

The Positive Effect of the Role of Upbringing in the Works of Dickens

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ABSTRACT

The main topic of my thesis is the theme of childhood in the novels Oliver Twist, David Copperfield and Great Expectations. Each of the novels has one main child protagonist and many other child characters which play subordinate roles in the plot and in the construction of the whole novel. The novels were selected because of the fact that the theme of childhood is crucial for them. Let me now briefly introduce and describe the structure of the thesis.

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INTRODUCTION

The aim of this thesis is to examine the approaches to childhood in the novels mentioned. Certainly the reader will be interested in the way in which Dickens depicts the main heroes of his novels. How he portrays them in their childhood and at the beginnings of the stories can tell us quite a lot about the future development of their characters. In the pages that follow it will be shown that the story of the main protagonist in each novel is formed by his family situation which is the key factor which determines the approach to the child in the novel. However, not only the description of the hero's family is important in Dickens. The contrast between families in different social strata may tell us a lot. Some similarities can be found among all three protagonists Oliver Twist, David Copperfield and Pip. They are orphans and this fact predestines their fates. However, the family situation and family background from which these characters originate differ in the novels. Oliver Twist is an orphan born in the workhouse and lives without any relatives from the very beginning of the story. He is portrayed as abandoned orphan without any living siblings or other relatives. However, David Copperfield's family situation at the beginning of his story is different. Although he is born as a child without a father, he spends part of his early childhood with his own mother and at the very beginning of the story his aunt is present on the scene. Similarly, Pip has his own family around him. He lives with his older sister and her husband Joe. We will see that the family situation and social status have a big influence on the development of the stories. [1,2,3p]

It seems clear that we cannot look at the main protagonists separately and that we must at least briefly point out some other child characters that play important and relevant roles in the stories. The character of Oliver Twist is certainly related to other children in the novel. The gang of young thieves and children in the workhouse in Oliver Twist play as important role as for example the character of Estella does in Great Expectations. Therefore also these characters will be briefly mentioned and commented on.

The analysis of the characters in the novels should not be done without regard to a wider context. All the characters are related to the environment in which they exist and behave in some ways. The settings of the novels, as well as the social status of the children, are probably related to the main characters and therefore some space will be devoted to these aspects of the novels.

When analyzing the aspects of childhood in the novels it might be useful to mention the social situation in

the Victorian society and mainly its consequences for the children. Due to the fact that Dickens's works were extremely popular and widely read in his time, it might be useful to take into account the socio-historical context of the period. There might be some connections between the literature and reality and the writer might be influenced by the reality to some extent. Therefore a chapter dealing with historical background of Victorian England is included. Moreover, the first chapter of this thesis examines the concept of childhood because it might be useful to see how the concept of childhood has been created and how it has changed.

The image of childhood has changed over time as well as the modes of the recognition and reception of childhood. The recent approaches to the study of childhood suggest that childhood should be understood as a social phenomenon (or cultural product) not as a natural (or biological) one. And Jenks in his study proposes that: "The social transformation from child to adult does not follow directly from physical growth and the recognition of children by adults, and vice versa, is not singularly contingent upon physical difference". When we examine childhood and its changes we should always bear in mind the relation between child and adult because the attitude towards children has changed in accordance to the way in which the adults have recognized children. As Stone points out there were several different attitudes towards new-born children in the seventeenth century. The traditional Christian view saw children as sinful creatures. Stone explains how these children were treated according to this view:

MATERIALS AND METHODS

The first, and the most common, was the traditional Christian view, strongly reinforced by Calvinist theology, that the child is born with Original Sin, and that the only hope of holding it in check is by the most ruthless repression of his will and his total subordination to his parents, schoolmasters and others in authority over him. The environmentalist view considered children not to be bad and not to be good. The child was viewed as which is formed by future experience. "In the eighteenth-century England the environmental theory tended to supersede the Calvinist in middle- and upper-class circles, before it was overwhelmed again in the nineteenth century. Others claimed that character qualities and abilities are genetically determined and that education can only strengthen the good ones and restrain the bad ones. And finally utopians suggested that the child is born good and is corrupted by its experience in the society. The sources used for this chapter suggest that the manner of children's recognition by adults and patterns of child care changed through the passage of time. Accordingly we might have the impression that in the Middle Ages until the twelfth century there was no place for childhood in art and in society in general. It seems that society was not aware of the existence of the concept of childhood. When it is suggested that the concept of childhood did not exist in early medieval society, the adults were not fully aware of the difference between them and children. The first evidence that the society became aware of the children's difference is the fact that children came to be portrayed and depicted in paintings and literature. With the only exception of Jesus children were scarcely portrayed in medieval paintings. And they were not portrayed as children in modern times, but they looked like adults.

They were apparently considered of such little importance that they did not warrant representation in a unique and particular form. Where such images do occur, as by necessity in the motif of the Madonna and child, the baby Jesus appears uniformly, from example to example, as a small shrunken man, a wizened homunculus without the rounded appeal and vulnerability of the latter-day infant.

The heroes of the Dickens are so close to us that we see them not as Englishmen, but as our own nation. As you read his works, you realize two characteristics in his literary activity: the first is humor, and the second is deep humanity, kindness towards the helpless. His heroes are often ordinary, innocent, tolerant, humble people who we involuntarily love. In the hearts of disadvantaged people, growing hope, patience, love raise them to the level of a real hero. Some critics have accused Dickens of indulging in passion for creating images, in the absence of objectivity. But as periods passed, Dickens' works were recognized as belonging to eternity.

Dickens represented him in the tragicomedy genre. Pity the heroes, but at the same time did not quench hope. This spirit of hope can be noticed in a number of his works. Someone believed that this was a weakness, and who judged it to be their main strength.

Dickens was described by his contemporaries as having "intelligent bright eyes, dark chestnut hair, a

splendid face in proportion to one another, he knew very well his worth and the value of others". Dickens was a natural actor. He could take the form of several people in a moment. He conducted literature and theater together and performed roles in performances. Professional actors would wonder how he was doing it, indeed Dickens could both make the viewer cry and laugh. Yes, Charles was a handsome, intelligent, ingenious, self-confident guy. He became known to readers when he began writing short essays in the monthly magazine under the pseudonym.

The people of the world also know Dickens well as a social critic in his country if he identifies mainly as a writer. He became more involved in publicist throughout his life. He made ordinary people critical of the likes and the upper echelons. He was active in public affairs, such as founding the people's library, helping disadvantaged children in the hospital.

A total of 15 novels were written, of which was an adult. Did you have a secret to have time for this? He created by following the agenda. After the morning breakfast, the orderly sat down at the desk and worked from 9 am to noon. After lunch, he was again locked in the creation room. When he was writing a book, he almost did not talk and fantasized with people. He wrote 2,000 words a day, according to a rule he had established himself. When inspiration did not come, he strolled through the city, which gave him new ideas. After dinner, he would spend time with his family and sleep prematurely.

RESULTS AND DISCUSSIONS

London has the Charles Dickens Museum, which houses the writer's personal belongings. Dickens was infatuated with supernatural events and was also a member of the Ghost Club. Charles Dickens always lay to the North. He thought that thus his writing skills would improve. The museums hold 10,000 letters written to Dickens.

George Henry Lewis, editor-in-chief of the fortnightly Revue "Magazine, says in his memoirs", Dickens once told me that before putting events on paper, the characters whispered their words in my ear, I really hear them, they stand by me and communicate with me. Adib's many works have been read in Uzbek. Thanks to the translators for this. I myself turned a story of Dickens into Uzbek, which was recently published in the press. In the future, I ended up on my tongue conveying many of these Adib's works to readers.

According to C. Dickens, the main point of education is the dependence of the moral character of the younger generation on the characteristics of education and the environment. And the family plays a special role in this. It is the family that has the primary influence on the character of the child.

The writer calls the inculcation of true moral and moral values, the education of a real person, the primary tasks in matters of education. He calls humanism and spirituality the main criteria of an educated person. And he believes that they distinguish a well-mannered person from a Gentleman of the traditional English upbringing of the 19th century.

Remark 2

This determines the main tasks - the search for individual means and methods of education and training. According to Ch. Dickens, education is the contact of adult life and childhood, fraught.

In the gallery of Dickensian heroes, Nicholas Nickleby is one of the first who, having known the flashy contrasts of big city life, realizes their injustice. True, most often his judgments about the environment are expressed in a declarative form; in the mouth of a hero, still too naive in many respects, Dickens puts his own observations and conclusions. Therefore, in almost all cases, discussions about the surrounding life of the hero are given in the form of indirect speech. The words of the hero sound with particular force, in which he contrasts the honest poverty of ordinary people with the dishonor of the rich and those in power.

CONCLUSION

Using the example of private schools, Dickens decided to demonstrate "how monstrously neglected in England education and how casually the state treats education - to the cultivation of good or bad citizens, unhappy or happy people." Vile cruelty, constant bullying, hypocrisy cause irreparable harm to the child. Society cannot count on well-being if children are humiliated daily and hourly. Society should treat every child's soul with care, wisely "educate feelings", humanely and caringly develop all the best qualities of a

person, and last but not least - self-esteem.

What lies at the basis of bad education, hypocrisy, swindle, stinginess, hatred, slander, deceit? Money! "Nicholas Nickleby" is Dickens' first novel about the power of money in society: they control the destinies of people, determine their actions, thoughts, hopes, sympathies, antipathies.

But the problem of education is by no means exhausted in it by the school theme and the scenes of Squeers' pedagogical activity. This is a novel about education in the broadest sense of the word: its hero goes through a harsh school of life.

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