



HUMAN PERSONALITY AND PSYCHE IN THE WORKS OF CHARLES DICKENS (AS EXEMPLIFIED BY GREAT EXPECTATIONS)

Karimov Ilhom Tursunovich

An assistant english teacher of Zarmed University

Abstract: Good and Evil – Dickens shows the struggle between good and evil, bad heroes always try to manipulate the good, the theme was a famous conflict in the Victorian era, "Happy Ending" in the fight against evil the good wins. The work "Great Expectations" tells the story of the growth and development of Philip Pirrip, better known to himself and the world as Pip. Pip is the most important character of "Great Expectations": he is both a hero whose actions form the main plot of the novel, and a narrator who, with his thoughts and attitudes, forms the reader's perception of events. Understanding Pip's character is perhaps the most important step in understanding Great Expectations.

Key words: depiction of the human psyche, personification, character, symbolism, stylistic devices.

Dickens opens up the theme of death at the beginning of the chapter. In the second paragraph, he mentions the tombstones of Pip's parents:

"I gave Pirrip as my fathers family name on the authority of histombstone".

This tells us that Pip experienced death at an early age. He continues the theme of death and general negativity by describing the churchyard and the surrounding land.

Pip says,

"My most vivid and broad impression of the identity of things, seems to have been gained on a memorable raw afternoon towards evening."

The word "burning" is used this afternoon to create an impression unlike anything else that is clearly stored and forgotten in his memory and not so clear in his mind. His use of the phrase "impression" and catchy words also shows that his memory was affected - something clearly happened. The afternoon is described as "raw," which means no cold, wind, winter, hazy pain, and no sun.

The place where Pip is located describes the churchyard as Charles Dickens overgrown with dark and nettle grasses. When the nettle is viewed as a negative object, it uses negative language to create a dim and colorless place. The theme of death comes up again at the end of this sentence as it ends with



the words "dead and buried."

Pip mixes up images of a pirate and a prisoner in his mind, and Charles Dickens also uses animation:

"as I saw the cattle lifting their heads to gaze after him, I wondered if they thought so too."

(personification)

This chapter effectively sets the tone for future events by providing a sense of the colorless and dark world that Pip lives in and builds up throughout the rest of the book. It also introduces the writer's ability to use language effectively by showing his or her skill in describing places and personas in detail.

Dickens then goes on to describe the swamp outside the churchyard as dark and flat, suggesting that it has no features at all – no signs, no color, and brings back negative themes. He also uses classic sentence formation...

Because Pip tells his story many years after the events of the novel, "Great Expectations" really has two Pips: Pip the Narrator and Pip the Hero – the voice that tells the story and the person who plays it.

Everyone in life struggles to conform to what others and society expect them in life, the next Harvard graduate or the next new celebrity. However, if he believes that he must live up to society's expectations, those expectations begin to torment a person. In Charles Dickens' novel Great Expectations, young Pip feels the pressure of society and his love, Estella, to be a gentleman. In an attempt to climb his social ladder, Pip leaves behind his former good morals and family members when he moves to London. Every hero has aspirations for Pip that he believes he needs to accomplish in order to succeed in life. She also sets expectations for her friends and family, and is disappointed when they don't meet her aspirations. The pressure of all the characters and the pressure they put on others undermines Pip's ideals because he believes he should please everyone.

Estella, even though she has a bitter attitude towards Pip, changes his perspective, resulting in her wanting to be a gentleman. His approach to being a gentleman is becoming an apprentice to his father-in-law, who is a blacksmith. The first stage of her expectation was from Mr. Jaggers, Miss Havisham's solicitor. The lawyer deliberately informs Pip:

"that he will come into a handsome property... be brought up as a young gentleman"

Hearing Mr. Jaggers, Pip was both shocked and excited, for he had aspired to such a status. When Mr. Jaggers spoke of Pip's great wealth and importance, he automatically considered his benefactor to be Miss Havisham. His first hope is that Pip should receive professional training from Mr. Pocket.



Two of Pip's most important traits as a hero are his mature, romantic idealism and innate clean conscience. On the one hand, Pip wants to improve himself and achieve every possible achievement, whether educational, moral, or social. Pip, the setter, is very harshly critical of his past actions, rarely inspires himself for his good deeds, but angrily condemns himself for his bad deeds. As a hero, Pip's idealism often leads him to have a very narrow perception of the world, overly simplifying situations based on superficial values, which leads him to have a bad attitude towards the people he cares about. For example, when Pip becomes a gentleman, he immediately starts acting like he thinks a gentleman should act, which leads him to treat Joe and Biddy in a nonsensical and cold-blooded way.

On the other hand, Pip's very generous and sympathetic young man at heart can be seen throughout the book in his many acts of kindness (helping Magvitch, secretly buying Herbert's way into business, etc.) and in his primary love. Pip's main developmental direction in the novel can be discerned from his desire to put his innate sense of affection and conscience above all else.

Shortly after meeting Miss Havisham and Estella, Pip's desire for development overshadows his core virtues. Having acquired his mysterious wealth, his idealistic desires seem to be elegant, and he leads himself to a life of idleness.

In "Great Expectations," blacksmith Joe Gargery cares for his young orphan brother-in-law, Pip, more affectionately than his sister, who is disgruntled and angry with his brother being raised "by hand." Joe takes care of Pip like a father, but chooses Pip as the beneficiary of his fortune, and the fugitive prisoner promises him "high hopes" for bringing him a special document once.

The characters of Dickens, despite many criticisms, are distinguished and remembered by their distinctive qualities. The writer's characters are of interest to readers all over the world because they are individuals with unique talents. If any reader is asked about Charles Dickens, they will certainly be able to list a few of the characters in the writer's work, as Charles Dickens' method of depiction will not fail to impress many readers. In his work, the nature of the characters is described not only by their speech, but also through their feelings, views, inner thoughts.

Contrary to some of the views of critics, Ch. Dickens is a creative man with an unusual characterization technique, otherwise, the reader-reader would have forgotten about all his characters long ago.

Thus, Charles Dickens is a writer who still takes a place in the hearts of readers through his unique works in English literature.



REFERENCES

1. Brook, G. L. The Language of Dickens. London: Andre Deutsch. Collins, Phillip. (1962). Dickens and Crime. London: Macmillan. (Ref:1964) Dickens, Charles. Bleak House, London: Penguin. (ref:1971 and abbreviated as BH). -1970
2. Dickens, Charles. Hard Times, London: Longman. (ref:1973 and abbreviated as HT)
3. Dickens, Charles. Great Expectations, London: Longman. (ref:1975 and abbreviated as GE)
4. Dickens, Charles. Oliver Twist , London: Penguin Books. (ref:1985 and abbreviated as OT)
5. Ford, George H. The Poet and the Critics of Probability. Dickens: a Collection of Critical Essays.-1967
6. Ghent, Dorothy Van. The Dickens World: a View from Todger's Dickens. Dickens: a Collection of Critical Essays. Martin Price. (Ed.) Englewood Cliffs, New Jersey: Prentice Hall. -1967
7. James, Henry. Selected Literary Criticism. Morris Saphira. (Ed.) Cambridge: Cambridge University Press. -1981
8. Leavis, F. R. and Q. D. Leavis. Dickens the Novelist. Harmondsworth: Penguin Books. -1970
9. Leech, N. Geoffrey and Michael Short. Style in Fiction. London: Longman. -1981
10. Lucas, György. The Meaning of Contemporary Realism. (The Meaning of Modern Realism. Cevat Çapan. (trans.). Istanbul: Payel Publishing House.) -1984