood Family, dwelling in a house, equipped with a TV, chimney and cloakroom. Apart from residing in a fairly small and poorly decorated house, Miss Honey's condition is revealed through her own

words as she answers Matilda, asking whether if she is poor: “‘Yes,’ *Miss Honey said. ‘Very.’*” (Dahl, 183) Moreover, nutritional elements are used to reflect the contrary economic conditions. In contrast with the margarine bread Miss Honey consumes, Matilda’s nutrition is described as: “*At home she would have been having buttered toast and strawberry jam and probably a piece of sponge-cake round it off.*” (Dahl, 185) depicting the distinction between two nourishments. Accordingly, Dahl severely distinguishes poverty and wealth in his novel, *Charlie and the Chocolate Factory*. Veruca Salt in that sense is the paragon of wealth unlike Charlie’s destituteness. Such two different lives diverge in the way two characters attain tickets. When Veruca’s father secures his daughter a golden ticket through his financial resources, Charlie gambles his way through success. Likewise, two characters differ in means of the quality of their lives. Veruca Salt, is portrayed in opulence as the daughter of a factory owner who uses his wealth to please his daughter unlike Charlie’s inadequate life conditions in means of food, privacy, clothing and shelter. Equally, Charlie’s dwelling and the factory, when juxtaposed, exhibit quite a distinction. When Dahl describes Bucket’s house as uncomfortable, extremely small where “*cold drafts blew across the floor all night long, and it was awful.*” rendering the house inappropriate for severe seasonal conditions. (Dahl, 5) In contrary to this ill-conditioned dwelling where Charlie rarely has enough to eat and sleeps on the floor, Willy Wonka’s factory is mentioned as a fantastic place where a chocolate river, graceful trees, glass elevators structures the facility along with countless rooms and long corridors. Such a vast gap between two places offers the reader a social criticism, pointing out the defects in the societal structure.

iii. Award vs. Punishment

The distinction between award and punishment is handled to underscore the social criticism, Dahl conveys through his themes. The distinction between the characterizations of figures is supported by the way Dahl treats them at the end of his books. In that sense, he creates a gap between his rewarding and punishing the characters. When such positive portrayals of Charlie and Miss Honey merit them awards, Miss Trunchbull, Augustus Gloop, Mike Teavee, Veruca Salt and Violet Beauregarde are all punished for their wrong doings. Being the embodiment of virtue, Charlie’s patience, benevolence and determination is rewarded with Willy Wonka’s magical factory. Accordingly, Miss Honey’s tenderness, fairness, warmth and mildness merit her *The Red House* along with Matilda. In contrast, Miss Trunchbull is imposed a punishment for her harsh and cruel approach. “*And there she*

was, the huge figure of the Headmistress, stretched full-length on her back across the floor, out for count.” (Dahl, 217) As for her poor interaction, unfair treatment and unmerited use of her authority, Miss Trunchbull faints in front of a crowded group of *bêtes noires* and “brutes”. Equally, all four finders of Wonka’s tickets eventuate punished for their misbehaviors in the factory. Augustus’s being sucked up by a pump; Violet’s turning into purple; Veruca’s journey through a chute and Mike’s becoming a little speck constitute the punishments of four characters, exhibiting extreme gluttony, insatiability, obstinacy and disrespect. Therefore, by creating an absolute distinction between the awards and punishments that he merits to his characters, Dahl strengthens his social criticism.

iv. Past vs. Future

Another vast distinction Dahl uses to convey criticism is between the pasts and the futures of characters. What characters become at the end, is strictly different from what they used to be in the beginning. At first, Matilda is part of a family who are oblivious both to her existence and her gifts. However, as the novel proceeds, the protagonist ends up living with her teacher who is caring, loving and appreciates Matilda’s talents along with sharing and celebrating her intellectual thirst. Miss Honey’s words solidify such a distinction: “*I would look after her with loving care.*” (Dahl, 232) Accordingly, Charlie’s life changes as the plot develops. Living in destitute and having inadequate food and clothing, Charlie is implicated in abundance and opulence as he becomes the new-owner of Willy Wonka’s Chocolate Factory. Therefore, by creating a distinction between characters’ pasts and their futures, Roald Dahl strengthens his social criticism.

Targets of Social Criticism

Roald Dahl uses aforementioned tools of criticism to address societal groups and their impacts on the misconceptions in society. Such tools as: language, characterization, themes and absolute distinctions refer to adults, insatiability, materialism and class distinctions, which are pointed to be the societal fallacies and conceptual errors.

E. Adults

“The adult is the enemy of the child because of the awful process of civilizing this thing that when it is born is an animal with no manners, no moral sense at all.” Roald Dahl
(Liukkonen, 2008)²

Adults, as targets of Dahl’s criticism, are largely addressed in both novels. Elder figures of authority and parents are criticized for their social scales, and the way they maintain it. Reflected as drawbacks to children’s imagination, ambitious and greedy; adults are highly reprimanded for their poor interaction with children and young adults. Such an authoritl figure and parent as: Miss Trunchbull, Mrs. Gloop demonstrate grown-ups’ misuse of their niche and their manipulating the dominee. By negative portrayal of Miss Trunchbull’s communication with children and youngsters; Dahl aims his criticism at the unmerited treatment of authority. When describing Matilda’s classmate, Amanda Thripp, in a polemic with her Headmistress, Dahl uses such words as: terror-struck, pop-eyed and quivering; all of which evoke horror. Miss Trunchbull swings children around by their hair, locks them in a tiny room with a spiky wall or throw them out windows. Headmistress’s approach is mentioned as: *“The Trunchbull will throw anything around just to keep her arm in, especially children.”* (Dahl, 104) by which, Dahl raises his criticism against such an authoritl figure and her misusing the influence through violence. Another adult figure, denounced for her interaction with children is Mrs. Gloop. Portrayed as Augustus’s mother, Mrs. Gloop’s approach towards her son is dispraised throughout the novel. She idealizes her son and legitimizes his gluttony, esurience and covetousness. *“...he wouldn’t go on eating like he does unless he needed nourishment, would he? It’s all vitamins, anyway.”* (Dahl, 22) Although, candy bars and junk food constitute Augustus’s diet; they are mentioned to be needed and essential. Such a blinded attitude towards one’s child is decried in both novels as Dahl mentions some parents’ going too far: *“They become so blinded by adoration they manage to convince themselves their child has qualities of genius.”* (Dahl, 1) Through such details, Dahl utters his contempt for the world of adulthood and targets his criticism to adults, their misconceptions.

² Liukkonen, Petri, and Ari Pesonen. "Roald Dahl (1916-1990)." *Pegasos*. Pegasos, 2008. Web. 4 Feb. 2012. <<http://kirjasto.sci.fi/rdahl.htm>>.

F. Insatiability

In spite of being provided with adequate clothing, and thoroughly sheltered; most of Dahl's characters are insatiable. Such a malcontent is often targeted for social criticism through the way, Dahl characterizes his figures. Such characters as Mr. Wormwood and Veruca Salt lack the capability of being satisfied, which is reflected by the way Roald Dahl describes them. This impotence for worldly matters is frowned upon and chiefly criticized in both novels. As covetous and avid she is, Veruca Salt is portrayed to lack the ability to control her wills and wishes that renders her revolting and unpleasant. This voracity is highly dispraised throughout the novel, by her punishment and the words Grandpa Joe utters. Mentioning Veruca's being spoiled and deeming her worthy of a spank, Grandpa Joe foreshadows an unpleasant ending for Veruca who ends up in a chute that runs directly in to the main garbage disposer of Wonka's factory. In spite of being depicted in opulence and to live in a well-furnished house with adequate nutrition, Mr. Wormwood is portrayed in a pursuit of more, in ingenious ways. Endowed a rapacious appetite for wealth and money, Harry Wormwood is often associated with a rat throughout the novel. "*Mr. Wormwood was a small ratty-looking man whose front teeth stuck out underneath a thin ratty moustache.*" (Dahl, 17) Such a poor depiction of a ravenous character reflects Dahl's disdain against insatiability. By an obscene end for Veruca and unfavorable description of Harry Wormwood, Dahl criticizes the inappeasable appetite for worldly matters.

G. Materialism

The doctrine that the highest values or objectives rely in material well-being is largely targeted on in Dahl's both novels. Through his characters, Dahl reprehends the physical matter's being the only fundamental reality in one's life. As embodiments of such a doctrine, both Mr. Wormwood and Mr. Salt pursue a materialistic approach. Mr. Salt is portrayed to be dependent on his financial resources to provide ease and peace in his household. In order to avoid and manage Veruca's tantrums and hysteria, Mr. Salt employs his wealth. Such dependence on material objects manifests itself in his gaining an unfair advantage in the process that is entitled as "dreadful" by the crowd in front of Wonka's factory. As despised as it is in the novel, the overuse of financial resources for personal gain is highly frowned upon throughout the plot. Likewise, the pursuit of materials is reflected via Mr. and Mrs. Wormwood. Both characters' preoccupation with material objects and comforts induces a

disinterest in spiritual, intellectual and cultural values. Such an indifference to unworldly values becomes lucid as they agree to let Matilda go. “*Why don’t we let her go if that’s what she wants. It’ll be one less to look after.*” (Dahl, 232) This prominence of physical matters in Wormwood family is despised by the poor description of their interaction with Matilda. “*But Mr. and Mrs. Wormwood were both so gormless and so wrapped up in their own silly little lives that they failed to notice anything unusual about their daughter.*” (Dahl, 4) These materialistic approaches of both characters target Dahl’s criticism of materialism in society.

Conclusion

In this study while studying the research question, it become clear that Roald Dahl, through his fiction, commits social criticism. The analysis of Dahl’s two novels, *Matilda* and *Charlie and the Chocolate Factory*, guided us to conclude that through the language he uses, along with his way of characterization, themes and the absolute distinctions he creates, Roald Dahl portrays the misconceptions in society and human flaws. In lighth of the findings it is discovered that when analyzed closely, Dahl’s two works target criticism on adults, insatiability and materialism, all of which are societal blemishes.

Accordingly, as the author uses a simple language, free from intense figures of speech and long depictions, it is understood that such a language represents the naïve and pure world of childhood, contrary to the complex world of adulthood. The characterization Dahl uses reflects his dispraisal of certain human blemishes, as he ridicules them through ascribing uncommon features to his characters. In addition, it is observed that such themes as karma, fairness and fantasy; he handles in both novels address to societal misconceptions. By creating absolute distinctions between award and punishment, poverty and wealth, good and bad, past and the future Dahl maintains his social criticism while underscoring such flaws through contrasts.

As mentioned before, such tools of criticism he uses, address to certain societal misconceptions that are highly decried in both novels. Adults, as parents and authoritcal figures are dispraised for their interaction with children. Through his characterization and language, Dahl disdains their view of fairness, honesty and virtue. Another societal misconception Dahl addres through his books is insatiability. In spite of being provided with decent living conditions, the characters are portrayed to seek more. Such ravenous characters and their content are often denounced. In addition to insatiability, the acceptance of physcial

matter as the only fundamental reality is handled in both novels. Having been risen to prominence in characters lives; money and its priority is expostulated.

All in all, through this study, the ways Dahl raises social criticism along with his targets are investigated. As a synthesis of this research, it is seen that, such a prominent author in children's literature, through his fantastic stories, modify simple events into cautionary tales by empowering children and enabling fantasy. Such a modification, accompanied by the details in his novels, portrays a sociological identity, that is largely criticized.

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