

Charles Dickens and William Thackeray: two styles of one genre, one period

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Abstract---Although Charles Dickens and William Thackeray are a way of writing realism, they see the characters differently. It is therefore not an exaggeration to say that the writers of the nineteenth century had their place in English literature as writers who formed their own realism. Dickens and Thackeray created their own unique, uniquely identifiable 19th-century English characters, though they did not interrupt the classification of heroes in their works. As for *Oliver Twist*, for example, the protagonist named Oliver was originally thought of as a criminal detective.

Key words---novel, society, realism, romantic literature, English literature, "New gates", protagonist

I. INTRODUCTION

In English literature at that time, the prison was named "New Gates" and was adapted for the "New Gates" when translated by the London Criminals. This prison is described as Fading spent his last days. The novel, *New Gates*, focuses primarily on crime, detective games, and the most outrageous of society, that is, those who are in the highest positions of London, with unblemished reputations, aristocracy's ways. These aristocrats are, in fact, the organizers and inspirers of the most heinous crimes. The popular novel "New gates" owes itself to fiction and romantic literature. That is why Dickens presents romantic ideas in his first creation. Just like Balzac's creation. However, Dickens strongly opposes the idealization of crime in the novel *New Gates*. He condemns Byron's doctrines and describes in his work that crime is the worst thing to do. It follows that Dickens's original purpose was to serve the morals of society, to expose crime and injustice. Dickens' work spans a whole period in English literature. He is rightfully recognized as the national writer of England, his national pride. Dickens was the first to appear in English literature realistically portraying the suffering of the common people and slandered the disgusting picture of a selfish society, singing its good intentions.

II. LITERATURE REVIEW

Dickens' work is divided into four periods:

1. 1833-1841 - During this period he was mainly known for his humorous works. The works like "Letters from the Pickwick Club", "The Story of *Oliver Twist*" were written.

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2. 1842-1848 - "American Letters", "Martin Chuzzlewit", "Dombie and Son."
3. 1849-1859 - mostly comic books "David Copperfield," "The Cold House," "Bad Times," "Little Dorrit"
4. 1859-1870 - Dickens' works dominate the moods of despair. Works of "Tales of Two Cities", "Great Expectations", "Our Common Friend" were created.

If Dickens's "American Letters" and "Martin Chuzzlewit" were devoted to US life, "The Pickwick Club Letters" was added to the treasury of the comic book as a comic book illustration, not hatred or protest, but a reaction to the existing system, laughter and unending humor lead. The novel "Dombie and Son" is an example of British critical realism, contrasting ordinary workers with the image of Dombie, who recognizes only money. The writer is always on the side of these hardworking people. Influence of the chartist movement in his novels of the 40-50s. The expression of the conflict between labor and capital in his works as a satirical writer. In the novel "Oliver Twist", the issue of children and upbringing is placed central. Dickens says so: "I think it is necessary to draw the real members of the crime scene in such a way that the criminals are just as bad as their cruelty, their cruelty, their selfishness and their low life. True, the criminals are in constant panic and follow the disgusting paths of their lives. And wherever they may be, they will be the beacons ahead of them, awaiting the threat of death. Or, the cruel fate of prisons awaits the exile of foreigners. In my opinion, portraying these images is unbiased service to the community and I think I have done my best." The role of "Oliver Twist" in "New Gates" is that it depicts the dirty prison camps and the colors of the residents there. Catruga refugees used forced labor of criminals and young men. The students were often beaten up and sent to the police station, where their disobedience was lowered. They also led the girls in the wrong ways (as portrayed in Nancy in the novel) and undermined their beautiful, loyalty and conscience. The heroic character of Nancy as a hero was as important to writers of that time as Dickens. The middle class were to blame for such heroes. The most vivid image in the novel is Fedjin, the head of the gang, and, according to the author, his stories have been taken by Bill Sykes as a robber and a murderer. Some episodes by the author - the environment of the thieves, the life of the East-End ruins are so vivid and convincing that the writer is as bold as ever, using the same color as the artist. While reading the book, the reader feels that he has been there.

In the course of his work, Dickens enriched the content of the novel with such themes that it was able to move ahead in addressing the nation's problems and to allow the subsequent development of events. In this way, the writer can prove that he is a real nation writer, that is, a realist writer. Dickens is curious about the activities of a special English office for the poor, the Workers' House, which was opened in 1834 under the new "law" for the poor. Before the law was issued, the church authorities and the church people were concerned about them. Even though the Victorians were very godly, they did not give a small donation to the smoker. Therefore, the church was unable to provide for the poor. The new law sought to unite and govern all the poor. He would send the poor everywhere to work, for they had to earn a living. Because of the new law, many poor people were separated from their families and sent to work in difficult conditions. They were so fed up that the poor people in the workers' home died of malnutrition and hard work. As a result, lower-class people preferred prison rather than workers. In the unforgettable pages of the novel, in the footsteps of Oliver's birth and childhood home, Dickens blamed the New English Democratic Institute for a devastating flood of power. The first chapters of the novel Oliver Twist are the pillars of the novel. It is a novel not about criminals but about portraying social order as a whole.

III. DISCUSSION

The harshness of the workers' home, where Miss Menny's baby farm, is astonishing. These events were true, and Dickens described the events he witnessed. *Oliver Twist's* grim scene turns into a humorous genre in such a way that the tragedy material stays in the light of a comic style.

Oliver, who has suffered from severe starvation at his home, is imprisoned when he asks for extra meal.

“The evening arrived; the boys took their places. The master, in his cook’s uniform, stationed himself at the copper; his pauper assistants ranged themselves behind him; the gruel was served out; and a long grace was said over the short commons. The gruel disappeared; the boys whispered each other, and winked at Oliver; while his next neighbours nudged him. Child as he was, he was desperate with hunger, and reckless with misery. He rose from the table; and advancing to the master, basin and spoon in hand, said: somewhat alarmed at his own temerity:

‘Please, sir, I want some more.’”

But Oliver could not get rid of the forces of evil, so the author introduced some very good-natured gentlemen with artistic images: Brownlow is a close friend of the deceased father and his acquaintance is Mr. They were Grimy. Another positive character is her savior, the English Rose, Rose Mile, who is also Oliver's native aunt. The merits and efforts of these heroes make the novel a happy ending. In one of these scenes, Oliver's "new friends" burglarize an apartment and shoot him in that apartment.

But, for many days, Oliver remained insensible to all the goodness of his new friends. The sun rose and sank, and rose and sank again, and many times after that; and still the boy lay stretched on his uneasy bed, dwindling away beneath the dry and wasting heat of fever. The worm does not work more surely on the dead body, than does this slow creeping fire upon the living frame.

Weak, and thin, and pallid, he awoke at last from what seemed to have been a long and troubled dream. Feebly raising himself in the bed, with his head resting on his trembling arm, he looked anxiously around. The homeowners do not feel bad about Oliver. He will be healed and restored.

The main protagonist in the novel, *Oliver Twist*, was born in a working-class home, orphaned from the first moments of his life, and he understands that he has to face the lonely isolation, the need to fight and endure the loneliness and injustice. given. “Dickens never accused his heroes of being poor or inferior, but he blamed the society for it; Because he was born poor, he still has to endure discrimination, limitation of rights, even when he was still a cradle. At that time, the conditions for the poor (even worse for poor children) were brutal. The workers' home was supposed to provide jobs, food, and employment to ordinary, unemployed and free people. But in reality these places were no different from prison. The authorities forced them into their homes, forced them to work, forced them to work hard, and eventually died. Workers did not call this facility a "prison for the poor" in vain. When reading the novel, it seems that writer-realist Dickens painted and painted the life of that time in various colors. In fact, the author has made some of his life a little easier and then “concealed” it. The problem is that the use of ruthless, hard-working child labor, and the disciple-making of a young child, is illustrated in a mild manner. ‘That’s a cause they damped the straw afore they lit it in the chimney to make ‘em come down again,’ said Gamfield; ‘that’s all smoke, and no blaze; whereas smoke ain’t o’ no use at all in making a boy come down, for it only sends him to sleep, and that’s why he likes. Boys is very obstinate, and very lazy, Gentlemen, and there’s nothing like a good hot

blaze to make 'em come down with a run. It's humane too, gentlemen, a cause, even if they've stuck in the chimney, roasting their feet makes 'em struggle to extricate themselves. A number of children are dying from constant bleeding or smoke in the process of cleansing their hair. Little girls and boys were left out of the street because of the ruthlessness of life and were no longer available to society. That is why they dive into the world of theft. Many of them spent some time in prison, ending their lives in prison or in exile.

“The girl's life had been squandered in the streets, and among the most noisome of the stews and dens of London, but there was something of the woman's original nature left in her still; and when she heard a light step approaching the door opposite to that by which she had entered. Stretched upon a mattress on the floor, lay Noah Claypole, fast asleep. Towards him the old man sometimes directed his eyes for an instant, and then brought them back again to the candle; which with a long-burnt wick drooping almost double, and hot grease falling down in clots upon the table”. Dickens writes of Monks' residence, describing it as possible a horrible, unpleasant place for the reader.

“This was far from being a place of doubtful character; for it had long been known as the residence of none but low ruffians, who, under various pretences of living by their labor, subsisted chiefly on plunder and crime. It was a collection of mere hovels: some, hastily built with loose bricks: others, of old worm-eaten ship-timber: jumbled together without any attempt at order or arrangement, and planted, for the most part, within a few feet of the river's bank. A few leaky boats drawn up on the mud, and made fast to the dwarf wall which skirted it: and here and there an oar or coil of rope: appeared, at first, to indicate that the inhabitants of these miserable cottages pursued some avocation on the river; but a glance at the shattered and useless condition of the articles thus displayed, would have led a passer-by, without much difficulty, to the conjecture that they were disposed there, rather for the preservation of appearances, than with any view to their being actually employed”.

While writing this work, Dickens poses many questions to the reader. What Makes a Human Perfect? Like the writers of that time, Dickens shows that man is influenced by many things: the perfection of a person's character, his origin (his parents), and his qualities. But at the same time, Oliver shows that nothing can affect a person's purity and heart. In the novel, Dickens wrote about the creation of a heroine girl named Nancy. Nancy, who has just come into the world of crime as a genius, is able to keep a kind and loving heart. So he tries to help Oliver out of the bad ways. From this it can be said that Ch. Dickens's “Adventure of Oliver Twist” embraces the problems of everyday life. Therefore, this book is still a favorite for fans of today. It is good to call this book a national.

Work “Catherine” includes the beginning of the eighteenth century, the reign of Queen Anna (1702-1714). This time, Thackeray has learned all his life. We can see in several of his works that the eighteenth century developed from the 30s. It can beautifully describe an era as it is. The gallery has used folk proverbs and analogies in the compilation of Catherine. When we look at the phrasing of the tequila, the work dates back to the eighteenth century and is a bit of a critic of the government of the time. “At that famous period of history, when the seventeenth century (after a deal of quarrelling, king-killing, reforming, republican, restoring, re-restoring, play-writing, sermon-writing, Oliver-Cromwellising, Stuartising, and Orangising, to be sure) had sunk into its grave, giving place to the lusty eighteenth; when Mr. Isaac Newton was a tutor of Trinity, and Mr. Joseph Addison Commissioner of Appeals; when the presiding genius that watched over the destinies of the French nation had played out all the best cards in his

hand, and his adversaries began to pour in their trumps; when there were two kings in Spain employed perpetually in running away from one another; when there was a queen in England, with such rogues for Ministers as have never been seen, no, not in our own day; and a General, of whom it may be severely argued, whether he was the meanest miser or the greatest hero in the world; when Mrs.” Thackeray portrays each of its heroes as much as possible, humiliating and provoking them, even hating them, and encouraging the reader to hate the characters he draws. “Who has not felt how he works—the dreadful conquering Spirit of Ill? Who cannot see, in the circle of his own society, the fated and foredoomed to woe and evil? Some call the doctrine of destiny a dark creed; but, for me, I would fain try and think it a consolatory one. It is better, with all one's sins upon one's head, to deem oneself in the hands of Fate, than to think—with our fierce passions and weak repentances; with our resolves so loud, so vain, so ludicrously, despicably weak and frail; with our dim, wavering, wretched conceits about virtue, and our irresistible propensity to wrong,—that we are the workers of our future sorrow or happiness. If we depend on our strength, what is it against mighty circumstance? If we look to ourselves, what hope have we? Look back at the whole of your life, and see how Fate has mastered you and it. Think of your disappointments and your successes. Has your striving influenced one or the other? A fit of indigestion puts itself between you and honours and reputation; an apple plops on your nose and makes you a world's wonder and glory; a fit of poverty makes a rascal of you, who were, and are still, an honest man; clubs, trumps, or six lucky mains at dice, make an honest man for life of you, who ever were, will be, and are a rascal. Who sends the illness? who causes the apple to fall? who deprives you of your worldly goods? or who shuffles the cards, and brings trumps, honour, virtue, and prosperity back again?”

Throughout the work, the Thackeray tries to prove its sentences. He tries to express in different ways that what he is saying is simply not true or false.

“A celebrated philosopher—I think Miss Edgeworth—has broached the consolatory doctrine, that in intellect and disposition all human beings are entirely equal, and that circumstance and education are the causes of the distinctions and divisions which afterwards unhappily take place among them.”

Teckery not only tries to discredit or portray her characters, but she also encourages the reader to be vigilant and to focus on each sentence. “Had better just read the foregoing remarks over again, and if he does not understand then, why, small praise to his brains.”

The author used this analogy to remind the reader of Catherine and Hayes' relationship. In fact, we are not mistaken to say that Thackeray is a master of words. He has no analogies. Seeing the phrases in the image of Catherine in the gallery, you might think the author is hostile to Catherine. But Thackeray loves all the characters, from the protagonist to the smallest episode. They are as dear to Dickens and Thackeray as the children of heroes they invent.

There are some phrases in the work that threaten to discredit Thackeray, and criticize any image they like: “The ladies—Heaven bless them!—are, as a general rule, coquettes from babyhood upwards. Little SHE'S of three years old play little airs and graces upon small heroes of five; simpering misses of nine make attacks upon young gentlemen of twelve; and at sixteen, a well-grown girl, under encouraging circumstances—say, she is pretty, in a family of ugly elder sisters, or an only child and heiress, or a humble wench at a country inn, like our fair Catherine—is at the very pink and prime of her coquetry: they will jilt you at that age with an ease and arch

infantine simplicity that never can be surpassed in maturer years. Miss Catherine, then, was a franche coquette, and Mr. John Hayes was miserable". From this it may be argued that Thackeray condemns many British women looking for and marrying a rich man in the 19th century in order to become rich. Although he does not directly write his opposition to the social system, he reflects on the paper his wishes. "But struggling with these better feelings was pride,—the vice of the lowest and most debased creatures no less than of the high and self-assured. The miserable companion of thieves and ruffians, the fallen outcast of low haunts, the associate of the scourings of the jails and hulks, living within the shadow of the gallows itself,—even this degraded being felt too proud to betray a feeble gleam of the womanly feeling which she thought a weakness, but which alone connected her with that humanity, of which her wasting life had obliterated so many, many traces when a very child." Thackeray not only condemned Catherine's actions but also strongly criticized the female breed. She shows the scene of Catherine's attempt to kill her husband, even though she may have been deceived by a woman. "Without bragging at all, let us just point out the chief claims of the above pleasing piece of composition. In the first place, it is perfectly stilted and unnatural; the dialogue and the sentiments being artfully arranged, so as to be as strong and majestic as possible. Our dear Cat is but a poor illiterate country wench, who has come from cutting her husband's throat; and yet, see! she talks and looks like a tragedy princess, who is suffering in the most virtuous blank verse.."

Although Catherine's husband, Hayes, was, she set up a meeting with her first husband (who lived unmarried).. Catherine has always wanted to be with a strong, rich man. Thackeray shows that most of the women of that time, based on Catherine's image, had the same desires. For Catherine, it would not be sinful for her husband to leave Hayes with another, and it should be so. The author argues that instead of undermining his reputation, it has a positive impact on his reputation." The spot was convenient, being very lonely, and at the same time close to the Count's lodgings at Whitehall. His Excellency came, but somewhat after the hour; for, to say the truth, being a freethinker, he had the most firm belief in ghosts and demons, and did not care to pace a churchyard alone."

The main character in Catherine is that much of what is happening in and around Catherine is based on real, real events. For example, Catherine's husband wanted to kill her. As we have mentioned, Catherine's life is based on the life of a woman who killed her husband.

"Yesterday morning, early, a man's head, that by the freshness of it seemed to have been newly cut off from the body, having its own hair on, was found by the river's side, near Millbank, Westminster, and was afterwards exposed to public view in St. Margaret's churchyard, where thousands of people have seen it; but none could tell who the unhappy person was, much less who committed such a horrid and barbarous action. There are various conjectures relating to the deceased; but there being nothing certain, we omit them. The head was much hacked and mangled in the cutting off".

IV. CONCLUSION

At the end of the novel, Ket's first husband, Galgenstein, becomes crazy. In our nation there is a proverb: "Whatever you do - you will receive it". Galgenstein will be punished for his black work. And some hours afterwards, when, alarmed by the Count's continued absence, his confidential servant came back to seek for him in the churchyard, he was found sitting on the flags, staring full at the head, and laughing, and talking to it wildly, and nodding at it. He was taken up a hopeless idiot, and so lived for years and years.

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