

The Literary Image of Charles Dickens And the Modus of The Novels Written by The Poet

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Abstract: This article discusses the literary image of Ch. Dickens, a writer and poet who occupies a distinctive place in English literature, as well as the literary influence he exerted on other writers. It also clarifies that European prose developed on the basis of the tendency of literary influence toward creative originality.

Keywords: Novel, literary influence, form, poetics, style, plot, idea, conception, pathos.

Introduction: Two hundred years ago, adventure novels and novel-pamphlets appeared in English literature, and classicism, a literary movement that began to spread throughout Europe, started to manifest itself vividly. One of the pioneers of this movement was Charles Dickens. In each of his works, the journey into the essence of man consisted of an association of conceptual ideas aimed at balance and order in the world, and at ensuring that people live well and freely. In the essays and journalistic articles he created, not only the English oligarchs, but also the true picture of the socio-political system of that time was depicted. In one of his conversations, he says that, in order to speak to the world, a person must have the moral right to do so. Although Charles Dickens created nearly ten series of novels, he emphasized that becoming a poet in the true sense was one of his beautiful dreams. However, over time, his socio-political views also became more mature. Having seen the ups and downs of life, he could step onto great stages and perform whatever human image and role he wished, and he was able to demonstrate various kinds of acting mastery at an excellent level. Along with being a man of rare talent, he was also a great dramatist with the ability to perform on stage.

"Dickens was the fiercest enemy of every kind of hypocrisy; with passion he loathed cruelty and those narrow-minded people who, because of their ignorance, were full of self-conceit; throughout his entire literary activity he continuously exposed the

social vices he encountered on the roads of life. Dickens exposed bureaucracy, hypocrisy, and the abuse of office. No matter how inclined he may have been to satire, in a work he first of all draws attention to the plot and the characters. In his distinctive, inwardly surging rich talent there is the seal of ardent, passionate humanity, and his vision is extremely broad. 'Without ever entertaining even the thought of expecting gratitude from people, one must do good things for them and for their sake,' he once said." Indeed, there is truth in John Galsworthy's views. Being the possessor of an immensely great talent, in his critical views of life the character of the nation and its future were visible. From his youth he understood that, in order to comprehend everything down to the deepest corners of life, a person must also have inner potential. It would not be an exaggeration to say that the social vices in society—enrichment, appropriation of another's property, and the suffering of ordinary people in the grip of betrayal and oppression—were among the primary ideas of the generation of Charles Dickens and their concept of resistance against them.

Socio-political realities in literature call for the golden age of Europe. In the English literature of that period, irony and satire revealed themselves as the primary weapon for reforming society. The rapid transformation of life into development also brought about the age of enlightenment traditions in Uzbek literature. This is because the pains of the age appeared through that very criterion and prepared the ground for

the emergence of Jadid actions. In English prose, critical laughter at murder or at authority, as well as satirical attitude, were reflected against the background of emotional experience in the lyrics of Muqimiy, Zavqiy, Ogahiy, Komil Khorezmi, and Furqat. This mutual complementarity, the literary relations among nations and peoples, could not but exert its influence on the psychology of people moving toward a great future. At the same time, it is necessary to acknowledge that the theme of love was also becoming one of the leading conceptual issues in both English and Uzbek prose.

The world is changing every hour. In the reform-oriented views of the representatives of Jadid literature, the character of the nation and the realization of their dreams determined the ideological and aesthetic pathos. This pathos is the idea of unity on the path toward the freedom and liberty of the nation. Although this concept remained in use until the 1930s of the twentieth century, under the pressure of the totalitarian regime the intellectuals of the nation were imprisoned, exiled, and sentenced to death. Thus, the socio-political system, until the years of the First World War, changed its form to one degree or another. Determining the mood of the masses testified to the manner in which national stability was ensured. The world, meanwhile, standing on the threshold of a new era, had to choose a path suitable for itself. The great and contradictory struggles carried out by the Jadids were aimed at freeing the nation from subjugation, slavery, and dependence. To what extent this was achieved is proven by history today.

Totalitarianism became the destroyer of human freedom and liberty. For nearly seventy years, the sole rule of the former union, built on oppression and ignorance and cut off from world literary and artistic relations, led every sphere to internal decline. This decline is visible in the fact that it always left behind its own pain. Political will and slavery, beginning from the period when the totalitarian mood emerged, turned into a mechanism of “brainwashing.”

In the 1930s, the political revolution that arose in English and European literature led to a further change in theme and essence. This is because modern prose now began to appear in different colors in form, content, and expression, indicating that the criteria connected with the human being were also becoming more diverse. Each “game” of life, expressive intensification, in the view of writers, determined the stabilization of the novel, its artistry, and its conception. The human being was tempered in the grip of these criteria. The political field among writers also found the strength to define the spiritual climate of fiction.

The Synthesis of Interpretation and Expression Passing Down from Antiquity

Since the time when the world’s literary and artistic thought began to develop, humankind has made it a habit to record their actions, aspirations, and experiences. Whatever form it took, it reflected the social-political, cultural-educational, and philosophical-aesthetic principles — whatever a person was engaged in, those very qualities were described. At first, this was done for the purpose of self-awareness, expressing an attitude toward an event that had occurred, and understanding the essence of a phenomenon; later, it also served the function of informing others about oneself. As a result of historical development, this process passed through the gradual stages of development of the socio-political genre.

After social development took place, people moved to the stage where, when they were far from the cave or the tribal community for hunting, gathering fruit, searching for food, or other purposes, they would recount to the people remaining in the community or in the cave an interesting or disastrous event that had happened to them. In this way, the oral version of the memoir genre was formed. After writing appeared, some people began to record important historical events. In ancient states, it became customary to record regularly such events as were considered necessary to serve the interests of the state and society: trade transactions, taxes and similar collections, foreigners who came to and left the royal court, wars, earthquakes, floods, volcanic eruptions, the death of a king, and the like. In Ancient Egypt and China, this was called a chronicle. In ancient literature, the chronicle was also established in city-states. Nevertheless, the custom of remembering past events and narrating them orally was also preserved. The recording of events as seen through the author’s eyes later became the basis for the formation of the main direction and genre characteristics of writing in the form of travelogue, memoir, diary, and recollection. Therefore, summing up the initial considerations, it should be emphasized that, according to the expression of the concept of a memoir and a literary work, it was at first of two kinds: 1) oral memory; 2) written. Its leading feature, namely that events were narrated in the author’s own voice, had already taken shape at that time.

After writing appeared, in different periods, people responsible for the spiritual and economic development of society felt the need to write in diary form about this or that state leader, the life of a well-known person in society, various natural phenomena, landscapes, human characters, and accomplished deeds. This, in turn, became the basis for the later

formation of the habit of keeping a diary. For example, Academician I. Bichurin, having studied diary records in ancient Chinese palaces, acknowledged that such practices had existed in China almost three thousand years earlier. Thus, documentary character, having acquired a social character, became the leading feature that guided the genre.

It may be understood that we cannot evaluate every poetic form (prose) as belonging to the writer's complete and integral creative idea. It should be assessed in the sense that it is able to restore belief that the problems of the world and of man indeed took place in real life.

It is precisely in this intermediate space that clarity has been brought to the place and role of social life as expression in the genre. In particular, it is also determined by the fact that for the members of the society living in that period, it had become customary to know historical truths, assimilate them, and arrive at certain conclusions about them.

In the words of the critic I. I. Podolskaya, "A. S. Pushkin's words 'what have we not been witnesses to' may serve as a kind of credo of Russian literature of the second quarter of the nineteenth century." This view is of great importance today, that is, in determining the poetic evolution of Karakalpak memoirs written during the years of independence.

When speaking about the poetics of an ideological-social theme, first of all, what is understood is the compositional integrity that unites all the components and parts concentrated in its essence. Consequently, as the Russian literary scholar A. G. Tartakovsky puts it: "As the author creates the shape of an independent and complete genre formula, he advances subjective truth and, in whatever situation and condition, expresses the reality of one particular space." In the cited source, attention is drawn to the fact that the renewal of the internal laws of the genre becomes perfected as a result of the writer's poetic explorations. Indeed, only the reality in which the author directly participated and of which he was a witness can be objectively evaluated, and in the analysis passed through the world of his imagination, the process is typified.

Generally, in the literatures of European countries, including England, France, Germany, and Spain, the ideological-conceptual view is noteworthy for possessing original, artistic-aesthetic, philosophical-psychological forms in satire, comedy, and pamphlets. In the prose works belonging to the "Golden Age" of Russian literature, too, a great contribution was made to the gradual development of this genre. These appeared in the form of biographical essays, diaries,

and memoirs by such writers as N. A. Belogolovyy, K. S. Aksakov, B. N. Chicherin, and N. V. Berg.

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