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**МОРАЛЬНО-ЕТИЧНА ПРОБЛЕМАТИКА У РОМАНАХ ЧАРЛЬЗА ДІККЕНСА:
ФІЛОСОФІЯ БОЛЮ, СТРАЖДАННЯ І ЗЛА**

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Освітня програма

014 Середня освіта. Англійська мова і література

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PHILOSOPHY OF PAIN, SUFFERING AND EVIL**

Bachelor’s Thesis

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INTRODUCTION

Charles Dickens is one of the greatest English novelists who played a major role in the development of the novel. He is known for his true portrayal of life and even the creation of realistic characters.

The English writer Charles Dickens entered world literature as a realist artist, a master of subtle psychological analysis, broad social typing, cheerful humor and devastating satire. His prose became an artistic symbol of Victorian England. 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. (Ivasheva, 1954, p.472)

England was the first classically bourgeois country. The rapid development of capitalist relations revealed a close relationship between the individual and society, which led to the early emergence of realism. Romanticism and realism developed in England at the same time, a specific feature of English realistic literature of the nineteenth century was the interaction of these two aesthetic systems. English realist writers, realizing the experience of bourgeois revolutions, saw a further way to improve society in gradual reforms, so in their works put forward an aesthetic program of good and evil. They transferred the solution of many social problems to the moral and ethical plane.

A feature of English realism is its strong connection with the literature of the Enlightenment, the traditions that led artists to didacticism and moral categories. Criticizing all aspects of modern life, English writers relied on the experience of domestic and moralistic educational novel. They introduced into the realistic structure of their own works symbolism and metaphor, satirical coloring.

Dickens's realism - even in comparison with the realism of his contemporaries in England (for example, Thackeray or Gaskell) - is extremely unique. The peculiarity of the creative manner of the realist Dickens is all possible means of influencing the emotions of the reader. Caricature, grotesque, exaggeration, ridicule, open irony, sarcasm, poetic invective - all this is used by the writer in depicting the dark world and evil. Soft humor, sympathetic authorial characterization, poetically elevated tone of description, touching, sentimental scenes, heartfelt intonation all serve the writer to depict the bright world and goodness.

The purpose of the current study is to learn about English literature of critical realism and the great novelist and poet of this period - Charles Dickens's "The Adventures of Oliver Twist", "David Copperfield " and "In The Life and Adventures of Nicholas Nickleby".

The object of the present study is Charles Dickens's "The Adventures of Oliver Twist", "David Copperfield " and "In The Life and Adventures of Nicholas Nickleby". The **subject** matter of study - depictions of pain, suffering and evil in the novels of Charles Dickens.

Hence, the main tasks are the following:

- to explore the creative path of Charles Dickens;
- to consider the specifics of English literature of critical realism in the works of Charles Dickens
- to reveal the diversity and originality of the author's philosophical and thematic research, which formed the basis of the novels.
- to trace the moments of the author's critical attitude to the indifferent society against the background of the difficult life situation of the main characters;

The theoretical value of the present paper lies in the fact that it gives a thorough analysis in the topic of Charles Dickens's life and literary importance and the results of the research will effectively measure the students' development in literature.

The practical value of the paper lies in providing more information on the topics English realistic literature of the XIX century, on the life events of the writer that gave the basis to his literary works and his novels "The Adventures of Oliver Twist", "David Copperfield" and "Nicholas Nickleby".

Therefore, the research will provide a relevant picture of students' progress in the field of literature so far, as well as the theoretical part of the work, which can provide deeper information about the Dickens' novels within the age of Enlightenment and the author's life to those who study it.

The methods used in the year paper are descriptive, interpretative, historical, comparative and empirical. The instrument used in it is the questionnaire.

The theoretical bases of the paper is the work of Karl Marx, Nabokov, R. Chesterton, E. Wilson, G. Lewis, I. Bogdanova and others who conducted research on the issue and published their research data on approaches of analyzing Charles Dickens's work.

The practical value of the paper is an opportunity to understand the specifics of the work of Charles Dickens and his literary work. The practical value lies in the possibility of using the results of research in the development of courses and programs of seminars on foreign literature for a broader coverage of the work of Charles Dickens.

According to the structure the year paper consists of introduction, 3 chapters, conclusion, reference list, resume and the appendix.

The first chapter deals with theoretical basis of the research which established, and characteristics of English realistic literature of the XIX century

The second chapter deals with the theme of education and formation in the Charles Dickens novels, autobiographical aspect, depiction of difficult childhood, the theme of children's labour, cruelty at school and work and cruel upbringing as the cause of the moral tragedy.

The third chapter consist of the research. The aim of the study was to find out how people are interested in literature and how they are familiar with the work of Charles Dickens and, for the most part, with his works "David Copperfield", "The Adventures of Oliver Twist" and "Nicholas Nickleby".

The appendix contains the questionnaire made on the topic.

The results of the study and the main results are reflected in the conclusion.

PART I. CRITICAL REALISM IN THE CONTEXT OF VICTORIAN FICTION

Most of the nineteenth century in England was marked by the reign of Queen Victoria (1837 - 1901), so this era went down in history under the general name "Victorian", respectively, people who lived during the reign of Queen Victoria, called Victorians. In Victorian times, a specific national-cultural paradigm of concepts and values was established, and it was about this era that Charles Dickens wrote ironically: "We Britons had at that time particularly settled that it was treasonable to doubt our having and our being the best of everything..."(Dickens, 1986, p.477).

The Victorian era is considered to be the most important epoch for the development of the English nation, it was then that the English national character changed significantly. Thus, Victorianism is a national cultural phenomenon characterized by a number of stable features: a certain ideology, direction of thought, way of life, a set of ethical and aesthetic rules behind the English style of life, national character and "good old England", sweet and reliable, prosperous and powerful. (Perkil,1976, p. 280)

The development of realism in the XIX century in England is very peculiar compared to a similar process in other European countries. The rapid and intensive formation of capitalism with particular evidence revealed the close relationship between the individual and society, which in turn determined the early emergence of critical realism in England. Critical realists with great brilliance and artistic skill described the main features of English society and criticized the capitalist system from a democratic point of view. It found its expression in the form of a novel. English critical realists not only satirically portrayed the bourgeoisie and all the ruling classes, but also showed deep sympathy for the common people. Critical realism finds its fullest expression in the genre of the social novel. The breadth of problems, high exposing pathos, the desire to remember the observed phenomena of public life in the monumental artistic images of the great generalizing force - these are the most characteristic features of the best representatives of critical realism.

A new word in the history of English realism was the work of Charles Dickens. The writer in his works for the first time raised such topics, which before him were considered forbidden in the literature of Great Britain. He portrayed the horrors of the streets of London, workers' houses, orphanages, debt prisons. Critical pathos in Dickens's work has always been combined with the assertion of an ideal. One of the leading themes of his works is the struggle between good and evil.

1.1 Characteristics of English realistic literature of the XIX century.

The XIX century is a significant literary epoch, called the era of humanism. Nineteenth-century literature discovered and portrayed a new hero — not an exceptional man, but an ordinary, simple one — and revealed historical, social, and psychological connections to the world around him, and showed how that world affects human life and consciousness.

Realism (from the French *realisme* - material, real) - a literary and artistic direction, the fundamental principle of which is a comprehensive reflection of the relationship between man and the environment, the impact of socio-historical circumstances on the formation of personality.

Instead of the intuitive-sensory worldview, the cognitive-analytical principle is put-forward in the first place in the literature, and the typification of reality is affirmed as a universal way of artistic generalization. Literature becomes a means of knowing oneself and the environment.

Realism tries to be the most democratic art. If the representatives of classicism and many baroque schools saw creativity as something "elitist" and aristocratic, and directed their works to the "chosen", realists, imitating sentimentalists and romantics, seek to capture the attention of the widest possible readership. Realist artists see their task in writing for the people and at the same time learning from them.

One of the basic artistic principles of realism is truthfulness. The truth for a realist artist is fidelity to the reproduction of reality. The realist, unlike the romantic, does not transform reality and does not look at it from above. He does not stand aside from her, but is on a par with reality. Representatives of the realistic trend try to reproduce events and characters, circumstances and details as truthfully as possible. On the other hand, realism opposes naturalism with its factography and "objective" copying of reality. Realist writers try not just to "photograph" the phenomenon, but to creatively comprehend it, to give their assessment. Realism goes beyond a simple fixation of facts. Realistic literature not only describes the facts of everyday life, but also analyzes them and draws conclusions from them.

Thus, the nineteenth century is a significant literary era, which is called the era of humanism. Realistic writers took a new step in the coverage of human life, showed its dependence on social conditions, identified the most characteristic social problems, created generalized and at the same time individual characters. A new understanding of the essence of art and artistic truth, society and man, its problems and destiny, reflected in their works, became the basis of a new artistic system, opened new opportunities for the art of speech, its impact on the spiritual world of readers.

England was the first classically bourgeois country. The rapid development of capitalist relations revealed a close relationship between the individual and society, which led to the early

emergence of realism. Romanticism and realism developed in England at the same time, a specific feature of English realistic literature of the nineteenth century was the interaction of these two aesthetic systems. English realist writers, realizing the experience of bourgeois revolutions, saw a further way to improve society in gradual reforms, so in their works put forward an aesthetic program of good and evil. They transferred the solution of many social problems to the moral and ethical plane. Formation of a realistic method in the literature of England in the XIX century dates back to the beginning of the fourth decade and is associated with the names of Charles Dickens, William Thackeray, the Bronte sisters, Elizabeth Gaskell. Despite the fact that the main features of English realism coincide with the features of this method in general, the literature of Britain in the XIX century has some unique features. This originality can be explained by the circumstances of both the socio-political development of the country and the commitment of writers (much stronger than, say, in France) to literary traditions.

Realist writers meticulously studied the material motives of human behavior and the private lives of individuals and tried to portray life objectively, that is, impartially, capturing both its positive and negative features. Hence the interest of English realists in modern "low" topics, material factors of life: money, physiology, clothing, housing, climate and more. One of the most important principles of English realistic art is the display of a literary character in close connection with the environment that shapes a person's character. Based on a careful analysis of reality, different variants of social behavior, writers created types - generalized images of people characteristic of a particular society or social group - a kind of analogue of species and subspecies in biology. (Tugusheva, 1979)

A new word in the history of English realism was the work of Charles Dickens. The writer in his works for the first time raised such topics, which before him were considered forbidden in the literature of Great Britain. He portrayed the horrors of London's streets, workers' homes, orphanages, and debt prisons. Critical pathos in Dickens's work has always been combined with the assertion of an ideal. One of the leading themes of his works is the struggle between good and evil.

There are three main periods in the historical and literary process of English realism. The first, in the 1830s, was characterized by a complex change in the social structure of English society, which was associated with the intensification of bourgeois progress in the country and, eventually, with the coming of the bourgeoisie to political power. It was at this time that future realists, Dickens and Thackeray, entered literature. The second period - the so-called "hungry forties" - is associated with the development of Chartism (labor movement). This time enriched the literature by expanding the functionality of the artistic image, a set of social and moral tasks, the ideas of "high hopes". The third period - 50-60 years - is associated with the decline of the labor movement, economic stability. The literary palette is enriched with touches of positivism. This doctrine (the main ideologue - G.

Spencer) is associated with the mechanical transfer of the law of living nature to society. Public morality, according to the position of positivism, is connected with the expediency of society itself. In practical terms, this meant the need for one's own work, not unreasonable hopes for someone's help. Therefore, this period is sometimes called the time of "lost illusions".

1.2 The specifics of English literature of critical realism in the works of Charles Dickens.

Critical realism is an artistic trend based on the principle of historicism, the true image of reality. It originated in the 1920s in Europe. The realistic trend emerged largely as a denial of the artistic principles of Romanticism. Realism is characterized by typification as a means of revealing the social qualities of the individual. Realism creates typical characters under typical circumstances.

Critical realism was born primarily in England and France. Its representatives were such writers as Stendhal, O. Balzac, W. Scott, and Dickens. The greatest development of critical realism was in the literature of the XIX century. The subject of deep social analysis has become the inner world of man, critical realism therefore becomes psychological.

The literary legacy of Charles Dickens is an inexhaustible source for anyone who wants to know what England was like during the reign of Queen Victoria. Formation of a realistic direction in the literature of England in the XIX century dates back to the beginning of the fourth decade and is associated with the names of Charles Dickens, William Thackeray, the Bronte sisters, Elizabeth Gaskell. Despite the fact that the main features of English realism coincide with the signs of this trend in general, the literature of Britain in the XIX century has some unique features. This originality can be explained by the circumstances of both the socio-political development of the country and the commitment of writers (much stronger than, say, in France) to literary traditions. The peculiarity of English realism is its strong connection with the literature of the Enlightenment, the traditions that led artists to didacticism and moral categories. Criticizing all aspects of modern life, English writers relied on the experience of domestic and moralistic educational novel. They introduced into the realistic structure of their own works symbolism and metaphor, satirical coloring

Karl Marx considered Dickens to be one of those writers who "revealed to the world more political and social truths than politicians, publicists and moralists combined" (Karl Marx, 1957, p.569).

The writer burst into the literary universe as a great humorist and satirist, as one of the creators of the social realistic novel of the nineteenth century. Dickens's realism is manifested not only in the paintings of people's grief and poverty, but also in the author's ability to portray the coexistence of various aspects of life, ordinary and unusual, comic and tragic. There are relatively

few short stories with a gloomy-dramatic plot, as well as with a completely comic one. In most cases, the gloomy aspects of life coexist in the same essay or story with light or household comics. Dickens's social novels are a whole encyclopedia of English life. He continued the traditions of writers of the XVIII century. - Fielding and Smollett, the traditions of the Romantics, organically incorporating them into their art system. The writer's novels became artistic symbols of Victorian England.

The realistic novel arose from domestic literature. Dickens's social novels depict true and vivid pictures of the life of capitalist England. The task of the social novel was the difficulty of finding in everyday life conflicts of sufficient depth, which could show the true face of modern society. The defining feature of such a novel was that good always defeated evil and the protagonist, being a highly moral man, eventually achieved his goal. K. Shakhova emphasizes that Dickens "was an artist of the transition period, combining features of two directions - romanticism and realism, and even before that - certain elements of Enlightenment realism, Gothic and sentimentalism", "all these components" were a whole individual manner of this master "(K. Shakhova,p.135)

Dickens was one of the first to depict the lives of people in the terrible conditions of bourgeois civilization of that time, exposing in his works the blatant contradiction between poverty and wealth. He wrote about what is well known to everyone: about family life, about quarrelsome wives, about carters and debtors, about disadvantaged children, about cunning and clever women who seduce frivolous men. 16 novels of the writer reflected the complex evolution he went through during his creative life: humorist and friendly cartoonist - the beginning of the creative path of a romantic dreamer who sought the Truth, a strict realist who reflected the deep social, political, economic problems of England.

Dostoevsky, Gogol, Turgenev and other writers were influenced by his work. Dickens has no random characters, each of them plays a role in embodying the author's idea. Oliver Twist is conceived by the author as an allegorical image of good, which cannot be tainted, because then it would not be good; good that opposes evil. The author went further, making Oliver and his persecutor Monks not just antagonists, but also blood relatives - brothers, giving the conflict a special sharpness: good and evil - the bottom of the human soul. "Dickens-romanticist affirms the good, Dickens-realist begins to look closely at the psychology of his" dark "heroes,"(Yekaterina Genieva,1989, p.122).

Dickens, although he sometimes puts his nice, cheerful heroes in difficult situations, but above all he affirms the fullness and joy of life. The artist's palette radiates warm, light colors. Generous humor, friendly irony convey to the reader a share of the author's vital optimism. Dickens's cheerful worldview pushes the dark sides of reality into the background in his early

works. The writer does not bypass them, but he is convinced of the victorious power of good. This confidence is skillfully revealed in a variety of shades of humor, in the images of pure, sincere people, often eccentric against the background of general spiritual impoverishment. She finds artistic expression in the plots of many novels and short stories that lead the characters through funny and sad adventures to the inevitably happy ending. However, even in the early works, some prosperous endings, for the artificiality of which the prose writer was criticized, appeared at the request of readers rather than the writer's intention. Belief in the final triumph of humanity over selfishness, shameless selfishness, spiritual meanness for many years will be the defining feature of the works of the great artist.

In the following decades, Charles Dickens unfolded before readers a grand panorama of English life at the time. Apparently, there was no area that was not touched by the writer's pen. As the writer gained new evidence of the inhumanity of the world of exploitation and profit, Dickens's critical view of reality, a humanist and realist, sharpened. With angry exposing pathos, Dickens writes about workers' homes and private schools - real torture chambers for children. The writer depicts the horrible slums of crime - the product of an oppressive society. He ruthlessly exposes the greed and hypocrisy of the townspeople. On the other hand, it is a sentimental tale of how the virtues of young heroes are eventually rewarded by rich benefactors. Dickens is a proponent of harsh truth, as if arguing here with a seeker of quiet idyll. And in the end, the desire for a true "socially critical" image of English life wins, leaving dreams of bizarre happiness a place somewhere on the far side of the story.

Many features of Dickens's writing style are explained by the circumstances of his spiritual growth. First of all, it is an organic unity with the English people, with the poorest sections of the population. The writer's work is a striking example of English realism and is marked by a deep social analysis of the surrounding reality. Ways to solve life and social problems the writer seeks in the moral and ethical plane (features of the worldview: Christian charity, the cult of comfort, the ability to enjoy the little, optimism, resilience and even horror and prejudice - all related to the people's spirit).

Dickens had two great talents: the ability to write funny and portray the horrible. In "Oliver Twist" (1838), "Nicholas Nickleby" (1839) are presented, on the one hand, deeply true and terrible in its almost documentary accuracy picture of lawlessness.

Dickens's realism - even in comparison with the realism of his contemporaries in England (for example, Thackeray or Gaskell) - is extremely unique. The peculiarity of the creative manner of the realist Dickens is all possible means of influencing the emotions of the reader. Caricature, grotesque, exaggeration, ridicule, open irony, sarcasm, poetic invective - all this is used by the writer in depicting the dark world and evil. Soft humor, compassionate authorial characterization,

poetically uplifting tone of description, touching, sentimental scenes, heartfelt intonation - all this serves the writer to portray the bright world and goodness.

It should be noted that the writer himself, aiming to portray ordinary people in ordinary living conditions, was wary of hyperbole, grotesque, considering it a deviation from realism. Therefore, Dickens-theorist was more timid in the declarations of his art than in artistic practice. It was those English writers of the second half of the twentieth century who considered it necessary to adhere to the formal "plausibility" of their images and situations, condemned Dickens's tendency to exaggeration and grotesque, considering it a deviation from "true" realism, which they understood naturalistic copying of life .

Dickens created in his novels a large imaginary world in which Victorian England recognized itself. The lives of all sections of the population of London have been vividly reflected in this world. But at the same time, Dickens is a great romantic dreamer both in life and in art. He believed that by preaching goodness, truth, and beauty, the world could be made better.

1.3 The life and career of Charles Dickens in the context of English realism.

Charles Dickens is a famous English novelist who gained world fame during his lifetime and became a recognized classic. He belongs to a cohort of outstanding writers of the Victorian era. Dickens was called a great poet by his critics for the ease with which he mastered word, phrase, rhythm, and image, comparing him in skill only to Shakespeare. He is one of the most prominent representatives of the great original English literature, which, of course, is part of the treasury of world culture. After all, English literature is associated in the world, first of all, with the immortal genius W. Shakespeare, the unrestrained J. Byron, the brilliant creator of the historical novel W. Scott and the respected, exceptional Victorian Charles Dickens. (The writer was called "inimitable" by his closest friend J. Foster, and later the epithet was supported by the British).

Sitting at a school desk, Charles was very far away in his dreams. The boy saw an ancient stagecoach, which slowly moves on roads still unknown to him and takes him to the capital of good old England. The years of early childhood seemed to the future romantics a "happy dream", a "fairytale idyll". When Dickens was 10, his father was in debt. Charles, rescuing his family from poverty, went to work in a wax factory. Dickens recalls: "I have such a horrible memory in my heart of how powerless I felt in the struggle to establish myself as a man who sometimes thought of committing suicide... Fate seemed so miserable to me that now every time, when the hated specter of a disgraced childhood suddenly appears before me, I begin to tremble as if in a fever, and it seems to me that all I have experienced is an eternal reality. I forgot that I am a famous writer to

make me feel happy ... I forget about everything and in senseless despair I return, as I see fit, forever in the most difficult time of my life - work at a wax factory ... " (Ralph Fox,1960, p.114).

Greedy London at the time was a scene of great social battles, always won by the powerful, and the losers were ordinary human beings who had no pennies in their pockets, no roof over their heads, and even miserable food to quench their hunger. These tragic years have left a deep imprint on the memory of Charles Dickens, a distant echo of which is reflected in almost every one of his works. In the novel *David Copperfield* (1849-1850) Dickens seems to be reliving his own childhood, when, despised, helpless, abandoned, he bent his back in the factory from morning till night, and in *Little Dorrit* (1857), in the concluding chapters. The "funniest" novel, *The Posthumous Notes of the Pickwick Club* (1836-1837), is marred by sad times when he meets his father in prison. And always in the artistic fabric of the work, despite the degree of comedy in it, Dickens interspersed scenes of life and suffering of poor people who were at the bottom of public life. (K.Marx,p.252)

The custodian of the great tradition of the English novel, Dickens was no less a brilliant performer and interpreter of his own works than their creator. He is great both as an artist and as a person, as a citizen who promotes justice, humanity and mercy to others. He was a great reformer and innovator in the genre of the novel, he embodied in his works a huge number of ideas and observations.

Dickens was the creator of the sunniest smiles for his contemporaries. He became a man for all times for future generations. Nabokov considered Dickens not only the most national of all English writers, but also understandable and dear to the world. Dickens-novelist and man are inextricably linked. It was to Nabokov that he devoted an entire chapter in the *History of Western Literature*. Moreover, it can be said that artistic creativity was not something self-sufficient for Dickens. This was only one of the manifestations - the final, brightest and most complete - of his powerful personality, his enormous vital energy. Dickens has always been and remains for many generations of readers an amazing humanist. Nabokov noted that the sources of humanism are the rich life experience of the writer, enriched by the vulnerable nature of the writer, and this was expressed in the reproduction of the suffering of the humiliated and offended, depicting the psychology of unhappy children, rich in tears and pathos. "The ethical purity of the writer himself was born from the gigantic unshakable energy of the will, which is so inherent in all his later life." Nabokov attaches special importance to the richness of Dickens' imagination, the capricious variety of his inventions. Dickens was a fascinating narrator, and everyone fell under the spell of his inexhaustible fantasies. He created images of living people, different only from those in the flesh that they are immortal. Comparing Dickens with Gogol, Nabokov wrote: "Only a few are gifted with the higher ability of artistic synthesis, which collects something whole from a thousand of the

smallest features scattered in the surrounding reality, and, breathing in this whole living soul, enriched the world with a typical immortal human person." (Mikhalskaya, V.A., 1991, p. 156)

Dickens's characters, like Gogol, live their own independent lives, independent of either the plot or the author's intentions. They are historically specific - they reflect both national and specific features of the era. But at the same time they are eternally young, eternally new, universal, universally understood by these universal features.

Charles Dickens was born on February 7, 1812 in Landport, near Portsmouth, in the family of a petty official of the Maritime Department. His mother could not be proud of her noble origins, as her parents were servants in rich houses. The main thing that created a certain atmosphere in the house and helped Dickens to become a writer, a man with an inexhaustible belief in goodness and justice - is optimism and resilience in the ability to endure the hardships of life. And many of them fell to the Dickens family. Everything that later became part of his novels was suffered, experienced and appreciated by the writer himself. Dickens' world is harmonious, and the keys to it are in childhood. Charles did not receive a classical English education, although in the years of relative material prosperity he attended school. Life itself forced him to engage in self-education. As a ten-year-old boy, Charles worked in a wax factory owned by one of his distant relatives, which, however, did not prevent the owner from distinguishing Charles among other boys. Becoming a parliamentary stenographer and reporter, Dickens learned to quickly grasp the main thing, to form his own opinion, to react instantly to what he saw. In addition, the young man had obvious acting skills, which his father was often proud of, forcing his son to perform home performances in front of guests. Charles's emotional, figurative thinking, which gave him nature, developed under the influence of life's adversity and stoic perception of failure. Concern for one's neighbor is a trait of Dickens's character, which was fully manifested in his attitude towards his children. He and his wife Catherine had 10 children.

These features of Dickens's nature were not a simple piece of Victorian morality, preaching compassion for others' grief and Christian help to others. It was due to the life circumstances in which the future writer found himself in childhood and adolescence, a historical era in which neighbors were brilliance and splendor with poverty and lawlessness, prosperity and progress - with illiteracy and enslavement, palaces of nobles and orphanages.

Dickens's works were successful in all walks of English society, and it was no accident. He wrote about what is well known to everyone: about family life, about quarrelsome wives, about carters and debtors, about the oppression of children, about cunning and clever widows who lure gullible men into their nets. The power of his action on the reader was similar to the impact of acting on the audience (and Dickens continued to participate in amateur performances all his life). Dickens' public readings were part of his creative laboratory as an artist. They served him as a

means of communicating with his future reader, checking the vitality of his ideas, the images he created.

More than any of his contemporaries, Dickens was an expression of the nation's conscience, of what he loved, worshiped, believed in, and hated; a writer whose works "could not be read without passionate sympathy and interest." This is how Dickens entered the great literature.

His career as a journalist helped Dickens in his essays and sketches, sketches and sketches from nature to approach the creation of his art world. Dickens's first work, *Essays on Boss* (1833-1836), was a kind of prelude to his novel. The genre of the essay allowed him to convey his impressions of what he saw in contrasting episodes, recreating the life of London. They are very diverse and depict the life and manners of the British capital. They have no common plot core, except, perhaps, the very appearance of London. Humorousness is embedded in the title of the work. *Bose* is a childish humorous nickname of Charles, which later passed to his son.

Dickens was born in the suburbs of Portsmouth, here, as well as in the town of Chatham, he spent his childhood. It ended early: from the age of ten, when the Dickens family moved to London and his father was imprisoned for non-payment of debts, the future writer had to earn a living. Dickens did not like to mention this time of his life - working in a wax factory, loneliness in a big city, the haunting feeling of hunger, but all this was included in his novels, among the heroes of which the main place belongs to children. *Oliver Twist*, *Florence and Paul Dombey*, *baby Nell* - all these images are forever in the minds of readers. Many events in the life of the writer are reflected in the novel "*David Copperfield*". Referring to the days of Dickens' childhood, his biographers wrote that "in the slums of London, he himself, without suspecting it, got his real education ... wandering around the city and its gloomy surroundings, he unnoticed for himself obtained material from which he belonged create your own heroes ". Faced with suffering and injustice, Dickens - and in this strength and originality of his personality - did not lose his inherent humor and optimism, he found the strength to overcome suffering and did not lose interest in life and people. The English writer R. Chesterton wrote about this very correctly in his book about Dickens: "... factory wheels ... made wax and in the meantime they made the greatest optimist of the century. If he saw the world in pink, this view was born in a factory where Charles Dickens, who spent those years in suffering when we are usually happy, later rejoiced as adults where others cried. "(Mikhalskaya, V.A., 1991, p.160)

Dickens loved to read and dreamed of learning. When his family's affairs improved, he managed to finish school. At the age of fifteen he became a mailman in one of the judges' offices, then a copyist of papers and business letters. He was well acquainted with the system of English justice, was present at court hearings, listening to the speeches of judges and lawyers. Young Dickens was fascinated by theater, dreamed of a career as an actor, but the plight of the family

required a steady income. He studied shorthand and became a parliamentary reporter. His responsibilities include attending meetings of the House of Commons, transcribing speakers' languages, and writing for newspapers. He is involved in the environment of London journalists. As a correspondent, he visited many cities in England, observed the election, was present at all kinds of events. All this allowed Dickens to get acquainted with parliamentarians and their habits. In 1833 his first story was published in one of the newspapers. In February 1836 he published his first book - "Sketches by Boz", which brought popularity to the author.

The book of essays consists of four cycles: "Our Parish", "Scenes", "Characters" and "Tales", "Stories". All essays are dedicated to the life of London and its inhabitants. The author thus defined his task: to give "sketches of real life and manners." The essays depict the lives of the poor in London, street events, and descriptions of London types. The skill of the humorist is combined here with an interest in social problems. Dickens is not only a keen observer and witty narrator; his essays are warmed by sympathy for disadvantaged, deceived people. The writer paints a terrible picture of poverty in the essay "Assistant Judicial Investigator". The suffering of the unfortunate mother and her hungry children evokes not only sympathy but also outrage at social injustice. (M. Катарский, 1958 с.736)

From the pages of Dickens's book rises a noisy and multifaceted crowd - petty officials, fashion designers, "noble rags", actors, shoppers. Their characters and destinies are revealed not only in the background, but also in connection with the life of a huge city, which Dickens knew and felt so well. He was a singer in London, an urban writer, a poet of the streets, squares and promenades. Dickens-sketcher is characterized by the skill of short expressive characteristics of the character and the skill of describing the human crowd. His characters have a lot of fun in the theater, enthusiastically watching the antics of clowns at the fair, feel great in the street garmider. And yet many of them are alone in the crowded crowd. "It's amazing how indifferent London is to people's lives and deaths," Dickens wrote in Thoughts on People. She is not interested in her. When she dies, you can't even say that he was forgotten - because no one mentioned her in her life." (Mikhalskaya, V.A., 1991, p. 159)

Dickens's first book contains many themes and images of his subsequent novels. "Essays on Boz" - a prologue to the work of Dickens, a novelist. The fates of ordinary people, the contrasts of poverty and wealth, parliament and court, theater and the lives of actors, nooks and crannies and streets of London - all this will re-emerge and unfold in the pages of his novels.

Dickens's popularity reached early and did not wane during all thirty-five years of his literary career (1835-1870). When Dickens' best friend, the writer John Forster, once called him Inimitable - unique, the whole country began to call his favorite writer. Forster's definition reflected the feelings of many thousands of people, even those who only knew about Dickens but did not read

him, and sometimes could not even read him. He soon became a legend - a myth of Victorian England. Dickens was called the "conscience of the nation", "protector of the needy and disadvantaged." And no matter what other reviewers sometimes tried to write about his books, the situation did not change: in the representation of the whole country Dickens remained the first and most famous writer in England, moreover - gradually became a myth (Ивашева В.В, 1990, с.126).

When E. Wilson in his article "The Novelist of All Time" said: "In his time, no writer in the world had such a huge audience as Dickens," - he did not exaggerate (М. Кагарский, 1958, с.127).

If the author of "Notes of the Pickwick Club" (1836) has already gained wide popularity, then by the age of fifty there was already a legend about him, which turned a living and very earthly man into the embodiment of a fairy tale. Modern English critics call this tale "the tale of Santa Claus" - that is, the Christmas Santa Claus. Dickens lived and wrote in the same years as a number of other great artists of the word, truly significant and left a noticeable mark over the centuries, but their popularity in the middle of the XIX century can not be compared with its popularity.

As an artist of great strength and a man of extraordinary conviction, Dickens never limited himself to the task of one painting - he always stood at the forefront of civic art. Seeing the injustice, he could not pass by it. Seeing social evil, he considered it his task to immediately begin to expose it and thus correct it. This was the case when he, as a parliamentary reporter, entered literature in the early 1930s, almost until the end of his life. What objectively Dickens's views and ideals were is another matter, but he fought to the end for what was fair in his view.

Dickens subordinated his art to a conscious ideological "mission." This ministry of "mission" explains the legend of Dickens in the broad circles of the English people. What was not accepted by Disraeli, Kingsley, or even Carlyle, Dickens was accepted and forgiven by various sections of society, including the ruling circles of Victorian England. (Ивашева В.В. 1990,с.127)

Dickens began to lose popularity in his country in the first decade after his death. The first serious criticism of his art was expressed by G. Lewis in his article in the "Fortnight Review" in 1872. The reassessment of his legacy deepened at the turn of the century, but especially in the early twentieth century. With the exception of Chesterton, Gissing, and Shaw, none of the intellectuals wanted to support the idea of the legendary Dickens. The decadents and aesthetes of the "first" and "second" waves, first O. Wilde and later, in the 10s of the XX century, the high-minded aesthetes of Bloomsbury - W. Wolfe and her circle, were especially unequivocal in this direction. Supporters of Henry James also supported the reaction against Dickens. In the 10's and 30's, the popularity of the author of "Notes of the Pickwick Club" and "David Copperfield" fell to the lowest level, and intellectuals arrogantly spoke of Dickens as a writer who is read only by children, and studied only in school and university programs

Following Bloomsbury's elite, conservative literary critics have long spoken of Dickens's imaginary "primitivism" of art, supposedly intended only for the less educated. If he was written about at the beginning of the century, it was mostly in a critical intonation, debunking him both as a writer and as a person. The democratic strata of society and the so-called "middle" intelligentsia did not stop reading Dickens, but the literary elite contemptuously declared: "Who reads Dickens today?!" This derogatory formula contained a whole concept - the implication of this "who" is absolutely obvious. (Ивашева В.В. 1990,с.127)

Charles Dickens' worldview and aesthetic views were established in the 1930s. "It was a time of British prosperity, when the characteristic foundations of the Victorian community were formed, which left an imprint on the entire subsequent history of the empire. However, this era of Victorian England, along with brilliant pictures of life in the British Isles and Victorian morality, love of art and luxury, had its downside - it was a world of lawlessness, crime, poverty, pain and sorrow. "(Андріанова В. А., 2017, с. 6)

Charles Dickens' youth and childhood were not easy, but it was a difficult life experience that shaped the romantic writer such important traits as charity, and most importantly - observation. This feature of Dickens was not a simple tribute to Victorian morality, which preached a sense of compassion for the grief of others and helping others, it was due to life circumstances and a feature of the era, which combined greatness - with poverty, respectability - with crime, wealth, wealth poverty. (Михальська Н. П.,1959, с.124)

An important social mission and the result of long-term reflections of the English romantic was the creation of "Christmas philosophy", the main idea of which is achieved by class peace through the education of patience in some and correction of others, a moral code based on Christian law. To date, there has been a significant revival of literary interest in the idea of "Christmas philosophy" by Charles Dickens. The literary heritage of the writer, which promoted compassion and love for a simple, disadvantaged, ordinary citizen, has not lost relevance in our time". (Дмитрук В. А.,2007,с. 113)

Dickens is considered the founder of the English realistic novel, because, as the creator of the transition period, he successfully uses the heritage of previous eras, combining elements of completely different artistic directions and forms. According to I. Bogdanova, Doctor of Pedagogical Sciences, seeking artistic conviction, Charles Dickens uses a variety of aesthetic forms, mainly realism, romanticism and enlightenment: "On the general realistic background of the novel, written in great relief, carefully and truthfully, the author concludes with a number of romantic techniques: satire, grotesque, contrasts, cartoon, hyperbole, etc., didactic plot about the confrontation of good and evil with the obligatory victory and in society. Morality remains the core of the work of a realist writer. The main conflicts that are connected in the pages of the novel are of

a moral and ethical nature and their resolution is possible only through the intervention of positive moral forces." (Богданова И. В., 2012, с. 294)

Thus, Dickens's novel "The Adventures of Oliver Twist", imbued with the aesthetics of romanticism, expressed by grotesqueness, irony, contrasting contrast of characters, sympathy for the author's characteristics, the mystery of the origin of the protagonist. Mr. Branlow's stay with Oliver Twist became a romantic tale, but then, in a relatively short period of time, the protagonist came face to face with the harsh realities of English society and returned to Fagin's gang. Despite all the troubles in his path, the finale for Oliver is happy, good defeats evil, as in a romantic fairy tale. (Иванова А. А., 2014, с.14)

The individual, original handwriting of the artist was formed at an early stage of his creative career. Even in the first novel of the writer "Notes of the Pickwick Club" readers are presented with an artistic fusion, which is extremely attractive images and is called the style of Charles Dickens.

An analysis of the critical literature on Dickens's work suggests that the main dominant aspects of the artist's creative method are the contradictory nature of the new theme and traditional ways of its design, individualization of characters, special skill of linguistic characterization and plot building around one person. (Будний В., 2008, с.430)

Despite the isolation of English island culture, complicated by the official political course of "brilliant isolation", Dickens's novels were for the most part quite understandable and close to many people of different cultures and nationalities. However, many researchers attribute to Charles Dickens "Englishness" - a characteristic of the national mentality of England, as a leading feature expressed in his works. Among the most important aspects of "Englishness" scholars identify the following: privacy, freedom, home, sense of humor, common sense, restraint, gentlemanliness, fair play, heritage, traditions. (Меркулова М. Г., 2010, с.36)

The image of the family in Dickens's novels of the 1840s is contrasted with such notions as profit and profit. Not accepting the commercialization of family relationships, the writer harshly condemns those social norms in which it seems possible to penetrate into the bosom of family relationships, which under normal circumstances are relevant only in the business world. Attempts by the heroes to introduce the sphere of "buying and selling" into family life translates such relationships into the category of "strangers", ie those that are far from the comfort zone and are associated with danger and sometimes death. The presence of a "stranger" in family relationships is a harbinger of something bad. Orphanhood is one of the signs of "foreignness", or, as Dickens pointed out, "non-English". For example, Mr. Domby, who was completely absorbed in world trade, did not notice his own daughter Florence ("Domby and Son"). Orphanhood, according to Charles Dickens, is not so much the physical deprivation of parents as their psychological alienation from their children. (Вишлецова Н. В., 2010, с.88)

"Good" and "evil" in Charles Dickens's novels are contrasted not only in the texts themselves, but also on a subtextual level. We take into account the destitute Philip, the hero of "Great Expectations", who runs away from home in search of a better life, for whom love and care for someone, ie the manifestation of "good" - is a kind of outward manifestation of weakness, the quality without which he used to live. . Significantly restrained in his feelings, teenager Philip considers himself independent, adult, strong, enduring spirit, so such "evil" as cold, hunger, loneliness, lack of housing does not frighten him at all, but thanks to childish indifference and chance meeting to find "rich" boys undergo drastic changes in the heart and destiny of the boy. The "good" in the novel are hard, inspiring, creative work, love of art and a bright dream to become a potter, and life's difficulties and surroundings adequately harden the character and attitude of the boy to the world around him. In his artistic work, Dickens concludes that the value of certain values is very variable, perishable, ambivalent and short-lived: "money", "art", "creativity", "freedom", "literature" and even "skill" can be perceived ambiguously, ambiguously. . Sometimes they act as the highest sign or virtue, meaning of life, purpose, ideal, and sometimes they appear in the form of anti-values, the thirst for which makes a person worse, does not bring benefits and good. Money is only a tool, a means, and how it will be put into action, how it will work and for whose benefit, depends only on the person, the goal he wants to achieve using this tool: "There are people who do not have to sleep under a hole the roof of an old house, the cracks of which are blown by cold winds, for the sake of piles of clay and imaginary watered pots. Money is where freedom is. Money is where beauty is. Money is Arabian stallions instead of draft horses. Money means that no one is shouting at you. ... Money is freedom. Money is life. Something like that, Gerant thought." (A. Байетт , 2012, с.832)

PART II. REALISTIC DEPICTION OF SOCIAL PROBLEMS IN ENGLISH SOCIETY AT THE FIRST HALF OF THE XIX CENTURY

In the history of world culture of the XIX century entered as a time of rise and prosperity of literature, fine arts, music. It was at this time that works appeared that constitute a precious heritage of the spiritual culture of all mankind. Analyzing the development of culture during this period, it should be noted that it was influenced by significant worldviews and social changes. The scientific revolution deepened, the capitalization of society gained momentum, and democratic processes in political life intensified. The rapid development of most European countries has contributed to the spread of progressive ideas.

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. Works of classics of realism of the XIX century. - Ch. Bronte, C. Dickens, E. Gaskell and W. M. Thackeray - is characterized by acute socio-critical pathos. 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. If Dickens and Gaskell were closer to the preaching tendencies and ideas of Christian charity, which determined the ethical content of their novels, Thackeray tried to eliminate shortcomings with whipping juvenile satire and comes to the sarcasm of irony, and Charlotte Brontë sought to affirm the ideal of an independent, self-sufficient individual, the very existence of which would serve as a model for imitation and unspoken reproach to contemporary readers.

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) human 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, depend 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. In Thackeray's novel "The History of Pendennis" (1848-1850), Arthur Pendennis, the first reflective hero in the history of English realism, appeared. (Perkin H., 1976, p. 280)

2.1 The theme of education and formation in the novel by Charles Dickens «David Copperfield»

The novel by Ch. Dickens "The Life and Adventures of David Copperfield, told by himself" (1849) can be classified as a "novel of education" in terms of genre, which deals with the formation of the hero's personality, the formation of his character, the narration of his life from the earliest childhood years to adulthood. (Magazenko Yu.S., 2014, p.57)

Charles Dickens's novel "The Life of David Copperfield, Narrated by Himself" was eighth on the author's literary list. Like most of the writer's achievements, the novel was published as a literary series. The first part was published in May 1849, and the final part in November 1850. [24]

The novel was of particular importance to Dickens. In the introductory part to the 1959 edition, the author states the following: "Of all my books, I love this one the most. I will be easily believed if I say that I treat all the children of my imagination like a tender father and that no one has ever loved this family as much as I love it. But there is one child who is especially dear to me, and, like another tender father, I cherish him in the deepest recesses of my heart. His name is "David Copperfield" (Кривцова А. В, 1959, p. 6).

Ch. Dickens recreates the story of his own sad childhood in the novel and for the first time narrates in the first person. He tells about unfulfilled dreams, unfulfilled hopes, deceived expectations of David, about his difficult and painful days of childhood, about his hard work in a wine warehouse. The images and characters of the heroes of the novel contain a lot of things that correspond both to the image and character of Charles Dickens himself, and to people well known to him. For example, David Copperfield is very reminiscent of the writer himself, the comedic Mickwober - his father - John Dickens, and the image of Dora is an almost exact reproduction of the image of Maria Beadnell - the writer's first love. There are whole scenes in the novel that are very reminiscent of real life situations in which the writer himself was a direct participant. For example, David's matchmaking and marriage repeat the story of Dickens' with Catherine Hogarth, who later became his wife, Mrs. Dickens. And yet the writer does not recreate specific faces in his novel, but draws typical images. The story of the protagonist in David Copperfield is completely true. In this novel by Charles Dickens, all the signs of a social novel are already present. The fairy-tale element with an orphan boy, on whom, as if from heaven, a fortune in the form of an inheritance falls, changing in an instant the long-suffering life of the hero, is absent in David Copperfield. But there is a real life artistically recreated by the writer with carefully written everyday details. (Kamardina Yu.S.,2011,p.167)

This novel is about of education in its highest phase, since the hero is depicted in the process of becoming (from infancy to adulthood). In this book, Charles Dickens brought to perfection those

possibilities of the novel of education, which he laid down in *The Life and Adventures of Nicholas Nickleby* (1838–1839) and in *The Adventures of Oliver Twist* (1839). (Kamardina Yu.S.,2011,p.168)

David Copperfield has all the hallmarks of a classic parenting novel. However, in the novel by Charles Dickens, the life of the hero is recreated not by consistent adherence to the course of events, but by a bizarre game of his memory. "David Copperfield" is a novel about the hero's memories and their role in his life, and therefore about the time and feelings caused by memory. From this point of view, this is not only a novel of education, an autobiographical novel, but also a socio-psychological one.

At the same time, Ch. Dickens not only captures the experience of David Copperfield's life on the pages of his novel, but subjects this experience to the most complex ethical analysis, on the basis of which a new understanding of the nature of good and evil arises. And in this sense, this novel is also philosophical. Thus, there is every reason to assert that "David Copperfield" is an autobiographical, socio-psychological, philosophical and educational novel.

The novel caused ambiguous impressions and a variety of judgments. For example, Leo Tolstoy considered this work to be the best of all that Charles Dickens created (Tolstoy L.N.,1974, p. 259).

Chesterton and Thackeray admired him, our literary critics also gave the book a high rating. However, V.V. Ivasheva, noting the artistic skill of the novelist, disapproves: "The writer here did not touch on big social problems ... people were perceived by him as "good" and "evil", depending on the extent to which they were humane and how they understood their social tasks" (Ivasheva V.V., 1954, p. 251-252). These opinions are hard to fully accept, because the upbringing of a person is one of the most serious social problems. Moreover, the "little man" (Ivasheva V.V.1954 p. 253) can hardly be considered the title character of the novel. In the first half of the novel, David Copperfield is really close to describing the oppressed children from the novels "The Life and Adventures of Nicholas Nickleby" and "Oliver Twist", he is burdened by his relatively low social status, but, having matured, he becomes a famous writer and, accordingly, occupies a certain niche in society. Thus, before us is not a "little man", but we are talking about the story of a boy who became a famous writer.

In addition, Charles Dickens embodied in the protagonist many traits of his character, presented the type of person who "made himself" and who does not hesitate to openly praise himself. This is stated in the 42nd chapter of the novel, where David states: "To everything I have written about my perseverance ... about my patience, and unchanging energy ... which are the strongest sides of my nature ... I can only add ... it is these qualities that are the source of my success" (Dickens Ch.,2008, p. 689). However, David continues: "I write this in no spirit of self-

laudation” [Dickens Ch., 2008, p. 689], but the previous words state otherwise. Other Dickensian heroes (Martin Chuzzlewit, Nicholas Nickleby) also have an autobiographical element, which is based on their talent, but is not so obvious. The images created by the writer show us that it is not the environment in which the characters grow up that influences their fate, but the education system. Ch. Dickens on the pages of his novels demonstrates all the destructive power of a perverted upbringing, his children-heroes suffer, they are deprived of attention, deprived of care.

The problem of education is dominant in the works of Ch. Dickens, it occupies one of the main places in the writer's works, so it can be considered natural. Ch. Dickens in his novels depicts people and institutions under the influence of which a person is formed. He contrasts the two schools in which David studied. The first school run by Clickle is similar to “Squeers' Dotboys Hall Academy” in “The Life and Adventures of Nicholas Nickleby”. The owners of these private schools even outwardly resemble each other. Dr. Strong's other school is a little better. However, the methods of education in these educational institutions are cruel, immoral and merciless.

Ch. Dickens contrasts these "unfortunate teachers" with Betsey Trotwood, who tried to make the boy kind and open, so that he would strive to be useful to society. Also a huge role for little David was played by a short, but happy and carefree life with a sane, kind and loving nanny Peggotty. He grew up as a responsive, sensitive and open child. This is how David arrives at the home of the Peggotty fishing family, where he is surprised that the poor brother of Peggotty's nanny has taken in a widow and adopted two orphans, Emily and Ham. The hearts of the fishermen were not hardened, despite their dangerous and harsh life. They are ready to support and help anyone who needs it, and they do not leave the boy whose mother died in trouble. Especially important for the formation of David's character was the fact that at the beginning of his life he met good people. But soon the boy is faced with injustice and cruelty. When David's mother got married, Mr. Murdstone appeared in his life, who did not allow David to play with his peers, endlessly punished him for disobedience, forced him to study extra if he made mistakes in the answers. At the first corporal punishment, David bites Murdstone's hand, thereby expressing his protest. And after this incident, he finds himself in the terrible boarding house of Mr. Creakle.

David's first friends can be attributed to this period. This is the young aristocrat James Steerforth, who combined nobility, self-confidence, courage, swagger, arrogance, cynicism, and optimistic good-natured Tommy Traddles. Two different images, two behaviors. By their actions and deeds, you can determine the basis of their future. Tommy will give his friend the only value - a pillow to comfort him. And in life he will achieve success on his own, he will gladly take care of the large family of his wife. And Steerforth will betray his teacher, reveal his secret (Mell's mother lives in an almshouse), thereby depriving him of a piece of bread. In the future, he will seduce a simple girl and leave her. David, although he became friends with Steerforth, does not fully

appreciate all the dishonesty of his behavior in childhood. And Copperfield has enough sense not to take an example from him. Another friend of the boy becomes Agnes, the daughter of the lawyer Wickfield. She supports him in life's trials with her calmness, reasonableness and kindness. But it is in this house that David learns that the world is inhabited not only by good friends, and observes how addiction to alcohol makes Mr. Wickfield dependent on Uriah Heep. He openly hates David for his resistance to evil and violence. But soft and trusting David realizes that evil must be fought, it must be resisted. Therefore, without hesitation, he slaps Hip when he wants to subdue Wickfield and Agnes. The hero of Ch. Dickens grew up as an honest man, and this is an important merit of the people around him. It was his grandmother, Pegotty, Agnes, Strong who taught him to fight injustice and cruelty, in whatever form they manifest, to resist evil, to help people in need. Despite all the difficulties, David managed to maintain faith in the good, pure soul of the child. He never forgot that in the most difficult times, ordinary people rushed to his aid.

Copperfield recalls his life and involuntarily evaluates many events in it differently, not in the way that a little boy estimated them. But through the narration of the famous writer, the voice of a talented and observant child breaks through, who was able to understand and remember so much. Ch. Dickens shows how a little boy learns to distinguish evil from good, to defend good, but at the same time to soberly assess his strengths and be able to see something good and worthy of sympathy even in negative characters. And also to be able to laugh at oneself - without this, good seems too insipid, and evil - too terrible.

According to the author of the novel, the first images that clearly appear when he returns to the distant past, shrouded in the fog of early childhood - is the mother of the writer with her beautiful hair and girlish figure and Peggota, who is completely devoid of figure. Peggotti appears to readers in the image of a woman with dark eyes, as if they cast a shadow on her face, and with hard and red cheeks. Dickens describes his mother and Peggotti as people who are close to each other and seem to him shorter because they bend over or kneel, and the author himself with unsteady steps passes from one person to another (Кривцова А. В, 1959, с.22).

As Dickens himself notes in his novel: "It may be an illusion, but it seems to me that most people have memories of days long past, more distant than we imagine; and I believe that the opportunity to observe in many very young children is truly amazing - how strong and so obvious it is. Moreover, I think that most adults who have this trait can be said with confidence that they did not master it, but kept it from childhood; as I usually managed to notice, such people are distinguished by spiritual freshness, kindness and the ability to enjoy life, which is also a legacy that they have not lost since childhood " (Кривцова А. В, 1958, с.23).

Speaking at the beginning of the work about the main character David Copperfield, the author describes him as a boy born in a shirt, and the newspapers reported that it was cheaper to sell

- for fifteen guineas. The hero himself was born into a poor family, his mother then sold her own sherry - and a few years later the shirt in which Copperfield was born was played in the region where he lived among the fifty participants who contributed half crowns, and the winner had to pay five more shillings. The protagonist of the novel felt a certain inconvenience and embarrassment, watching how they dispose of part of himself, his personal property, which rightfully belonged to his property. Thus Dickens shows a kind of "struggle" between good and evil, wealth and poverty, opportunities and their absence, when the rich are able to appropriate other people's wealth, and the poor are unable to resist because they do not have such "powerful" resources as money and power, deprived of rights and opportunities on a par with rich and influential people, people endowed only with monetary prospects, but completely deprived of human moral qualities (Кривцова А. В, 1959, c.10). This is an excerpt from the birth of David Copperfield:

"I was born with a caul, which was advertised for sale, in the newspapers, at the low price of fifteen guineas. For as to sherry, my poor dear mother's own sherry was in the market then – and ten years afterwards, the caul was put up in a raffle down in our part of the country, to fifty members at half-a-crown a head, the winner to spend five shillings. I was present myself, and I remember to have felt quite uncomfortable and confused, at a part of myself being disposed of in that way" (Ch.Dickens,2009, p.514).

The protagonist of the novel is said to have been born in Suffolk County after his father's death. David's father's eyes closed six months before his son was born. The hero finds it strange that his father never saw him, only vague memories of Copperfield from early childhood, and the white tombstone in the cemetery, and the feeling of invisible regret that he felt at the thought that this tile lies one dark evenings, at a time when the fireplace in the small living room of the protagonist is burning and candles are burning, and the door of the house is locked and bolted, and every time seems to David a cruel act. (Кривцова А. В.,1959, c.11).

In this passage, the author conveys to readers the compassionate nature of David Copperfield, who, without even knowing his father, with deep regret conveys his own emotions, and vague childhood memories that flicker in the memory of a little boy, even more awakens in him existing feelings. In this way, Charles Dickens transmits his own character traits to the character of his character, in which he sees his own reflection, as the romantic from childhood was characterized by a special compassion and love for people taught to little Dickens by his mother. This passage is presented as follows: "I was born at Blunderstone, in Suffolk, or 'there by', as they say in Scotland. 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 dark night, when our little parlor was warm and bright with the fire and candle, and the doors of our house were – almost cruelly, it seemed to me sometimes – bolted and locked against it" (Ch.Dickens,2009, p.515).

In an excerpt from the novel, Charles Dickens conveys the tenderness, love and affection that the protagonist showed as a child to his mother. "David Copperfield categorically does not accept other people's attempts to take any action in the direction of his mother, with all his might pushing away the hand that touched his mother. For the boy, his mother is the most tender, beautiful, kind and modest person in this world, to whom he treats with respect and trust". (Кривцова А.В.,1959,с.28-29). Dickens himself had similar feelings for his mother, who taught him observation and love for people. This passage is transmitted by the author as follows:

"We went out to the door, and there was my mother, looking unusually pretty, I thought, and with her a gentleman with beautiful black hair and whiskers, who had walked with us from church last Sunday. As my mother stooped down on the threshold to take me in her arms and kiss me, the gentlemen said I was a more highly privileged little fellow than a monarch – or something like that; for my later understanding comes, I am sensible, to my aid here. He patted me on the head; but somehow, I didn't like him or his deep voice, and I was jealous that his hand should touch my mother's in touching me – which it did. I put it away, as well, as I could. "I cannot wonder at his devotion!" said the gentlemen. I never saw such a beautiful color on my mother's face before. She gently chided me for being rude, and, keeping me close to her shawl, turned to thank the gentlemen for taking so much trouble as to bring her home" (Ch.Dickens,2009, p.516).

In his story, David Copperfield mentions a small collection of books that the boy inherited from his father, and the heroes of these stories in turn helped David to remember childhood fantasies and hopes for a bright future, while Copperfield guessed that some books may conceal in himself an evil which he did not understand. The boy preferred and tried on images of only positive heroes. David greedily dives into the thick of events from adventure books, which is his constant and only consolation. In this list there is a clear handwriting of Charles Dickens, because the writer was a dreamer, tried not to lose the childlike spontaneity, naivety, always believed in the victory of good over evil and rejoiced in the hope for a bright future. (Кривцова А.В.,1959,с.70) This passage reads as follows:

"It was this. My father had left a small collection of books in a little room upstairs. From that blessed little room, Roderick Random, Peregrine Pickle, Humphrey Clinker, Tom Jones, the Vicar of Wakefield, Don Quixote, Gil Blas, and Robinson Crusoe, came out, a glorious host, to keep me company. They kept alive my fancy, and my hope of something beyond that place and time, - they, and the Arabian Nights, and the Tales of the Genii, - and did me no harm; for whatever harm was in some of them was not there for me; I knew nothing of it. It is curious to me how I

could ever have consoled myself under my small troubles (which were great troubles to me), by impersonating my favorite characters in them – as I did. I have been Tom Jones (a child's Tom Jones, a harmless creature) for a week together. I have sustained my own idea of Roderick Random for a month at a stretch, I verily believe. I had a greedy relish for a few volumes of Voyages and Travels – I forget what it was. This was my only and my constant comfort" (Ch.Dickens,2009, p.518).

Favorite characters from the books turned out to be real heroes and role models for David Copperfield. "Having by this time cried as much as I possibly could, I began to think it was of no use crying anymore, especially as neither Roderick Random, nor that Captain in the Royal British Navy, had ever cried, that I could remember, in trying situations" (Ch.Dickens,2009, p.520).

“The protagonist in his story told readers about jokes and ridicule about him, becoming a target of which he could no longer behave as in an ordinary, completely normal situation, an ordinary person would behave. In this way, Charles Dickens tried to convey the image of a child suffering from bullying and jokes to his address. Thus, the writer through the protagonist shows the reader his own, he experienced painful childhood memories, endowed with suffering, ridicule and bullying” (Кривцова А.В.,1959,с.87). This passage is given by the writer as follows way:

"I felt it rather hard, I must own, to be made, without deserving it, the subject of jokes between the coachman and guard as to the coach drawing heavy behind, on account of my sitting there, and as to the greater expediency of my travelling by wagon. The story of my supposed appetite getting wind among the outside passengers, they were merry upon it likewise; asked me whether I was going to be paid for, at school, as two brothers or three, and whether I was contracted for, or went upon the regular terms; with other pleasant questions. When we stopped for supper I couldn't muster courage to take any, though I should have liked it very much, but sat by the fire and said I didn't want anything" (Ch.Dickens,2009, p.525).

At the school where David Copperfield attended, there were students who treated the boy with disrespect, again joking about him, giving David a feeling of discomfort and inconvenience. The protagonist of the novel felt driven, intimidated and superfluous in his class. Just as Charles Dickens depicts the image of David Copperfield from his own childhood emotions and feelings, so the protagonist of the novel appears to readers in this light.

"There was one boy – a certain J. Steerforth – who cut his name very deep and very often, who, I conceived, would read it in a rather strong voice, and afterwards pull my hair. There was another boy, one Tommy Traddles, who I dreaded would make game of it, and pretend to be dreadfully frightened of me. There was a third, George Dimple, who I fancied would sign it. I have looked, a little shrinking creature, at that door, until the owners of all the names there was five-and-forty of them in the school then, Mr. Mell said – seemed to send me to Coventry by general

acclamation, and to cry out, each in his own way, 'Take care of him. He bites!'" (Ch.Dickens,2009, p.530).

Therefore, Charles Dickens' novel "The Life of David Copperfield, told by himself" occupies a special place in the writer's heart, as the image of the protagonist - David was created based on the childhood and adolescence of Dickens himself, and the protagonist is elevated by the author over the evil and the immoral bourgeois world, in which only attempts at enrichment and profit come to mind. Also in the novel, Charles Dickens describes David Copperfield's school bullies, drawing on his own experience, portraying their images in a negative light. Readers are presented with positive characters in the form of a modest, gentle and kind orphan Emily and her nephew - a wayward and open-minded boy Ham, who was also an orphan.

2.1.1 Autobiographical aspect in the novel

The novel "The Life of David Copperfield, told by himself" is the first novel by the writer, in which the protagonist is a pure reflection of Dickens himself in his childhood and adolescence. The main child image described by the author belongs to David Copperfield, a young orphan boy who is constantly abused, which is a real pity for Charles Dickens, who suffered from a similar attitude towards himself. The novel features images of David Copperfield's abusers, portrayed in a negative light by Dickens, and portrays of the orphans Emley and Ham, nephews and nieces who were adopted by the poor gentleman Mr. Peggotti.

In this work, Dickens addresses the world of childhood. Revealing the perniciousness of improper upbringing, the writer draws images of unfortunate children deprived of care and warmth. Shows how this affects the formation of their characters, goals, aspirations. And we see in the examples of images created by Dickens that it is the education system, and not the environment from which the characters come, that affects their further life and destiny. In his novel, Dickens analyzes the reasons for the ethical imperfection of people, their moral deformity, and comes to a corrupted education system. Although it can not be said that the novel fully reflects the life of the author, nevertheless, autobiographical motifs permeate the novel through and through (Гражданская З. Т.,1982, с.227).

Motives of similarity with his family are embodied in the image of the Micawber family, a frivolous loser who constantly owes someone and lives in the eternal hope that someday "happiness will smile at us." Recall that at one time Dickens father was sent to a debtor's prison, and little Dickens was forced to work hard at a wax factory. Since childhood, the writer has experienced all the bitterness of need, social inequality and cruel injustice, the social system of his time, and this

largely determined the democracy of his convictions and sympathies. (Островский А. Н.,1960,с.139).

The events of Charles Dickens' life, all that influenced the writer's brilliant talent, were reflected in the novel "The Life of David Copperfield, told by himself." The novel can not be considered completely autobiographical, but the basis, as if the skeleton of his novel, laid the main events in the life of its author. As Dickens himself said: "Of all my books, I love this one the most. It is easy for me to believe that I say that I treat all the children of my imagination as a tender father and that no one has ever loved this family the way I love it. But there is one child who is especially dear to me, and like many tender parents, I nurture her in the deepest recesses of my heart. His name is David Copperfield". (Островский А. Н.,1960,с.140)

In his novels, Dickens covered all the richness and diversity of life events. He quickly gained the love and sympathy of readers for the depth of penetration into the mental world of the heroes, for the attention he showed to the life of an individual, to the ways of his development and formation as a person. His novel "David Copperfield" became such a work that absorbed all aspects of the writer's skill.

In his work, the romantic tells the reader the story of young David, whose life from childhood to adulthood reflects the life of Charles Dickens himself. As in many other works, in the novel "The Life and Adventures of David Copperfield, told by himself", the author emphasizes the imbalance between wealth and poverty, noting that poverty can even occur in a nobler world than wealth. "David Copperfield" contains many autobiographical elements. For example, Copperfield's love for Dora Spence reflects Charles Dickens' youthful fascination with Maria Bednell.

2.1.2 Depiction of difficult childhood in the novel

Childhood for Dickens has always been not only age, but also a very important element of full humanity. So he believed that in a good and outstanding person something of "childhood" is always preserved, and he embodied this "childish" quality in his best and favorite heroes: childish naivety in Mr. Pickwick, Captain Cattle, Toots; childish sincerity and naturalness in Paul and Florence Dombey, childlike powers of observation in David.

Childhood has always interested Dickens as a psychological, moral and, of course, social problem. One of the first realists, he revealed to the reader the world of a child's soul, the psychology of a teenager. Marquise, Paul, David, Sissy Jupe are a brilliant example of his understanding of child psychology and what he most valued in a person: kindness, sincerity, moral stamina, selflessness, diligence, optimism. Of course, Dickens saw and knew that children living in a society where inequality, poverty, ignorance, selfishness and acquisitiveness reign, where the tops

of society trample on the rights and human dignity of the people, are just as susceptible to ugly influences as adults. In his novel, there are children and teenagers spoiled by cruelty, bad upbringing, hypocrisy, lack of rights.

"David Copperfield" differs from other Dickens novels in that here the author appears before us himself, in his own person. In the legacy of Dickens, which is relatively poor in various kinds of autobiographical materials - diaries, letters, personal memoirs, reviews of his own works - this novel plays the role of a paramount autobiographical document. It is doubly autobiographical: before us is the story of a man who went through a life similar to that of Charles Dickens - the story of a child, a youth and an adult, and we have before us the author himself, writing this story and evaluating it from his personal, Dickensian point of view. Thus, before us is the object of remembrance and the remember himself - the facts of life and the attitude towards them; both of them, true, in a certain refraction, but still come from Dickens himself. Not without reason, finishing this novel, Dickens wrote to his future biographer Forster: "It seems to me that I am sending a particle of myself into a foggy world" (Кривцова А. В., 1959, с. 81).

The little boy traveling through this novel does not travel alone: he is held by the hand and led by his older double, the older "I", which at the end of the novel will lead him to himself, merge with him. This is the end, the synthesis of the novel - the merging of the author with himself, with his past, checking this past from the point of view of the possibility of such a merger. (Кривцова А. В., 1959, с. 83.)

At the same time, it is important to note that for Dickens, even his most intimate autobiography (which is "David Copperfield") cannot be devoid of external, figurative embodiment, cannot but be objectified outside, in other people, cannot but be inserted into the framework of a literary plot. . Dickens will never name a single name, he will never show people close to him in their real life form. If he wants to show his father, then it will not be the father of the hero - David Copperfield, but his casual acquaintance (Mr. Micawber). And only the relationship between the boy and the family he met by chance will be the relationship of Dickens himself to his relatives in childhood. Dickens always introduced a subjective element into his works, but this subjective element required a firm, objective ground for a concretely realistic, "alienated" image, from which the author's subjectivism could be repelled, over which he rose. (Slater M., 1975, p. 137)

The Personal History and Trials of David Copperfield could be divided into three parts. Particularly remarkable is the first part - childhood. This is the history of the development of man and at the same time the history of the formation of the writer. In the future, this second theme will fade, become more formal, but in the episodes of early childhood it is presented in detail and from its most important side. (Slater M., 1975, p. 138)

David's childhood story is portrayed in idyllic colors. But this idyll is gradually invaded by extraneous forces, which eventually destroy it. Little David, his fair-haired wayward and childish naive mother, and finally the kindest Pegotti, a nanny and a maid with rosy cheeks, form a cheerful trio. The mother plays with the baby like a girl with a doll, and Pegotti, not without grumbling, but lovingly fulfills the whims of both. The mysterious garden, where the trees rustle, the small village church, near which the father's grave is located, give the picture not so much a sad, as a lyrical-sentimental shade. For the first time in the history of literature, Dickens depicted with such art the spiritual world of a child. This is a big step forward compared to the literature

Obviously, as a storyteller, David must be very committed to the idea that we can remember more from our childhood than most people think. Otherwise, he wouldn't have a nine-hundred-page novel. Dickens seems to be very committed to the idea that children are born good and that growth in society makes them evil. When David looks back on his old days, he is nostalgic not only for the past, but also for his own past good. "This may be fancy, though I think the memory of most of us can go farther back into such times than many of us suppose; just as I believe the power of observation in numbers of very young children to be quite wonderful for its closeness and accuracy. Indeed, I think that most grown men who are remarkable in this respect, may with greater propriety be said not to have lost the faculty, than to have acquired it; the rather, as I generally observe such men to retain a certain freshness, and gentleness, and capacity of being pleased, which are also an inheritance they have preserved from their childhood."(Ch.Dickens,2009, p.456).

Dickens does not simply describe how a child sees the world when he becomes sleepy. He also tries to make the reader feel drowsy. These verbal portraits contribute to the realistic effect of the novel's narrative: David remembers well what happened to him as a child, because he can so skillfully imagine what it is like to be a child.

2.2 The theme of children's labour and cruelty at school and work in Charles Dickens's novel "The Adventures of Oliver Twist"

In later novels, Dickens focuses on mystery. In fact, she has been present in almost all of the writer's novels since *Oliver Twist*. The mystery usually concerned the circumstances of the birth and family ties of a character, but in the early novels it was not only entertaining but also intriguing and exciting. Victorian England was characterized by orderly social structure, strict norms of behavior and morals, which provided for strict adherence to the rules of "decency" - even excessive emotionality was considered unacceptable. However, this order, of course, hid the complex intertwining of destinies, combining people from different walks of life, and irresistible passions. And all this was revealed through the disclosure of secrets. (Tolstoy L.N.,1954, p.765)

The focus of "The Adventures of Oliver Twist" is primarily the tragedy of children living in a workhouse, whose leadership considers them - especially the sick - violators of the law of the poor, worthless lazy or ungrateful creatures. In the second chapter of the novel there is a collective image of such "small violators" who "slumped all day on the floor, not suffering from excessive food and clothing." With bitter humor, which is deeply indignant, the author talks about the terrible methods of their "education".

Orphans are the most vulnerable members of society, they are easy to exploit, they can, after all, simply be forgotten. In our opinion, the deliberate destruction of the author's usual family ties symbolizes the degradation of modern society, represented by Dickens. And such a contemptuous connotation of the future guardian helps the reader to understand the limits of children's fear, which is also part of the concept of "Childhood" in the work. The purity and innocence of the child, according to the writer, is also part of the concept of "Childhood". Dickens raises the question of whether external circumstances can affect and blacken a child's soul. Of course, characters like Fagin are constantly striking at moral values, however, this does not prevent Oliver from staying above these circumstances. The protagonist does not lose his immediacy and while working as a disciple of the undertaker, and caught in a pack of thieves. The dirt and gloom of life could not deprive him of his childlike purity and faith in a better future. Oliver's image is a symbol of hatred of the ruthless system, poverty and ignorance. Little heroes are forced to find a way out of this situation, without losing the naivety and purity of their souls: "And now, for the first time, Oliver, well-nigh mad with grief and terror, saw that housebreaking and robbery, if not murder, were the objects of the expedition. He clasped his hands together, and involuntarily uttered a subdued exclamation of horror. A mist came before his eyes; the cold sweat stood upon his ashy face; his limbs failed him; and he sank upon his knees. 'Oh! for God's sake let me go!' cried Oliver; 'let me run away and die in the fields. I will never come near London; never, never! Oh! pray have mercy on me, and do not make me steal. For the love of all the bright Angels that rest in Heaven, have mercy upon me!'" (Ch. Dickens, 1837, p. 148)

"Oliver Twist" opened a series of novels in Dickens's work, which, using the famous words of Maxim Gorky, can be defined as "the story of a young man" (Ch. Dickens, 1837, p. 21). A child abandoned to the mercy of fate by negligent or distressed parents, persecuted by relatives who illegally want to use his inheritance, gets out of the "abyss of poverty and darkness" to peace and light - such is the structure outlined and tested in Oliver Twist.

In "The Adventures of Oliver Twist", Dickens shows the starvation and horrendous bullying that children endure in a community care home. The figures of the parish beadle, Mr. Bumble, and the other bosses of the workhouse open up a gallery of satirical grotesque images created by Dickens. Oliver's life path is a series of terrible pictures of hunger, want and beatings. Depicting the

ordeals that fall on the young hero of the novel, Dickens unfolds a broad picture of the English life of his time.

Firstly, life in the workhouse, then in the "teaching" of the undertaker, and finally the flight to London, where Oliver finds himself in a den of thieves. Here is a new gallery of types: the demonic owner of the thieves' den Fagin, the robber Sikes, a tragic figure in his own way, the prostitute Nancy, in which the good principle constantly argues with evil and finally wins.

Thanks to their revealing power, all these episodes obscure the traditional plot scheme of the modern novel, according to which the main character must certainly extricate himself from a difficult situation and win a place for himself in the bourgeois world (where he actually comes from). For the sake of this scheme, Oliver Twist also finds his benefactor, and at the end of the novel becomes a rich heir. But this path of the hero to well-being, quite traditional for bourgeois literature, is in this case less important than the individual stages of this path, in which the revealing pathos of Dickensian creativity is concentrated.

Simultaneously with this decisive step towards a realistic depiction of life, we can observe in Oliver Twist the evolution of Dickensian humanism, which is losing its abstract dogmatic and utopian character and is also approaching reality. The good beginning in Oliver Twist leaves the fun and happiness of the Pickwick Club and settles in other areas of life. Already in the last chapters of The Pickwick Club, the idyll had to face the gloomy sides of reality (Mr. Pickwick in Fleet Prison). In "Oliver Twist", on fundamentally new grounds, there is a separation of humanism from the idyll, and the good beginning in human society is increasingly combined with the world of real everyday disasters.

Evil in Oliver Twist exists, as it were, in two dimensions: social and ontological. The public angle is the story of Oliver as an illegitimate orphan who is brought up on a farm, lives in a workhouse, becomes an undertaker's apprentice, and finally falls into a gang of thieves. If the first "part" contains a social satire on the Victorian society, which in 1834 enacted the "Poor Law", then the second - evil is understood as a universal metaphysical category. Evil is Monks with his satanic intent to destroy Oliver's soul.

In the mind of Dickens, social and ontological evil still exist separately. That is why the final romantic result of the novel is an almost ritual, mysterious in nature destruction of the carriers of evil (for example, the symbolic pursuit of Syke and Fagin).

The work was, in fact, the author's calling card. Originally conceived as adventurous, the novel gradually became acutely social, retaining, however, the main features of the genre provided by the title of the work ("adventure") - the misery of the character, the mysterious origin of the protagonist, causing his "misfortune, a classic villain - a negative character who pursues a child, etc.

The life of a little orphan was not easy. Oliver Twist was also born into a working-class home, the Bastille for the Poor, as the people called it an institution that was no different from prisons and in which the unfortunate poor were mercifully allowed to die. The first minutes of his life almost coincide with the first major loss of his life - the death of his mother, who came from nowhere and fell on the street half-dead from exhaustion. "A minute ago, wrapped in a blanket, he could be the son of a nobleman and the son of a beggar," says Dickens bitterly, the most respectable man is unlikely to be able to determine his social status. And now, when he was dressed in a nice, yellowed from repeated use knee-length shirt, she, like a sticker or a tag, immediately testified that he was a parishioner, an orphan from a working home, a homeless, eternally hungry poor man who was never destined to know life. nothing but kicks and kicks, which everyone will push and no one will regret. " This is how the fate of Twist was determined in advance.

Until the age of nine, he was raised on a "farm" - a kind of branch of the workers' house, where "two or three dozen other violators of the law on the poor huddled all day on the floor," hungry and dirty. So it's no surprise that on the day of his ninth birthday, Oliver was "a pale, emaciated boy, short and thin as a scumbag." But nature or heredity endowed Oliver with a healthy, resilient spirit, which, thanks to an empty stomach, had enough room to develop in his body. He was still lucky, he managed to survive, others were doomed - who overturned the bed, who scalded with boiling water.

The next stage - the workhouse - was no less scary and dangerous. The cynicism of the institution's trustees has no limits - the poor are not allowed to have handkerchiefs, because it is a luxury, let alone food! The poor were given thin porridge three times a day, onions twice a week, and on Sundays they even got bread, but water was supplied in unlimited quantities. So when Oliver went mad with hunger, he became reckless and decided to ask for a little more porridge - not for himself, but for one of those unfortunates who boasted to eat at night next door! - This was perceived by council members as an outright revolt, and a gentleman in a white vest predicted a future gallows for him - a hungry little boy who was locked in a dark closet. But even the cold stone wall turned out to be more merciful to Oliver: in it he sought protection from darkness and loneliness. To get rid of unnecessary worries, Oliver is given to the parish undertaker, but bullying and beatings force him to leave a new owner and go to London to seek happiness. He walked on foot, beating his legs to blood, but everyone didn't care, only the unfortunate people like him gave him food and a little warmth.

It is clear that a boy no one needs attracts the attention of criminals who lure a boy to their home, trying to use his inexperience. But a strong, healthy grain does not allow Oliver to fall to the level of Proida or his friends, no matter how the Jew Fagin, whose task, as the reader will learn later, was to make the boy a real criminal. The author describes in detail how cunning a web is

found that traps people like Oliver: that they do not infuriate him as much as they please him. " Only the active intervention of Mr. Brawnlow, Mrs. Maylie, and others saved the boy from the pernicious path in which he had been stubbornly pushed.

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. Oliver Twist has had to face all forms of evil, but he remains pure and unspoiled. This gave grounds to the researcher N. Michalska to claim that "in his first social novel Dickens did not convincingly reveal the problem of the relationship between man and the environment. He failed to show the direct influence of the surrounding social conditions on the process of forming the character of the heroes, their evolution "(N. Michalska, p.32). As for Oliver Twist, of course, there is no objection, because he really turned out to be an ideal hero, a kind of "symbol of the human soul under the influence of external forces". (E. Wilson, p.143).

Dickens has no random characters, each of them plays a role in embodying the author's idea. Oliver Twist is conceived by the author as an allegorical image of good, which cannot be tainted, because then it would not be good; good that opposes evil. The author went further, making Oliver and his pursuer Monks not just antagonists, but also blood relatives - brothers, giving the conflict a special sharpness: good and evil - the bottom of the human soul.

"Dickens-romanticist uses Dickens-realist in good faith, begins to look closely at the psychology of his" dark "heroes," - said E. Genieva. This opinion needs clarification. Negative characters in the novel are not always "dark", ie criminals. Evil is also committed by law-abiding citizens who are indifferent to everything and everyone except themselves, and wake up only when the word "crime" is heard: "Stop thief! Stop thief!" There is a magic in the sound. The tradesman leaves his counter, and the carman his waggon; the butcher throws down his tray; the baker his basket; the milkman his pail; the errand-boy his parcels; the school-boy his marbles; the paviour his pick-axe; the child his battledore. Away they run, pell-mell, helter-skelter, slap-dash: tearing, yelling, screaming, knocking down the passengers as they turn the corners, rousing up the dogs, and astonishing the fowls: and streets, squares, and courts, re-echo with the sound. ...There is a passion (r)for hunting something deeply implanted in the human breast..."(Ch. Dickens,1837, p.98)

"The crowd is chasing the unfortunate little boy - it doesn't take much courage. Oliver is already exhausted, heavy drops of sweat running down his cheeks, running with all his might to break away from his pursuers. Finally detained! And here he is lying in the dust with a bloodied face, and next to him a clumsy big man, who so "bravely" detained the child that he even injured his fingers! The crowd is also shouting, worried, nervous when Nancy Sykes' killer is detained. And where were all the people when Fagin just threw the unfortunate girl out into the street?". (Ch. Dickens,1837, p.100)

These are the lower classes of society, but how do the upper classes react to such events? The author responds with a scene of Oliver's meeting with gentlemen, passengers of the mail carriage, in which a tired and hungry boy asked for alms. They entertained themselves by ordering the child to run after the carriage. But when he fell behind, then "when the outsides saw this, they put their halfpence back into their pockets again, declaring that he was an idle young dog, and didn't deserve anything; " ..."(Ch. Dickens, 1837, p.80)

This is how the author describes the cruelty with which the Victorian system suppresses the nameless, almost faceless strata of society, how rude and cruel this system is, even when it is carried out within the law.

Fagin is born of this system. He is much scarier than Sykes, a stupid limited degenerate, because he is the brains of a criminal gang that blindly obeys him, is a leader and at the same time a theorist of crime as a way of life. Fagin not only deceives his accomplices by profiting from them, but is ready to set them up and sell them all. The cunning Jew also trains for the underworld by recruiting Noah Claypole, pushing Oliver on a criminal trail, and depicting the romance of robbery.

Dickens finally debunks this pseudo-hero, showing him as a real coward. Fagin hates and fears Sykes, but fear is not an instant feeling for him, it is his constant state.

2.3 Cruel upbringing as the cause of the moral tragedy of the protagonist of Dickens's novel "The Life and Adventures of Nicholas Nickleby"

The novel "The Life and Adventures of Nicholas Nickleby" is the third novel by Charles Dickens and belongs to the first stage of his work, which is characterized by didactics and moralism, humanism, mostly soft, friendly humor, happy ending, belief in the ability to verbally influence the course history, re-educate society. One of the main in the novel can be considered the theme of personality formation, which is leading in the creative work of Charles Dickens. The difficult childhood of the writer, as well as the desire to improve living conditions, work, education, upbringing of children led to the artist's appeal to the theme of childhood. Images of children - victims of unjust life, dangerous life turns, defenseless, but at the same time very strong in spirit - appear in the works of Charles Dickens throughout his career. The writer tells the stories of the lives of his characters from birth or early childhood to the moment of becoming an adult. The characters are brought up by life, go through numerous trials, but invariably overcome all difficulties, preserving human dignity and the light that is in them. (Slater M., 1975, p. 136)

The novel "The Life and Adventures of Nicholas Nickleby" was designed to draw the attention of English society to problems in education, education system, the work can be considered the author's call for reform in this area. Charles Dickens saw how horribly neglected upbringing

was in England, and how careless the state was about this problem. This caused him anxiety and a desire to help his words to change the current state of education. The novelist's special attention was drawn to the widespread opening of private schools, headed by people who had no reason to do so. The appalling situation of students and teachers, poverty, limitations, bullying and beatings, greed - the key theme of the novel, as well as the education of Nicholas through trials and adventures. Charles Dickens himself wrote that the material for the novel was collected during a short trip to Yorkshire. The writer visited a number of private schools, where, in his opinion, the situation was particularly sad, and told about what he saw in the sections devoted to the "pedagogical activities" of the Squires. The inscriptions on the tombstones of the students were the impetus for the creation of the image of Smiley.

At the heart of the novel is the story of a young man, whose image is created in the manner characteristic of Charles Dickens: we can say that Nicholas is a partially idealized character, but at the same time he is not devoid of typical for his age and origin (nobleman by origin, dissenter of the actual situation in society) shortcomings and weaknesses. the presence of youthful illusions, selfishness). As a child, the main role in the upbringing of Nicholas Nickleby was played by his parents. The boy's father, Nicholas Sr., was a reluctant person. Under the influence of his limited wife, he resorted to financial speculation and collapsed, dooming the family to a miserable existence. The moneylender Ralph Nickleby was right when he condemned his brother, who left a widow and two children without funds. However, Nicholas, in addition to primary home education, learned from his parents the main qualities - honesty, kindness and lack of greed, desire for money. The boy was endowed with intelligence, good abilities and active willpower. This is the personal experience of Charles Dickens, who was brought up by the same impractical, short-sighted parents, but took from them only the best features. (Ch.Dickens.,1977, p.499).

Also of great importance for the upbringing of little Nicholas was the rural nature, games with peers, which laid the foundations of his character, prepared for future confrontations with difficult life circumstances. This first stage in the upbringing of the protagonist is covered in the novel very schematically. Then Nicholas had to face trials, through which he gained life experience and, eventually, his growing up and becoming. One such test was the hero's stay at Dotboys Hall School. The cruel and dishonest Mr. Squires loudly called his "school" an academy and assured that the boys devoted to his upbringing would receive "all that is useful in Yorkshire," would be under the "maternal care" of Mrs. Squires, would receive a "broad" education, and learn "necessary moral rules" (Slater M.,1975,p.74). However, all that Nicholas Nickleby, who got a place at Squirz School, encountered was the complete opposite of the hypocritical words about the conveniences of life and the perfect teaching methods at Dotboys Hall. At the same time, Charles Dickens emphasized in the preface to the novel that "Mr. Squires and his school are only a weak reflection

of the existing order, deliberately softened in the book and obscured so that it does not seem implausible" (Ch.Dickens,1977, p. 27). Meanwhile, the sinister figures of Mr. Squires and his wife are horrible. Such "teachers" were meant by Charles Dickens when he wrote in the preface about people who are stingy, indifferent, about people uneducated, selfish, cruel, "whom hardly any sensible person would entrust the supervision of a horse or dog." (Ch.Dickens,1977,p.32). There seemed to be no limit to the squirrels' cynical mockery of the students. Nickleby was finally infuriated by the brutal beating of poor Smiley by Squirrels. The young teacher initially tried to defend the boy with a word, but the speech did not stop the sadistic teacher, so Nickleby rushed to the offender with his fists. The scene is not only dramatic but also comical, as Miss Squires attacked Nicholas from behind, throwing inkwells at him.

After beating Squires, the hero fled Dotboys Hall because he was threatened with prosecution, but this act was very important in the life of Nicholas. First, he sharpened his self-esteem and helped to educate himself, to make the hero what the British began to call a self-made man (a man who made himself). On the other hand, it turned out that Nicholas "brought up" two more people. One is Smiley, who has now become a devoted helper and student of Nickleby (later it will be known that the characters are also related). Another, the miller John Brody, has been a faithful friend of the protagonist ever since. Nicholas' teaching career was short-lived. In London, he was a French teacher for the daughters of the Kenwigs. Next, the hero was waiting for another test, due to which he grew up and became.

Nickleby went through four main life stages, which can be called a kind of "university": a confrontation with a member of parliament (checking the level of political thinking of the hero), working in theater (testing aesthetic abilities), defending his sister's honor (related to social conflict) and love service with the Chiribl brothers, conflict with his uncle, revealing the secret of Smiley's birth). These are the stages of transforming Nicholas from a naive young man to a mature man, a citizen, a useful member of society.

In the upbringing of Nicholas Nickleby in early childhood, the main role was played by his parents, who gave him the rudiments of a home education, as well as the countryside nature that surrounded the boy, games with peers that laid the foundations of his character, prepared for "fights" (literally and figuratively) with harsh life circumstances. The first stage in the upbringing of the hero is covered in the novel very sparingly. The hero acquires his further life experience in the course of trials, thanks to which he grows up and develops. One of these tests, which ultimately contribute to the upbringing of the hero, is his stay at the Dotboys Hall school, in which the writer paints in gloomy colors the bullying of the Squeers family over students. Squeers' beating of the unfortunate Smike completely infuriates the young teacher, who first bursts into a brief speech- invective against the sadistic teacher, and then rushes into battle, inflicting tangible blows on

Squeers. The scene is not only dramatic, but also comical - Nicholas is attacked from behind by Miss Squeers, throwing inkwells at him. The further behavior of the young "knight" is dictated not by the "code of honor", but by the logic of everyday circumstances - he simply runs away from Dotboys Hall. But, as it soon turns out, with his "anti-pedagogical" act (after all, he beat the headmaster in front of the students), Nicholas "educated" two people at once. One is the young man Smike, who from now on becomes a devoted student and assistant to the hero (both still do not know that they are connected by family relations). The other is the miller John Browdie, he will henceforth be a true friend of Nicholas. Beating Squeers threatens the hero with prosecution, but this "chivalrous" act sharpens his sense of self-respect and educates himself in his own way, making him what the British began to call a self-made man (a person who made himself).

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. A striking example of such genres of the novel as "character novel", "educational novel" and "theatrical novel" is the work of "Nicholas Nickleby". In the preface, the novelist wrote that his main goal was to "draw public attention to the education system." There are two aspects to parenting: the state of school education, and the sections devoted to Squirz's "school," and the school of life that Nicholas Nickleby attends.

Dickens attached great importance to the problem of education, rightly believing that the fate of citizens largely depends on the state of school education. At the same time, he saw "how horribly neglected upbringing is in England and how careless the state is about upbringing." This aroused the writer's anxiety and desire to help his works change this situation. It should be noted that in his novels Charles Dickens very often "portrays children as victims of upbringing", teachers - ignorant, and school rules - inhuman. The writer's special attention was drawn to the widespread opening of private schools, headed by people who had no reason to do so.

Charles Dickens wanted to tell about all this. He visited a number of private schools, went to Yorkshire, where he thought the situation was particularly sad, and described what he saw in the novel in the sections on the "teaching activities" of the Squires. He emphasized in the preface that "Mr. Squires and his school are only a weak reflection of the existing order, deliberately softened in the book and obscured so that it does not seem implausible." Meanwhile, the sinister figures of Mr. Squirz and his wife are horrible. Such "teachers" were meant by Charles Dickens when he wrote in the preface about people who are characterized by "stinginess, indifference or stupidity of parents and helplessness of children", about people uneducated, selfish, cruel, who are unlikely to be at least one sensible. a person would entrust the supervision of a horse or dog ”.

Mr. Squires, this "worthy educator," as Charles Dickens derisively calls him, is the last villain and hypocrite. He is cruel and dishonest. Squires loudly calls his "educational institution"

Dotboys Hall Academy and reports that the boys devoted to his upbringing will receive "everything useful that Yorkshire can give", will be under the "maternal care" of Mrs. Squires, will receive a "wide "Education and learn the" necessary moral rules ". However, everything that Nicholas Nickleby, who got a place at Squirz School, encountered, is in stark contrast to the hypocritical words about the conveniences of life and the perfect teaching methods at Dotboys Hall. The comic effect of the school's school scenes is based on this contradiction: one thing is said, but something else is happening. The writer's laughter and ridicule of reprehensible events help to understand his true nature.

PART III. THE RESULTS OF THE RESEARCH

To increase the effectiveness of the grade work, a research was led, mainly about the researched author, Charles Dickens, and his works, assessing students' knowledge of the writer and the literary age.

3.1 Participants of the research.

According to the standard level of the curriculum issued by the Ministry of Education and Science of Ukraine from foreign literature (in 2017), Charles Dickens life and literary work are among the compulsory readings in the Ukrainian classes of 10th form. The research was conducted with the participation of students from two different grades. The students participated in the research as representatives of the "Tyachiv Secondary School of I-III grades. № 1 name V. Grange-Donsky ". The Ukrainian-speaking and educated students were in the heterogeneous 10th grade, who were on average 15-16 years old. 26 Ukrainian-speaking students were included in the research. According to the curriculum, students in Ukrainian education will study world literature for 70 hours and the life and work of Charles Dickens within 4 hours, focusing mainly on his novels.

3.2 Research instruments

The main instruments used in the research were questionnaires, which were designed to gather information about the novels, and the life and work of Charles Dickens, devoted to the topic of the graduate work. The questionnaire contains 15 questions on selected topics. The following question types can be found in it: at the beginning, students' age and gender were explored, followed by four questions about students' attitudes to reading. Further questions relate to Charles Dickens and his novels "Oliver Twist", "The Life and Adventures of Nicholas Nickleby" and "David Copperfield". The students' memory of the writer-poet was first surveyed. This was followed by an assessment of his nationality and students' knowledge of his works. The next question asked about first published novel "Oliver Twist", and these questions were followed by testing their knowledge of the novel. The next question essentially focuses on the knowledge that students have about detailed description in the novel "David Copperfield". This is followed by a

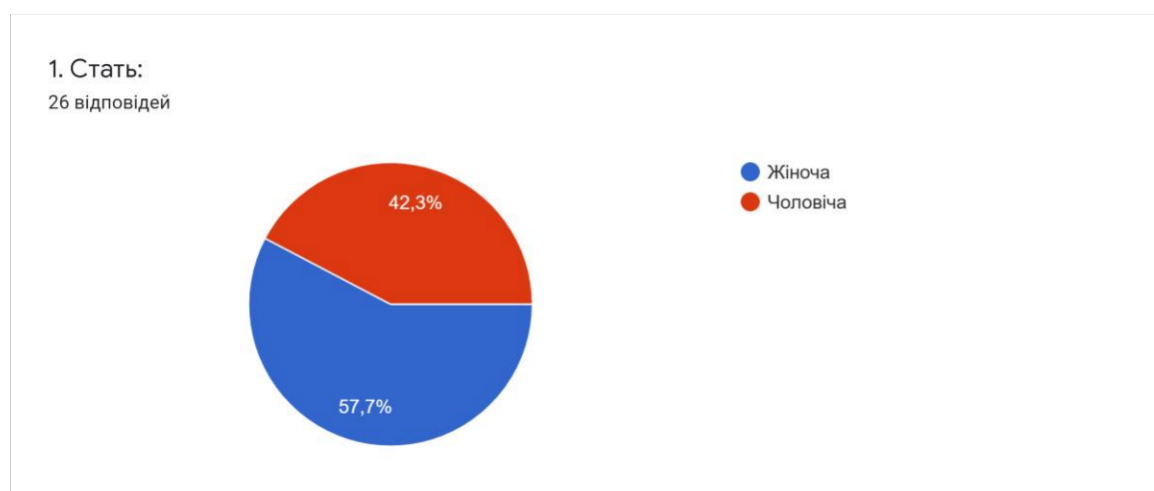
type of text recognition question: from Charlotte Brontë novel, “David Copperfield”, a few lines are taken out from which students can determine which work is being researched by the well-known author. Question 12 seeks to answer the question of the date of publication of the novel "The Life and Adventures of Nicholas Nickleby". The following question returns to the analysis of novel “Oliver Twist”. In question 13 students had to determine the main idea of the novel. The last two questions sets up a liking index to the novel.

3.3 Procedures of the research

Due to the current situation caused by the coronavirus pandemic, which led, among other things, to the mass closure of educational institutions, the research took place under difficult circumstances. Even before the full closures, the questionnaires were sent to the right people and filled out. A teacher and the student doing the graduate work were also present while completing the questionnaires. The research involved students from "Tyachiv Secondary School of I-III grades. № 1 name V. Grange-Donsky ". A total of 26 students, who were, on average, 15-17 years old, completed the questionnaire. The questionnaires were completed between 09/11/2021- 13/11/2021. The leaderships of the schools allowed the questionnaires. The research was conducted without harming the reputation of the schools.

3.4 Findings of the research

The first question of the questionnaire explores students’ gender. The diagrams below show the results.



Linked to the first, the second question about students’ age. The diagrams below show the results.

Скільки вам років?

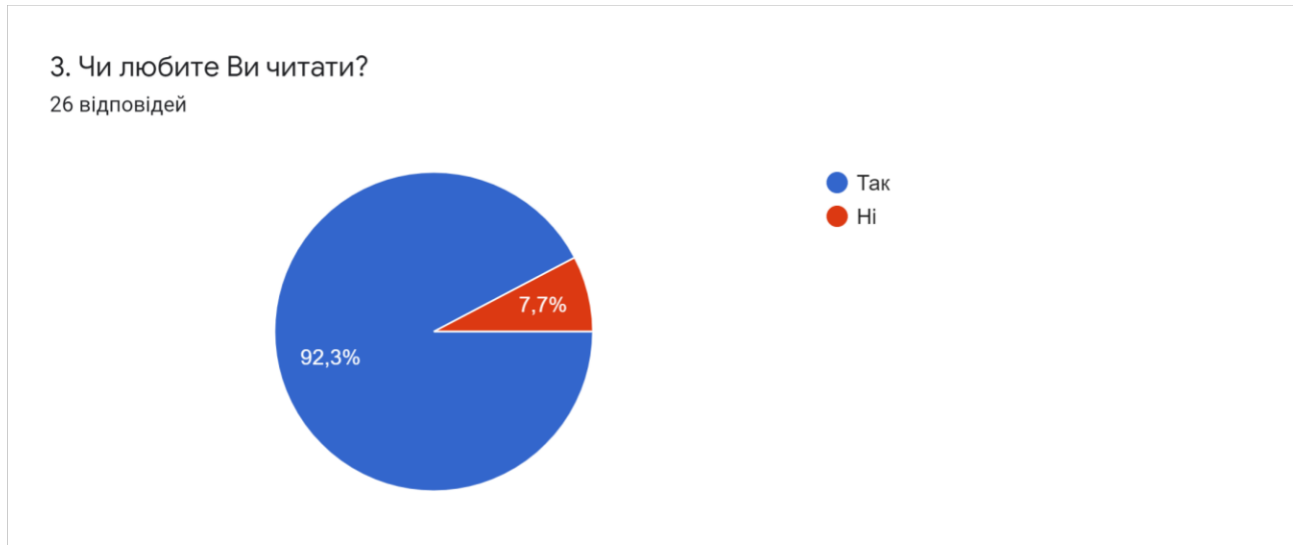
26 відповідей

16

17

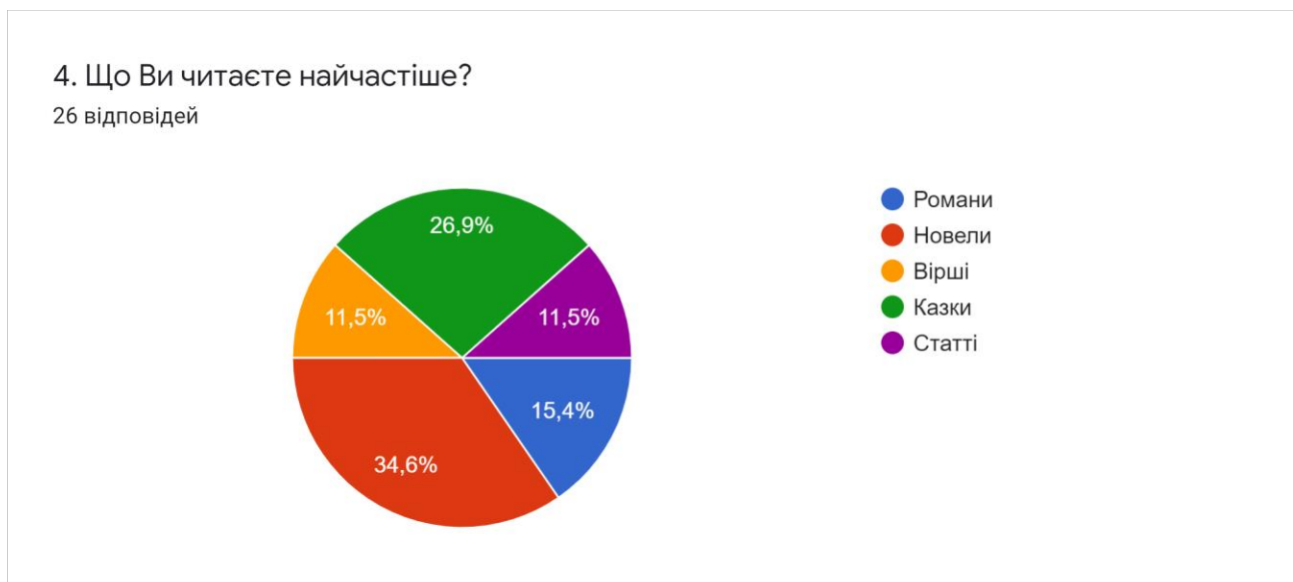
15

The third question was answered in connection with the popularity of reading. The diagrams below show the results.



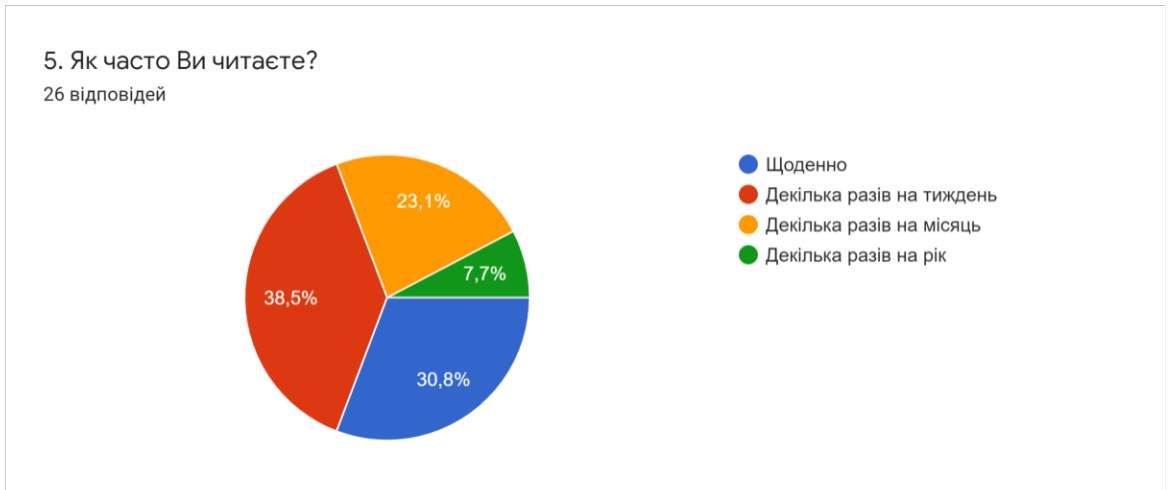
Reading play an integral part in the lives of all students, and if it does present a significant presence, it most often focuses on contemporary literary works. At the same time, among the students the number of those who consider reading to be an advantageous and preferred act is 92,3%.

In the fourth question discusses what literary genre is preferred by the students. The diagram seen in the right shows the results of the students.



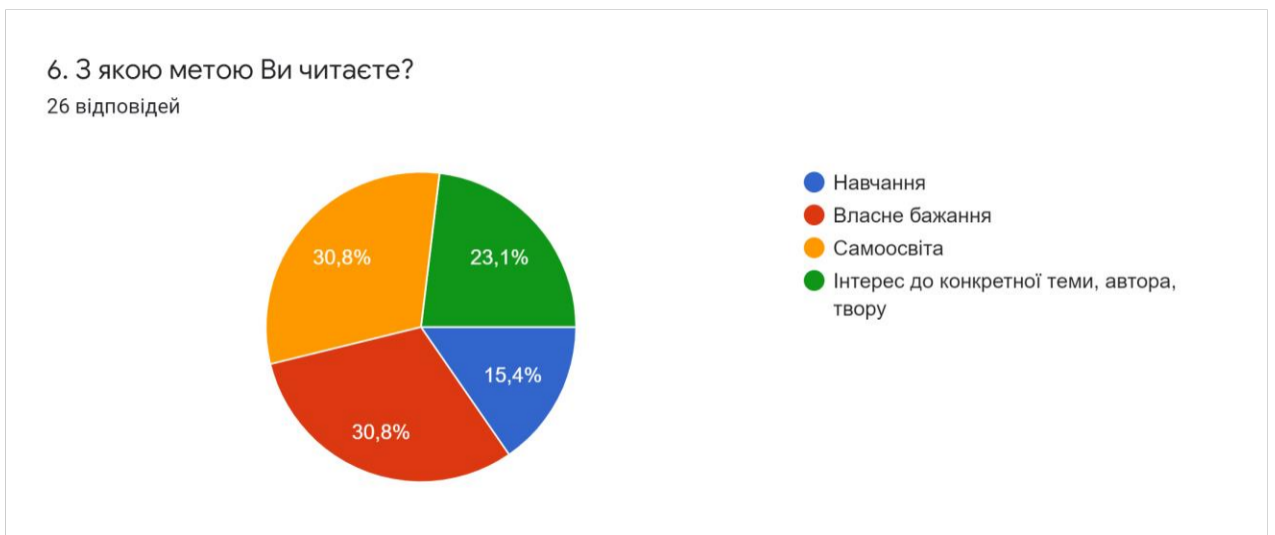
It can be concluded from this that students read a mixture of works of several genres.

The next question was about how often students read. The following ones were answered:

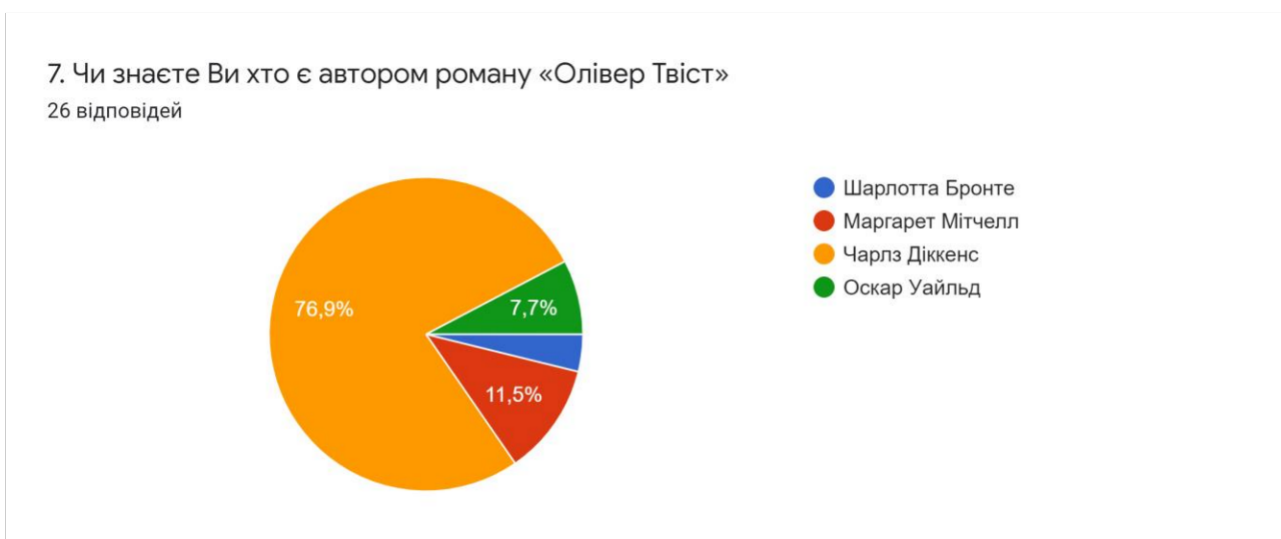


Research has shown that most students read several times a week.

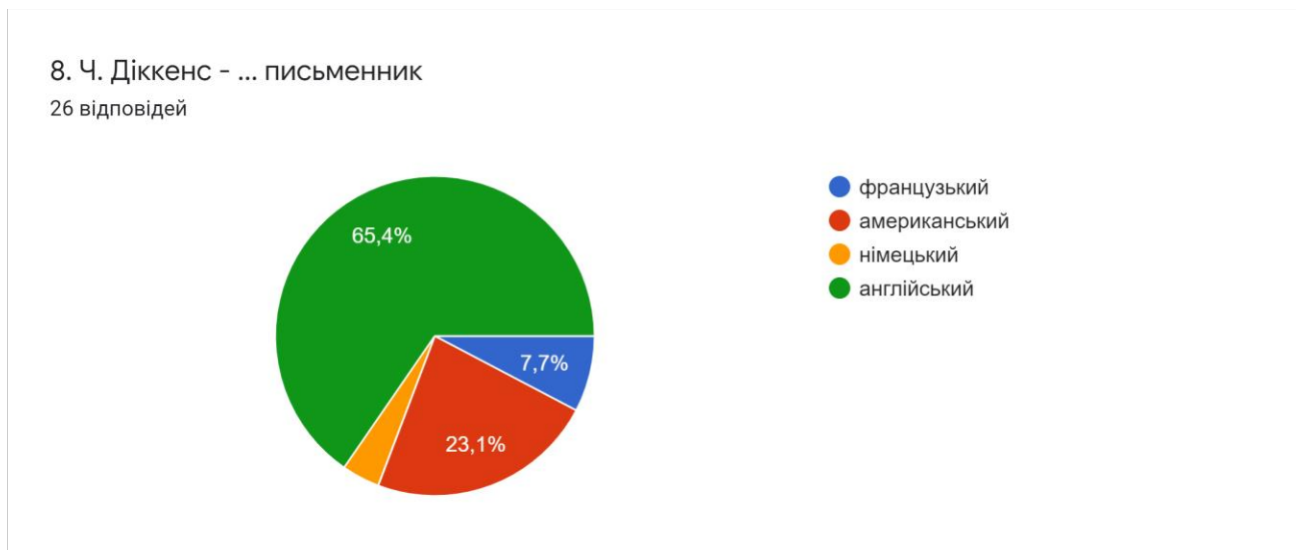
The sixth question concerned for what purpose students read, to which the following answers were received:



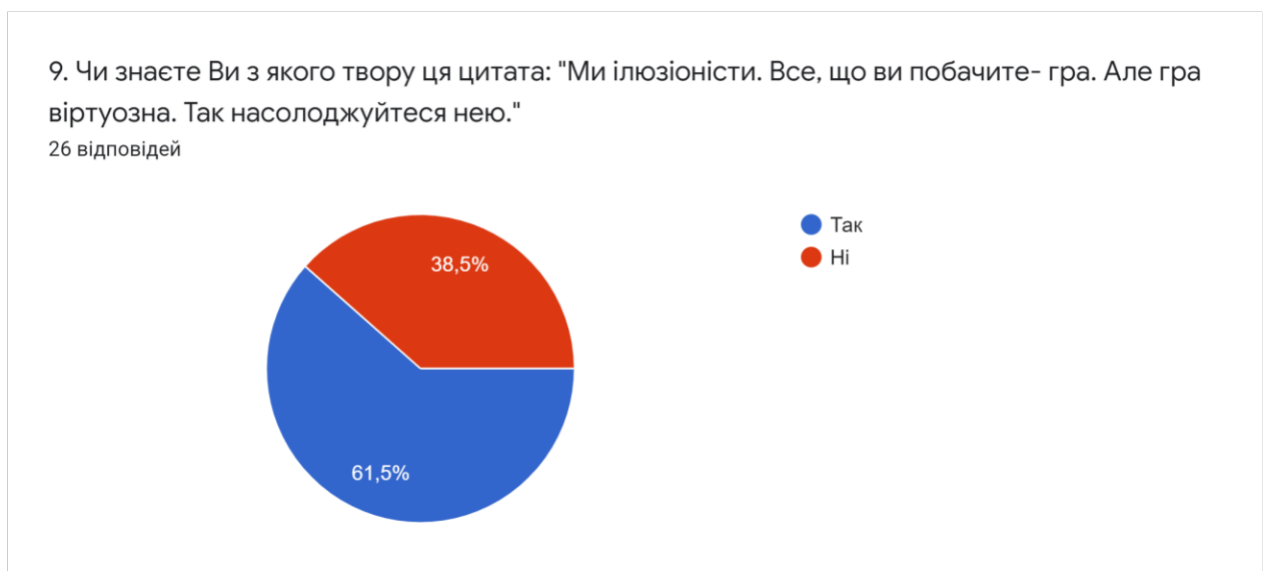
For question 7, most chose Charles Dickens and it means that they are familiar with the novel.



The next question shows how well students know the nationality of the writer. The following ones were answered:



In the next elaboration question, students had to answer the question of what they know all about the quotes in the novel. The following ones were answered:

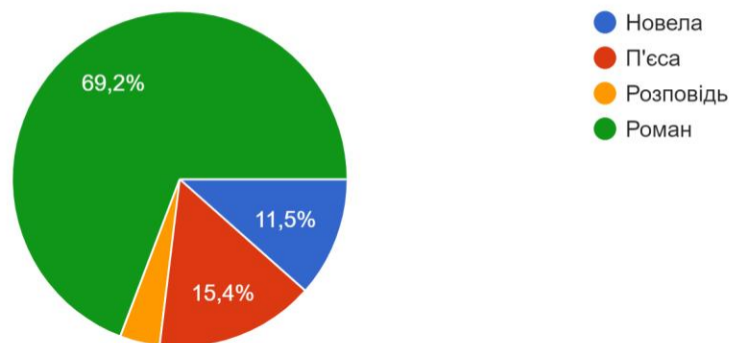


Most students were fully acquainted with the text and therefore answered “Yes”

Question 10 of the series of questions aims at the interpretation of the students. Their task is to select to what literary genre does Charles Dickens's David Copperfield belong.

10. До якого літературного жанру належить твір "Девід Коперфілд"

26 відповідей

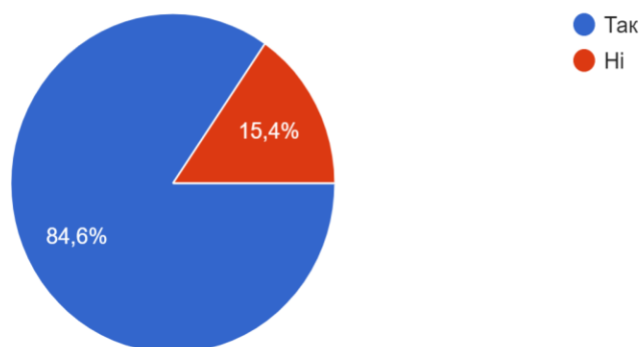


With this question I checked the students' attention and it turned out that most of them focused on the questions. Most of the answers were correct: novel.

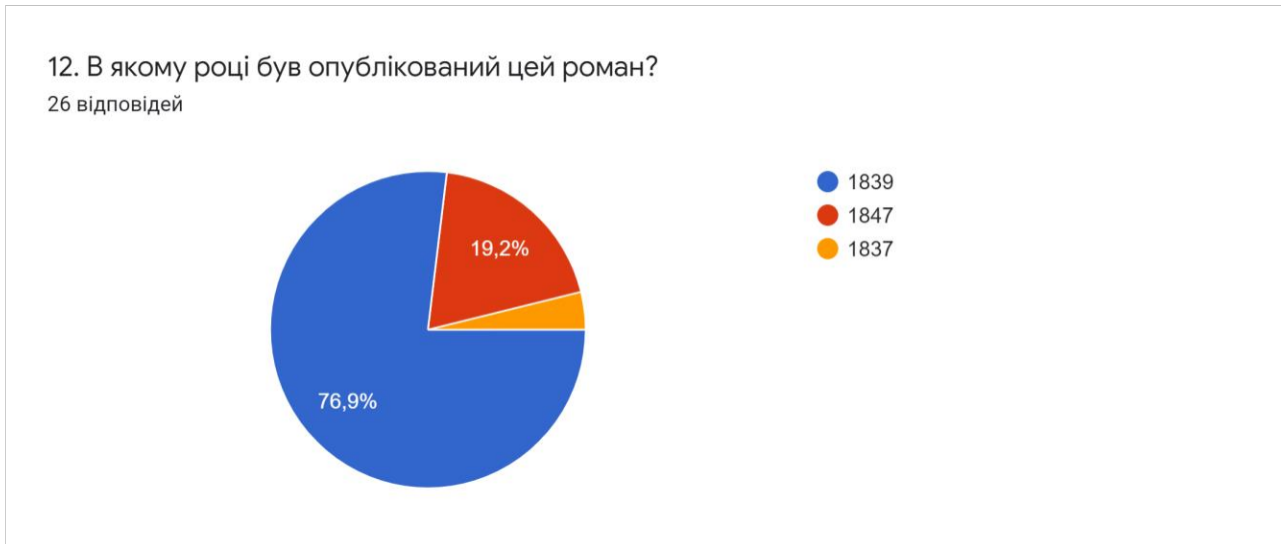
The 11 question was about whether they read the novel "The Life and Adventures of Nicholas Nickleby". The following answers were received to this question:

11. Чи читали Ви роман Чарлза Діккенса «Ніколас Нікльбі»?

26 відповідей



Questions 12 concerns the year of publication of the novel. 76,9% of the students correctly described the year of the novel. Here is the answered:

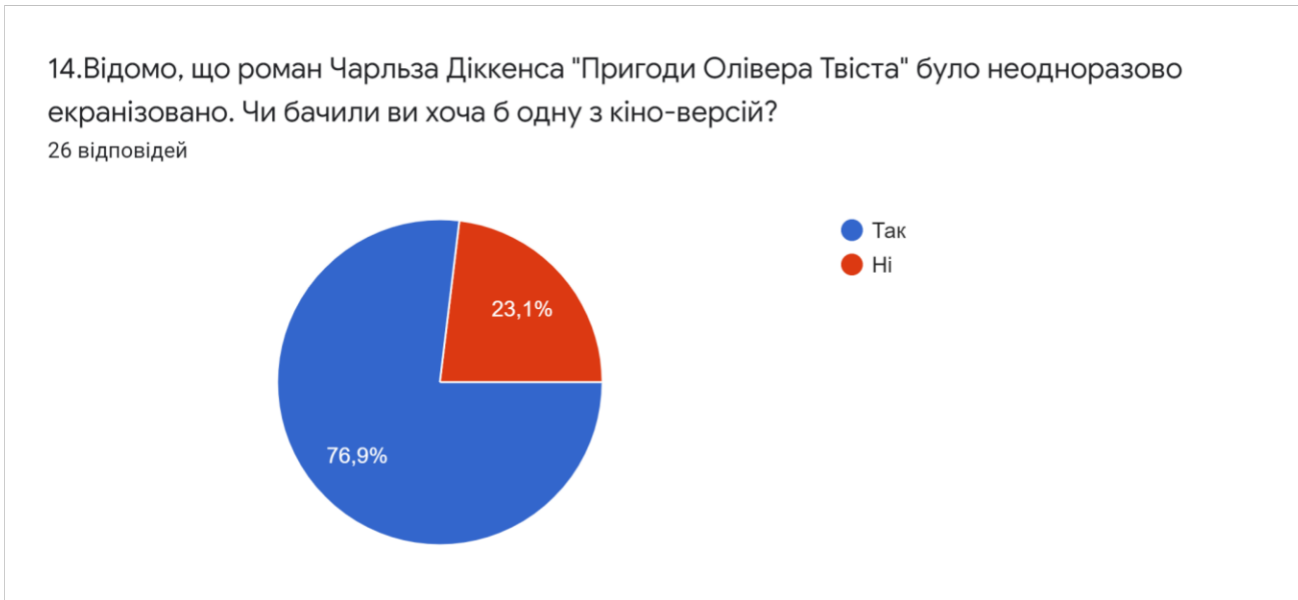


The 13 question concerns of the main idea of the novel "Oliver Twist". The following results were received:

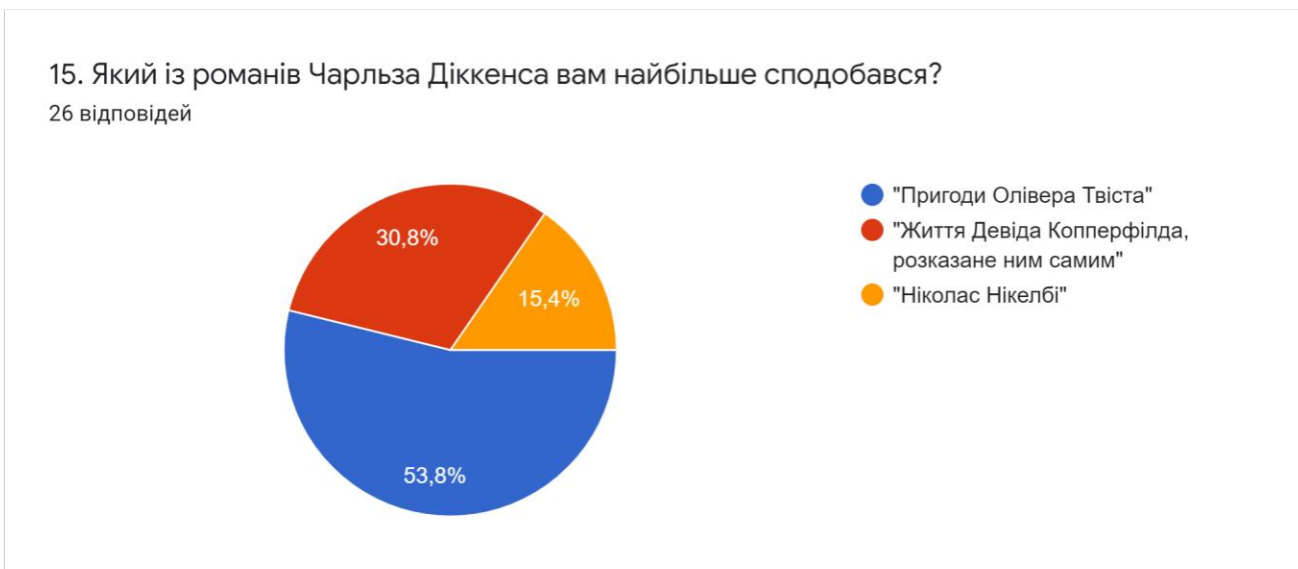


Most of the students answered correctly, but there were some who had difficulty with the task. Nevertheless, 76,9% of the students met the conditions of the question.

In question 14 inquired about film version of the novel "Oliver Twist". A surprising result was obtained: 76,9% of the students answered the question "Yes", and the other wrote "No"



The last question in the questionnaire sought answers to which of the novels the students liked the most. 53,8% of students answered that "Oliver Twist", 30,8% answered "David Copperfield" and 15,4% answered "Nicholas Nickleby"



3.5 Discussion and interpretation of the research results.

Taking into account the results of the research, students have a mixed approach to the topic of literature. In the growing world of technology, reading and books are becoming less and less valuable. However, there are still people for whom reading is a pleasant pastime, or even an escape route. The research, although not a survey of literacy, provided a certain picture of it. It focuses on the life and work of the writer Charles Dickens, and researches how much the author has remained in the students' consciousness according to the curriculum of the Ministry of Education and Science of Ukraine.

According to the questionnaire, on average 80% students have heard of the writer and his work.

The students questionnaire dealt more closely with the author's novel. By analyzing the novels "Oliver Twist", "David Copperfield" and "Nicholas Nickleby", students were interested in depicting difficult childhood, child labor and violence in schools, as well as in the education of the main characters.

In these works, Charles Dickens describes the feelings of the characters atypical, intellectual and very deep.

CONCLUSION

Charles Dickens is one of the brightest figures in English and world literature of the nineteenth century. 16 of his novels reflect the complex evolution of the writer during his creative life: a humorist and friendly cartoonist at the beginning of his career, full of tragedy and skepticism, distrust of the ability to change the world for the better - in recent years. A dreamy romantic who sought the Truth, a stern realist who portrayed the deep social, political, and economic problems of England in the 1830s and 1870s. His works were influenced by writers F. Dostoevsky, M. Gogol, I. Turgenev, D. Galsworthy, C. Snow, A. Murdoch and others.

Researchers of English literature claim that none of the English writers enjoyed such fame in his lifetime as Charles Dickens. The secret of his popularity is that he was acutely aware of the changes in the life of England, was an expression of hopes and aspirations of thousands of people. And these changes and hopes he embodied in the original themes and structure of the work.

The writer in his novels for the first time raised such topics, which before him were considered forbidden in English literature. He portrayed the horrors of London's courtyards, workers' homes, orphanages, schools for the poor, and debt prisons. The peculiarity of his works was that the author tried to solve these problems in the moral and ethical plane. Critical pathos in the artist's work has always been combined with the assertion of the ideal. One of the leading themes of his works is the struggle between good and evil.

The novel "The Adventures of Oliver Twist" quite clearly outlines the moral position of the writer, who all his life considered it his duty to protect the socially vulnerable, especially since he himself went through childhood poverty of total poverty.

"The Adventures of Oliver Twist" is the first realistic novel not only in the works of Charles Dickens, but also in the English literature of critical realism of the nineteenth century. In it, as in other works of Dickens, the democracy of the outstanding English writer is clearly felt, his faith in the nobility and reason of the common man is heard. An important role in this novel is played by the theme of childhood, in which there is a lot of personal, purely biographical.

The theme of children's suffering gives Dickens's social critique special urgency and significance. In his novel, he introduces in practice a new ethical criterion for assessing civilization. According to the novelist, the proof of the moral development of a society is its attitude to the least protected social groups, one of which is children.

Thus, the immortal fame of the English artist brought his images of children. Such touching children's figures were not known in Dickens's literature, and later not many artists managed to surpass him. Apparently, nowhere was the writer's indignation at the inhumane nature of society revealed more passionately than in the tragic figures of maimed girls and boys.

Charles Dickens's novel can be read from another angle: not only as a sharp social critique, but also as a work with deep philosophical content, as a parable of good and evil. "The Adventures of Oliver Twist" is a "novel of education", which on the example of the protagonist's fate tells how a person, through the trials of fate, cultivates the best human qualities: moral stability, ability to love those who suffer, sincerity and sacrifice.

The novel "David Copperfield " is largely autobiographical, different from everything that he created in the 40s. But although Dickens, under the influence of the events of the revolutionary years, moved away from the problematics of the social novel, he did not at all lose the love of people that inspired the work of his previous years. In this work, Dickens addresses the world of childhood. Revealing the perniciousness of improper upbringing, the writer draws images of unfortunate children deprived of care and warmth. Shows how this affects the formation of their characters, goals, aspirations.

"In The Life and Adventures of Nicholas Nickleby" (1839), special attention is paid to the depiction of the horrific methods of schooling children. Nicholas does not want to become an accomplice of the Squeers - he chooses a bright path, does not put up with the cruelty and greed of the owners of a private school. In the gallery of Dickensian heroes, Nicholas Nickleby is one of the first who, having known the flashy contrasts of big city life, realizes their injustice. True, most often his judgments about the environment are expressed in a declarative form; in the mouth of a hero, still too naive in many respects, Dickens puts his own observations and conclusions. Therefore, in almost all cases, discussions about the surrounding life of the hero are given in the form of indirect speech. The words of the hero sound with particular force, in which he contrasts the honest poverty of ordinary people with the dishonor of the rich and those in power.

Little Oliver Twist, young Nicholas Nickleby and mature David Copperfield experience hunger, loneliness, the pain of contempt. But they are not observers of life, but its participants, not only witnesses of the existing injustice, but its victims, who were able, however, to survive, while preserving their human dignity. However, as is the case with Charles Dickens, the fate of his heroes is changed by a happy accident, a meeting with good people who endow them with care and attention. However, before this happened, they went through a lot. Dickens led his heroes through the mounds of poverty, introduced the lives of thieves and criminals, told about deaf nooks and crannies, about cruel and savage customs that thrive in private schools, about the suffering of orphans in work homes and the attitude of relatives as if they were useless .

The value of Charles Dickens is great not only for English but for all European literature. He is one of those thinkers who raise global philosophical issues of human existence, human nature, human life purpose, the meaning of his existence, self-disclosure of personality.

Thus, Charles Dickens is one of the brightest figures in English and world literature of the nineteenth century. The writer entered the history of world literature as a realist artist, a master of subtle psychological analysis, cheerful humor and devastating satire. The peculiarity of his realism was manifested in the fact that the artist tried to solve social and societal problems of his time in the moral and ethical plane. The democratism of the great English writer is clearly felt in all his works, and his deep faith in the nobility and intellect of the common man is heard.

The research, which is an integral part of the year paper, revealed students' existing knowledge on the novels and the life of author - Charles Dickens. The participants who joined the research performed really well. Many students were familiar with the works of Charles Dickens "The Adventures of Oliver Twist", "David Copperfield", "The Life and Adventures of Nicholas Nickleby" and could also briefly talk about the writer himself. The good news was that in the literature study lessons, the teacher used visuals, such as illustrations for the book, videos and audio, thanks to which the students better understood the plots of these novels.

Therefore, we can say with confidence that results of the research are important for students of secondary schools and higher educational establishment and for teachers as well, so the novels attracts the attention of not only an adult audience, but also a younger one.

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РЕЗЮМЕ

Чарльз Діккенс — є одним із найяскравіших постатей англійської та світової літератури XIX століття. 16 його романів відображають складну еволюцію письменника протягом творчого життя: гуморист і доброзичливий карикатурист на початку творчого шляху, сповнений трагізму та скепсису, недовіри до здатності змінити світ на краще — останні роки. Мрійливий романтик, який шукав істини, суворий реаліст, який зобразив глибокі соціальні, політичні та економічні проблеми Англії 1830-1870-х років. На його творчість вплинули такі письменники як: Ф. Достоєвський, М. Гоголь, І. Тургенєв, Д. Голсуорсі, Ч. Сноу, А. Мердок та інші.

Дослідники англійської літератури стверджують, що жоден з англійських письменників за життя не користувався такою славою, як Чарльз Діккенс. Секрет його популярності в тому, що він гостро усвідомлював зміни в житті Англії, був виразником надій і прагнень тисячі людей. І ці зміни та сподівання він втілював у оригінальній тематиці та структурі романів.

Письменник у своїх романах вперше порушив такі теми, які до нього вважалися забороненими в англійській літературі. Він зобразив жахи лондонських дворів, будинків робітників, сирітських будинків, шкіл для бідних і боргових в'язниць. Особливістю його творів було те, що автор намагався вирішити ці проблеми в морально-етичному плані. Критичний пафос у творчості митця завжди поєднувався із утвердженням ідеалу. Однією з провідних тем його творів є боротьба добра і зла.

У романі «Пригоди Олівера Твіста» досить чітко виражено моральну позицію письменника, який усе життя вважав своїм обов'язком захищати соціально незахищених верств населення, тим більше, що він сам пройшов через дитячі злидні повної бідності.

«Пригоди Олівера Твіста» — перший реалістичний роман не лише у творчості Чарльза Діккенса, а й в англійській літературі критичного реалізму XIX ст. У ньому, як і в інших творах Діккенса, чітко відчувається демократичність видатного англійського письменника, чується його віра в благородство та розум простої людини. Важливу роль у цьому романі відіграє тема дитинства, в якій багато особистого, суто біографічного.

Тема дитячих страждань надає соціальній критиці Діккенса особливої актуальності й значущості. У своєму романі він вводить на практиці новий етичний критерій оцінки цивілізації. На думку романіста, доказом морального розвитку суспільства є його ставлення до найменш захищених соціальних груп, однією з яких є діти.

Таким чином, невмирущу славу англійському художнику принесли його зображення дітей. Таких зворушливих дитячих постатей не знали в літературі Діккенса, а згодом не багатьом художникам вдалося його перевершити. Мабуть, ніде так пристрасно не виявлялося обурення письменника антигуманністю суспільства, як у трагічних постах скалічених дівчат і хлопців.

Роман Чарльза Діккенса можна читати з іншого боку: не лише як гостру соціальну критику, а й як твір глибокого філософського змісту, як притчу про добро і зло. «Пригоди Олівера Твіста» — це «роман виховання», який на прикладі долі головного героя розповідає, як людина через випробування долі виховує найкращі людські якості: моральну стійкість, вміння любити тих, хто страждає, щирість і жертвовність.

Роман «Девід Копперфілд» багато в чому автобіографічний, відмінний від усього, що автор створив у 40-х роках. Але хоча Діккенс під впливом подій революційних років відійшов від проблематики соціального роману, він анітрохи не втратив любові людей, що надихали його на творчість попередніх років. У цьому творі Діккенс звертається до світу дитинства. Розкриваючи згубність неправильного виховання, письменник малює образи нещасних дітей, позбавлених турботи і тепла. Показує, як це впливає на формування їхніх характерів, цілей, прагнень.

У «Житті та пригодах Ніколаса Нікльбі» (1839) особлива увага приділяється зображенню жорстоких методів навчання дітей. Ніколас не хоче ставати спільником Сквіров - він обирає світлий шлях, не мириться з жорстокістю і жадібністю власників приватної школи. У галереї героїв Діккенса Ніколас Нікльбі — один із перших, хто, пізнавши кричущі контрасти життя великого міста, усвідомлює їхню несправедливість. Правда, найчастіше його судження про навколишнє виражаються в декларативній формі; в уста героя, багато в чому ще занадто наївного, Діккенс вкладає власні спостереження і висновки. Тому майже в усіх випадках дискусії про навколишнє життя героя подаються у формі непрямой мови. З особливою силою звучать слова героя, в яких він протиставляє чесну бідність простих людей безчестя багатих і владних.

Маленький Олівер Твіст, юний Ніколас Нікльбі і зрілий Девід Копперфілд відчувають голод, самотність, біль зневаги. Але вони не спостерігачі життя, а його учасники, не лише свідки існуючої несправедливості, а її жертви, які змогли, однак, вижити, зберігши свою людську гідність. Проте, як і у випадку з Чарльзом Діккенсом, долю його героїв змінює щасливий випадок, зустріч з хорошими людьми, які наділяють їх турботою та увагою. Однак до цього вони пережили чимало. Діккенс провів своїх героїв через гори злиднів, знайомив з

життям злодіїв і злочинців, розповідав про глухі закутки, про жорстокі й дикі звичаї, що процвітають у приватних школах, про страждання сиріт у робочих будинках та ставлення родичів.

Чарльз Діккенс один із тих мислителів, які порушують глобальні філософські проблеми людського буття, природи людини, життєвої мети людини, сенсу її існування, саморозкриття особистості. Таким чином, Чарльз Діккенс є однією з найяскравіших постатей англійської та світової літератури XIX ст. В історію світової літератури письменник увійшов як художник-реаліст, майстер тонкого психологічного аналізу, веселого гумору й нищівної сатири. Особливість його реалізму виявилася в тому, що митець намагався вирішувати соціальні та суспільні проблеми свого часу в морально-етичному плані. У всіх його творах виразно відчувається демократизм великого англійського письменника, чується його глибока віра в благородство й інтелект простої людини.

Дослідження, яке є невід'ємною частиною річної роботи, виявило наявні знання студентів про романи та життя Чарльза Діккенса. Учасники, які долучилися до дослідження, показали себе дуже добре. Багато студентів були знайомі з творами Чарльза Діккенса «Пригоди Олівера Твіста», «Девід Копперфілд», «Життя і пригоди Ніколаса Нікльбі», а також могли коротко розповісти про самого письменника. Приємною новиною було те, що на уроках літератури вчителька використовувала наочні матеріали, такі як ілюстрації до книги, відео та аудіо, завдяки чому учні краще зрозуміли сюжети цих романів.

Тому можна з упевненістю сказати, що результати дослідження важливі як для учнів загальноосвітніх шкіл та вищих навчальних закладів, так і для вчителів, тому роман привертає увагу не лише дорослої аудиторії, а й молодшої.

ДОДАТОК

Чарльз Діккенс «Пригоди Олівера Твіста», «Девід Копперфілд» », «Життя і пригоди Ніколаса Нікльбі»

Доброго дня! Мене звати Мадярчик Тетяна, я студентка IV курсу спеціальності англійської мови та літератури Закарпатського угорського інституту ім. Ференца Ракоці II. Відповідаючи на питання, Ви допомагаєте мені в написанні моєї курсової роботи, основною думкою якої є морально-етична проблематика у романах Чарльза Діккенса: філософія болю, страждання і зла. Анкета є анонімною. Щиро дякую за допомогу! :)

1. Стать:
 - Жіноча
 - Чоловіча
2. Скільки вам років?
...
3. Чи любите Ви читати?
 - Так
 - Ні
4. Що Ви читаєте найчастіше?
 - Романи
 - Вірші
 - Новели
 - Казки
 - Статті
 - Детективи
 - Інше: _____
5. Як часто Ви читаєте?
 - Щоденно
 - Декілька разів на тиждень
 - Декілька разів на місяць
 - Декілька разів на рік
6. З якою метою Ви читаєте?
 - Навчання

- Власне бажання
- Самоосвіта
- Інтерес до конкретної теми, автору, твору
- Інше: _____

7. Чи знаєте Ви хто є автором роману «Олівер Твіст»

- Шарлотта Бронте
- Маргарет Мітчелл
- Чарлз Діккенс
- Оскар Уайльд

8. Ч. Діккенс - ... письменник.

- французький
- американський
- німецький
- англійський

9. Чи знаєте Ви з якого твору ця цитата: "Ми ілюзійністи. Все, що ви побачите- гра. Але гра віртуозна. Так насолоджуйтеся нею."

- Так
- Ні

10. До якого літературного жанру належить твір "Девід Копперфілд"

- Новела
- П'єса
- Розповідь
- Роман

11. Чи читали Ви роман Чарльза Діккенса «Ніколас Нікльбі»?

- Так
- Ні

12. В якому році був опублікований цей роман?

- 1839
- 1847
- 1837

13. Яка основна ідея твору Чарльза Діккенса "Пригоди Олівера Твіста"?

- перемога добра над злом
- стосунки батьків і дітей

- стосунки бідних і багатих

14. Який із романів Чарльза Діккенса вам найбільше сподобався?

- "Пригоди Олівера Твіста"
- "Життя Девіда Копперфілда, розказане ним самим"
- "Ніколас Нікелбі"

NYILATKOZAT

Alulírott, Magyarcsik Tetyána 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.

Magyarcsik Tetyána