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ID перевірки:  
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Дата перевірки:  
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Тип перевірки:  
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Дата звіту:  
09.05.2022 22:17:58 EEST

ID користувача:  
100006701

Назва документа: Торська Анжеліка Василівна

Кількість сторінок: 68 Кількість слів: 22738 Кількість символів: 148683 Розмір файлу: 1.88 MB ID файлу: 1011013803

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Замінені символи

1

**Закарпатський угорський інститут ім. Ференца Ракоці II**  
**Кафедра філології**

Реєстраційний № \_\_\_\_\_

**Кваліфікаційна робота**

**ЕКЗИСТЕНЦІЙНА ТЕМАТИКА РОМАНІВ ЧАРЛЬЗА ДІККЕНСА  
ТА ШАРЛОТТИ БРОНТЕ (ТЕМИ ДИТИНСТВА, ПРАЦІ, СМЕРТІ ТА  
ГОРЯ).**

**ТОРСЬКА АНЖЕЛІКА ВАСИЛІВНА**

Студентка 4-го курсу

Освітня програма 014 Середня освіта. Англійська мова і література  
Ступінь вищої освіти: бакалавр

Тема затверджена Вченою радою ЗУІ

Протокол № / 2021 року

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Робота захищена на оцінку \_\_\_\_\_, «\_\_\_» \_\_\_\_\_ 2022\_ року

Протокол № \_\_\_\_\_ / 2022\_

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Берегове  
2022

**Ferenc Rákóczi II Transcarpathian Hungarian College of Higher Education  
Department of Philology**

**EXISTENTIAL THEMES OF NOVELS BY CHARLES DICKENS AND  
CHARLOTTE BRONTE (THEMES OF CHILDHOOD, WORK, DEATH  
AND GRIEF).**

Bachelor's Thesis

**Presented by: Angelika Torszka**

a 4th year student

**Professional Education program:**

014 Secondary education. English language and literature

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**Beregszász – 2022**

## TABLE OF CONTENT

INTRODUCTION .....	6
PART I. GENERAL CHARACTERISTICS OF VICTORIAN ERA.....	8
1.1. The main cultural movements of the period.....	10
1.1.1. Romanticism.....	12
1.1.2. Realism.....	14
1.1.3. Neoromantism.....	16
2.2. The ideas of the Victorian Age: political, economic, moral, scientific and religious.....	17
2.2.1. Urbanization of England. Economic development .....	17
2.2.2. Political Life .....	20
2.2.3. Religious ideas.....	21
2.2.4. Moral Values .....	22
PART II. THEMES OF DIFFICULT CHILDHOOD IN THE NOVEL OF VICTORIAN AGE .....	26
2.1. Depiction of the theme of a difficult childhood in the novel “Jane Eyre” by Charlotte Bronte.....	28
2.1.1. Autobiographical aspects in the novel “Jane Eyre” .....	32
2.1.2. Representation of the theme through the protagonist of the novel .....	33
2.2. Philosophy of pain and suffering in Ch. Dickens’ novel “David Copperfield” .....	40
2.2.1. Autobiographical aspects in the novel “David Copperfield” .....	42
PART III. THE RESULTS OF THE RESEARCH .....	46
3.1. Participants of the research.....	46
3.2. Instruments of the research.....	46
3.3. Procedures of the research.....	47
3.4. Findings of the research .....	47
3.5. Discussion and interpretation of the research results.....	55
CONCLUSION.....	57
REFERENCE LIST .....	59
SUMMARY .....	62
APPENDIX .....	64

## ЗМІСТ

ВСТУП .....	6
ЧАСТИНА I. ЗАГАЛЬНА ХАРАКТЕРИСТИКА ВІКТОРІАНСЬКОЇ ЕПОХИ .....	8
1.1. Основний культурний рух періоду.....	10
1.1.1. Романтизм.....	12
1.1.2. Реалізм .....	14
1.1.3. Неоромантизм .....	16
2.2. Ідея Вікторіанської доби: політична, економічна, моральна, наукова та релігійна .	17
2.2.1. Урбанізація Англії. Економічний розвиток .....	17
2.2.2. Політичне життя.....	20
2.2.3. Релігійні ідеї .....	21
2.2.4. Моральні цінності .....	22
ЧАСТИНА II. Тема важкого дитинства в романі Вікторіанської доби .....	26
2.1. Зображення теми важкого дитинства в романі Шарлотти Бронте “Джейн Ейр” .....	28
2.1.1. Автобіографічні аспекти в романі “Джейн Ейр” .....	32
2.1.2. Подання теми через головного героя роману .....	33
2.2. Філософія болю та страждання в романі Ч. Діккенса “Девід Копперфілд”.....	40
2.2.1. Автобіографічні аспекти в романі “Девід Копперфілд” .....	42
ЧАСТИНА III. РЕЗУЛЬТАТИ ДОСЛІДЖЕННЯ.....	46
3.1. Учасники дослідження .....	46
3.2. Засоби дослідження .....	46
3.3. Процедура дослідження.....	47
3.4. Результати дослідження.....	47
3.5. Обговорення та інтерпретація результатів дослідження.....	55
ВИСНОВОК .....	57
СПИСОК ЛІТЕРАТУРИ.....	59
РЕЗЮМЕ .....	62
ДОДАТОК.....	64

## INTRODUCTION

In world literature, the theme of childhood is one of the key themes. The interest of writers in the depiction of childhood in foreign literature practically did not manifest itself until the end of the 18th century.

The relevance of the topic of the research lies in the awareness of the social significance of the phenomenon of childhood and, therefore, the growing interest of scholars in the literary interpretation of the theme of childhood, both in the works of Ch. Bronte and in the literary works of Ch. Dickens.

The theme of childhood is one of the key themes of world fiction. The concept of childhood, the image of the child and the attitude towards it changed with the development of history. The study of the concepts of childhood and children's images allows us to reconstruct the cultural and mental image of a particular society. The work of Ch. Dickens and Ch. Bronte, like a mirror, reflects the social problems of Victorian England.

The relevance of this topic is determined by the fact that this study is in line with the most popular areas of linguistics and social and humanitarian knowledge. Childhood is one of the fundamental concepts that characterize the human community at any stage of its development. The analysis of this concept through its representative units allows us to recreate the linguistic picture of the world of the corresponding period.

The study focuses on the work of these writers as representatives of modern Western prose. Both authors in their works, in one way or another, revealed the theme of childhood. Despite the obvious differences in poetics, both Ch. Bronte and Ch. Dickens turned to topical issues of our time. The processes of globalization, the development of social institutions, the active growth of technological progress - all these phenomena are reflected in the work of writers, moreover, they also influenced the theme of childhood. Ch. Bronte and Ch. Dickens addressed many problems of modern society precisely through the worldview of the child. This allowed the authors not only to enrich the problems of their works but also to interpret the children's theme in a new way.

The object of the study is the work of Ch. Bronte "Jane Eyre" and Ch. Dickens "David Copperfield".

The subject of the study is the theme of childhood, embodied in the selected works.

The aims of this research, therefore, is to identify the features of the embodiment of the theme of childhood in the work of Ch. Bronte and Ch. Dickens. The purpose of the research work is determined by the number of tasks set in the research: to determine the main stages in the development of the theme of childhood in English literature; to analyse of the

means of the embodiment of the world of childhood in the works of Ch. Bronte and Ch. Dickens; to identify the features of "pain" and "suffering" in Ch. Dickens' works;

The research methods were used such as: empirical, comparative historical and typological.

The practical value of work lies in the fact that the material presented in it can be used in the further study of the courses "History of foreign literature of the XX century", "History of children's literature", as well as in preparation for special courses devoted to the study of the works by Ch. Bronte and Ch. Dickens.

The theoretical basis in this study consists of the works of both foreign and domestic scholars: E. Sapir, B. Whorf, J. Lakoff, M. Minsky, R.I. Pavilionis, C. Fillmore, O.O. Potebnia, N.D. Arutyunova, O.S. Kubryakova and many others. Despite the abundance of research on this topic, the term concept, due to its complexity and multifunctionality, still receives a very different interpretation in linguistics.

The bachelor thesis consists of introduction, three chapters, which are divided into subchapters, conclusion, reference list and appendix.

The introduction defines the goals and aims of the study. Its relevance is substantiated, the structure of this work is described, and the sources of the studied material are indicated.

In the first part, the main attention is paid to the historical and literary features of the children's theme in the literature of England. In the literary traditions of the countries, the children's theme developed rapidly, also due to the intensive development of the literary process as a whole. At the same time, the theme of childhood in English literature is extremely diverse. Thus, children's themes in the works of English authors are much more traditional.

The second part of our study is devoted to the study of the children's theme in the works of Ch. Bronte "Jane Eyre" and Ch. Dickens "David Copperfield". Here the emphasis is on the motif of "sinfulness" and "innocence" of the child in the analyzed works of the writers. The ideological and aesthetic features of the works of Ch. Bronte and Ch. Dickens are considered on the basis of the works "Jane Eyre" and "David Copperfield".

In the third part of the research is conducted to increase the effectiveness of the grade work, mainly about the research authors, Charles Dickens and Charlotte Bronte, and their works, assessing student's knowledge of the writers and the literary age..

In conclusion, the results obtained are summarized and the conclusions obtained during the study are formulated, and the ways for further study of this issue are outlined.



## **PART I**

### **GENERAL CHARACTERISTICS OF VICTORIAN ERA**

In the history of England, the nineteenth century coincides with the Victorian era, which played a huge role in the development of the English world. This is the reason for the increased interest in the Victorian era as a socio-political and economic phenomenon in the works of Western researchers. The very concepts of the Victorian era, Victorian values and style, are represented by vivid cultural and historical content. This content is constantly mentioned in art, politics, and also psychology. For example, Margaret Thatcher announced a return to the values of the era of Queen Victoria. Even more often they are opposed to the values of modern culture and are mentioned as the latest trends in the twenty-first century. No wonder they are compared with the Victorian style and culture of the nineteenth century. This is because the interest of cultural studies researchers in the phenomenon of the culture of everyday life is only growing, as well as the interest in accelerating changes in the values of the culture of everyday life at present. The immutability of values in everyday life is and will be one of the significant installations in the era of Queen Victoria.

Let's go back two centuries before the reign of Queen Victoria. The Puritan republican movement overthrew the English kings for a short period. For the reason that the kings and representatives of the aristocracy led a very unbridled lifestyle, even by the standards of even earlier representatives of the royal dynasty. During the time that England was a republic, there was a reaction and the royal family returned to the throne. After that, strong restrictions and prohibitions were imposed on the people (including even a ban on celebrating Christmas). With the restoration of the monarchical order, everything, over time, returned to its former course. After several years of restrictions and prohibitions, a time of general emancipation followed again. Representatives of the Hanover dynasty before Queen Victoria led a very immodest lifestyle. You can mention King William the Fourth (he was the uncle of Queen Victoria), who did not try to hide the presence of a large number of illegitimate offspring. Other representatives, such as the prince and future King George IV, left large debts after their reign. The heterosexual children of George III were accused of incest. King George IV himself was universally regarded by the people solely as a hedonist and a rake, and his period in power was considered an endless series of scandals.

That is why the public image of the ruling persons before the ascension to the throne of Queen Victoria was very much compromised, and the reaction of the people did not leave anything else behind. Therefore, it can be said that Albert, while still a prince, directly

suffered due to the divorce of his parents (at that time they were both involved in a series of intrigues and scandals), hence his highly moral requirements for his future wife. (Горбашева Г., 2007)

Albert himself held very strong puritanical views, which often felt strong bodily tension, by his admission, even if he tried to imagine treason to his wife. Victoria, on the other hand, was a very impressionable person and completely trusted Albert. That is why she quickly accepted his opinion on this matter, and it is believed that she inherited the very turbulent temperament of the Hanover dynasty. The reaction to prohibitions that followed, the encouragement of restrictions over time, became the main reason for strict regulatory norms for behaviour in a society where the line between social strata, and at the same time opposed roles of women and men, became the main characteristics of the era of the Queen Victoria.

The Victorian era begins in 1837 when Queen Victoria ascended the throne. At that time, Victoria was 18 years old. Queen Victoria's reign lasted for sixty-three years, until 1901.

Even though during her reign there were significant changes for England, the values themselves remained unchanged in the era of Queen Victoria.

The Industrial Revolution in England led to a significant increase in the number of shops, factories and warehouses. There was a rapid increase in population, which led to urbanization and the "sprawl" of cities. In the 1850s all of England was lined with railroads, which greatly improved the position of industrialists, as it simplified the delivery of resources and goods across the country. England was an industrial country, having pulled ahead, in comparison with other countries of Europe. The international exhibition of 1851, dedicated to achievements in the field of industry, approved the achievements of England in the world industrial arena, England received the title of "world workshop".

The leading positions of the state in production and industry remained such until the turn of the nineteenth and twentieth centuries. Although there were negative aspects. It was common for workers living in the quarters of industrial cities to overlook the unsanitary living and working conditions. Children's labour was often used, which was poorly paid.

The era of Queen Victoria was illuminated by the development and strengthening of the middle social class, which began to prevail in society and its basic values. In high esteem were punctuality, rejection of alcohol, the ability to manage the household, diligence and frugality. All of these qualities have become essential, as their practicality in the new industrial era has become mandatory. Victoria herself can be cited as an example of such behaviour. Her life (as an example of behaviour for all subjects) was very different from the lives of the two previous rulers. The example of Queen Victoria played a huge role in a significant part of high society, which was the reason for the changes: from the revealing and

noisy lifestyle that was characteristic of the aristocracy of an earlier period. These changes in the highest sphere of society and among the aristocracy began to imitate and adopt a large part of the class of workers and other spheres of intellectual labour.

The root of all change in the Victorian era rests on the shoulders of middle-class values. It should also be mentioned that not all the features and behaviour of representatives of this class have become an example for the majority of the population to follow. Among the negative traits that English writers often laughed at were the arrogant conviction that a well-fed life is an achievement for good manners, as well as hypocrisy in the lives of families, which led to “decent behaviour in public” and duplicity in the family life.

However, with significant changes in England during this period, the Victorian era was both an era of disappointing events and unfulfilled hopes. This is explained by the fact that the changes themselves (in science) levelled the opinion into the immutability of those foundations that were revered for quite a long time. At the same time, there was no increase in the number of atheists, and he was still inconvenient for the church and society with his system of views on the world. For example, the well-known political reformer of the social sphere and freethinking, Charles Bradlow, also known for his aggressive atheism, was able to get a seat in the House of Commons only in 1880 after numerous unsuccessful attempts.

Therefore, the conclusion suggests itself that in England there was a great increase in interest in science, thereby followed by major discoveries in this one. At the same time, England was still a very traditional country in everything related to the order, life and value systems. The accelerated development of England from an agrarian country to an industrially oriented country responded with accelerated urban sprawl and the emergence of new places to work, but did not at all simplify the position in society of the workers themselves, as well as their working and living conditions.

For us, as researchers, this era is interesting because at that time, thanks to historical events, such concepts as “Victorian morality” and “Victorian culture” emerged, the achievements of which can be used in the process of teaching and educating in the lessons of general education. stories for middle school education.

### **1.1. The main cultural movements of the period**

The culture of the Victorian era is much more diverse and complex than the usual stereotypes and opinions about this culture that arose during the nineteenth and twentieth centuries, immediately following the stagnation and depreciation of these values. During the twentieth

century, a change in the assessment of these values occurred several times, exactly at the time when criticism of the values of the Victorian era was replaced by their praise and attempts to return to them. For example, this is an appeal in the Thatcherian period of England of the twentieth century to the values of the Victorian era, drawing parallels in the political course (a call for a return to the values of the era of Queen Victoria) and comparison (by the method of cultural analysis and comparison ) literary works from the 1960s and earlier 1860s.

The very concept of Victorianism cannot be called a phenomenon that would refer exclusively to nineteenth-century England. There is a very common opinion about the similarity of the society of the era of Queen Victoria with priorities in life values and behaviour, both modern British and modern Americans. Some scholars believe that these values and behaviours in the cultural traditions of the Victorian era became similar in the Anglo-American society of the nineteenth and twentieth centuries.

At the same time, with the mobility of such social processes, there is a great need for unchanging traditions. Sociologists predict an alternative path in the form of the adoption of the value system of European civilization, the vast majority of aspects of which were developed and shaped by the English society of the nineteenth century, and the middle class prevailing in this society. It follows from this that interest in the Victorian era is becoming stronger, with all this large-scale and consistent research work on this issue at the moment in our country. This is explained by the following reasons: from the point of view of ideology, negative assessments (in the form of references in general) both the way of life in the era of Queen Victoria and the value aspects of that era prevailed for a long time. But still, it is worth paying attention to Victorianism as a controversial and complex process in the culture and history of England. This feature is determined by the value system of Victorian society in a couple of its aspects - directly in everyday values and features of existence, which is reflected in the mentality of the British, their way of life, as well as in the style of that era.

The whole difficulty in studying the culture of everyday life and its values of the Victorian era is directly connected with the analysis of criteria for changing value orientations and behavioural norms among representatives of the middle class in nineteenth-century England. At the same time, it is very difficult to give the term middle class. The problems that American as well as Western European researchers in the field of sociology encounter when using this term stem from the use of different terms about this society: it is the middle class, the bourgeoisie, and the wealthy stratum. In our opinion, this comes from the fact that there is no unambiguous criterion for the concept of "middle class". For example: in the case of ranking someone among the representatives of the middle class in England, one should pay attention not only to his material well-being but also to the following aspects: to the place of

work, specialization, conversational culture, leisure activities, according to income, the ways of free time, dress, the level of education, value orientations, level of culture within the framework of these guidelines, since not so much one person, as the entire family was considered among the representatives of the middle class in England.

### **1.1.1. Romanticism**

In the nineteenth century, English literature played a growing role in world culture, remaining a humanistic art, at the centre of which are the problems of man and his place in this world. The main art systems of the XIX century, interpreted the human personality differently. The Romantics emphasized the uniqueness of their characters, rebelling against the classicist concept of the monotony of human nature and seeking to emphasize the individual features of his character. The titanism of the romantic hero as a person was a constant cause of his conflict with the environment, which did not save time and the transfer of action from the modern world to past historical epochs, from reality - in an exotic, fantastic setting. As a reaction to the romantic free play of the imagination, the strengthening of the position of realistic art in the late 1830s and early 1840s, aimed at understanding the problems of the ordinary, taken from human life, devoid of traditional heroic qualities, and the ability to manifest these qualities. However, it should be remembered that the romantic and realistic art of the XIX century developed in parallel, only at the beginning of the century a prominent place was occupied by romanticism, and in the 1830s.

Peculiarities of English Romanticism, which conditional date of birth is considered to be the publication of W. Wordsworth's preface to the second edition of "Lyrical Ballads" (1800), are determined by the specifics of socio-historical and spiritual development of British society. The bourgeois revolution, prepared by the Continental Enlightenment, took place in England in moderate, almost bloodless form as early as 1688-1689 and was called "Glorious": thanks to it, the bourgeoisie along with the aristocracy gained political power throughout the eighteenth century, its role in the political life of the state grew steadily. At the same time since the middle of the XVIII century, dissatisfaction with the results of socio-political development is beginning to appear in English literature. The industrial revolution gave rise to rapid urban growth and at the same time, the most acute social problems affecting the population not only gradually declined and uninhabited villages, but also overcrowded industrial centres. All this, taken together, led to disappointment in the prospects of social development and scientific and technological progress, in bourgeois civilization in general. The crisis of Enlightenment ideology gave rise to a romantic worldview, which was based on

the discord between ideal and reality, which led to the need to assert the self-worth of a spiritually rich and creative person. A critical attitude to reality prompted English romantics to seek their ideals outside the bourgeois world. This is rooted in their obvious reluctance to portray the present, which they preferred either the past or the future, often calling themselves in a decorated, idealized form.

English Romanticism rejects the normative aesthetics of classicism, abandons the strict hierarchy of genres, romantics boldly move on the path of experimentation, creating works of synthetic genres, such as lyrical dramas and poetic poems. Refusing to crawl copying ancient models, they drew inspiration from national history and folklore, in the works of the greatest English poets of the XVI-XVII centuries Spenser, Shakespeare, Milton. Shakespeare became the banner of English romanticism, Shakespeare's critique was developed, and the work of the great Elizabethan became a symbol of genius and absolute creative freedom. The establishment of the cult of Shakespeare was the logical conclusion of a centuries-old dispute between fans of ancient ("ancient") and supporters of modern literature ("new"), which ended in a convincing victory of the latter. Critical attitude to the materialism of the Enlightenment gave rise to interest in idealistic philosophy, which left its mark on the nature of artistic images of romantic literature.

In contrast to the Enlightenment's average view of the abstract man, English romantics create images of bright personalities, exceptional heroes, whose special character traits are revealed in exceptional situations. In romantic works, a specific emotional atmosphere is created, which allows the authors to show the deep and powerful passions that embraced their characters. A characteristic feature of the literature of this period is the interest in the extraordinary personality with its hypertrophied passions. At the same time, the methods of psychological analysis that entered the literature during this period were later mastered by realists of the mid-nineteenth century, who used them to depict the characters of ordinary heroes.

For all their apparent dissimilarity to the Enlightenment, the English Romantics, with their rebellious pathos, denying the aesthetic doctrines of their predecessors, to some extent, remain faithful to the traditions of the previous stage of literary development. They do not reject the Enlightenment concept of "natural man", the Enlightenment view of nature as a great good start, they also strive for justice that would extend to all members of society.

English romantics creatively embraced romantic ideas born in continental Europe. Especially important for them were the theoretical developments of the early German Romantics and Madame de Stahl. However, the romantic type of consciousness in England was formed under the influence of national philosophical and social ideas.

### 1.1.2. Realism

At the beginning of the XIX century, concerning the novel, there was the influence of the classicist hierarchy of genres, according to which the novel was classified as "low" and was considered suitable only for the entertainment of the reader. Thanks to the works of W. Scott, the attitude to the novel has changed radically: it has acquired cognitive significance. The new attitude to the novel provoked a wide discussion of issues related to the theory of genre, which became the main object of the search for English aesthetic thought and artistic practice of the XIX century.

The realism of the XIX century succeeds the realistic traditions of Enlightenment literature. From the Enlightenment, realists borrowed the concept of social determinism of human nature, but the new generation of realists can not ignore the experience of the Romantics, inheriting from them the idea of determinism of the individual in its modern historical environment. All realists of the XIX century shared the view that the future of England depends on the moral level of its people, and they all believed that the fate of the nation is decided by the high morals of the vast majority, not the exceptional moral qualities of some prominent personalities.

In the conditions of the "stormy" 1830s and the "hungry" 1840s, English writers had to return to reality, and from the end of the 1830s, the modern theme took the leading place in the works of English novelists. Outstanding novelists used all the power of their talent to make their contemporaries be horrified by the state of society and try to change it for the better. Bronte sought to affirm the idea of an independent, self-sufficient individual, the very existence of which would serve as a model for imitation and unspoken reproach to contemporary readers. (Диттрич Т., 2007)

The works of these authors affirm the aesthetic principles of realism of the XIX century, there is a new type of hero, the so-called "small" (as opposed to the titanic rebel hero of the Romantic era) man who came to the novel directly from life. Heroes of the English realistic novel of the XIX century determined not only by social environment or innate inclinations; their destinies, like those of the romantic heroes of Scott's time, depending on the historical circumstances of their existence. The interpretation of the process of the hero's interaction with the world around him becomes more complicated. Using the canons of the family novel and the novel of upbringing, so popular in the works of enlightened realists of the XVIII century, English authors of the mid-XIX century deeply explored the inner world of

their characters, intensively developing the techniques of psychological writing and preparing the ground for the emergence of the actual psychological novel. (Диттрич Т., 2007)

Chronologically, the heyday of realism in the XIX century in England coincides with the beginning of the reign of Queen Victoria (1837-1901). The concept of the "Victorian era" usually includes the second half of the XIX century. Leaving beyond the first 13 years of the reign of the famous queen. However, Dickens, Thackeray, Bronte and Gaskell, who entered the literary arena in the 1830-the 1840s, is customary to refer to Victorian writers.

In realistic aesthetics to replace the concept of romantic two-Miriam comes a dialectical approach to the facts of life, the desire to see in reality as bad and positive, worthy of praise and multiplication. Thus, in the very nature of realistic art, aimed at the adequate reflection of life, the tendency to a balanced, objective image of life is rooted. As the realism of the XIX century the tendency to objectivity in the depiction of events is growing, which is reflected in the controversy about the truth in art. On the one hand, the absolute virtue of realistic art was reduced to the photographically accurate reproduction of life in the pages of a work of art, on the other - defended the artist's right to play imagination, because only it could help comprehend and typify all diversity of life. One of the prominent critics of the second half of the XIX century, Leslie Stephen, argued that sometimes the importance of plausibility in literary work is overestimated, and suggested that the novelist in his art should combine the mundane with the fantastic because plausibility is the only way to achieve truthfulness. art.

The realism of the XIX century has long been called "critical", which rightly characterizes its ethical orientation, which unites realists with romantics in their rejection of modernity with its fragmented moral criteria. However, under the influence of the philosophy of positivism (O. Conte, I. Tenn, E. Renan and other languages in France, J. W. Mill, G. Spencer and others - in England) and events of socio-political life, among which The most important were the events of the Chartist movement, the aggravation of the situation in Ireland and the revolutionary events of 1848 in Europe, which deprived the illusion of a rapid and effective change in lifestyle, English realism, not abandoning the search for laws governing the world, greatly deepened biographical tendencies. Unlike French literature where positivism became the philosophical basis of naturalism, in English literature, this trend is not rooted, primarily because the strict morals of the Victorian era imposed a taboo on the image of man as a biological being, excluding the possibility of openly showing physiological scenes. However, in the works of many English writers of the last third of XIX - early XX centuries one can trace the influence of naturalism, which prompted them to determine the fate of the heroes by a fatal coincidence, understood as an inexorable dictate of the environment in which the action of some abstract, blind, irrational force. In this sense,



naturalistic tendencies can be traced in the works of J. Eliot, George Gissing (1857-1903), George Moore (1852-1933), Arthur Morrison (1863-1945) and T. Hardy, but none of these authors have implemented key requirements of the aesthetics of naturalism, without limiting strictly "scientific" fixation of facts. On the contrary, analytical tendencies are clearly expressed in their work, pictures of the development of the individual and society are given, and the cause-and-effect relations of phenomena are studied, which brings these writers closer to the classical realists of the 19th century.

### **1.1.3. Neoromantism**

The feeling of the tragedy of life prompted the artists of the second half of the XIX century. seek mental relaxation in an abstract environment of major social problems and dramatic conflicts. Many novelists of the second half of the XIX century. actively tried to overcome the inherent in the work of their predecessors' didactics, to give the novel curiosity, supplanted in recent decades, serious social, political and moral issues. Thus, developing the traditions of Dickens in general and not neglecting socially significant topics, W. Collins sought to capture his readers, interest them, sometimes deviating from the main principle of realism of the truth of life to please the game of imagination. Even more obvious interest in the mysterious and extraordinary is observed in the works of neo-romantic writers - RL Stevenson (1850-1894), J. Conrad (1857-1924), A. Conan Doyle (1859-1930), close to J. R. Kipling (1865-1936).

Neo-romanticism is born from the need to move away from the documentary-accurate reproduction of unpleasant reality in literature. However, the works related to neo-romanticism are so heterogeneous that it is often considered not a literary trend, but only a stylistic trend. Neo-romanticism synthesizes features of both romantic and realistic aesthetics. Neo-romantic writers are united by the rejection of down-to-earth heroes, to whom they contrast the images of courageous, brave people who reveal their qualities in a series of unusual adventures. Sometimes a neo-romantic hero acts in exceptional circumstances, but his actions are always realistically motivated and psychologically conditioned.

Throughout the XIX century there was a tendency to consider the art world as the antithesis of depressing reality. By the end of the century, decadent sentiments had spread in England, as in other Western European countries, and an aestheticism had developed that had put forward a cult of "pure art." If the immediate predecessors of aesthetes, J. Ruskin (1819-1900) and the Pre-Raphaelites, a group of poets and painters who sought beauty and synthesis of the arts, put in one of the key places in their aesthetics position on the moral meaning of the work, aesthetes led by O Wilde protested against the imposition of any secular ethical norms

of works of art. They protested against bourgeois utilitarianism in the thesis of the futility of any art. Aesthetes also rejected realistic objectivism, proclaiming the cult of subjective origin in art. Aesthetics as a leading decadent trend in England developed equally under the influence of French poetry of 1850-the 1870s and national literary traditions. It was an outbreak of protest against the poverty of existence, but the attempt to escape from reality into the world of beauty was unsuccessful, and by the early twentieth century. aestheticism as a literary movement has exhausted itself.

In general, the literary process in England in the XIX century. can be characterized by interaction - interpenetration and mutual repulsion - elements of the above main directions. Such a dynamic picture of English literature of this period sometimes prompts us to consider the work of individual authors as aesthetically transient phenomena. For example, the work of Charles Dickens, who is traditionally considered a classic of realism of the XIX century, obviously affects the influence of romantic aesthetics, Scott's historical novel is a natural product of the Romantic era, but at the same time contains elements aesthetic ideas of classical realism and naturalism, etc. In addition, the creative personality of any outstanding writer invariably distinguishes him among his peers, and the master's affiliation to certain literary trends should be judged by his commitment to the basic set of aesthetic ideas, which allows establishing his inherent type of artistic consciousness. This approach makes it possible, for example, to attribute to romanticism such dissimilar authors as Wordsworth and Byron, to realism - Dickens and Thackeray, W. Collins and J. Eliot, to neo-romanticism - RL Stevenson and A. Conan Doyle.

## **2.2. The ideas of the Victorian Age: political, economic, moral, scientific and religious**

### **2.2.1. Urbanization of England. Economic development**

The formation of a stratum of representatives of this class in industrial England was the result of an unprecedented outflow of the rural population to the cities, with the subsequent "growth" and urbanization of cities. For example, in the 1850s, there were an equal number of British urban and rural populations in England. Already by the twentieth century, the percentage of urban dwellers approached about 75% of the total population of England. Those historians who work in the field of the Victorian era have not yet been able to agree on the definition of common terminology for defining those strong changes that society suffered in England under Queen Victoria.

The high speed and mobility in the social sphere, as well as the impressive innovations in the way of life, were greatly helped by the built railway networks that were put into operation in the country from the second quarter of the nineteenth century. Workers, for example, from now on lived outside the city, and came to the city to work. The capital of England, which has become one of the largest cities in the world, provided space not only for workers but also for numerous new professions. For example building architects, production engineers, countless lawyers and accountants. These, in turn, created a completely new consumer market of numerous department stores and patrons of an increasing number of restaurants. Low-cost train travel also created favourable conditions for shoppers who came to London only to shop. Thus, it contributed to the spread of the goods of these stores, as well as the urban lifestyle, urban dress fashion, utility and external well-being among all segments of the population. At the same time, the fashion for dark and even black suits began to meet the requirements of the new mobile lifestyle.

In addition to punctuality, the urban lifestyle demanded from its inhabitants not only impeccable accuracy but also speed in decision-making. However, independence and detachment in interpersonal communication, mobility and a large number of acquaintances no longer gave the feeling of full-fledged communication, since it was very detached and fragmented. As a result, it has become characteristic for the townspeople to create so-called clubs or communities of interest. In such clubs, a city dweller, who is solely on his desire and possibilities, could find not only like-minded people, but also new clients, work, and the like. In this case, this highly mobile person needed more and more new, timely and interesting discussions of events among residents like him. In such clubs, various political news and novelties of literature were discussed. In the same place, everything that happens around was discussed and assessed. This developed such clubs, gave a new breath to the life of theatres, contributed to the opening of art exhibitions, music concerts. In a word, absolutely new, for members of the middle class, places of rest.

All this urban lifestyle and hitherto unseen mobility in the social sphere contribute to the burning desire of all representatives of nineteenth-century England to preserve and retain the right to own material goods, as well as things that, no matter what, remain valuable. This implies the conclusion that, despite the predominance of spiritual and non-material culture characteristic of the Victorian era (it was precise because of this that the nineteenth century in England was considered very persistent in the field of spiritual culture and moral values), an impressive role was assigned to the ordinary values of the material world, as well as elementary possession of objects. At the same time, attention should be paid to the synthesis and connection of ordinary material values and everyday life. They should be seen as two

sides of the same coin. On the one hand, this characterizes the reason why modernization and changes in society reach a completely new level, bearing an irrevocable character. It also touches on the traditional and up to that point invariable aspects of life. In addition to purely domestic purposes, material objects began to carry cultural changes characteristic of the era. To such things, contemporaries began to develop and develop an emotional attachment. In the era of Queen Victoria, material objects are transformed into objects of emotional attachment, and also become, as it were, an additional external attribute for any person. Things are reflections of deep emotions, sensual experiences, as well as memorable associations.

This kind of materialism has become prevalent in the life of a large number of people from the middle stratum of the population. This instinct for gathering became one of the dominants in the existence of many middle-class Victorians.

At the same time, the vast majority of them agree that urbanization itself must be considered the most important and defining event, as a result of which huge changes were made in the areas of lifestyle, behavioural norms and perception of the culture of the nineteenth-century English. There was a rapid change in the norms of society in England: the country was modernized into a new and modern social urbanized state. The middle class entered the scene, now considered an unequivocal representative of the Victorian culture, at the same time England distanced itself and did not allow the negative aspects that shook the continental states during such processes. The direct change in the existing way of life, plus the emergence of a large number of completely new rituals and norms that influenced all areas of social and cultural Victorian life, became an absolute change in the very culture of everyday life.

The very phenomenon of English colonialism was one of the main factors in the growth of English self-consciousness. This phenomenon led to the growth and modification of the patriotic feelings of the British and also subjected to the transformation and change in the concepts of the superiority of the white man over the black, as well as the very role of missionary work and the role of the white man, in particular, the Englishman.

Toward the end of the nineteenth century, England was still the mistress of the sea. But, despite all this, a large number of lands and colonies was also a significant problem for the state apparatus of Great Britain, as they incurred impressive costs.

Difficulties for England came not only from external dependent territories and colonies but also from internal ones. These problems, for the most part, were from the constituent parts of the United Kingdom - Ireland, as well as Scotland. In the south of Great Britain (in Wales) there was a large coal basin. To the south, but also on its territory, there was another one. This gave impetus and catalyzed the formation of Wales as the centre of the coal mining industry.

In the future, this made it possible to consider Wales also a metallurgical centre. As a result, the lion's share of the working population of Great Britain moved from north to south to find work there and settle there. By the beginning of the last quarter of the nineteenth century, Wales was transformed into a centre of industry, but to the north, there were still large lands used for cattle breeding and agriculture, where the emphasis was on agriculture and the vast majority of the population were poor peasants. The changes adopted in the parliamentary system made it possible for this population to form a new parliament, which represented not only the interests of hereditary wealthy aristocrats but also ordinary residents of Wales.

A similar division into metallurgical, industrial and agricultural centres has experienced another part of the United Kingdom - Scotland. Metallurgical centres in it were in the area of the cities of Edinburgh and Glasgow. There, the modernization of production caused great problems for the population of those areas that were directly adjacent to the mountains. These problems include a change in the traditional clan system of the highlanders. For most of them, these changes have become a turning point.

### **2.2.2. Political Life**

The nineteenth-century for England became special because of the growth in the number of colonies and dependent territories. Although England experienced minor difficulties due to the loss of the colonies in North America, these were nominal difficulties, which only reduced the thirst for the acquisition of new dependent territories. By the mid-1840s, England did not set out to expand the number of dependent lands. It only switched to protectionism and direct protection of the resource bases and interests in foreign policy and her colonies. One of the saddest periods in the history of England, that is, the Chinese opium wars, which began with a conflict over the market for the distribution and trade of Indian opium, also dates back to this time.

On the continent, England tried to do business with the Ottoman Empire, helping the latter in conflict with the Russian Empire. By the end of the nineteenth century, the question arose of redistributing spheres of influence and territories of control on the Black Continent - Africa, which was expressed by division into territories of influence of European powers. A 100% victory was the acquisition by England in northern Africa of Egypt, as well as the fact that it controlled the Suez Canal. The presence of British colonial interests in this region (North Africa) in general and in Egypt, in particular, lasted until the middle of the twentieth century.

Parts of the dependent territories of England at that time were assigned new and expanded rights. For example, in Australia, as well as in Canada, as well as New Zealand, it became possible to convene their government, thereby reducing the dependence of these territories on the UK. However, Victoria herself was still the state ruler in them.

The very phenomenon of English colonialism was one of the main factors in the growth of English self-consciousness. This phenomenon led to the growth and modification of the patriotic feelings of the British and also subjected to the transformation and change in the concepts of the superiority of the white man over the black, as well as the very role of missionary work and the role of the white man, in particular, the Englishman. Under the reign of Queen Victoria, the government was not directly subordinate to her. This position was adopted under William IV (reigned 1830-1837). At the same time, Queen Victoria enjoyed enormous public weight and respect, and her influence on the ministers and their political decisions, however, was extremely small. The ministers themselves were directly subordinate to the parliament (the House of Commons is a priority). In addition, the discipline in the parties in the era of Queen Victoria was not so strictly regulated, ministerial decisions, not infrequently, were not implemented at all. Already in the 1860s, the Whig and Tory parties were modernizing into much more regulated parties - the Liberal Party and the Conservative Party. William Gladstone was the leader of the Liberal Party, and Benjamin Disraeli was the leader of the Conservative Party.

Accordingly, the era of Queen Victoria was a period of folding and strengthening of the liberal and conservative parties, changes in the parliamentary system that exists in England to this day. At the same time, the royal power could not strongly interfere and influence the life of the country in the political sphere. The significance of the role of the queen was increasingly replaced by a tribute to tradition, reducing the role of the queen as a political figure. This kind of tradition has continued to the present day.

### **2.2.3. Religious ideas**

Religion undoubtedly had an impact on all sections of the population in the era of Queen Victoria, although most people in England were not at all strongly religious. Protestant currents had a significant impact on the perception of religion: Methodists (demanding methodical observance of evangelical provisions) and Congregationalists (considered each parish community autonomous), as well as the evangelical wing of the Anglican Church. At the same time, there was a restoration of the traditional Roman Catholic Church, as well as the Anglo-Catholic trend in the Anglican Church. Adherence to rituals and postulates became

their dogmas. These notions coexisted with harsh working conditions and very long working hours.

The publication of “On the Origin of Species (1859) by Charles Darwin played a huge role in changing religious ideas. The book itself was a shock. Darwin's evolutionary theory changed the fact, a priori considered the only true one, that man himself is already nor is it the fruit of God's creation that which by His will presides over all others in the natural realm. According to Darwin's theory, man himself evolved in the course of the development of the natural world in the same way as other animal species evolved. Darwin's work itself provoked a series of strong criticisms, both from religious followers and conservative-minded researchers in the scientific world of that period.

Ireland also brought inconvenience to England, where an attempt to fight for autonomy and independence turned into a bloody confrontation between Protestants and Catholics, which continues to this day. By the second quarter of the nineteenth century, Catholics won the right to take part in parliamentary elections, thereby only exacerbating the contradictions between Protestants and Catholics, as this played on the growth of the patriotic feeling of the Irish themselves and served as a catalyst for an even greater aggravation of the struggle for their rights.

Concluding the above, one should pay attention to the fact that the dominant goal of the United Kingdom at that time in foreign policy was by no means the acquisition (whether aggressively or through trade and diplomacy) of ever new colonies and lands, but rather the maintenance of a relatively calm state on already conquered and mined territories of the colonies. By that time, Great Britain had become so huge that keeping all its territories in order and stability became a very difficult and non-trivial task. Thus, this contributed to the provision of dependent lands and colonies with ever new privileges, as well as to the reduction of its role (Great Britain) in the political life of these dependent territories. The subsequent change of strict and direct control over them became possible only because of the above problems and aspects, which until that moment concerned only the interior of Great Britain. These problems and how to overcome them have become prevalent in the UK. It should also be said that some of these problems have not been overcome to date. First of all, this includes the Protestant-Catholic struggle in modern Northern Ireland.

#### **2.2.4. Moral Values**

Referring to the values and morals that were highly praised in the era of Queen Victoria, we can say that they were the following.

At that time, representatives of the middle and upper classes tried to adhere to everything, and correlated with very rigid values, among which the following were considered:

Outward respectability: a synthesis of high morality and publicity, adherence to strict rules and a willingness to obey social norms (excellent manners, ownership of houses and land, charitable behaviour, and philanthropy), all this provided criteria for identifying oneself as a middle class;

Universal diligence and a comprehensive sense of duty;

Philanthropy was elevated to the rank of a cult, and charity became a kind of competition that attracted the attention of a large number of wealthy people.

At the same time, it cannot be said that a royal couple of Albert and Victoria became the main and only reason for curbing carnal desires in society. In this case, the nineteenth century did not become for England an attempt to redeem the unbridledness of the previous generations (including the Hanoverian dynasty) in the dynasty, but it did not become a similarity between this attempt and the nineteenth century. Although the example of the royal couple Victoria and Albert, their marital fidelity, and the existence of their nine children became the standard by which the entire Victorian society measured their behaviour. Despite this, there was a paradox in this standard.

The norms of public and personal behaviour, and especially morality, were still inviolable, so such attempts to change them were severely condemned and not approved. In all educational institutions, physical punishment was widespread (as well as in families). Such traits as an affectation, as well as over-limitation in everything, deafness to one's desires, are considered very necessary and very common qualities of the era of Queen Victoria. An example is the word "victorian". In colloquial English, the word is synonymous with hypocrisy. And indeed in the English language, there was an impressive number of euphemism words. That is: it was impossible to name the own parts of the bodies in any other way, except for the neutrally coloured word finiteness. If someone spoke differently, then he was considered an indecent and ill-mannered person. At the same time, it was necessary to somehow convey their feelings.

At the same time, there were certain inconsistencies and paradoxes, especially in everything related to children and women. Children as young as five or six worked hard labour everywhere. For example, they serviced mechanisms in factories that adults (due to their size) could not reach. Or the children worked in the mines, being underground all daylight hours. In general, the labour of children was not uncommon in that period, not only in England but also in other Western countries. Again, this did not apply to children of all classes. The offspring of the middle and aristocratic classes lived the lives of ordinary (by



modern standards) children and were in absolute ignorance of what kind of life their peers from the lower classes lived.

Pregnant women (here we are talking about those who came from the working class) often, until the very last stages of pregnancy, still had to work hard where no one gave them indulgence because of their condition. However, over time, this practice was banned by law.

Parallel to this, those representatives of the fair sex who came from the higher classes were considered not so strong and hardy to participate in political life, work independently, and also acquire education on an equal basis with men. Such women were so universally patronized that there were precedents when the husbands of some of them did not allow them to read news in the newspapers, fearing that there would be news that could adversely affect their wives. Alternatively, these husbands, or brothers, uncles, nephews who were part of the family, independently determined the news that could be heard by their women and retold the news stories aloud to them.

Based on the foregoing, we can conclude that morality in the era of Queen Victoria was a set of conflicting norms in interpersonal and personal behaviour, and they dictated their own rules, as well as the way of life, not only to people from the lower and middle classes but also to the aristocracy and even to representatives of the royal family.

Here we should also mention the enormous role of the teachings of Charles Darwin. At that time, it played a leading role. All discoveries in the field of science (primarily in the biological field and the geological field) have changed aspects of religion and morality. Thus, changing people's idea of their place in the world, and giving a new look at the structure of the Universe as something that is in constant change. Charles Darwin mentioned in "The Origin of Species" that man himself is a direct consequence of the evolutionary process, which consists in the struggle for his permanent survival, thereby levelling the role of the Divine origin of man.

Summarizing the above, we can say that the laying of the foundations and evolution of the culture of the era of Queen Victoria, Victorian morality, Victorian value systems and orientation towards a virtuous existence are due to historical processes occurring in the period from 1837 to 1931 when Queen Victoria was on the throne. The era of Queen Victoria itself should not be considered consistent and inseparable, since the era correlates with an accelerated pace of change in a large number of areas of society. These changes include modernization and social advances, a change in the perception and worldview of the population of England, as well as the evolution of the social sphere and political system.

There are some reasons for this. First, in the foreign policy arena, the nineteenth century for Great Britain is characterized by an almost complete absence of major military conflicts.

This gave the UK time and opportunity to modernize and change technologically. Mention should be made here of the development of the railway network and supporting infrastructure. However, in parallel, further colonial expansion of Great Britain was carried out in the countries of North Africa (Egypt and other countries) and Asia.

Secondly, in the sphere of the economy of that period, a revolution in the industry was consistently taking place, which contributed to the strengthening and development of capitalist relations in the society of England. It should be noted that such a policy was focused on strengthening the position of representatives of the middle and upper classes.

Thirdly, in the social sphere of nineteenth-century England, a rigid ethical set of rules (gentlemanship) dominates, reinforcing the values and practices of the middle class as conservatively minded and drawing differences in the class environment of Victorian society.

Fourthly, in society itself, those value orientations began to prevail, which were identified with representatives of the middle and upper classes, and were also fixed by the English church. The value orientations of the middle class were put at the head of all subsequent achievements of the era of Queen Victoria.

Fifthly, such personal qualities as the ability to value time, the rejection of alcohol, the ability to devote oneself to work, modesty in everyday life and expenses, as well as thriftiness were highly valued by society before the era of Queen Victoria. However, directly in this era, such personality traits become the prevailing norm of behaviour. In this case, Victoria herself set an example. It is not for nothing that the whole life of the queen, dedicated to her family and her country, was fundamentally different from the lifestyle of previous monarchs. The lion's share of the aristocracy imitated the lifestyle of Queen Victoria, deciding to abandon the ostentatious lifestyle. Similarly, the developed majority of the working class was involved in changing their lifestyle.

## PART II

### THEMES OF DIFFICULT CHILDHOOD IN THE NOVEL OF VICTORIAN AGE

Although the term “novel in esp and tania”, or Bildungsroman, proposed by the German philologist Karl Morgenstern (1770-1852), came into use in literary criticism as early as the beginning of the 19th century, even now, two centuries later, it still needs clarification and clarification. In recent years, there has been a tendency in literary criticism toward an expansive interpretation of the concept, as a result of which “novels of education” began to be called texts are written in both the 19th and 20th centuries. authors from various countries.

In Anglo-American literary criticism, there is an even greater terminological vagueness. Concepts Bildungsroman, coming-of-age novel, a novel of formation, a novel of education, developmental novel (and more broadly, developmental fiction) are practically interchangeable and are also applied to the artistic experience of different authors from different countries and belonging to different eras. The classic works of such authors as J. Buckley (Buckley 1974), E. Abel and M. Hirsch (*The Voyage In* 1983), S. Fraiman (Fraiman 1994) also do not answer the question about the attitude of the classical German Bildungsroman that appeared in Enlightenment Germany in the work of I. V. Goethe and K. Wieland, PhD. Victorian 'Nursing Novel'.

The Italian term “romanzo di formazione” is more clear, which, also due to the polysemantic of the noun formazione (it. formation; creation; emergence; formation; upbringing; preparation; formation; construction, etc.), turns out to be devoid of specifically German sound and can be productively applied to various national literature, in which, starting from the end of the 18th century. There was an interest in the problems and psychology of the individual, as well as the influence of the environment on the formation of character. It is no coincidence that Franco Moretti devoted his volume “*Il romanzo di formazione*” (Milano, 1986), reprinted later in English as *The Way of the World: The Bildungsroman in European Culture* (London; New York, 2000), called the “novel of education” “a symbolic form of modernity” (Moretti 2000: 5). Trying to build a history and theory of the Italian “novel of education”, researchers of recent years are turning to the terminological problem. Thus, Valentina Mascaretti, in her study of romanzo di formazione by Alberto Moravia, rightly notes: “... [the existing] terminological uncertainty is nothing but an external manifestation of internal theoretical confusion” (Mascaretti, 2006, p.25). Silvia Larese, a graduate of the University of Venice, in her thesis on the formation and development of romanzo di formazione in Italian literature of the 19th-20th centuries, also

makes an important remark that almost all novels can be attributed to one degree or another to “educational” literature, in connection with which literary criticism should restore the “scientific” nature of the term in order to avoid inaccuracies (Larese, 2013, p. 7).

Finally, the authoritative theorist of the novel Guido Mazzoni proposes instead of the embarrassing term "novel of upbringing" the more universal (and less demanding) term *romanzodeldestino*, i.e. the novel of fate (Mazzoni, 2011, p. 285), which, according to the researcher, is the universal form of time. As an example of the creator of exemplary “novels of fate”, he cites Jane Austen, who in her novels explores the maturation of heroines, their entry into a new period of life, which is always associated with the marriage of the heroine (Mazzoni, 2011, p. 286). As in the German "novel of upbringing", the main intrigue of the "novel of fate" is related to whether the characters will be able to reconcile their “high hopes” and reality and live a life that would meet their expectations (Mazzoni, 2011, p. 287). In addition to Austen, authors of similar "Novels of fate", according to Mazzoni, are G. Flaubert, C. Dickens, J. Eliot, Ch. Bronte.

The above review can be summarized in the following theses:

1) the term “educational novel” / *Bildungsroman*, which originally served to designate a specific genre variety of the novel that existed in German literature at the turn of the 18th-19th century, lost its accuracy over two centuries and is now applied to a wide variety of texts from different national kinds of literature;

2) the variety of synonymous terms does not solve the problem, but only introduces more ambiguity.

In this study, I do not set myself the task of offering a final solution to this terminological problem. Moreover, I doubt that it exists: now that the term “novel of education” in the broad sense of the word has become firmly established in domestic and foreign literary criticism, it is practically impossible to return it to its original specific meaning. From my point of view, Italian researchers came closest to solving this problem, talking about the “form of time” and the pan-European fashion for personal stories, established at the turn of the 18th-19th century, a particular manifestation of which is the German novel of education. Thus, this term should be applied to other national literatures only conditionally, in quotation marks, emphasizing that in each specific case it means not a novel of education, but an analogous genre form manifested in one or another national literature. That is why we can only talk about the traditions of the "novel of education" in the works of J. Oster, S. Bronte and E. Gaskell as a set of stable characteristics characteristic of the late Enlightenment and realistic English literature, genetically related to the poetics of

German literature of the same period, but not about the Bildungsroman Austen, Bronte and Gaskell.

## **2.1. Depiction of the theme of a difficult childhood in the novel “Jane Eyre” by Charlotte Bronte**

The birth of the children's theme in English Romanticism can be safely associated with the influence of the famous French educator Jean-Jacques Rousseau.

Undoubtedly, the role that the philosopher assigned to children in his works should, with good reason, be called revolutionary for the public consciousness of that time. For the first time, the idea was voiced that “everything comes out good from the hands of the Creator, everything degenerates in the hands of man” (Rousseau, 1981, p. 87). Civilization and rationalism of adult thinking - the value of all this was questioned. At the same time, Rousseau concludes that a child is good and innocent only until the moment when adults spoil him with upbringing and the imposition of social values.

That is, the large-scale role assigned to the childish image of romance was the result of a global contradiction of the 18th and 19th centuries. It was during this period that the opposition of the cult of reason to sensuality falls. It is obvious that in this case the child is considered from the position of feeling.

For romanticism, the children's theme becomes so attractive precisely because of its ambiguity and versatility.

Peter Coveney, who studies the theme of children in the works of American and English writers, says the following: “The image of a child becomes a symbol with which writers and poets expressed their dissatisfaction with the processes taking place in society. In a world where pragmatic principles and technological progress were increasingly crowding out morality and sensuality, the child became a symbol of nature and inner beauty. He seemed to be opposed to the external forces of mechanized humanity” (Coveney, 1967, p. 62).

It can be said that the children's theme in literature allowed the artists of the word to express their vision of the conflict between the original sinlessness of man and the growing burden of social experience. Childhood has become the most appropriate image of the insecurity, fragility and limitations of human consciousness.

It should not be surprising that writers of the new period, such as the late C. Dickens, D. Eliot, S. Bronte, portrayed children as helpless victims of circumstances. In the children's theme of this period, the child became a puppet in the hands of cruel adults. The humanistic beginning of the childish image was opposed to the pragmatic cruelty of a mature society.

At the same time, the idea of the beauty of infant death became the key idea of many authors. For example, the refusal to take responsibility for one's life in society leads many of Dickens' heroes to the idea that "when the disease strikes the young, beautiful and kind, their spirit unconsciously strives for the bright abode of eternal rest" (Dickens, 1986, p. 54).

One can recall the words of the heroine of the novel *Jane Eyre* (1847) by Ch. Bronte, Helen:

"I am very happy, Jane, and when you find out that I have died, be calm and do not be sad - there is nothing to be sad about ... I am dying young and therefore I will avoid many sufferings. I do not have those abilities and talents that help to make my way in life. I would always get into trouble" (Bronte, 1994, p. 83).

We see that, unlike Romantic writers, the interest of writers of the new period in the topic of childhood "serves not to integrate childhood and adult experience, but to create a barrier of nostalgia and regret between childhood and the possible obligations of adulthood. The child becomes a way of escapism from the pressure of adult control, a way of regression to the irresponsibility of youth, childhood, infancy and, ultimately, ignorance itself" (Andreev, 2000, p. 260).

Moreover, the image of a child in the literature of the Victorian era often becomes a factor that transforms the world of adults for the better.

It is worth noting that the children's theme in the literature of the Victorian period becomes even more in demand than in the period of romanticism. It was during this era that the first books written for children were created. It is quite natural that the heroes of such books are also children. Even though such works were aimed at children, they also found popularity among an adult audiences of readers. This period in literature can be called the period when children could be seen but not heard.

"*Jane Eyre*" - is a socio-psychological novel of education, which consistently reveals the spiritual evolution of the heroine, telling the story of the formation of a holistic proud and strong character Jane. The novel is often called autobiographical, although it depicts people and events that are not directly related to the life of the author. The story of *Jane Eyre's* life is the fruit of artistic fiction, but the world of her inner experiences is close to Ch. Bronte.

In "*Jane Eyre*" imaginary and real coexist on one level. The writer exposes the heroine to the same hardships that she experienced herself, studying at Cowen Bridge (at a school similar to Lovewood), working as a teacher and governess. But the desire to affirm the solemnity of good, to show society an example of true human relationships, prompts Bronte to create an image of Thornfield - a semi-fantastic model of the world that has no equivalent in reality.

The inner plot emerges through the outer plot, which is the main backbone of the book: the life of Jane Eyre, the formation of her character and her life position. And the external plot in it serves as an Ariadne thread that leads the reader from the meeting to its consequences, from the description of circumstances and situations to a deep reaction to them in their inner world. From a little vulnerable unhappy girl, a strong independent personality is formed, hard-working and courageous, educated and intelligent, charitable and self-sacrificing, viable and creative - a real mistress of her destiny. And here is a deep history of the inner spiritual formation of the individual in his relationships with others, society, the highest meaning of life - God. We see the upbringing and trials of the heroine's soul: born of freedom-loving and self-sufficient, through numerous trials, physical and moral, reaching maturity and self-knowledge, she comes to love as the meaning and essence of human life, which can give a sense of harmony with the world.

The stages of development of the heroine can be traced by referring to the text itself. Little Jane rebels against Mrs Reed's despotism. She can still come to terms with coldness and alienation, although they are difficult for the child's soul, but not with direct violence and insults. When young John, the pride of his mother's heart, tries to humiliate her because she is poor and dependent and then beats her, Jane rebels, responding with a punch. Locked in the bedroom, the heroine feverishly remembers the details of the rebellion and all the cases of cruel, despotic treatment of her. "Unjustly, unjustly, my mind asserted, I was aroused by insane, albeit temporary, anger ..." So that Jane does not set a "bad example", Mrs Reed decides to send a rebellious girl to a charity school - the "Lovewood Institute". Mrs Reed recommends the Reverend Mr Brocklehurst Jane as a juvenile liar that requires particularly severe treatment. Jane can't forgive that. Raised by the Bible since childhood, she feels that her thoughts and actions do not correspond to the concepts that the child was instilled from birth, but the pride, rebellious nature of the heroine was seething with feelings: "she was trampled and she must take revenge.

" A tiny (very young for her age) girl throws angry words at Mrs Reed's face: "I'm not a liar, if I were her I would say I love you, but I say outright: I don't love you, I hate you more than anyone ... People think you're good, but you're bad, you have a cruel heart. This is a liar " (Bronte, 2000, p.37).

Having told the truth, Jane suddenly felt happy, she was free from addiction, the oppression of silence, the desire to please and thus cause indulgence. So a sense of self-esteem was born, so, defending her dignity, Jane felt like a free person.

She also has a hard time living in Lovewood, but the new Jane lives there, and she is respected, although the defenceless can be bullied at school, as is the case with her best friend

Ellen Burns. But it was here, where Jane dejectedly witnessed the undeserved suffering of another, that her philosophy of living as an independent, proud, and rebellious man finally took shape. In Jane, who has grown up, the protest becomes more meaningful: the manifestation of evil, injustice is opposed by her will and reason. She tries to earn the love and respect of good people: "I tried so hard to be obedient, I wanted to do so much in Lovewood: make friends, earn respect and love! And I have already achieved some success: my classmates treated me kindly, my peers treated me as an equal, and no one insulted me" (Bronte, 2000, p. 74).

The Asylum can be seen as a kind of "mini-model of the world", in which the relationship between "guides" and "subordinates" is particularly clear. Therefore, the main content of the girls' emotional conversations in the shelter is their relationship with the world - the attitude to violence, which becomes the "dominant" of education, which resists Jane in every way, all the experience of his still short but bitter life set to fight for himself. This situation destroys, deforms the individual, deprives him of the fullness of his worldview and self-expression. Ellen teaches Jane tolerance, kindness, and a willingness to tame herself to keep herself, created in the image of God, pure and full. Jane spent eight years in Lovewood - six as a pupil. Two as a teacher.

The next stage of the heroine's "growth" begins at the age of eighteen, when she realizes that she cannot and does not want to spend her whole life outside the school. With good advice, she finds a new job as a governess at Turnfield Estate. Thus, with the arrival of Jane to the estate, begins the third and main stage of the formation of the heroine - Turnfield. In Turnfield, Jane observes a brilliant secular society that gathers at her master's estate. But even here, behind the external brilliance lies only desolation and cold calculation. "I saw them smiling - and what of that laugh?" The candlelight warms much more than their smiles, and the ringing of the bell will tell more than their laughter." (Bronte, 2000, p. 199).

All eighteen chapters are almost entirely in the picture of a romantic novel. The growing feelings between Jane and Rochester are imbued with romantic pathos. The tragedy of the plot stems from the fact that the heroine puts her human dignity above all - without this feeling she simply can not be "female happiness." She finds the gifts of Rochester, who like to be a philanthropist, or rather to give a gift to her lover, humiliating because she can't respond to him adequately.



### 2.1.1. Autobiographical aspects in the novel “Jane Eyre”

Bronte's work in most cases is based on her memories of certain events (people) in her life. In the novel "Jane Eyre" the writer focuses on the moral and spiritual development of her character through an intimate first-person narrative, where actions and events, experiences are deeply psychological. Many believe that this book is ahead of its time due to the individual character of Jane Eyre, it contains elements of social criticism with strong feelings of Christian morality at the core.

The discussion of the autobiography of the work gained momentum after the publication of Elizabeth Gaskell's *Life of Charlotte Bronte* in 1857. One of the autobiographical moments in the work is childhood and the period of study. Comparing these stages of the life of the character and the writer, it should be born in mind that the work was written by an experienced thirty-year-old woman, forming a person with her life position. The negativity of memories is obviously because the processes of children's memory are usually closely related to emotions, which affect their positive or negative colour. Charlotte's childhood period can hardly be called positively coloured: the death of his mother, the despotism and self-centeredness of his father, material hardship (she called the house in Haworth the "great tomb with windows"!), which eventually led to the future writer to the threshold of Covan Bridge. In the novel, the author designs this one-year experience of life in the image of the Asylum, and in the rethinking of a mature person who soberly assesses the poverty of clothing that does not protect from the cold, lack of food, constant hunger, inherent in developing adolescents.

Such a conscious assessment testifies to the layering of children's negative memories on the condemning writer's attitude to such educational institutions, to injustice in general, which deprives a person of poor condition not only to develop but also to grow physically. Everyone, we have these thoughts of the author in letters to her sisters, who shared her aspirations.

After the death of his daughter, Patrick Bronte shared his memories with Elizabeth Gaskell, where he told an extremely important element of his proposed game with children. Noticing the child's talent, the father decided to learn about the secret, about the important things in their lives in an interesting way: he offered to wear a mask that will protect them and answer his questions without fear. This fact attracts attention, first of all, to the fact that the author from childhood was acquainted with the art of camouflage as a protective mechanism.

That is, in the mask, on the one hand, you can always stay protected and tell the truth, and on the other -, hiding your true face allows transform - into another person and tell the truth.

Elizabeth Gaskell says that Charlotte Bronte masked, modified and concealed facts and real aspects and memories through fiction, self-fiction and autobiographical reception. Before developing this idea, it is necessary to clarify and supplement some of the terms not mentioned above.

Autobiography is closely linked to autobiography, so it's important to remember the full title of Bronte's *Jane Eyre: Autobiography*. An autobiography was a frequent literary resource of Victorian era of the XIX century. For the time being, when Bronte wrote her novel, autofiction was unfamiliar to her, but the characteristics of this recent literary genre allow *Jane Eyre* to be presented within it.

### **2.1.2. Representation of the theme through the protagonist of the novel**

Charlotte Bronte's realistic social novel *Jane Eyre* (1847) left a special mark on nineteenth-century English literature and revealed to readers the image of a woman in all its complexity and multiplicity. The novel attracted the attention of readers precisely in the way of a free, courageous, young governess, who most of all values of human dignity and independence, fighting for existence and a place in life.

In the plot of the novel, we meet the vast majority of female characters who in one way or another influence the image of the main character Jane Eyre, both externally and internally. Therefore, in the course of our work, it is expedient to note also the images of the most significant heroines who played an important role in the life of Jane Eyre. However, the main female image remains Jane Eyre, in the analysis of which we have identified 3 parameters: external image (beauty or ugliness, description of appearance, clothing); internal characteristics (character, morality, thoughts, feelings); position in society (rights and opportunities, place in society).

But first, it is necessary to highlight the female characters, thanks to which the formation of character, the development of Jane Eyre's personality and her transformation from a child to an adult girl.

The reader's acquaintance with Jane Eyre takes place during her childhood, at the age of about ten. Jane lives in a rich house with her guardian, Mrs Reed, and her children, Eliza, Georgiana, and John. The children constantly bullied Jane, especially John, and the whole family treated her like a stranger. Mrs Reed, Uncle Jane's widow, hated the girl because she had to take care of her at her husband's will, which she had a hard time doing.

Jane herself, as a child, describes Mrs Reed as a ruthless and heartless woman who tortured her so much that at one point she couldn't stand it and told her everything she thought about her:

“... but I cannot live so: and you have no pity” (Bronte, 2004, p.32).

“... I will say the very thought of you makes me sick, and that you treated me with miserable cruelty” (Bronte, 2004, p. 32).

Since childhood, the determined Jane has managed to object to her and promise to tell everyone who she is.

“People think you are a good woman, but you are bad, hardhearted. You are deceitful!” (Bronte, 2004, p. 32).

Mrs Reed's external description also makes it clear that she is a woman of power, strength, ignorance of kindness and grace.

“She was a woman of the robust frame, square-shouldered and strong-limbed, not tall, and, though stout, not obese... under her light eyebrows glimmered an eye devoid of truth... her constitution was sound as an illness never came near her; she was an exact, clever manager... she dressed well, and had a presence and port calculated to set off handsome attire.” (Bronte, 2004, p. 31).

Even many years later, before her death, this cruel woman could not forgive Jane, answer her in any way kindly, did not help her reunite with her uncle. Thus, Mrs Reed raised in Jane uncharacteristic feelings of anger, deep hatred, thirst for revenge, which Jane calmed down trying to suppress, and before the death of Mrs Reed, found the strength to kiss her, she forgave her aunt for everything " mental anguish "to which she owed her.

In contrast, is the image of the teacher of the Lovewood Shelter - Miss Temple. She becomes the loving mother of Jane, whom she missed so much as a child.

“Her friendship and society had been my continual solace; she had stood me in the stead of mother, governess, and, lately, companion” (Bronte, 2004, p. 77).

“At her side, I was well contented to stand...” (Bronte, 2004, p. 65).

Miss Temple calls Jane "my child", which makes Jane feel happy and safe. At first glance, Miss Temple aroused Jane's awe and impressed her.

“She impressed me with her voice, look, and air” (Bronte, 2004, p. 39).

“... she looked fair and shapely; brown eyes with a benignant light in their iris, and long lashes round, relieved the whiteness of her large front; on each of her temples her hair, of a very dark brown, was clustered in round curls” (Bronte, 2004, p. 42).

“... Her countenance was grave, her bearing erect” (Bronte, 2004, p. 42).

Miss Temple played a huge role in the formation of Jane's personality. She always helped the girl, taught her everything she knew, and loved her like a child. So Jane absorbed her manners, features and views, which later helped her become a worthy person and a good governess.

“I had imbibed from her something of her nature: more harmonious thoughts. I had given in allegiance to duty and order; I was quiet; I believed I was content: I appeared a disciplined and subdued character” (Bronte, 2004, p. 78).

Thanks to the influence of Mrs Reed, Miss Temple and Ellen Burns on Jane's personality, she was able to strengthen her character, improve her manners and grow spiritually.

Let's move on to compiling the image of Jane Eyre.

External image

As we mentioned, a novelty for Victorian literature was the fact that the main character does not shine with beauty, her charm is hidden in the inner world.

Charlotte Bronte uses the vocabulary of various emotional colours, describing Jane as an extraordinary, inconspicuous little girl. Jane's ugliness is emphasized in the characters' speeches throughout the novel. Maid Abbott compares her beauty to a toad:

“If she were a nice, pretty child, one might compassionate her forlornness; but one really cannot care for such a little toad as that” (Bronte, 2004, p. 22).

Mr Rochester, when he first met Jane, also used comparisons, calling her a creature from another world, a fairy witch or a fairy.

“No wonder you have rather the look of another world. I marvelled where you had got that sort of face ... I thought unaccountably of fairy tales, and had half a mind to demand whether you had bewitched my horse” (Bronte, 2004, p. 114).

The first impression Jane made on Rivers, her relatives she didn't know about, is described by Charlotte in vocabulary that highlights Jane's plight at the time.

“She does look white. As white as clay or death... But she is worn to nothing. How very thin, and how very bloodless! A spectrum!” (Bronte, 2004, p. 319).

Sisters Jane, Mary and Diana find her appearance strange but interesting.

“She has a peculiar face; fleshless and haggard as it is, I rather like it; and in good healthy and animated, I can fancy her physiognomy would be agreeable” (Bronte, 2004, p. 321).

St. John, Jane's cousin, like the other heroes, does not recognize her attractiveness but is confident in her decency.

“Rather an unusual physiognomy; certainly, not indicative of vulgarity or degradation ... She looks sensible, but not at all handsome... Ill or well, she would always be plain. The grace and harmony of beauty are quite wanting in those features” (Bronte, 2004, p. 322).

However, having fallen in love with Jane, Mr Rochester sees in her only the most beautiful, now his speech is dominated by the vocabulary of an evaluative nature.

“You are beauty in my eyes, and a beauty just after the desire of my heart - delicate and aerial” (Bronte, 2004, p. 244).

“This little sunny-faced girl with the dimpled cheek and rosy lips; the satin-smooth hazel hair, and the radiant hazel eyes?” (Bronte, 2004, p. 263).

He also resorts to various comparisons, which strengthens his feelings for her. Mr Rochester compares her to an elf, a mustard seed, an angel.

“Is this my pale, little elf? Is this my mustard seed?” (Bronte, 2004, p. 263).

“It seemed as if a linnet had hopped to my foot and proposed to bear me on its tiny wing... You are my sympathy - my better self - my good angel” (Bronte, 2004, p. 296).

The author often uses the words "being", "thing" and "creature" to describe Jane, emphasizing her importance, independence, highlighting her as a person equal to men, while women in the Victorian era are mostly was considered the property of the husband, completely and unquestioningly subordinate to him.

“You - you strange, you almost unearthly thing! - I love as my own flesh. You - poor and obscure, and small and plain as you are - I entreat to accept me as a husband” (Bronte, 2004, p. 240).

“Whatever I do with its cage, I can't get at it — the savage, beautiful creature!” (Bronte, 2004, p. 301).

“There is not another being in the world who has the same pure love for me as yourself ... Childish and slender creature!” (Bronte, 2004, p. 248).

The description of Jane's outfits shows us that she is a chaste, modest girl, she is alien to sexuality and sophistication.

“He stopped, ran his eye over my dress, which, as usual, was quite simple: a black merino cloak, a black beaver bonnet; neither of them half fine enough for a lady's-maid” (Bronte, 2004, p. 107).

“Never mind jewels! ... Jewels for Jane Eyre sounds unnatural and strange” (Bronte, 2004, p. 244).

Moreover, Jane had only three outfits, all in black, and only one silver-grey dress was intended for solemn occasions, and it appeared in Jane's wardrobe only thanks to Miss Temple's wedding, as well as the only jewellery, given to her.

“I replaced my black stuff dress with one of black silk; the best and only add one I had, except one of light-grey, which, I thought too fine to be worn, except on first-rate occasions” (Bronte, 2004, p. 111).

“I had a single little pearl ornament which Miss Temple gave me as a parting keepsake” (Bronte, 2004, p. 111).

Jane's appearance helped her make a good impression on the Rivers family, on her sisters. They could immediately see in Jane an educated, diligent man, although she looked awful after long wanderings in swamps and villages.

“She is not an uneducated person, I should think, by her manner of speaking; and the clothes she took off, though splashed and wet, were a little worn and fine” (Bronte, 2004, p. 321).

#### Internal characteristics

Jane Eyre is a brave and proud woman. She thinks hard about life, has deep feelings and can express her aspirations and views directly. The heroine was often called a rebel, as such behaviour was condemned in the harsh conditions of the Victorian era.

From childhood, Jane showed a rebellious nature, which intensified under the constant pressure of Mrs Reed and her children.

“They were not bound to regard with affection a noxious thing, cherishing the germs of indignation at their treatment, of contempt of their judgment” (Bronte, 2004, p. 12).

“Speak I must: I had been trodden on severely, and must turn: but how? I gathered my energies and launched them in this blunt sentence - “I am not deceitful ...” (Bronte, 2004, p. 32).

“The babysitter's vocabulary reflects Jane's fierce, uncontrollable nature. What a fury to fly at Master John! Did ever any one see such a picture of passion!” (Bronte, 2004, p. 8). “Bessie spent beyond a doubt that I was the most wicked and abandoned child ever reared under a roof” (Bronte, 2004, p. 13).

Once at the Lovewood Shelter, Jane tried to behave as best she could to be a diligent student. However, she could not bear the humiliation and punishment because she thought it was too cruel.

“And if I were in your place I should dislike her; I should resist her. If she struck me with that rod, I should get it from her hand; I should break it under her nose” (Bronte, 2004, p. 50).

“But then it seems disgraceful to be flogged and to be sent to stand in the middle of a room full of people” (Bronte, 2004, p. 50).

So when Mr Brocklehurst, the director of the Lovech Shelter, called Jane a liar and forced her to stand in a chair in the middle of the room, she put a cross on the good treatment of her students or teachers, she could not live alone and hate.

“If others don’t love me I would rather die than live - I cannot bear to be solitary and hated” (Bronte, 2004, p. 63).

However, Jane found the strength to prove to everyone that this was not true and gained the love and respect of all the inhabitants of Lovewood Shelter.

After living here for eight years and growing up, Jane realizes that she can no longer be here because she is a freedom-loving girl. The author uses metaphors, epithets, comparisons to show us her irresistible desire for freedom, travel, new events.

“I remembered that the real world was wide and that a varied field of hopes and fears, of sensations and excitements, awaited those who dared to seek real knowledge of life amidst its perils” (Bronte, 2004, p. 78).

But even after getting a job as a governess in Thornfield, Jane soon becomes bored, as there is the same monotony here as in the shelter.

“I did not like re-entering Thornfield. To pass its threshold was to return to stagnation ... to slip again over my faculties the viewless fetters of a uniform and too still existence” (Bronte, 2004, p. 108).

So Jane is very happy to finally meet Thornfield's owner, Mr Rochester, as he has become a new figure in her life. It is in Mr Rochester's speech and feelings that we can most accurately learn the character and characteristics of Jane Eyre. Mr Rochester notes her sincerity, politeness and purity of soul.

“Your manner was frank and sincere; one does not often see such a manner ... I envy you your peace of mind, your clean conscience, your unpolluted memory” (Bronte, 2004, p. 126).

“You, with your gravity, considerateness, and caution were made to be the recipient of secrets” (Bronte, 2004, p. 134).

“Mr Rochester says that her mind is “not one liable to take inflexion: it is a peculiar mind: it is a unique one” (Bronte, 2004, p. 134).

Pretending to be a gipsy, Mr Rochester reveals to Jane and the reader her whole being: she always follows reason and conscience.

“I can live alone if self-respect and circumstances require me so to do... Reason sits firm and holds the rein, and she will not let the feelings burst away and hurry her to wild chasms ... judgment shall still have the last word in every argument, and the casting vote in every

decision.... but I shall follow the guiding of that still small voice which interprets the dictates of conscience” (Bronte, 2004, p. 189).

Mr Rochester also notes Jane's strong character through various epithets and comparisons that emphasize him.

“But to the clear eye and eloquent tongue, to the soul made of fire, and the character that bends but does not break - at once supple and stable, tractable and consistent - I am ever tender and true” (Bronte, 2004, p. 245).

“There was penetration and power in each glance you gave; when plied by close questions, you found ready and round answers” (Bronte, 2004, p. 298).

“Never was anything at once so frail and so indomitable” (Bronte, 2004, p. 301). St. John's cousin Jane also celebrates her courage.

“You are original, and not timid. There is something brave in your spirit... I watch your career with interest because I consider you a specimen of a diligent, orderly, energetic woman” (Bronte, 2004, p. 356).

“Jane, you are docile, diligent, disinterested, faithful, constant, and courageous; very gentle, and very heroic; I can trust you unreservedly” (Bronte, 2004, p. 384).

“And Jane herself says of herself: the restlessness was in my nature; it agitated me sometimes” (Bronte, 2004, p. 102). “Just as in the conversation with the dying Mrs Reed: my disposition is not so bad as you think: I am passionate, but not vindictive” (Bronte, 2004, p. 226)

“She is very strong in spirit, so she found the strength to forgive Mrs Reed for all the suffering she owed her. You have my full and free forgiveness” (Bronte, 2004, p. 226).

#### Situation in society

As we have noted, Jane Eyre was an orphan, raised in the care of Mrs Reed, then at the Lovewood Shelter, worked as a governess in Thornfield, then in a rural school. Jane Eyre belongs to the lower class, as she has been reminded since childhood by nannies, teachers, and Mrs Reed.

“They will have a great deal of money, and you will have none: it is your place to be humble, and to try to make yourself agreeable to them” (Bronte, 2004, p. 10).

“It was believed that representatives of this class should be "Helpful" to gain the favour of the hosts. You should try to be useful and pleasant, then, perhaps, you would have a home here” (Bronte, 2004, p. 10).

“I should wish her to be brought up in a manner suiting her prospects, to be made useful, to be kept humble” (Bronte, 2004, p. 30).



However, becoming a governess, in other words, a teacher, became more respectful of her, and when she met Mrs Fairfax, Jane was very surprised by her good-natured reception.

“She treats me like a visitor, though I. I anticipated only coldness and stiffness: this is not like what I have heard of the treatment of a governess” (Bronte, 2004, p. 89).

In the same way, at a rural school in Morton, Jane became a teacher and respected and loved. She taught the girls everything she could, so she could not help but find gratitude in her students and other villagers.

“I felt I became a favourite in the neighbourhood. Whenever I went out, I heard on all sides cordial salutations and was welcomed with friendly smiles. I lived amidst general regard, though it is but the regard of working people” (Bronte, 2004, p. 348).

Thus, despite her apparent ugliness, Jane Eyre is an ideal of morality that corresponds to Victorian morality, but her courage, masculinity, and pursuit of freedom run counter to the harsh conditions of Victorian society.

## **2.2. Philosophy of pain and suffering in Ch. Dickens’ novel “David Copperfield”**

The holistic image of childhood consists of its constituent elements-objects of literary image. In the Victorian era, these elements include children's community, adulthood, family relationships, child labour, difficult living conditions, poverty, orphanhood (including social). In Dickens's works, children's consciousness becomes a way of rethinking reality. The images of the main characters-children are clear and specific. They reveal the writer's beliefs, to which he has drawn attention for many years: the injustice of the plight of children, their suffering and detachment from the needs of adults. Since many works are written on behalf of children, Dickens's works provide an opportunity to look at the problem from the inside. Dickens's childhood is always associated with critical trials in their life. The fate of a child is unfair from birth. Orphans deprived of parental love from birth act as victims of circumstances.

David Copperfield's novel is largely an autobiographical novel by Charles Dickens, published in a separate book in 1850. This is his first work, where the narrative is conducted in the first person:

“I was a posthumous child. My father's eyes had closed upon the light of this world six months when mine opened on it. There is something strange to me, even now, in the reflection that he never saw me; and something stranger yet in the shadowy remembrance that I have of my first childish associations with his white grave-stone in the churchyard, and of

the indefinable compassion I used to feel for it lying out alone there in the night when our little parlour was warm and bright with fire and candle, and the doors of our house were - almost cruelly, it seemed to me sometimes - bolted and locked against it” (Ch. Dickens, 2006, p. 123).

As can be seen from the example, the writer at the beginning of the work speaks of the difficult fate of a child, and also just born. The epithet "posthumous" literally translates as "posthumous", and the very phrase "posthumous child" indicates that before we are born an unhappy life that followed death. David's first childhood association with his father was his first childish association with his white grave stone in the churchyard and the feeling of regret that haunts the boy.

“The first objects that assume a distinct presence before me, as I look far back, into the blank of my infancy, are my mother with her pretty hair and youthful shape, and Peggotty with no shape at all, and eyes so dark that they seemed to darken their whole neighbourhood in her face, and cheeks and arms so hard and red that I wondered the birds didn’t peck her in preference to apples” (Ch. Dickens, 2006, p. 399).

"The first images that stand before me as I return to the distant past, to the mist-shrouded days of my early childhood, are my mother with her beautiful hair and girlish figure and Peggoti, completely devoid of the figure, Peggoti with such dark eyes that they seem to cast a shadow over her face, and with such firm and red cheeks that I wonder why the birds prefer to bite not her but the apples” (Ch. Dickens, 2006, p. 406).

Childhood memories show that David grew up very early. The early period of childhood is represented by the metaphorical expression "the blank of my infancy", it shows that children deprived of love and care and who lost their real childhood early, on the contrary, remember the best and most pleasant memories.

In almost every novel, we witness the conceptualization of child abuse. Dickens's novels, which have become canonical in this regard, offer numerous proofs of this. Reading the novel, we see what a difficult fate this poor child has. With the advent of the stepfather, he falls into disfavour, and then he is expelled from his home:

“He beat me then, as if he would have beaten me to death. Above all the noise we made, I heard them running up the stairs, and crying out - I heard my mother crying out - and Peggotty. Then he was gone; and the door was locked outside; and I was lying, fevered and hot, and torn, and sore, and raging in my puny way, upon the floor” (Ch. Dickens, 2006, p. 200).

Children in Dickens's novels experience violence, and the writer makes extensive use of epithets to expand and show the significance of the sad state of affairs in children's lives. A

number of words that have a negative colour - beat, death, sore, fevered - help to recreate the full picture.

“The playground was a bare gravelled yard, open to all the back of the house and the offices; and I knew that the servants read it, and the butcher read it, and the baker read it; that everybody, in a word, who came backwards and forwards to the house, of a morning when I was ordered to walk there, read that I was to be taken care of, for I bit, I recollect that I positively began to have a dread of myself, as a kind of wild boy who did bite” (Ch. Dickens, 2006, p. 80).

In Dickens' novels, children experience not only hunger, cold, loneliness but also violence from both adults and children. David has a hard time in a new place. Recently separated from his mother and home, the boy faces cruelty and immoral behaviour from his peers.

The novel "David Copperfield", full of autobiographical moments and sad and joyless events in the life of Dickens himself, is a novel about the formation of a young man who found his place in life. In his life, David sees a lot of evil, goes through difficult trials. However, the struggle did not break him, but served as an experience. The idyllic finale of this story does not resolve the spiritual conflicts that arose in childhood, the hero continues to suffer from injustice, callousness and cynicism.

### **2.2.1. Autobiographical aspects in the novel “David Copperfield”**

Recognition came to Dickens after the first story and did not leave until the last days, although the writer himself, his views and work have changed. The secret of his popularity is that Dickens was acutely aware of the changes in the life of England, was an expression of the hopes and aspirations of thousands of people. After the writer's death, his works began to be sharply criticized, and only in the twentieth century did the importance of Dickens's work become quite obvious.

His biography is reflected both in the plots of his novels and in his creative manner. As a child, the novelist saw the bullying of the rich by his parents. John Dickens and Elizabeth lived easily and thoughtlessly, making the lives of their many children difficult with poverty and deprivation. Dickens made his own money as a child, because his father, a poor employee, was imprisoned for his debts: “My father went to prison for debts and left his family without money. I had to enter life early, from the age of 12 I was forced to earn my living ” (Ch. Dickens, 2006, p. 83). In addition, as a child Charles was forced to look after his younger siblings, clean everyone's shoes, help with the household.

From the age of twelve, he had to earn a living to support himself and his family. After all, even children worked then! 16 hours a day, "the writer recalled in his memoirs. He worked in a factory, as a clerk, a reporter in court and parliament. He later described his impressions of poverty in the novels *David Copperfield* (1840-1850), *Baby Dorrit* (1857), and *The Notes of the Pickwick Club* (1836-1837). Dickens has always introduced scenes into the lives and suffering of the poor who found themselves at the bottom of public life. Acting as a satirist, ridiculing some aspects of English reality, human selfishness, greed, Dickens - a supporter of reform, moral re-education of society ("*Christmas Tales*"), an opponent of revolutionary violence ("*The Tale of Two Cities*", 1859). Belief in good, selfless people became the main idea of his novels, written in recent decades - "*Great Expectations*" (1861) and "*Our Common Friend*" (1864).

It should be noted that the artist never mentioned even in front of friends about his difficult childhood. He reported this only in a special letter addressed to his biographer (future). So it was only after his death that readers learned the bitter truth of Dickens' childhood.

The writer often used the theme of a disadvantaged childhood in his work, in order to show even more clearly how terrible and poor the fate of orphans abandoned. The prose writer's special interest in childhood and adolescence was caused by his own experiences, his understanding of disadvantaged childhood and compassion for him, understanding that the child's situation reflects the state of the family as a whole. As a child, Dickens went through hardships. Being true to the truth of life is a basic principle of Dickens. His creative success brought him prosperity, but the writer did not forget his stolen childhood and raised his voice in defense of those doomed to poverty from the cradle. This is not the first time Defoe has written about a joyless childhood in English literature in the novel *Moll Flanders*. Charles Dickens, following him, raised this issue in his work. And not only did he raise, but he also achieved certain results in real life: special government investigations in private schools and workplaces showed that the writer reproduced in his books not even the most horrible facts. Some of the perpetrators of child abuse were punished and law enforcement tightened.

From his childhood, the writer felt all the bitterness of social inequality and brutal injustice of his modern social system, and this largely determined the democracy of his beliefs and sympathies. It was this ardent faith in the hard-working man and sincere sympathy for his position in society that made the writer's works close to the widest circle of readers both in England and abroad.

The leading theme of the writer's work is the theme of the struggle between good and evil, which is revealed in each of his works. Dickens believed that society's attitude to the

child reflects the struggle between good and evil in him. Therefore, the theme of childhood - one of the main in his work.

Dickens depicts not some abstract extra-social evil, under his pen it takes concrete forms - a workhouse, a thief's house, soulless overseers and officials, indifferent citizens and insidious criminals.

Often through the eyes of children, Charles Dickens looks at the world, in various spheres of social life, people and nature, and judges everything by the extent of their state of mind, burned and happy, influencing the reader with a range of feelings experienced by the hero and empathize with the author. Dickens wrote about children, guided by the need to change and improve their living conditions, work, education, upbringing - with the hope and confidence that a true, revealing and inspiring word can help everyone.

Charles Dickens was firmly convinced that by moral re-education of people it is possible to eliminate social injustice. That is why he was so deeply concerned about the problem of upbringing, which is why he repeatedly turns to the "novel of upbringing" in his work. The leading theme of the writer's work is the theme of the struggle between good and evil, which is revealed in each of his works. Dickens believed that society's attitude to the child reflects the struggle between good and evil in him. Therefore, the theme of childhood - one of the main in his work.

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Dickens's amazing ability to create incredible children's images is probably due to his passionate desire to reform a society that oppresses children. Children are exploited in the Victorian era because of their insecurity and naivety. Dickens directly demonstrates the violations of children's rights in modern society and tries to arouse compassion in readers.

On the basis of the material under study, we were convinced that Dickens was able to realistically depict the class of poor, suffering children. Dickens sees the family as the main public institution. The misfortunes of most heroes end with the acquisition of a family, and many heroes choose a modest life in terms of material prosperity. Dickens' language is extremely rich and full of colors, it is the language of the English people. The colorfulness of the created image, skillful use of various lexical means confirms the glory of the master of the word. The author's humorous skill enhances the effect of denunciation and exacerbates the tragedy of the situation of children.

The virtues are eternal, and the preaching motives are a recognizable feature of the writer's creative style.

The truth of life is reflected in all his works, and the humanism of the writer-critic and his brilliant skill as a humorist and satirist put his novels on a par with the most outstanding works of classical literature. The strength and significance of Dickens's works lies in addressing acute social conflicts. The contrast of luxury and poverty in the pages of the books reveals the social class contradictions that the author considers to be interdependent. Positive heroes are always there where people who have experienced poverty, deprivation, humiliation, hunger and fear of loneliness, children are always an object of compassion. With a tenacious look he noticed any manifestations of injustice, revealed the most vulnerable aspects of children's lives in the Victorian era.

## **PART III**

### **THE RESULTS OF THE RESEARCH**

A research was conducted to increase the effectiveness of the grade work, mainly about the researched authors, Charles Dickens and Charlotte Bronte, and their works, assessing students' knowledge of the writers and the literary age.

#### **3.1. Participants of the research**

According to the curriculum in Ukraine, students study Charles Dickens in the 6th and 10th grades. Charlotte Bronte studied in the 8th grade. Students from Lyceum of Jánosi participated in the study. The research was conducted in Ukrainian classes. The Ukrainian-speaking educated students were in the 6th, 8th and 10th grades and they were on average 12, 14 and 16 years old. According to the curriculum, students in Ukrainian education will study world literature for 70 hours and the life and work of Charles Dickens within 5 hours in the 6th grade and within 7th hours in the 10th grade, focusing mainly on his novel "A Christmas Carol", "The Adventures of Oliver Twist" and others. Charlotte Bronte is not included in the school curriculum but it is taken in the 8th grade as extracurricular reading. The work of these wonderful English poets of the Victorian era is revealed in the curriculum in great detail, and students have 5-7 hours to master this information, which should be enough.

#### **3.2. Instruments of the research**

The main tools used in the study were questionnaires, designed to gather information about the Victorian era and the life and work of Charles Dickens and Charlotte Bronte, devoted to the topic of the bachelor's thesis. The questionnaire contains 19 questions on selected topics.

At the beginning of the survey you can find the following questions: initially, students' attitudes toward reading and the genres which they prefer. The next question is whether students know the years of the Victorian era. After that, questions about the poets of the Victorian era whom they know. Next, is a question, that examines whether students know about writers such as Charles Dickens and Charlotte Bronte. Then, is the question of the origin of Charles Dickens, namely, the representative of which literature he is. The next question focuses on the knowledge of year of birth of Charles Dickens. Then, there is the question of his childhood, namely the job he worked on as a child. The next question is about the place of work after graduation. The next question focuses on the knowledge of Dickens's

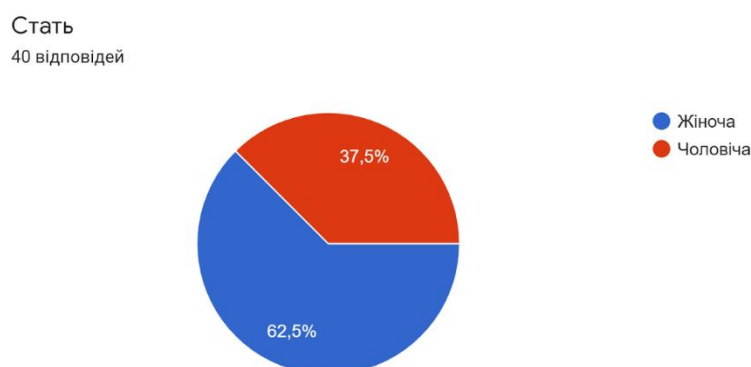
works, namely, what works of Dickens students know. Next, the question is devoted to defining the theme that has become leading in the work of Charles Dickens. In the next question, students have to determine the date of death of the writer. The fourteenth question is the date of birth of Charlotte Bronte. In the following question the students had to determine how many siblings Charlotte Bronte had. The sixteenth question about where Charlotte Bronte was educated. The next question focuses on the Bronte's works. Students need to write works by Charlotte Bronte that they know. Next is the question of the poet's pseudonym. And the nineteenth question is the last. Here students have to determine the title of the first novel written by Charlotte, although it was published only after her death.

### 3.3. Procedures of the research

Due to the current situation caused by the military situation in the country, which has led, among other things, to the mass closure of educational institutions, the research took place under difficult circumstances. The study was conducted online. The questionnaire was sent to the students. The research involved students from Lyceum of János. In total, the questionnaire was filled out by 40 students who were on average 12-16 years old. The leadership of the school allowed the questionnaire. The research was conducted without harming the reputation of the school.

### 3.4. Findings of the research

The first question of the questionnaire examines the gender of students. 37,5% of male and 62,5% of female students participated in the study.

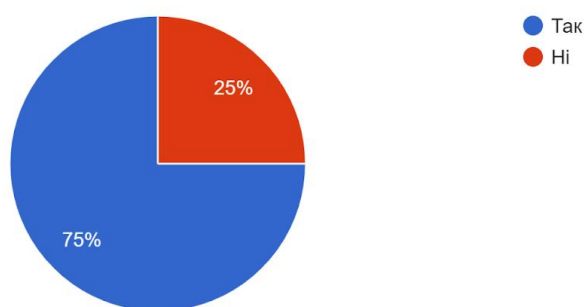


The next question is related to the place of reading in the lives of students, namely whether they like to read. With the development of printing, books became more accessible, and the topics to which they were devoted, more diverse - from chronicles and religious to



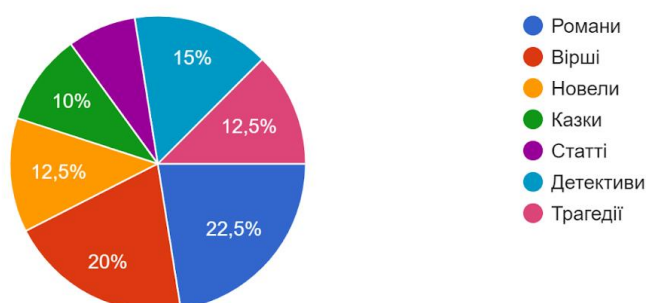
secular and artistic. One thing remained the same - the book has always been a good friend and mentor to man. In its pages, it recorded discoveries and inventions, new knowledge, ancient secrets, as well as the boundless world of the flight of human imagination called fiction. With the advent of the Internet, it seemed to many that from now on the book would be forgotten. A huge variety of information has become available to every computer owner. Encyclopedias, textbooks and libraries moved there in digital format. That's how the book got a new life - on computer monitors. Later, printed texts began to be used to make audiobooks for those who preferred to hear information. So, even in today's world, books are very important to people. And among the respondents only 25% - who said they do not like to read.

Чи любите Ви читати?  
40 відповідей



The third question discusses what literary genre is preferred by the students. From this can be concluded that students read a mixture of several genres but poems and novels predominate.

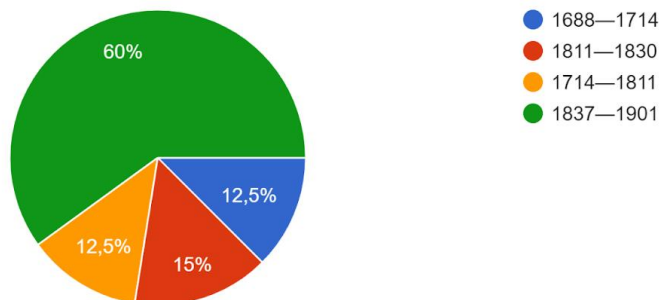
Що Ви читаете найчастіше?  
40 відповідей



The fourth question was whether students know the years of the Victorian era. The diagram shows that the majority who was questioned namely 60% answered correctly.

### Роки Вікторіанської епохи

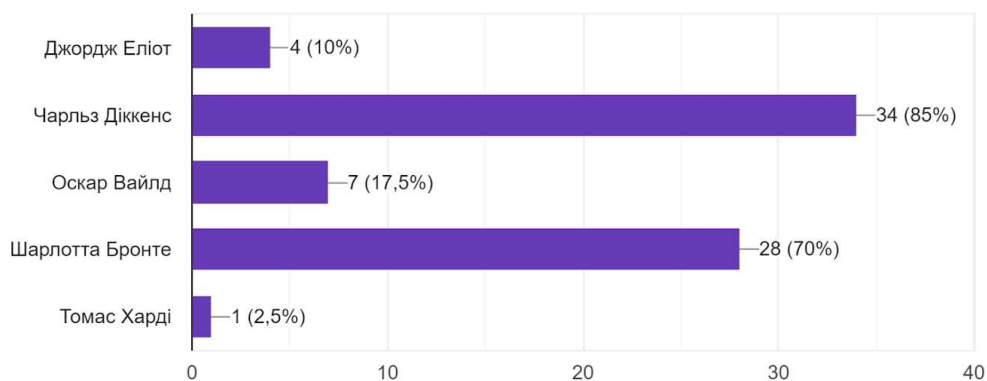
40 відповідей



Next is the fifth question, and it was for students to choose Victorian poets whom they know. This question is dominated by Charles Dickens (85%) and Charlotte Bronte (70%).

### Які з цих поетів Вікторіанської епохи Вам відомі?

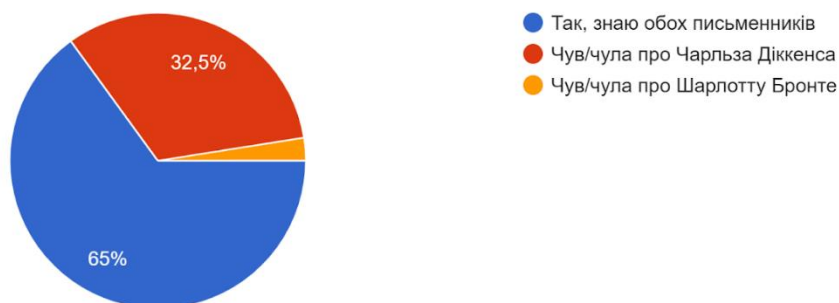
40 відповідей



Next, is a question, that examines whether students know about writers such as Charles Dickens and Charlotte Bronte. And the results showed that most students know both writers.

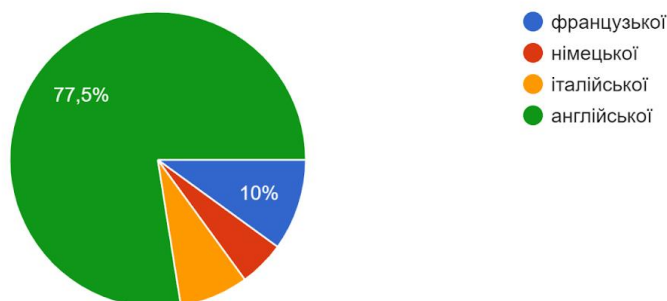
### Чи чули Ви про Чарльза Діккенса та Шарлотту Бронте?

40 відповідей



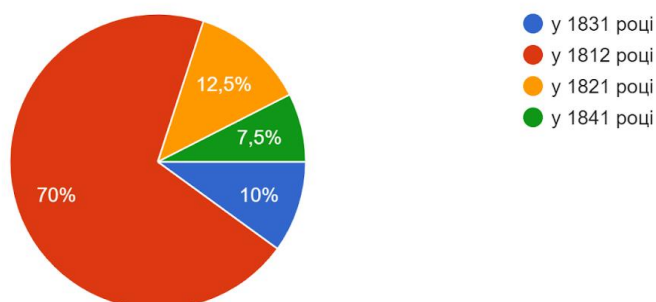
Then, is the question of the origin of Charles Dickens, namely, the representative of which literature he is. 77.5% of students answered this question correctly.

Чарльз Діккенс є представником літератури  
40 відповідей



The next question focuses on the knowledge of year of birth of Charles Dickens. This question was easily defined by the students. 70% of students answered this question correctly.

Чарльз Діккенс народився на півдні Англії ,у передмісті м.Портсмута у  
40 відповідей

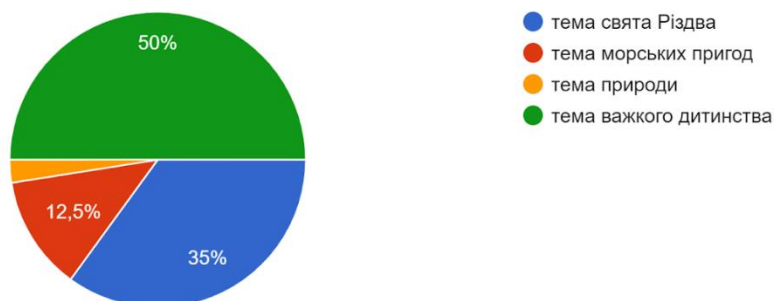


The next 2 questions were about job in his childhood and after graduation. As a child, Dickens worked in a factory that handled "blacking," or shoe polish. 60% of students answered this question correctly. After graduation Dickens worked as a law clerk. His duties included keeping the petty cash fund, delivering documents, running errands and other sundry tasks. 50% of respondents gave the correct answer.



Then the question is devoted to defining the theme that has become leading in the work of Charles Dickens. The following answers were received:

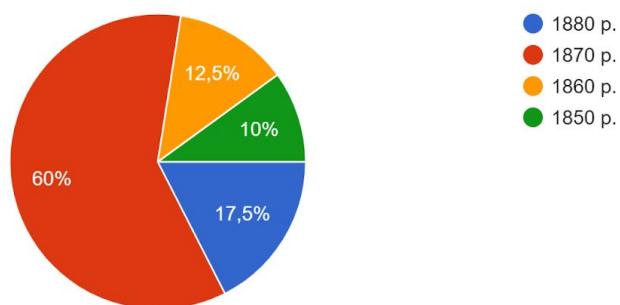
Визначте, яка тема стала провідною у творчості Ч.Діккенса  
40 відповідей



The leading theme in the work of Charles Dickens is the theme of a difficult childhood. 50% of students answered correctly. Also, 35% of students believe that this is the theme of Christmas. Probably because Dickens has such a famous work as “A Christmas Carol”.

In the next question, students have to determine the date of death of the writer. According to the results, the students remembered this date well. 60% of students chose the correct answer.

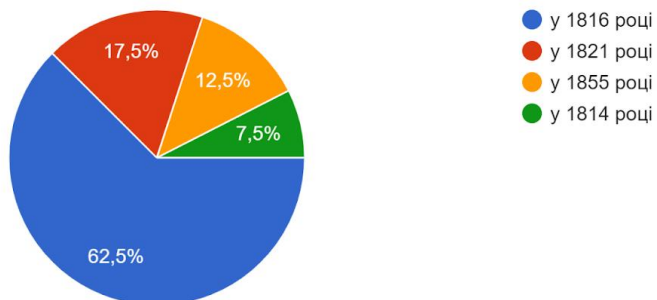
В якому році помер письменник?  
40 відповідей



The fourteenth question was to determine the date of birth of Charlotte Bronte. The students coped well with this issue. 62.5% answered correctly.

Шарлотта Бронте народилася

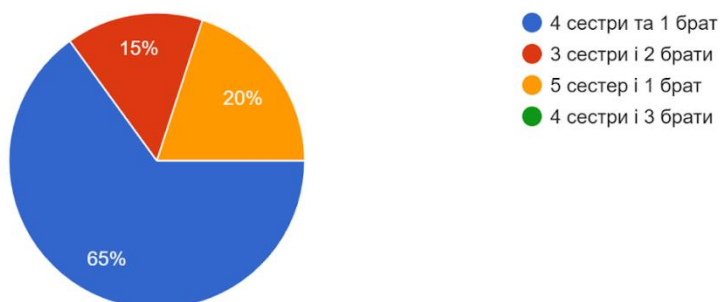
40 відповідей



In the following question the students had to determine how many siblings Charlotte Bronte had. Charlotte Bronte had four sisters and one brother. Some of the students were a little mistaken, but most chose the right answer. 65% of students answered correctly.

Скільки братів і сестер було у Шарлотти Бронте?

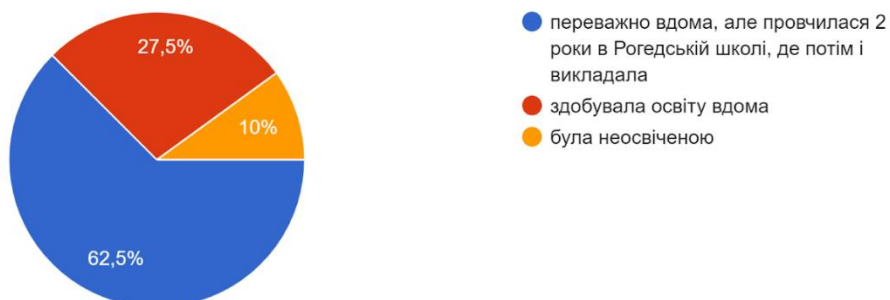
40 відповідей



The sixteenth question about where Charlotte Bronte was educated. The results are as follows:

Де здобула освіту Шарлотта Бронте?

40 відповідей

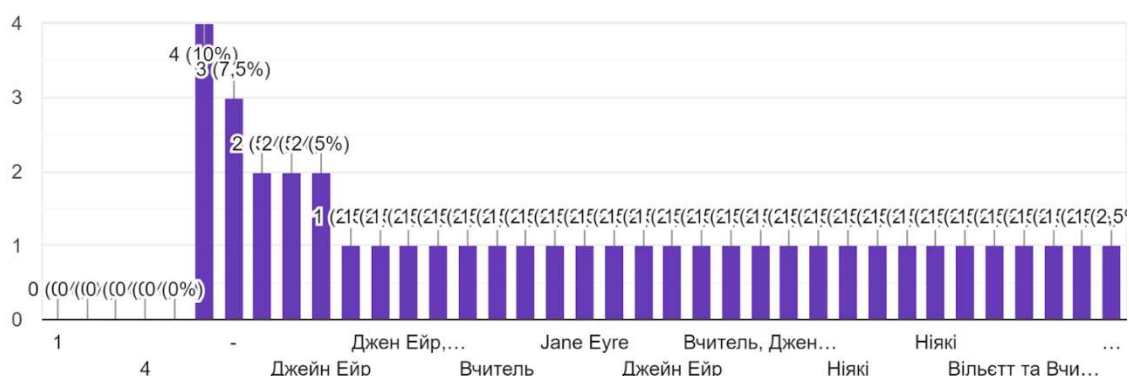


As we can see in the chart, 27.5% of students chose the option that Charlotte Bronte was educated at home. This is partly the correct answer, but she also studied for 2 years at Roged School. And later she started working there. Therefore, 62.5% of students answered correctly.

The next question focuses on Bronte's work. Students had to write works by Charlotte Bronte that they know. The following responses were received:

Які твори Шарлотти Бронте Ви знаєте?

40 відповідей

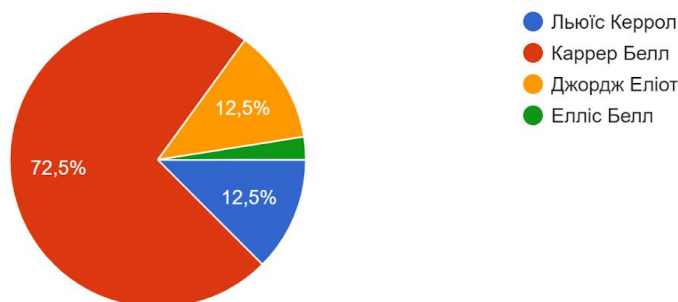


According to the results, the most popular work was “Jane Eyre”. I completely agree with the students and I can say that this novel is as entertaining and funny as any modern-day novel. And I think it's a book I can read and re-read over and over for the rest of my life. This is my favorite classic of all time. The students also mentioned the following works: “The Professor”, “Villette” and “Shirley”.

The eighteenth question is about of the poet's pseudonym. Charlotte Bronte used a pseudonym because she did not want audiences to judge her or her work on the basis of her being a woman.

Яким був псевдонім Шарлотти Бронте?

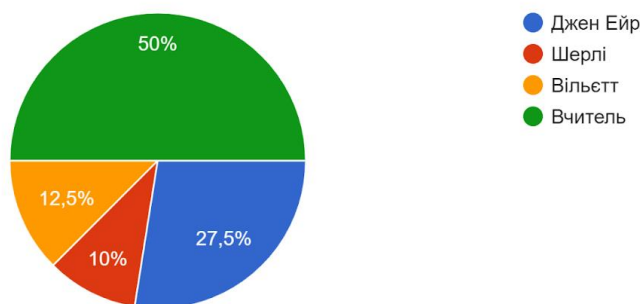
40 відповідей



Charlotte's pseudonym - Currer Bell. 72.5% of students answered correctly.

And the nineteenth question is the last. Here students had to determine the title of the first novel written by Charlotte, although it was published only after her death. The following results were obtained:

Який був перший роман, який написала Шарлотта, хоча його публікували лише після її смерті?  
40 відповідей



The correct answer is “The Professor”. According to the results - 50% of students answered correctly.

### 3.5. Discussion and interpretation of the research results

Summarizing the results of the study, students have an ambiguous approach to the topic of literature. In a growing world of technology, reading and books are becoming less valuable. However, there are still people for whom reading is a pleasant pastime, or even a way to escape. The study gave us a definite picture. It focuses on the life and work of poets such as Charles Dickens and Charlotte Brontë, as well as how the authors remained in the minds of students according to the curriculum. According to the curriculum, children have the opportunity to study in great detail the life and work of both writers.

According to the questionnaire, almost all students know about Charles Dickens and Charlotte Brontë. And the following questions about their lives and work and the era in which they wrote - there were also many correct answers.

When asked about Dickens' works that students know, the answers were as follows: “A Christmas Carol”, “The Adventures of Oliver Twist” and “David Copperfield” are the best known works. The students also mentioned the following works: “Dombey and Son”, “The Posthumous Papers of the Pickwick Club”, “The Chimes”. According to the results of Brontë’s works, the most popular was “Jane Eyre”. The students also mentioned the following works: “The Professor”, “Villette” and “Shirley”.



From this we can conclude that “A Christmas Carol” is the most popular work of Charles Dickens. Most respondents read it. Those who did not read - have certainly heard about this work. Identically, the novel “Jane Eyre” by Charlotte Bronte.

In general, the study was successful because, judging by the results, most students are familiar with the authors, as well as know their famous and most popular works.

Those who answered the questions incorrectly or missed the questions may not be interested in the works of these writers. Or not interested in literature at all. Reading must be exciting, so such students should not be limited to literature purely from the school curriculum. It can also be a matter of motivation to study as well as to reading. Perhaps such students should look for a topic that will be interesting to them and start reading what they like. Not all students like the school curriculum and library content.

## CONCLUSION

The Victorian era brought a large number of new strict norms and rules, such as: control of behavior, interpersonal relationships, suppression of emotions, desires and feelings, the proclamation of patriarchy in the family. The role of a woman in the family and in society was to be a good housewife, a pleasant conversationalist, a submissive wife and a highly moral person, but not all women followed these principles. The positive aspects of the Victorian era include the proclamation of the cult of the family by Queen Victoria - the prosperity of the family and the maintenance of good relations were always in the first place, as well as the ability to marry not for convenience, but for love, which was earlier than the Victorian period. it would be impossible.

In the Victorian literary tradition, the theme of childhood originates from the first literary experiments aimed at revealing the child's soul and educating a person useful to society. With the spin of time, the concept of childhood has undergone a wide range of changes, starting from the moralizing medieval tradition to the subtle psychologism and relevance of the Victorian trend. It should be noted that throughout the development of the child's concept in a literary text, the child's inner world remained a hidden secret for an adult. According to the ideological and aesthetic theses of such authors like Ch. Dickens and Ch. Bronte, it is the children's worldview that understands the true spiritual values and vices of the dark side of human nature.

Ch. Dickens, who consistently developed the theme of childhood in his works, defined love for life as a universal and artistic minimum. From this point of view, the child seemed to the author to be the ideal type of hero, endowed with the ability to see the world for real, to appreciate the versatility of human life. It is the children's consciousness, according to Ch. Bronte, that has the power that a rationally thinking adult is not able to resist. At the same time, the nature of such a force can carry both a good and an evil beginning, which largely determines the relationship of the world of children with the space of the world of adults.

As a result, the theme of childhood in the literary poetics of Ch. Dickens and Ch. Bronte is interpreted as an extremely difficult and controversial period. Childhood is a special closed territory that lives according to its own laws, paradoxically combining harmony and destruction, reality and fantasy, hope and cruelty.

To achieve the goal set in the introduction of this paper, a number of tasks were performed. In the theoretical part of the work, the theoretical issues of the understanding of the Victorian epoch in general and in literature in particular were analyzed. Different spheres of life of that period were depicted concerning political, economic, moral, scientific and religious problems, which found its mirroring in the works of the writers of that period.

In the practical part, a general description of Ch. Dickens' and Ch. Bronte's works were given and critical approaches to the study of their works were considered. On the basis of the data obtained empirically, the works of Ch. Bronte "Jane Eyre" and Ch. Dickens "David Copperfield", it can be concluded that the theme of childhood is significant in the works of the analyzed works of the writers, which, within the framework of the humanistic trend in literature, glorify goodness and justice and condemn indifference to the problems of childhood.

Summing up, we can conclude that the inner world of a child is the key to solving many adult problems of our time. Understanding this world has significant and theoretical implications.

The set tasks of the bachelor's thesis are fulfilled, the goals are achieved.

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## РЕЗЮМЕ

Вікторіанська епоха принесла велику кількість нових жорстких норм і правил, таких як: контроль поведінки, міжособистісних стосунків, придушення емоцій, бажань і почуттів, проголошення патріархату в сім'ї. Роль жінки в сім'ї та в суспільстві полягала в тому, щоб бути хорошою господинею, приємною співрозмовницею, покірною дружиною і високоморальною людиною, але не всі жінки дотримувалися цих принципів. До позитивних сторін вікторіанської епохи можна віднести проголошення королевою Вікторією культу сім'ї - на першому місці завжди стояли процвітання сім'ї та підтримка хороших стосунків, а також можливість одружуватися не за вигодою, а за покликом серця, що було раніше неможливим у вікторіанському періоді.

У вікторіанській літературній традиції тема дитинства бере початок від перших літературних дослідів, спрямованих на розкриття душі дитини та виховання корисної для суспільства людини. З плином часу концепція дитинства зазнала різноманітних змін, починаючи від моралізаторської середньовічної традиції до тонкого психологізму та актуальності вікторіанської доби. Слід зазначити, що протягом усього розвитку питання дитинства у художньому тексті внутрішній світ дитини залишався для дорослого прихованою таємницею. Відповідно до ідейно-естетичних тез таких авторів, як Ч. Діккенс і Ш. Бронте, саме дитячий світогляд сприймає справжні духовні цінності та гріхи темної сторони людської природи.

Чарльз Діккенс, який послідовно розвивав у своїх творах тему дитинства, визначав любов до життя як універсальний і художній мінімум. З цієї точки зору дитина здавалася автору ідеальним типом героя, наділеного здатністю бачити світ по-справжньому, цінувати багатогранність людського життя. Саме дитяча свідомість в Шарлотти Бронте, має силу, якій не в змозі протистояти раціонально мислячий дорослий. Водночас природа такої сили може нести в собі як добро, так і зло, що значною мірою визначає взаємозв'язок світу дітей з простором світу дорослих.

У результаті тема дитинства в літературній поезиці Ч. Діккенс та Ш. Бронте трактується як надзвичайно важкий і суперечливий період. Дитинство – це особлива закрита територія, яка живе за своїми законами, парадоксальним чином поєднуючи в собі гармонію і руйнування, реальність і фантазію, надію і жорстокість.

У теоретичній частині роботи розглядаються теоретичні питання розуміння вікторіанської епохи загалом і в літературі зокрема. Змальовувалися різні сфери життя того часу, що стосувалися політичних, економічних, моральних, наукових і релігійних проблем, що знайшло своє відображення у творчості письменників того періоду.

У практичній частині дається загальна характеристика творчості Ч. Діккенса і Ш. Бронте та розглянуто критичні підходи до вивчення їх творчості. На основі даних, отриманих емпіричним шляхом, при аналізі творів Ш. Бронте “Джейн Ейр” та Ч. Діккенса “Девід Копперфілд”, можна зробити висновок, що тема дитинства є значущою у творчості аналізованих авторів, які в рамках гуманістичного напрямку в літературі прославляють добро і справедливість, засуджують байдужість до проблем дитинства.

Можна зробити висновок, що внутрішній світ дитини є ключем до вирішення багатьох дорослих проблем сучасності. Розуміння цього світу має значущі й теоретичні наслідки.

Поставлені завдання випускової роботи виконано, цілі досягнуті.



## ДОДАТОК

### ЧАРЛЬЗ ДІККЕНС ТА ШАРЛОТТА БРОНТЕ

Доброго дня! Мене звати Торська Анжеліка. Я навчаюся в Закарпатському угорському інституті ім. Ференца Ракоці II, на факультеті англійської мови та літератури. Відповідаючи на питання, Ви допомагаєте мені в написанні моєї дипломної роботи, головною темою якої є екзистенційна тематика романів Чарльза Діккенса та Шарлотти Бронте (теми дитинства, праці, смерті та горя). Анкета є анонімною. Щиро дякую за допомогу! :)

1. Стаття

- Жіноча
- Чоловіча

2. Чи любите Ви читати?

- Так
- Ні

3. Що Ви читаєте найчастіше?

- Романи
- Вірші
- Новели
- Казки
- Статті
- Детективи
- Трагедії

4. Роки Вікторіанської епохи:

- 1688-1714
- 1811-1830
- 1714-1811
- 1837-1901

5. Які з цих поетів Вікторіанської епохи Вам відомі?

- Джордж Еліот
- Чарльз Діккенс
- Оскар Вайлд
- Шарлотта Бронте
- Томас Харді

6. Чи чули Ви про Чарльза Діккенса та Шарлотту Бронте?

- Так, знаю обох письменників
- Чув/чула про Чарльза Дікенса
- Чув/чула про Шарлотту Бронте

7. Чарльз Діккенс є представником літератури:

- французької
- німецької
- італійської
- англійської

8. Чарльз Діккенс народився на півдні Англії, у передмісті м.Портсмута:

- у 1831 році
- у 1812 році
- у 1821 році
- у 1841 році

9. Де працював Чарльз Діккенс в дитинстві?

- на тютюновій фабриці
- на фабриці вакси
- на фабриці з виробництва меблів
- на фабриці з виробництва фарб

10. Ким працював Діккенс після закінчення навчання?

- клерком
- репортером
- лікарем
- вчителем

11. Які твори Чарльза Дікенса Ви знаєте?

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12. Визначте, яка тема стала провідною у творчості Ч. Дікенса:

- тема свята Різдва
- тема морських пригод
- тема природи
- тема важкого дитинства

13. В якому році помер письменник?

- 1880 р.
- 1870 р.
- 1860 р.
- 1850 р.

14. Шарлотта Бронте народилася:

- у 1816 році
- у 1821 році
- у 1855 році
- у 1814 році

15. Скільки братів і сестер було у Шарлотти Бронте?

- 4 сестри та 1 брат
- 3 сестри і 2 брати
- 5 сестер і 1 брат
- 4 сестри і 3 брати

16. Де здобула освіту Шарлотта Бронте?

- переважно вдома, але провчилася 2 роки в Рогедській школі, де потім і викладала
- здобувала освіту вдома
- була неосвіченою

17. Які твори Шарлотти Бронте Ви знаєте?

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18. Яким був псевдонім Шарлотти Бронте?

- Льюїс Керрол
- Каррер Белл
- Джордж Еліот
- Елліс Белл

19. Який був перший роман, який написала Шарлотта, хоча його публікували лише після її смерті?

- Джен Ейр

- Шерлі
- Вільєтт
- Вчитель

## NYILATKOZAT

Alulírott, Torszka Angelika angol szakos hallgató, kijelentem, hogy a dolgozatomat a II. Rákóczi Ferenc Kárpátaljai Magyar Főiskolán, a Filológia tanszéken készítettem, angol nyelv és irodalom tanári diploma megszerzése végett.

Kijelentem, hogy a dolgozatot más szakon korábban nem védtem meg, saját munkám eredménye, és csak a hivatkozott forrásokat (szakirodalom, eszközök stb.) használtam fel.

Tudomásul veszem, hogy dolgozatomat a II. Rákóczi Ferenc Kárpátaljai Magyar Főiskola könyvtárának Kézirattárában helyezik el.

Beregszász, 2022. június 1.

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Torszka Angelika