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Faizah, Nurul (2007) Analysis of social problems by David Copperfield Charles Dickens. Bachelor of Thesis, Universitas Islam Negeri Maulana Malik Ibrahim. Social problems are a condition in a society that is considered harmful or undesirable by society as a whole, based on existing social values and which is considered to be a possible mixture. At the same time, the researcher became interested in the analysis of one of the popular novels, i.e. David Copperfield Charles Dickens, one of the great English writers of the Victorian era. The researcher analyzes social problems. She chooses this because it can increase her knowledge and experience about human problems. David Copperfield is partly autobiographical to the life of the writer himself, and this novel is often considered a great novel by Dickens. Also, there are many kinds of social problems going on in this story. Then, this study aims to find the kind of social problems occurred in David Copperfield. The researcher limits his research only to the social problems that occurred in English society in the nineteenth century, as shown in the novel. It is the gap between the social class, poverty, discrimination in education and unfair treatment in the working class. To give a clear description of how this study is conducted by the researcher uses literary criticism as its research design in David Copperfield's novel by Charles Dickens. It takes a structural approach. A structural approach is an approach that is used to analyze a literary work by interpreting and focusing only on the text, except the author and the reader. In addition, in this novel, the researcher finds some social problems, such as the gap between the social class, poverty, discrimination in education and unfair treatment in the working class. The social class is divided into rich and poor. The social class in the Victorian period, as described in the novel, is still much more strictly divided into rich and poor, we can see differences in this society or the gap between the social class, watching their home and position. Rich people in David Copperfield represented themselves with their luxury home and good standing in the community so that they can do whatever they like. As a rich woman Mrs. Stirforth is very proud. She never lets Emily become her daughter-in-law because their position is different in society. Emily is just a poor woman and impossible if Emily is married to her sons. Mrs. Stirforth believes that if Emily married Stirforth, it could irretrievably overshadow her son's career and destroy his prospects. On the contrary, the Mikorobers, as a representative of poor people, live in poverty. They remain in a house that is very scantily furnished. Mr. Mikaber never had the money to buy food or furniture for his home. The Problems of Poverty in David Copperfield represented the lives of Martha Endell, David David and Mr. Mikaber. We can know this by watching their homes and food. Martha lives in the slums of London, amid the debris on the riverbank. Her poverty had had physical and psychological consequences for her. David's apartment in Murdstone and Greenby's warehouse, when he is forced to work there as a stepfather, is very bad. The house is dirty and awash with rats. As a working-class boy, David is paid very low. Because of this low wage, he eats insufficient and unsatisfactory food. Then we can see poverty from Mr. Micawber, who is a poor people, but he is very improvised. Poverty forces him to always loan money from other nations, but he can never pay his debt. One morning, Mr. Mikabers again faces difficulties in crisis because he is unable to pay his debt. He moved to the royal prison bench in the world, Borough. In novel discrimination in education still taking place at Salem House School. We can see from Stirforth and Traddles. They come from different classes. James Stirforth, one of the students at Salem House who came from a wealthy family always gets good treatment and a good position in this school. He always receives various services and not other students who come from a poor family. He never gets punished from it wrong. On the contrary, Tommy Traddles, who is an unlucky boy and from a poor family always receive punishment from his director. He always gets mistreated by him. The working class consists of adults and children, men and boys. David Copperfield is in a bad situation when he is forced to work in a warehouse for long hours; it's about twelve hours with low wages, only six shillings a week. These long hours of work and low wages are the most common problems of the early industrial working class. Downloads per month during last year Masters thesis : Languages (1138) This article is about the novel by Charles Dickens. For the American illusionist, see David Copperfield (illusionist). For other purposes, see David Copperfield (disambiguation). David Copperfield Cover, the first serial edition of 1849AuthorCharles DickensOriginal titleThe Personal History, Adventure, Experience and Observation by David Copperfield Blunderstone RookeryIllustratorAtorAblot Knight Brown (Phiz)Cover artist Bhublott Knight Brown (Phiz)CountryBrit. The 1850Publisher Bradbury and EvansMedia typePrintPages624 (the first edition of the book) is the eighth novel by David Dickens, followed by Blake's House (1852-183). The full title of the novel is Personal History, Adventures, Experience and Observation by David Copperfield Jr. blunderstone Rookery (which he never meant to publish on any account). (N 1) It was first published as a serial in 1849-50, and as a book in 1850. The novel shows the character of David Copperfield, and is written in the first person as a description of his life to middle age, with his own adventures and numerous friends and enemies he meets on his way. It is his path of change and growth from infancy to maturity as people enter and leave their lives, and he goes through the stages of his development. He is often described as his masterpiece, the triumph of Dickens's art, which marks a turning point in his work, a point of separation between novels of youth and novels of maturity. Although David Copperfield is written in the first person, it is considered not just an autobiography, beyond this framework in the richness of his themes and the originality of his writing, which makes him a real autobiographical novel. According to the author, this novel was a very complex weaving of truth and invention. Some elements of the novel follow the events in Dickens' own life. He was a Dickensian favorite among his own novels. In the foreword to the 1867 edition, Dickens wrote: Like many loving parents, I have in my heart a beloved child. And his name is David Copperfield. Dickens wrote this novel without sketches, unlike the way he wrote Dombey and Son, a previous novel. He wrote a summary of the chapters after the chapters were completed. Some aspects of history have been fixed in his mind from the beginning, but others, like Mr. Dick's obsession with Charles I, David Copperfield's profession as a writer, and Dora's sad fate, have not been resolved by Dickens until serial publications are underway; August 1849, December 1849 and May 1850, respectively, were the dates of these decisions. At first glance, the work is modeled in a loose and somewhat disjointed way of personal history, which was very popular in the United Kingdom of the 18th century; But in fact, David Copperfield is a carefully structured and unified novel. It begins, like other Dickens novels, with a rather bleak picture of the conditions of childhood in Victorian England, as it is known, when troublesome children are parked in the infamous boarding school, then he seeks to trace the slow social and intimate ascent of a young man who, painfully ensuring the needs of his good aunt, continuing his studies, eventually becomes a writer; the story, writes Paul Davis, is about a Victorian shackle looking for self-examination. The novel has a basic theme of growth and changes that occur on the way to maturity. In addition, Dickens incorporated many aspects of Victorian life that he wanted to highlight or wanted to change that were primarily integrated into history, using satire as a single device. The plight of prostitutes and the attitude of middle-class society towards them, the position of women in marriage, the rigid class structure he stressed that while the system of treatment of criminals, the quality of schools and the employment of children in the rapidly expanding factories of the 19th century were aspects he wanted to influence, it would change for the better. He, among other authors, has made progress in making changes to child labour and schooling for more children under the age of 12. Plot summary of England by David Copperfield. The story tells the story of the life of David Copperfield from childhood to adulthood. David was born in Blunderstone, Suffolk, England, six months after his father's death. David spends his early years in relative happiness with his loving, child mother and their kindly housekeeper, Clara Peggotti. They call him Davy. When he is seven years old, his mother marries Edward Murdstone. To get him out of the way, David goes to settle with the Peggotti family in Yarmouth. Her brother, fisherman Mr. Peggotti, lives on a beached barge with his adoptive relatives Emily and Ham and an elderly widow, Mrs. Gammidge. Little Em'ly is somewhat spoiled by her loving adoptive father, and David is in love with her. His name is Master Copperfield. Upon his return, David is given good reason not to love his stepfather, who believes only in hardness, and feels similar feelings to Murdstone's sister Jane, who soon moves into the house. Between them, they tyrannize his poor mother, making her and David's life miserable, and when, as a result, David falls behind in school, Murdstone tries to trash him - partly for the further pain of his mother. David bites him and soon after goes to Salem House, a boarding school, under a ruthless director named Mr. Crackle. There he befriends the eldest boy, James Stirforth and Tommy Traddles. He develops a passionate admiration for Stirforth, perceiving him as someone noble who could do great things if he wanted to, and someone who pays attention to him. David goes home on vacation to find out that his mother gave birth to a boy. Shortly after David returns to Salem House, his mother and her child die, and David immediately returns home. Peggotti marries a local carrier, Mr. Barkis. Murdstone sends David to work for a wine dealer in London, co-owner of which is Murdstone. David's landlord, Wilkins Mikober, was arrested for debt and sent to the Royal Prison Bench, where he remains for several months before being released and moved to Plymouth. No one is left to take care of David in London, so he decides to run away, with Micawber advising him to go to Dover to find his only known remaining relative, his eccentric and kind cousin Betsy Trotwood. She came to Blunderstone at his birth, only to pull away in anger after learning that he was not a girl. However, she would squeeze over him and raise him, despite Merdstone's attempt to regain custody over her provided that he was always trying to be as his sister, Betsy Trotwood as he could be, meaning that he should strive to emulate the promising namesake she was disappointed not to have. David's cousin renames him Trotwood Copperfield and refers to him as Trot, one of several names of David in the novel. David's aunt sends him to a better school than the last. It is run by Dr. Strong, whose methods instill honor and autonomy into his disciples. During the term, David files with Mr. Wickfield's lawyer, and his daughter Agnes, who becomes David's friend and confidant. Wickfield's clerk, Uriah Heap, also lives in the house. Insidiously, Uriah Heap gradually gains complete domination over the aging and alcoholic Wickfield, to the great sorrow of Agnes. Hip hopes, and maliciously trusts David, that he seeks to marry Agnes. Ultimately, with the help of Micawber, who was hired by Heap as secretary, his fraudulent behavior is disclosed. At the end of the book, David meets him in prison, convicted of trying to deceive the Bank of England. After graduation, David pupils to be proctor. During this time, due to Hip's fraudulent activities, his aunt's condition diminished. David is working hard to make a living. He works mornings and evenings for his former teacher Dr Strong as secretary, and begins to learn contraction, with the help of his old school friend Traddles, after completing the reporting of parliamentary debates for the newspaper. With considerable moral support from Agnes and his own great diligence and diligence, David eventually finds fame and wealth as an author, writing fiction. David's romantic but self-serving school friend, Stirforth, also meets David, but then seduces Emily's dishonor by offering to marry her to his servant Littimer before leaving her for Europe. Her uncle, Mr. Peggotti, manages to find her with the help of Martha, who grew up in their part of England and then settled in London. Ham, who was engaged to Emily before the tragedy, died in a fierce storm off the coast while trying to help the ship. Stirforth was on board the ship and also died. Mr Peggotti is taking Emily to a new life in Australia, accompanied by Mrs Gummidge and Micawbers, where everyone will eventually find safety and happiness. David, meanwhile, fell completely in love with Dora Spenlow and then marries her. Their marriage is troublesome for David in terms of everyday practical affairs, but he never ceases to love her. Dora dies in an early marriage after a miscarriage. After Dora's death, Agnes urges David to return to normal life and his writing profession. Living in Switzerland to dispel his grief over many losses, David realizes that he loves Agnes. On his return to England, after a failed attempt his feelings, David believes that Agnes loves him too. They quickly get married and in this marriage he finds true happiness. David and Agnes, that is at least five children, including a daughter named after his great-aunt, Betsy Trotwood. Characters Illustration david, fall in love with Dora Spenlow. Frank Reynolds David Copperfield - the narrator and the protagonist of the novel. David's father, David Sr., dies six months before he was born, and he was raised by His mother and nanny Peggotta until his mother withered again. David's stepfather, Mr. Murdstone, sends David to the landfill. While at school, David learns that his mother died on his ninth birthday. He is sent to work in a factory until he escapes to find his aunt. David Copperfield is described in the book as gullible, purposeful, but still immature. He marries Dora Spenlow and then Agnes Wickfield. Clara Copperfield - affectionate and beautiful mother of David, described as innocently childish. She was married to David Copperfield Sr. before his death, and gives birth six months later. She loves and coddles young David with the help of Peggotti. Years later, she remarried Mr. Murdstone. She dies a couple of months after the birth of her second son, who dies a day or so while David is in boarding school Salem House. Clara Peggotti - a faithful servant of the Copperfield family and a lifelong companion of David - she is called by the name of Peggotti in the family of David, as her name is Clara, just like David's mother; she is also referred to from time to time as Barkis after her marriage to Mr. Barkis. After her husband's death, Peggotti helps clean up David's rooms in London and then returns to Yarmouth to keep a home for his nephew, Ham Peggotti. After Ham's death, she keeps a home for David's great-aunt, Betsy Trotwood. Betsy Trotwood - eccentric and temperamental, but good cousin of David; She becomes his guardian after he runs away from the Murdstone and Greenby warehouse in Blackfriars, London. She attends David's birthday, but leaves after hearing that Clara Copperfield's baby is a boy, not a girl, and is not seen again until David runs to her home in Dover from London. She is portrayed as affectionate towards David, and protects him and his late mother when Mr. Murdstone arrives to take custody of David: she confronts the man and rebukes him for his abuse of David and his mother, then threatens him and kicks him out of the room. Widely considered a widow, she hides the existence of her ne'er-do-good husband, who sometimes bleeds her for money. Mr Chillip is a shy doctor who helps with David's birth and faces the wrath and anger of Betsy Trotwood after he informs her that Clara's baby is a boy, not the girl Betsy wanted. meets this doctor every time he returns to the neighborhood of his birth. Mr. Chillip, meeting in London when David Copperfield returns from Switzerland, tells David about the fate of his second wife Murdstone, which is much the same as the fate of David's mother. Mr. Barkis is a side carter who declares his intention to marry Peggotti after eating her hand-baking. He says to David: Tell her: Barkis will! That's right. Peggotti marries him after the death of Clara Copperfield. He is stingy, keeping an unexpected amount of wealth in a simple box with the inscription Old Clothes. He's taking two-thirds of his money to his wife from his savings of 3,000 pounds (equivalent to \$271,000 in 2019) when he dies after about a decade of marriage. He leaves an annuities for Mr. Daniel Peggotti, Little Emily, and David from the rest. Edward Murdstone - the main antagonist of the first half of the novel, he is the cruel stepfather of the young David, who beats him for being behind in school and emotionally tormented Clara. David reacts by biting Mr Murdstone, and goes to Salem House - a private school owned by Mr. Murdstone's friend Mr. Creakle - in retaliation. After the death of his mother, he sends David to work in his factory in London. He appears in Betsy Trotwood's house after David escapes. Mr Murdstone appears to be showing signs of repentance when confronted by Copperfield's aunt about his treatment of Clara and David, but when David works in the Commons doctor years later, he meets Murdstone choosing a marriage license for his next young and trusting wife. Jane Murdstone is the equally violent sister of Mr. Murdstone, who moved into the Copperfield home shortly after Mr. Murdstone married Clara Copperfield, taking over the housekeeping. Much like her brother she is imperious, vile, and petty. She is the confidential friend of David's first wife, Dora Spenlow, and the one who found David's letters in Dora, and creates a scene between David Copperfield and Dora's father, Mr. Spenlow. She later returns to her brother and his second wife in a marriage similar to her marriage to David's mother. Daniel Peggotti - Brother Peggotti; modest but generous fisherman Yarmouth, who takes his nephew Ham and niece Emily under his care after each of them orphaned. He welcomes David as a child while on holiday in Yarmouth with Peggotti. As Emily gets older and runs away with friend David Stirforth, he travels around the world looking for her. Eventually he finds her in London, after which they emigrate to Australia. David and Emily on the beach in Yarmouth, Harold Copping. Emily (Little Em'li) is the niece of Daniel Peggotti and his sister Clara Peggotti. She's a childhood friend of David Copperfield, who loved her as a child. She throws Ham, her cousin and fiance, on the eve of her wedding; instead of disappearing abroad Steerforth for several several Broken by Stirforth's desertion, she does not return home, but eventually she heads to London. With Martha's help, her uncle finds her, after Rose Dartle rants at her. She accompanies her uncle to Australia. Ham Peggotti is a good-natured nephew of Mr. Peggotti, who is tall and strong, and becomes an experienced boat

builder. He grooms Emily before she leaves him for Steerforth. His aunt looks after Ham as soon as Emily disappears. When a ferocious storm into the sea off the Yarmouth Hamas merchant ship from the south, Ham tries to rescue the crew but drowned in the ferocity of the waves before he can reach anyone. News of his death, the day before the emigration of Emily and Mr. Peggotti, is being withheld from his family to allow them to leave without hesitation or remorse. Ms Gummidge is the widow of partner Danielle Peggotti, who is adopted and supported by Danielle after the death of her partner. She is a self-described lonely, lorn creature who spends most of her time yearning for an old un (her late husband). After Emily escapes with Stirforth, she refuses to feel sorry for herself and becomes the main watchman of Daniel and Ham. She also emigrates to Australia with Daniel and Emily. In Australia, when she receives a marriage proposal, she responds by attacking the hapless groom with a bucket. Martha Endell - a young woman, once a friend of Little Emily, who later gained a bad reputation; implied that she engaged in some kind of sexual conduct and was thus disgraced. She was stopped by suicide by Daniel Peggotti and David, who were looking for her so she could help them find Emily in London. She emigrates with the Peggotti family to Australia. There she gets married and lives happily. Mr. Crickle is the stern headmaster of young David's boarding school, assisted by the one-legged Tungey. Mr. Crackle is a friend of Mr. Murdstone's. He singles out David for further torment at The Merdstone's request, but later usually refers to him after David apologises to Murdstone. With an amazing amount of delicacy, Crackle's wife breaks the news to David that his mother has died. He later became a Middlesex judge and was deemed enlightened for his day. He runs his prison system and is portrayed with great sarcasm, as he thinks his model of prisoners, Heep and Littimer, have changed their criminal ways because of his intervention. James Stirforth - a student of Crickle School, who is friends with a young David, even when he takes on David's money. He is condescending to other social classes, a snob who without hesitation uses his younger friends and uses his mother's influence to go so far as to get Mr. Mell fired from school because Mell's mother lives in alms. Although he grows into a charming and handsome young man, he finds himself lacking in character when he seduces, and then by Little Emily'. After all he he is In Yarmouth in a ferocious storm at sea, washing dishes on the shore after the merchant ship disintegrated. Tommy Traddles is a friend of David's from Salem House. Traddles is one of the few boys who doesn't trust Steerforth and is notable for drawing skeletons on his slate. (David suggests that it is to cheer himself up with the eerie thought that his predicament is only temporary.) He and David meet again later and become lifelong friends. Traddles work hard but faces big hurdles due to its lack of money and connections. He manages to make a name and career, become a judge and marry his true love, Sophie. Wilkins Mikober is a melodramatic, kind gentleman who has a path with words and eternal optimism. He befriended David as a child in London, taking him as a tenant. Mikober suffers from financial difficulties and spends time in debtors' prison before briefly moving with his family to Plymouth. Micawber meets David again, passing by the Heep family in Canterbury when David takes tea there. Mikober holds positions in Wickford and Heap. Thinking Micawber is the underdog, Heep makes him an accomplice in several of his schemes, but Micawber turns the tables on his employer and plays an important role in his downfall. Mikober emigrates to Australia, where he has a successful career as a sheep breeder and becomes a judge. It is based on Dickens's father, John Dickens, as described in the autobiographical novel, which faced similar financial problems when Dickens was a child but never emigrated. Emma Mikober is the wife of Wilkins Mickauber and mother of five children. She comes from a wealthy family that disapproves of her husband, but she constantly protests that she will never leave Micawber! Mr. Dick (Richard Babley) is a slightly deranged, rather childish but amiable man who lives with Betsy Trotwood; they are distant relatives. His madness is detailed; he claims that the problem of King Charles I is in his head. He likes to make giant kites and tries to write a Memorial (i.e. a petition - although on what topic is never disclosed) but is unable to concentrate and finish it. Despite his limitations, Dick can see problems with a certain clarity. He is not only a kind and faithful friend, but also demonstrates acute emotional intelligence, especially when he helps the doctor and Mrs. Strong through the marriage crisis. Mr. Wickfield is the widowed father of Agnes Wickfield and lawyer Betsy Trotwood. While David attends a nearby school, he stays with the Wickfields until he finishes school. Mr. Wickfield feels guilty that through his love, he hurt his daughter by keeping her too close to himself. That guilt makes him drink. His pupil Uriah Heep uses the information to lead Mr. Wickfield down on slope, encouraging alcoholism and guilt, and to convince him that he had committed wrongdoing while intoxicated, and blackmailed him. He is rescued by Mr Micawber, and his friends believe he has become a better man through experience. Agnes Wickfield is Mr Wickfield's mature and sweet daughter and a close friend of David's since he started working at Dr Strong's school in Canterbury. Agnes has an unrequited love for David for years, but never tells him, helping and advising him through his fascination, and marriage with, Dora. After David returns to England, he understands his feelings for her, and she becomes David's second wife and the mother of their children. Uriah Heep - The main antagonist of the second half of the novel, Heep serves first as a clerk from the age of 11 or 12, at the age of 15 he meets Copperfield and a few years later becomes a partner to Mr. Wickfield. He presents himself as self-deprecating and talks about being washed, but gradually shows his wicked and twisted character. He gains power over Wickfield, but is exposed to Wilkins Micawber and the Traddles, who have gathered evidence that Uriah has committed several acts of fraud. By forging Mr. Wickfield's signature, he appropriates the personal wealth of the Wickfield family, as well as the portfolios entrusted to them by others, including funds owned by Betsy Trotwood. He deceives Wickfield into thinking that he himself committed this act while intoxicated, and then blackmails him. Heep is defeated, but not prosecuted. He was later jailed for separate fraud at the Bank of England. He harbors a deep hatred for David Copperfield and many others, although in some ways he is a mirror for David, wanting to get ahead and marry the boss's daughter. Ms. Heap is Uriah's mother, who is as sycophantic as her son. She instilled in him her lifelong tactics to pretend to be subordinates to achieve his goals, and even when his schemes fall apart, she begs him to save himself by being a umble. Dr Strong and Annie Strong are the principal and assistant to the school David attends in Canterbury. Dr. Strong's main concern is working on his dictionary, where at the end of the novel he reached the letter D. Doctor 62, when David meets him and married Annie, much younger than her husband, for about a year. In this happy loving couple, everyone cares more about the other than about themselves. The depth of their senses allows them to defeat the efforts of Uriah Heep in an attempt to break their union. Jack Maldon is Annie Strong's cousin and lover. He continues to bear the love for her and assumes that she will leave Dr. Strong for him. Instead, Dr. Strong helps him financially and in finding a position. Maldon is charming, and after his time in India, he gets into London society, in a circle of communication with Julia Mills. They live a life that seems empty for an adult David Copperfield. Julia Mills as Dora's friend who supports Dora with David Copperfield; she moves to India when her father gets a new job. She marries a wealthy Scot, Scottish Croz, and lives in London after all. She only thinks about money. Mrs Markleham-Annie's mother, whom her husband's pupils nicknamed the Old Soldier for her stubbornness. She tries in every way to use her son Dr. Strong, to the sadness of Annie. Ms. Stirforth is the wealthy widowed mother of James Stirforth. She makes a point on her son to the point of being completely blind to his mistakes. When Stirforth shames her family and Peggotti by running away with Em'lee, Mrs. Stirforth accuses Em'li of corrupting her son, instead of admitting that James disgraced an innocent girl. The news of her son's death destroys her. She lives, but she never recovers from the shock. Rose Dartle is a cousin of Stirforth, a bitter, sarcastic spinster who lives with Mrs. Stirforth. She is secretly in love with Stirforth and accuses others, such as Emily and Stirforth's mother, of corrupting him. She is described as thin and displays a visible scar on her lip caused by Steerforth in one of his violent rages as a child. Frances Spenlow is a lawyer, David's employer as a proctor and father of Dora Spenlow. He suddenly dies of a heart attack while driving his phaeton home. After his death, it turned out that he was heavily in debt, and left no will. Dora Spenlow - charming daughter of Mr. Spenlow, who becomes the first wife of David after long courtship. She is described as impractical and has a lot in common with David's mother. In the first year of marriage, David learns their differences in maintaining order in the house. Dora doesn't learn hardness, but stays herself, affectionate with David and attached to her lapdog, Jip. She does not know about their differences and asks David, whom she calls Dodi, to think of her as a child's wife. She suffers a miscarriage that begins a long illness from which she dies with Agnes Wickfield by her side. Littimer is an obsequious valet of Stirforth, who plays an important role in aiding his seduction of Emily. Littimer is always polite and correct, but his condescending manner scares David, who always feels as if Littimer reminds him how young he is. He later ends up in prison for embezzlement, and his manners allow him to con his way to the status of a model prisoner in Creakle's institution. Miss Mowcher is a dwarf and Stirforth hairdresser. Although she is involved in Stirforth's circle as witty and brilliant gossip, she is strong against the discomfort others may feel associated with her dwarfism. She later played an important role in Littimer's arrest. Mr. Mell is a poor teacher at Salem House. He takes David to salem's House and is the only adult who is kind to him. His mother lives in the house, and Mell supports her with his when Stirforth discovers this information from David, he uses it to get Crickle to fire Mella. Towards the end of the novel, Copperfield discovers in an Australian newspaper that Mell emigrated and is now Dr. Mell of Salem House Grammar School, Port Middlebay, married and has children. Sophie Kruler is one of a family of ten daughters, Sophie runs a household and takes care of all her sisters. She and Traddles are engaged, but her family has made Sophie so irreplaceable that they don't want her to break up with Traddles. The couple end up getting married and settle down happily, and Sophie is proving invaluable in Traddles' legal career, while at the same time helping her sisters. Mr. Sharp is the head teacher of Salem House, he has more authority than Mr. Mell. He looks weak, both in health and character; his head seems to be very heavy for him; He walks with one hand, and has a big nose. Mr. Jorkins -- rarely seen by Mr. Spenlow's partner. Spenlow uses him as a scapegoat for any unpopular decision he decides to make, painting Jorkins as an inflexible tyrant, but Jorkins is, in fact, a meek and timid uninvited who, when confronted, takes the same course, accusing him of failing to act on Mr. Spenlow.
Autobiographical novel Fragments of autobiography between 1845 and 1848, Dickens wrote fragments of autobiography excerpts of which he showed his wife and John Forster. Then, in 1855, he made an attempt to revise it. It was a failure because as he recounted his first love to Mary Bidnell (now Mrs. Winter) when he began to deal with his youthful love for her, I lost the courage and burned the rest. Paul Schilk notes that not all pages actually went through the flames, and that as Dickens began writing David Copperfield some pages were discovered. Proof of this can be found in the eleventh chapter of the novel: I start life on my own account, and don't like where the story of Dickens's experience at the Warren Shoe Factory is almost verbatim with the only change, Mr. Micawber instead of my father. John Forster also published significant excerpts relating to this period in Dickens's biography, including a paragraph on Wellington House College that corresponds to the second stage of childhood retelling in the novel. Thus, Dickens looks back on his painful past, already caused by the martyrdom of Little Paul in Dombey and Son, though voiced by the omniscient narrator in this previous novel. Until Forster published his biography of Dickens in 1872-1874, no one knew that Dickens worked in the factory as a child, even his wife, until Dickens wrote it down and gave the paper to Forster in 1847. The first generations of readers did not know that this part of David Copperfield's story began as an incident in the author's life.
Autobiographical If David Copperfield came to Dickens is cute, that's because it's the most autobiographical of all his novels. Some of the most painful episodes of his life are barely disguised; others appear indirectly, called oblique revelations, as described by Paul Davis. However, Dickens himself wrote to Forster that the book is not a pure autobiography, but a very complex weaving of truth and invention.
Autobiographical material The most important autobiographical material refers to the months that Dickens, as a child, spent in Warren's factory, his diligence with his first love, Maria Bidnell (see Catherine Dickens and Ellen Ternan), finally, his career as a journalist and writer. As his biographer and friend John Forster pointed out, these episodes are essentially factual: a description of the forced labour to which David is subjected in Murdock, and Greenby verbatim reproduces the autobiographical fragments assigned to his friend; David Dora Spenlow's fascination is similar to being inspired by the capricious Mary; the major stages of his career, from his apprenticeship in the House of Commons doctors to writing his first novel, through abbreviated reporting of parliamentary procedures, also follow those of his creator. However, this material, as well as other autobiographical aspects of the novel, is not systematically reproduced as such. This cruel Mr. Murdstone is very different from the real James Lamert, Dickens' cousin, being the stepson of the sister of Mrs. Dickens's mother, who lived with his family in Chatham and Camden Town, and who found for the young Charles a place for a tagger in a shoe factory, which he ran for his cheater George. The end of this episode is not like what happens in the novel; in fact, contrary to his mother's wish that he continued to work, it was his father who took him from the warehouse to send him to school.
Contrary to Charles's disillusioned love for Maria Bidnell, who pushed him against the opposition of his parents, David in the novel marries Dora Spenlow and, with the satisfaction of the former post-facto, writes Paul Davis, almost kills the rebellious stepfather. Finally, David's literary career seems less agitated than That of Dickens, and his results are far less impressive. David's natural modesty alone does not explain all these changes; Paul Davies says Dickens talks about his life the way he would like, and along with conscious artistry, Dickens knows how to borrow data, integrate it into his original purpose and transform it according to the writer's needs, so that at the end of the day, Copperfield is David's autobiography, not Dickens'. The sources and context of Dickens's personal past David Copperfield is a contemporary of two major works based on memory, The Prelude of William Wordsworth (1850), an autobiographical poem about the formative experiences of his and In Memory of Tennyson (1850), praising the memory of his friend Arthur Hallam. On the one hand, there is Wordsworth's romantic question about personal development, on the other hand, there is Tennyson's Victorian opposition with changes and doubts. According to Andrew Sanders, David Copperfield reflects both types of responses that give this novel the privileged position of presenting the hinge of the century. Dickens's intense personal memoirs, according to Paul Schlik, are remarkably transmuted into fiction. The experience, in Dickens's life as the son of the brazen powerless, is celebrated through the comic figure of Wilkins Mikober. Dickens's youthful passion for Mary Bidnell pops up with tenderness, in the form of David's impractical marriage to Dora Spenlow. And Dickens's decision to make David a writer underscores how he used this book to reinvent himself as a human and an artist: The world won't take another Pickwick from me, but we can be cheerful and cheerful, and with a little greater purpose in us. In fact, if the individual character's adventures, associated with a parade of comic or grotesque characters, look back at Dickens's earlier novels, interest in personal development, the pessimistic atmosphere and the complex structure of Copperfield foreshadows future novels. The modern novels of 1847 by Jane Eyre, Charlotte Bronte's intense first-person narration, gained recognition as soon as it was published. Unlike Thackeray, who adored him, Dickens claims he never read it years later. Truth or lie, he encountered Elizabeth Gaskell's novel Mary Barton, which called for understanding and empathy in class society, and Pendernis Thackeray was serialized at the same time as David Copperfield, depicting his hero's personal and social journey from rural to the city. The rivalry existed between these two main writers, although it occupied Thackeray more than Dickens. But the most immediate literary influence is obviously Carlisle, who, in a lecture he gave in 1840, the year he met Dickens on Her Heroes, Heroes-Worship and Heroic in History, argues that the most important modern character is a hero as a man of letters. And this is David's fate, through personal experience, perseverance and seriousness. The development of Charles Dickens's First Inspiration in 1850 on 7 January 1849, Dickens visited Norfolk County in Norwich and Yarmouth with two close friends, John Leach (1817-1864) and Mark Lemon (1809-1870). Leach was an illustrator at Punch, a satirical magazine, and the first illustrator of Dickens's Christmas song in 1843. Lemon was the founding editor of the same Punch, and soon contributing to household words, the weekly magazine Dickens began he co-authored Mr. Nightingale's diary, a farce, with Dickens in 1851. Two cities, especially the second, became important in the novel, and Dickens told Forster that Yarmouth seemed to him the strangest place in the world and that he would definitely try my hand at it. While walking around Yarmouth, Dickens noticed a sign pointing to the small area of Blunderston, which was the village of Blunderstone in his novel, where David was born and spends his childhood. A week after his arrival in Yarmouth, his sixth son, Henry Filing Dickens, was named after Henry Filing, his beloved author of the past. Per Forster, Dickens refers to Fielding as a kind of tribute to a novel he was about to write. As always with Dickens, when the writing began, he was agitated, melancholy, even deeper than the usual agony of the birth of other novels; As always, he hesitated about the title, and his work notes contained seventeen variations. Charles Copperfield included. After several attempts, he settled on The Review of the World of Copperfield as It Rolved, a title he retained until April 19. When Forster noted that his hero, now called David, transposed his own initials, Dickens was intrigued and claimed that it was a manifestation of his destiny. However, he was not yet sure of his pen: While I know what I want to do, I'm lumbering like a train carriage, he told Forster. No general plan, but inspired novel by Charles I (1600-49), the beheading of which is Mr. Dick's obsession. Carl I in three positions Anthony Van Dijk 1635-1636.
Contrary to the method previously used for Dombey and Son, Dickens did not develop a general plan and often wrote a summary of the chapter after it was completed. At the last moment, four characters were found: Traddles, Barks, Crickle and Stirforth; David's profession remains uncertain until the eighth issue (printed in December 1849, containing chapters 22-24, in which David decides to receive training as a proctor); and Paul Schlick notes that the future of Dora has not yet been determined on May 17, 1850 (when 37 chapters were published in the first 12 monthly batches). Other major aspects of the novel, however, were immediately corrected, such as David's encounter with Aunt Betsy, Emily's fall or the role of Agnes as the real heroine of the story. After the launch, Dickens becomes pretty confident. The hardest part was inserting what I know so well, his experience at Warren's factory; as soon as the threads were woven, however, the truth mingled with fiction, he lycosted and congratulated himself in a letter to Forster, from that time he wrote in this letter that the story disappointingly co-mastered it. Never seems to have been in the grip of the failures of inspiration, so that ardent (his) sympathy for the creatures who have always made real to him his suffering or sorrow. Changes in detail occur during the composition: on August 22, 1849, while on the Isle of Wight for a family holiday, he changed on the advice of Forster, the subject of Mr. Dick's obsession, a minor character in the novel. This theme was originally a bull in a porcelain shop and became King Charles's head in a nod to the bicentennial performance of Charles I of England. (N 4) Recent incidents in writing, although immersed in the writing of his novel, Dickens intended to create a new magazine, Household Words, the first issue of which appeared on March 31, 1850. This difficult task, however, didn't seem to slow down the writing of David Copperfield: I'm busy as a bee, he writes happily to actor William Macready. A serious incident occurred in December: Mrs Jane Seymour Hill, Mrs Dickens's chiropactor, raised the threat of prosecution because she recognised herself in a portrait of Miss Mowcher; Dickens did nothing wrong, gradually changing the character's psychology, making her less caricatured and, at the very end of the novel, making her the main character's girlfriend, whereas in the beginning she served quite opposite purposes. It was, writes Harry Stone, the only major departure from his original plans. His third daughter was born on August 16, 1850, by the name of Dora Annie Dickens, as well as the first wife of his character. The baby died nine months later after the last serial was issued and the book was published. Dickens marked the end of his manuscript on October 21, 1850, and felt torn and happy as every time he finished the novel: Oh, my dear Forster, if I had said half of what Copperfield makes me feel strange tonight, even for you, I should be checked inside out! I think I'm sending some part of myself to the Shadow World. At first glance, the work is modeled in a loose and somewhat disjointed way of personal history, which was very popular in the United Kingdom of the 18th century; But in fact, David Copperfield is a carefully structured and unified novel. It begins, like other Dickens novels, with a rather bleak picture of the conditions of childhood in Victorian England, known when troublesome children are parked in the infamous boarding school, he seeks to trace the slow social and intimate ascent of a young man who, painfully ensuring the needs of his good aunt while continuing his studies, eventually becomes a writer: a story, writes Paul Davis, about a Victorian man looking for self-exploration. Published in monthly parts of The Personal History, Adventures, Experiences and Observations of David Copperfield The Younger, from Blunderstone Rookery was published from May 1, 1849 to November 1, 1850 in 19 monthly single shillings contains 32 pages of text and two illustrations by Hablot Knight Browne (Phiz), with the title cover simplified to David Copperfield's Personal History. The last instalment was a double number. On the other side of the Atlantic, John Wylie and G P Putnam published a monthly edition and then a two-volume version of the book. The title page of the first edition of Bradbury and Evans, signed by Dickens I - May 1849 (chapters 1-3); II - June 1849 (chapters 4-6); III - July 1849 (chapters 7-9); IV - August 1849 (chapters 10-12); V - September 1849 (chapters 13-15); VI - October 1849 (chapters 16-18); VII - November 1849 (chapters 19-21); VIII - December 1849 (chapters 22-24); IX - January 1850 (chapters 25-27); X - February 1850 (chapters 28-31); XI - March 1850 (chapters 32-34); XII - April 1850 (chapters 35-37); XIII - May 1850 (chapters 38-40); 14th - June 1850 (chapters 41-43); 15th - July 1850 (chapters 44-46); XVI - August 1850 (chapters 47-50); 17th - September 1850 (chapters 51-53); 18th - October 1850 (chapters 54-57); 19th-XX - November 1850 (chapters 58-64).
Viewpoint Regardless of borrowing from Dickens's own life, the reader knows as a essential condition that David Copperfield is a novel, not an autobiography; working with fictional events and characters - including the hero-narrator - who are the creations of Dickens's imagination. The first-person narrator defines the point of view: the narrator Copperfield, a recognized writer, married to Agnes for more than a decade, who has decided to speak publicly about his past life. This rest, in itself an important act, can only be partial as well as biased, since, a priori, Copperfield is the only point of view and the only voice; without using the prerogatives of the third person, omnipotence, omniscience, clairvoyance, he refers only to what he saw or participated in: 40 all the characters appear in his presence or, otherwise, he learns through rumors before being exposed to his pen through the prism of his conscience, deformed by the natural deficit of his perception and exacerbated by the electoral filter of memory. By telling stories and the teacher, Copperfield does not allow the facts to speak for themselves, but constantly asserts himself as a master of the narrative game, and he intervenes, explains, interprets and comments. His point of view is that the adult he has become is how he expresses himself just as he writes. At the end of his book, it feels the pride of a writer to evoke a thread on the Internet I spun Gareth Cordery writes that if David Copperfield is a paradigmatic Bildungsroman, it is also a quintessential novel of memory and as such, according to Angus Wilson, equal to Marcel Proust in search of lost time (in search of lost time) The memory of the hero interacts so intensely with his memories that the past seems real: how well I remember the day when it was! I can smell the mist that hung about the place; I see a hoarse frost, ghostly, though it; I feel that my hair frames fall tacky on my cheek; I look from a dim school perspective, spraying candles here and there to light up a foggy morning, and breathing boys wreathing and smoking in the damp cold as they blow their toes and rap their feet on the floor. In such passages, which punctuate retrospective chapters, the experience of the moment replaces the lived, historical present seals the collapse of the original experience and the re-creation here and now, which captures the entire field of consciousness. Sometimes this resurrected experience is more vivid than reality; So, in chapter 41, about the face of the Traddles, he says: His honest face, he looked at me with a serial-comic shake of the head impresses me more in memory than it was in reality. These are sacred moments, writes Gareth Cordery, whom Copperfield carefully guarded in Treasures (N 6) of his memory, where he sings the music of the time: Secret prose, it's a sense of mind talking to yourself, and not listening to. Commented through illustrations Sudden arrival at the house of Peggotti Fiza Without Dickens, this narrator, Copperfield, is very similar to him and often becomes his press secretary. This directly or indirectly adds to his point of view the author's point of view, and there will not necessarily be a complete coincidence between them. Thus, copperfield serves as a middle, mirror, and screen, Dickens sometimes undermines his speech to come to the fore or, conversely, hide behind this elegant delegate nimble pen. Dickens's voice, however, is generally well hidden and, according to Gareth Cordery, the hardest to detect because it is mostly present in meaning. He adds that in order to hear his voice, it is recommended to turn to Fiz, whose illustrations bring a point of view that is not always consistent with Copperfield's point of view. For example, in Chapter 21, two friends come by surprise at Peggotti's house, and Copperfield presents Stirforth Emily at the very moment when her engagement to Ham has just been announced. This sudden intrusion stops the girl as she has just jumped out of Ham's hands to nest in those Mr. Peggotti, a sign that Cordery says in passing that the promise of marriage is as much for his uncle as it is for his nephew. The text remains concise, but Phiz interprets, anticipates events, condemns even the future guilt of Copperfield: all eyes on the girl, her head, the emblem of her social aspirations and her next wanderings with Stirforth, are ready to be captured. Copperfield, dressed as a gentleman, stands in the doorway, with one finger in Stirforth, which is higher by one head, the other measuring the gap between Ham and Dan Peggotti, as if offering Emily to her friend. Emily, meanwhile, still had her head turned to Ham, but the body was taken off and the look became both complex and provocative. Phiz combines in one image a whole bunch of unwritten information that Dickens approved and probably even suggested. Reader of The Wanderer's insight, Mr. Peggotti talks to David as Martha eavesdrops, by Phiz. The third perspective is the viewpoint of the discerning reader, who, while generally fascinated by the narrator's self-serving pleas, does not remain blissfully ignorant and ultimately acknowledges the shortcomings of the person and the writer, just as he also learns to identify and evaluate the author's secret interventions. The discerning reader listens to an adult Copperfield and hears what this adult wants or doesn't want them to hear. Despite the fact that this manuscript is not for the eyes but mine, (chapter 42) the book exists, and the reader becomes an ipso facto father-confessor, knowing how to judge and even, at times, doubt the sincerity of expressed emotions. So when Dora dies, the reader sees that the topic of grief has fallen in a hurry, as if Copperfield had more important things to do than engage in sadness: Is it not the time when I have to enter a state of mind under his load of sadness that creates a question and embarrassment: is Copperfield protecting himself from his confusion, or is he shedding crocodile tears for form? Copperfield also examines some of his most culpable weaknesses, such as unconscious connivance (his own unconscious part) in the desecration of Peggotti Stirforth's house, against which he is still forever unable to resist: I believe that if I had been brought face to face with him, I would not have been able to utter a single reproach. The same goes for his childhood love, his so idealized Emily, who, once fallen, is banished from his consciousness to such an extent that his last comment, when he furtively sees her on board a ship, leaving for Australia, is a masterpiece of narrative duplicity: far from seeing her as the real woman, he is reproached by the image of a pathetic religious icon. elegantly allowing him to absolve himself of his guilt for betraying her. These underground currents are thus shown in David's psychological struggle, Gareth Cordery concludes that his narrative is unconsciously trying to disguise. Summary of the storyline
Storyline Story is a road from which different paths go. The road is a road from David's life, the main plot; branches are born from encounters with him and lead to several secondary intrigues taken more or less far ahead. Each of them is represented by an important Mr. Micawber, Stirforth, Little Emily, Uriah Heep; There are side stories that Martha Endell, Rosa Dartle, and, along the main road, stretch some parallel paths along which the reader is occasionally invited: Traddles, Betsy Trotwood, the Peggotti family, Dan and Ham in particular, Peggotti herself remains from beginning to end closely related to David. The various tracks do not move away from the main avenue, and when they do, the narrative forces them closer together again. Therefore, retrospective chapters and final recapitulation were written. The necessary summary of Mr. Peggotti finds a young Emily, by Phiz. The narration is linear in appearance, as usual in the traditional form of the first person. It covers the life of the narrator until the day when he decides to end his literary activity. However, entire sections of his life are summed up in a few paragraphs, and sometimes just a sentence or two, indicating that three or ten years have passed, or that Dora is dead, it is necessary to keep the story moving forward. Thus, a long stay of reflection in Switzerland, which leads to a declaration of love for Agnes, or a period of time before the final chapter, all the gaps in the story. Aside from the hero, this story deals with important secondary characters such as Mr. Micawber or Uriah Heep, or Betsy Trotwood and Traddles, a few facts needed for a plausible story stingly distilled in the final chapters: an impromptu visit to prison, the unexpected return of Dan Peggotti from the Antipodes; so many false surprises for the narrator who needs them to complete each person's personal story. Thus, the epilogue that presents the last chapter (Ch 64) is a model of the genre, a systematic review, presumably inspired by his memory, without a true connection. There is a desire to finish with each of them, with forced exclamations and enthusiastic remarks, scrolling through the lives of those frozen in time: Dick with his Memorial and his kite, Dr. Strong and his dictionary, and as a bonus, news about David's least child, which implies that there were other children between him and the eldest child Agnes, about whom the reader had never heard by name. So does Dan Peggotti's story about the sad story of his niece. Four chapters titled Retrospective (Ch 18 Retrospective, Ch 43 Another Retrospective, Ch 53 Another Retrospective and Ch 64 Last Retrospective) fit into strategic moments of general discourse that play a catch-up role over one of the narrator's meditations without delving into the details of events. Here the narrative disappeared, it faded the list, the listing of events. The restructuring approach of the back of Dickens, as shown in David Copperfield, does not avoid what fr:Georges Gusdorf calls the original sin of autobiography, that is restructuring and in this, paradoxically, it demonstrates its authenticity. It consists of dividing one's life into parts, choosing the decisive phases, defining evolution and putting them on direction, and then putting on meaning, while day-to-day existence lived as a cluster of shapeless representations requiring immediate adaptation, reflecting at best in the novel the use of the historical present usually accepted by Dickens. It's a series of standalone moments that don't end up merging into a sequential whole, and that connect the faint flow I'm acknowledging each other. In this reconstruction, one part of truth and another poetry, the famous Dichtung und Wahrheit (From my life: Poetry and Truth; 1811-1833). Goethe's autobiography, there is an obligatory lack of objectivity, the promotion of oblivion as an integral part of memory, the ruling power of the subjectivity of time found. Thus, to use the words of George Gasdorf again, David Copperfield appears as the second reading of the experience of man, in this case Charles Dickens, when he reached the fullness of his career, tried to give meaning to his legend. The themes of the novel's main theme arise from the fact that it is bildungsroman, a literary genre that focuses on the psychological and moral growth of the main character from adolescence to adulthood, which is common in Dickens novels, and in which character change is extremely important. The changes are due to the fact that David leaves himself past on the road to maturity. Other important topics relate, in particular, to Dickens's social problems and his desire for reform. This includes the plight of so-called fallen women and prostitutes, as well as the attitude of middle-class society towards these women; The position of women in marriage; Tough class structure Prison system; educational standards and emigration in the colony of what became the British Empire. The latter was a way for people to avoid some of the rigidity of British society and start all over again. Some of these subjects are directly satirical, while others work in the novel in more complex Ways dickens. Bildungsroman Various names David reaches Canterbury, from David Copperfield, Frank Reynolds Copperfield's path to maturity marked by various names assigned to him: his mother calls him Davy; Murdstone calls him Sheffield's Brooks; for the Peggotti family, he is Mas' Davy; on his way to boarding school from Yarmouth, he appears as Master Murdstone; in Murdstone and Greenby he is known as Master Copperfield; Mr. Micawber is pleased with Copperfield; for Stirforth he's Daisy; he becomes Mr. Copperfield with Uriah Heep; and Trotwood, soon reduced to Trot for Aunt Betsy; Mrs. Krupp deforms her name into Mr. Copperfull; and for Dora he's doady. Seeking to make money name once and for all, this set of names reflects the fluidity of Copperfield's personal and social relationships, and hide his real identity. It was by writing his own story, and giving it his name in the title, that Copperfield could finally claim who he was. David's life series can be seen as a series of lives, each of which is radically different from what follows, writes Paul Davis. The boy in the warehouse is different from the baby Blunderstone Ruckery, or the student Salem House, and in general David tends to keep these parts of themselves disconnected from each other. For example, in Chapter 17, while attending Canterbury School, he met Mr. Micawber in Uriah Heep's, and a sudden horror engulfed him that Heep could connect him as he is today, and an abandoned child who had settled into the Micawber family in London. So many mutations point to name changes that sometimes come with relief: Trotwood Copperfield when he finds refuge in Dover at his Aunt Betsy's house, so the narrator writes. So I started my new life, under a new name, and with everything new about me. He then realized that remoteness had come to the old life of Blunderstone and that the curtain had fallen forever on my life at Mardstone and Greenby. There is a process of forgetfulness, a survival strategy developed by memory, which is a serious problem for the narrator; his art, in fact, depends on the final reconciliation of differences to free and preserve the unified identity of his being human being. Will I be the hero of my own life? Mr. Dick and his kite, from David Copperfield, Frank Reynolds to David opens his story with the question: Will I be the hero of my own life? This means that he does not know where his approach will lead, that the letter itself will be a test. As Paul Davies says: In this Victorian narrative quest, a pen can be lighter than a sword, and the reader will be left to judge those qualities of man and writer that represent heroism. However, the question implies the assertion: it is Copperfield, and no one else who will determine his life, the future delusory, since the games have already played, life has been lived, with a novel-only story. Copperfield is not always the hero of his life, and not always the hero of his story, as some characters play a stronger role than him, except for Stirforth, Hip, Mikober, for example, he often appears passive and easy. Thus, concludes Paul Davis, the need to read your life in a different way; it is more refracting through other characters that the reader has a true idea of the hero of the story. What do these three men show him, as well as Dora, whom he marries? Another possible criterion is the comparison with the two other writers of the novel, Dr. Strong and Mr. Dick. The Dictionary of the Strong Will Never Be completed and, as a life story, will end with the death of its author. As for Mr. Dick, his autobiographical proctor constantly raises the question of whether he can overcome the inconsistency and indecision of his narrator. Will he be able to take the reins of power, provide a beginning, a middle, an end? Will he be able to unite the whole, overcome the trauma of the past, his obsession with the decapitated royal head, to understand the present and find a direction for the future? According to Paul Davis, only Copperfield manages to build a whole life, including suffering and failure, as well as successes, and this is one of the measures of his heroism as a writer. The weight of the past speaks especially to David, child of close observation (chapter 2); the title of this chapter is I watch and, as an adult, he is endowed with a remarkable memory. So much so that the story of his childhood is realized so specifically that the narrator, like the reader, sometimes forgets that it is a lived past, not the present, which is given to see. The tense verb is often the preterm of storytelling, and sentences are often short independent sentences, each of which states the fact. True, the adult narrator intervenes to qualify or give an explanation, not, however, to prevail over the child's vision. And sometimes history is delayed by reflection on the functioning of memory. So, again in Chapter 2, second and third paragraphs comment on the first recollection of the two beings surrounding David, his mother, and Peggotti: I believe that I can remember these two at a short distance from each other, dwarfed by my mind, leaning or kneeling on the floor, and I go erratically from one to the other. I have an impression in my mind that I can't tell the difference from the actual memory, the touch of Peggotti's index finger as she used to keep it to me, and his being rough needlowerk like a pocket nutmeg grater. This may be a fantasy, though I think the memory of most of us may go further back to times like this than many of us assume; just as I find the power of observation in the number of very young children to be absolutely wonderful for its proximity and accuracy. In fact, I think that most adult men who are remarkable in this regard can be more decorum can be said to have not lost the faculty than purchased it; rather, as I usually observe such men, to maintain a certain freshness, and softness, and the ability to be satisfied, which is also an inheritance they have kept since childhood. David thus succeeds, as George Orwell puts it, in standing both inside and out of the child's mind5 particularly an important effect of double vision in the first chapters. The perspective of a child is combined with the perspective of an adult narrator, knows that will be disturbed and a sense of security is broken. Thus, even before Mr. Murdstone's invasion as Clara's stepfather or death, the boy felt hints of mortality. For example, in the second chapter, when David spends the day with Mr. Murdstone, during the first episode of Brooks of Sheffield, in which, the first blow to his confidence, he has little awareness that Mr. Mardstone and his comrade Kinion

are bad at mocking him: It's Davy, Mr. Murdstone returned. Davy, who? The gentleman said. Jones? Copperfield said Mr Murdstone. A what! Mrs. Copperfield's mesmerizing incurmberia? A beautiful little widow? Mr. Murdstone said, take care if you like. Someone's sharp. Who is this? The gentleman asked laughs. I looked fast, being curious to know. Only Brooks of Sheffield, said Mr Murdstone. I was very happy to know that it was only Brooks from Sheffield because, first, I really thought it was me. The final blow, cruel and irreparable this time, is the vision, in chapter 9, of his own reflection in his little dead brother lying on his mother's chest. The mother who lay in the grave was the mother of my infancy; the little creature in her hands was me, as I once was, hushed forever on her chest. A series of male models for David David Copperfield is a posthumous child, that is, he was born after the death of his father. From birth, his aunt is a power that stands for the deceased father, and she decides the identity of Copperfield by abandoning him because he is not a woman. He spent the first years of his life with women, two Claras, his mother and Peggotty, which Paul Davis said undermines his sense of masculinity. Hence the sensitivity, which the same critic calls female, because of a lack of confidence, naive innocence and anxiety, like that of his mother, who herself was an orphan. Stirforth is not mistaken when he calls Copperfield Daisy from the beginning - the flower of spring, a symbol of innocent youth. To form a man's personality and learn to survive in a world governed by male values, instinctively he is looking for a father figure who can replace the figure of his father, which he did not have. Several male models will consistently offer themselves to him: adults Mr. Murdstone, Mr. Micawber and Uriah Heep, his comrades Stirforth and Traddles. Mr. Murdstone's aunt Betsy and Mr. Dick say no to Mr. Murdstone and his sister, according to Phiz. Mr. Murdstone obscures Copperfield's life instead of enlightening him, because the principle of firmness he advocates, an absolute novelty for the original family unit, if it instills order and discipline, kills spontaneity and The resistance that Copperfield offers him is symbolic: confronting the usurper without effective legitimacy, he is unable to protect his mother, but avoids the straitjacket and achieves his independence. Mr. Murdstone, therefore, is an anti-father, a double negative, one of which David was deprived of, a model the opposite of what not to be. Mr. Micawber Traddles, Micawber and David from David Copperfield, Frank Reynolds' second surrogate father are just as ineffective, though diametrically opposed to personality: it is Mr. Micawber, who, for his part, lacks firmness to the point of immersion in irresponsibility. Overwhelmed with imagination and love, in every way faithful and loyal, avid optimist, he eventually becomes, in a sense, a child of David, who helps him to relieve his financial difficulties. Roles change, and, in absurdity, David is forced to act as a man and perform adult duties towards him. Still, Micawbers lacks the charm that rounds Wilkins, of course, but also his dry eye, whose music helps her live. Ms. Micawber has, since childhood, two songs in her repertoire, the Scottish The Dashing White Sergeant and the American lamenting Little Tafflin with Silken Sash, whose attraction decided her to win this woman or die in an attempt (77) In addition to the melodies that soothe and adorn, the words of the second, with her dream Should e'er luck will be my destiny to be a rich bride! One is the opposite of reality and the other is the very definition of its harmony. Uriah Heep is a kind of negative mirror for David. Hip is clever in expanding the paths of his humble origins, such as the ability he shamelessly uses to attract sympathy and mask unscrupulous ambitions; while David, on the other hand, seeks to suppress his humble past and disguise his social ambitions under a veneer of worldly distrust, prompting Paul Davis to conclude that, just as Mr. Murdstone is adept at hardness, Heep, in addition to being a scoundrel, lacks the so-called feminine qualities of sensitivity that David does not lose. Stirforth Stirforth of David Copperfield, Frank Reynolds for David, Stirforth represents everything heep is not: born a gentleman, without stated ambitions or a certain plan of life, he has a natural presence and charisma that immediately give him opportunity and power. However, his failure as a model is announced long before the episode in Yarmouth, where he captures as a thief, Little Emily, before causing her loss in Italy. He already shows himself as he is, cruel, natscendensing, selfish and enough, towards Rose Dartle, bruised by him for life, and Mr. Mell, who is exposed The irony is that even when he appreciates his shame, David remains blinded from beginning to end by Stirforth's aristocratic domination, even as he contemplates drowning on Yarmouth beach, lying with his head on his hand, as I often saw him at school. Traddles Now consider Traddles, the anti-Steerforth, of the same age as the hero, not very brilliant at school, but wise enough to avoid the manipulations that David succumbs to. His appeal to moderation and reserve guarantees him the strength of character that David struggles to fake. Neither rich nor poor, he must also make a place for himself in the world in which he succeeds by putting love and patience at the center of his priorities, a love that tempers ambition and patience that softens passion. His ideal is to achieve justice in his actions, which he ended up realizing in his profession practically. After all, Traddles, in his supreme modesty, is the best male model available to David. There are others, Daniel Peggotti, for example, all the love and dedication that go in search of his lost niece and persist in the mountains and valleys, beyond the seas and continents to find her trail, than individual to refer. There is also a Barkis carter, original, laconic and not without defects, but a man of the heart. He too plays a role in the hero's personal story, but in fashion is too episodic to be significant, especially since he dies long before the end of the story. The hard way to the right balance is the truth that David's personal story makes it more difficult for him to access the kind of equilibrium that Traddles represents, because it seems destined, in the words of Paul Davis, to reproduce the mistakes made by his parents. So without knowing it, he is very much like his late father, also named David, who, according to Aunt Betsy, had eyes only on flower-like women, and as such, he finds himself irresistibly attracted to Dora, whose delicate and charming femininity, sweet frivolity too, recall those of his diabolical mother. The chapters describing their love are among the best in the novel, because Dickens manages to capture the painful ambivalence of David, passionately in love with an irresistible young woman whom we can only pass on and forgive all, and disappointed by his weak character and his absolute ignorance of any discipline. For the sake of love, the supreme illusion of youth, he tries to change it to shape his mind, leading him to recognize that firmness can be the virtue that he ultimately needs. However, finding himself in the community of thought, even remotely, with his hateful and and The stepfather, whom he considers responsible for his mother's death and many of his own misfortunes, was a disturbing discovery. Dr. Strong and his young wife, Annie, from Phiz. It is his aunt Betsy who, in her nature, represents the struggle to find the right balance between firmness and gentleness, rationality and empathy. All her life forced Betsy Trotwood to take on a role she didn't want, the role of her father, and as such she became, but in her own way, skilled in resilience and discipline. From the initially culpable intransigence that led her to abandon the newborn, denouncing the incompetence of her parents, even unable to produce a girl, she finds herself gradually softened by circumstances and powerfully helped by the madness of her protegee, Mr. Dick. He, between two flights of kites that carry away fragments of his personal history, and without knowing it, plays a modern role, inflection of the rationality of his protector with his irrationality, and his cookie-cutter judgment for reasons of seeming absurdity, but which, literally, turn out to be innate wisdom. In truth, Aunt Betsy, despite her rigidity and bravado, does not dominate her destiny; she can say she can do it, but she can't get David to be a girl, or avoid the shenanigans uriah heep more than the money demanded by her mysterious husband. She also cannot, despite her clarity, her clear understanding, the love blindness of her nephew, to prevent him from marrying Dora and in parallel to reconcile the strong. In fact, in supreme irony, it is once again Mr. Dick who compensates for his shortcomings by succeeding with intuition and instinctive understanding of things to steer Mr. Micawber to rescue Betsy from the clutches of Heep, as well as dispel the misunderstandings of Dr. Strong and his wife Annie. As is often the time in Dickens, where the main character's companion reproduces the course in parallel, the story of a strong couple develops in the counterpart of David and Dora. While Dora is in agony, David, himself obsessed with his role as a husband, watches the strong who are busy unravelling their marital distress. Two statements by Annie Strong impressed him: first, she told him why she rejected Jack Maldon and thanked her husband for saving her from the first impulse of an unruly heart. The second was like a flash of revelation: There can be no difference in marriage, such as unsuitability of mind and purpose. At the end of Chapter 45, almost entirely devoted to the epilogue of this case, David meditates on these words, which he repeats several times and whose relevance, a recess to his own cause, is imposed on him. He concludes that in everything, discipline, softened by kindness and kindness, is necessary for the balance of a successful life. Mr. Murdstone preached firmness; is that he was incorrectly. Where he violently failed was that he compared it to selfish cruelty, instead of making him an effective love of others. Happiness of maturity with Agnes Agnes Wickfield, David's second wife, Frank Reynolds It is because David sums up his values and has taken the painful memories of Dora's death that he is finally ready to go beyond his emotional blindness and recognize his love for Agnes Wickfield, whom he has already named the true heroine of the novel to which he gives his name. Paul Davis writes that Agnes is surrounded by an aura of holiness, worthy of a stained glass window, that she is more conscious or ideal than a person, that of course she brings the loving discipline and responsibility that the hero needs, but lacks the charm and human qualities that have made Dora so attractive. Adrienne E Gavin, sniffing point, writes that she is neither more nor less caricatured than the other young women in the life of the hero: if Emily stereotypes a lost woman and Dora a woman-child, Agnes is that ideal Victorian woman who necessarily limits, for her, as for others, the possibilities of evolution, only change, available from a loving and devoted daughter. However, the writer David, now David Copperfield, understood the oath expressed by Agnes (when he was recently in love with Dora, chapter 35. Depression): If I had a sorcerer's cap, I wouldn't want anyone but you. At the end of his story, he realizes that the sorcerer is on his head, that he can draw his attention to the people he loves and trusts. Thus, David Copperfield is a story about a journey through life and through himself, but also, by the grace of the writer, a recreation of a weak thread uniting a child and an adult, past and present, in what George Hasdorf calls loyalty to man. or, as Robert Ferry said, it is not the main interest of David Copperfield, which remains above all the story of life, told by the one who lived it, but the novel is imbued with a dominant ideology, the history of the middle class, the promotion of moral permanence, hard work, individual spheres for men and women, and, in general, the art of knowing your place, really staying in this place. Besides some social issues and repeated abuses relevant, Dickens took the opportunity to expose them in his own way in his fiction, and Trevor Blount, in his introduction to the 1966 edition of Penguin Classics, reissued in 1985, devotes several pages on the subject. However, Gareth Cordery shows that behind the manifestation of Victorian values is often a discourse with watermarks, which tends to question, test and even undermine them. So there are two reading, one that remains on the surface, and the other that matters below that surface, implicit questions. Among the social issues that concern David Copperfield are prostitution, the prison system, education, and society's attitude towards the insane. Dickens's views on education are reflected in the contrast he makes between the harsh treatment David receives at the hands of Crickle at Salem House and Dr. Strong's school, where the methods used instill the honor and autonomy of his students. By the nature of Mr. Dick's amiable, innocent and wise fool, Dickensian propaganda in the humane treatment of the insane can be seen. Mr. Dick's brother did not want to be seen about his home, and sent him to some private shelter: although he was left to his special care by their deceased father, who considered him almost natural. And a wise man, he should have thought so! Madness himself, no doubt. So Betsy Trotwood, continuing Mr. Dick's story in Chapter 14, intervened to suggest that Mr. Dick should be given his small income, and come and live with it: I'm willing to take care of him, and there will be mistreatment of him, as some people (except asylum seekers) have done. Victorian exploitation of young children in factories and mines in harsh conditions in the early Victorian era has worried many. There were a number of parliamentary inquiries into children's work, and these reports shocked writers Elizabeth Barrett Browning and Charles Dickens. Dickens describes children working in factories or other jobs in several novels, notably Oliver Twist and David Copperfield. Young David works in a factory for some time after his mother's death, and his stepfather showed no interest in him. Such images contributed to the call for legislative reform. Dickens's prison discipline satirizes modern ideas about how prisoners should be treated in Chapter 61, I'm shown two interesting canoes. In this chapter, published in November 1850, David and Traddles are shown around a large, well-built new prison modelled on Pentonville Prison (built in 1842), where a new, presumably more humane, prison system is running under the leadership of former director David Crickle. A believer in firmness, Dickens comically denounced the system of isolation of prisoners in separate cells, a separate system and providing them with healthy and pleasant food. (N 9) His satire appeals directly to the public, already warned of long-running debate over prison discipline in the press. Mr. Crackle is very proud of this new system, but his enthusiasm is immediately undermined by a reminder of his former brutality as a school principal. In prison, David and Traddles face 'exemplary inmates' 27 and 28 who they discover are Uriah and Mr. Littimer. Heap reads the hymn book, and Littimer also goes forward reading a good book: both managed to convince the naive Crickle and his fellow judges that they saw the error of their way. Both are being questioned about the quality of food and Creakle promises improvements. Dickens's ideas in this chapter were in keeping with Carlisle, whose pamphlet Model Prisons, also denouncing Pentonville Prison, was published in the spring of 1850. Indeed, Dickens published anonymously, a month after Carlisle's brochure on the same topic as Pet Prisonners. Emigration to Australia by Mr. Mickauber and the art of baking, with Mrs. Mikaber and twins, Fred Barnard. Dickens's study of the topic of emigration in the novel was criticized, first by John Forster and then by G K Chesterton. Chesterton accused Dickens of presenting emigration in an overly optimistic light. This Dickens believes that by sending a boatload of people abroad their souls can be changed, ignoring the fact that poor people like Peggotty have seen their house painted or, like Emily, their honour tarnished. Micawber was broken by the English social system and his journey to antipodes is shrouded for the paragon of the Victorian bourgeoisie, Betsey Trotwood, and he had to regain control of his destiny once he arrived in Australia. Trevor Blount notes that the word soul has a different meaning to Dickens than Chesterton. Dickens cares about material and psychological happiness and is convinced that physical well-being is a consolation for the wounds of life. Dickens sent his characters to America in Nicholas Nickleby and Martin Chuzzlewit, but he has Peggotty and Micawber families emigrating to Australia. This approach was part of the official policy of the 1840s, focusing on Australia as a welcoming country. It was at this time that interest in the new colony was to be stimulated and propogandists arrived in England, in particular John Dunmore Lang and Caroline Chisholm from Australia. Dickens followed only this movement and, at any rate, believed in family colonization. Moreover, the idea that redemption could be achieved by such a new beginning in a person's life was the concern of the author, and he saw here the subject to charm his readers. In terms of the novel's internal logic, for Copperfield to complete his psychological maturation and exist independently, Dickens must expel his surrogate fathers, including Peggotti and Mikober, and emigration is an easy way to eliminate them. The visions for society Of The Episode in Prison, according to writer Angus Wilson, are more than part of journalism; He represents Dickens's vision of the society in which he lives. The same can be said of the episodes relating to prostitution and emigration, which limits of Copperfield's moral universe and Dickens's own uncertainty. With all the order in Australia, that Martha marries a man from the bush, that Emily, in the strong hands of Dan Peggotti, becomes a lady of good deeds that Micawber, who was innately insolvent, suddenly acquires managerial skills and becomes prosperous in the administration of justice. All these appeals are somewhat ironic and tend to undermine the Dickensian hypothesis of believing in the miracle of the antipodes, which Jane Rogers sees in her analysis of The Fallen Woman as a plot device to win the sympathy of Dickensian readers for Emily. The ideology of the middle class of John Forster, the early biographer of Dickens, extols the bourgeois or middle classes of values and ideologies found in David Copperfield. Like him, Victorian readers share Copperfield's smug views, expressed with confidence in the success that is his, after all, as a recognized writer who is happily married and safe from necessity. Geitt Cordery take a closer look at the consciousness of the class. He said Copperfield's relationship with the aristocrat Stirforth and the humble Uriah Heep was critical. From the beginning, Copperfield is one of the good people and is considered by his friends. The Peggotti family in Chapter 3 treats him with respect as a visitor with distinction; even in Murdstone and Greenby, his behaviour and clothing earned him the title of little gentleman. When he came of age, he naturally relished Stirforth's contempt for Ham as a simple joke about the poor. Thus, he is predisposed to succumb, by what he calls chapter 7 the innate force of attraction, to the charm instinctively lent to the beautiful people about whom David said a kind of charm . . . to which it was a natural weakness to give way. From start to finish, David remains fascinated by Steerforth, so he strives internally for his social status. At the same time there is contempt for the ups ups, the hip, the hatred of the same character as Copperfield's senseless adoration of Stirforth, but upside down. This 'umble heep goes from a low clerk to an employee in Wickfield, claiming to win the hand of Agnes, the daughter of his boss, is unbearable for David, although it is very similar to his own efforts to move on from the reduction of the clerk of literary fame, with Dora Spenlow, the daughter of his employer. Heap's insinuation that Copperfield is no better than him feeds on the contempt in which he holds Heap on the right: Copperfield, you've always been an upstart, says Cordery, of which Copperfield himself is incapable. Marriage is another issue for Dickens is the institution of marriage and, in particular, the unenviable place occupied by women. Whether it's at Wickfield House, Strong, or under Peggotty's boat, women are vulnerable to predators intruders like Uriah Heep, Jack Maldon, James Stirforth; Murdstone's firmness prevails to the death of two wives; with David and Dora, complete incompetence reigns; and in the Micawber family, love and chaos go hand in hand; while Aunt Betsy is blackmailed by her mysterious husband. Dickens, according to Gareth Cordery, clearly attacks the official status of marriage, which perpetuated inequality between the sexes, an injustice that does not end with the separation of couples. In the mid-Victorian era, there were changes in gender roles, partly because of factories and the separation of work and home, which made stereotypes about women at home and men working away from home. Values, like the imperative need for women to get married and to be that ideally described as an angel in the house (manages the house without help and are always calm) are interrogated, tested and even subverted103 for example by having one mother-figure be the character of Betsey Trotwood, who is not a mother. When it seemed that the story describes a stereotypical image, especially in female characters, it does it in a way that reflects the fault lines of the image. Anne Bronte in The Tenant of Wildfell Hall (1848) explores this lawlessness in the status of the heroine Helen Graham, separated from her alcoholic husband. Dickens's understanding of the burden on women in marriage in this novel contrasts with his treatment of his wife Catherine, whom he expected to be an Angel in the House. The Fallen Woman The Awakening Conscience, W H Hunt (1851-1853) Martha Endell and Emily Peggotti, two friends in Yarmouth who work in the undertaker's house, reflect Dickens' commitment to save so-called fallen women. Dickens co-founded Angela Burdett-Coutts of Urania Cottage, a home for young women who have become a life of immorality, including theft and prostitution. On the eve of her wedding to her cousin and fiancé Ham, she left him for Stirforth. After Stirforth left her, she doesn't come home because she's disgraced herself and her family. Her uncle, Mr. Peggotti, finds her in London on the verge of being forced into prostitution. So she may have a fresh start from her now degraded reputation, she and her uncle emigrate to Australia. Martha was a prostitute and was thinking about suicide, but by the end of the novel, she redeems herself by helping Daniel Peggotti find her niece after she returns to London. She goes with Emily to start a new life in Australia. There she gets married and lives happily. Their emigration to Australia, followed by Mikober, Daniel Peggotti and Mr. Mello, underlines Dickens's belief that social and moral redemption can be achieved in a remote place where someone can create a new and healthy life. However, despite the fact that their families they remain tarnished, and their expulsion from England symbolizes their status: only on the other side of the world can these social ousies be restored. Morally, Dickens here conforms to the dominant middle-class opinion, excluding Rose Dartle John O Jordan devotes two pages to this woman, and also lost, though never sinned. The consecration of the Victorian home, he said, hinges on the confrontation between two stereotypes, an angel and a. Dickens denounced this restrictive dichotomy by portraying women between them. Such is Rose Dartle, a passionate being, with the unforgiving indignation of what betrayed Steerforth, a wound that symbolizes a bright scar on her lip. Never does she allow herself to be assimilated by dominant morality by refusing a tooth and nail to put on the habit of the perfect woman. Avenger to the end, she wants little Emily's death as a new conquest and victim of the same predator, and has only contempt for David's efforts to minimize the scope of his words. As virtuous as anyone else, she argues, especially that of Emily, she does not recognize any perfect family, each formed in the manner of her social class, nor any belonging as a woman: she is The Rose of Dartle, in herself. David's vision, on the other hand, is characterized by class consciousness: for him, Rosa, exhausted and fervent at the same time, as if there was incompatibility (chapter 20), is a friend, half human, half animal, like a lynx, with her inquisitive forehead, always on view (chapter 29), which absorbs the inner fire reflected in the skinny eyes of the dead, from which remains only this (chapter 20). In fact, says Jordan, David can't understand or even imagine sexual tension, especially what regulates the relationship between Rose and Stirforth, which, in a sense, soothes his own innocence and protects what he calls his candor - frankness or angelic behavior? His story. In addition, Rosa Dartle's unpoliscent and wicked marginality poses a mysterious threat to his comfortable and reassuring internal ideology. The way Dickens is written by Tom Jones had an important influence on Dickens Dickens's approach to the novel, which was influenced by a variety of things, including the tradition of picaresk novels, melodrama, melodrama, 112 and the novel of sensitivity. Satire and irony are central to the Pikare novel. Comedy is also an aspect of the British tradition of lawrence Stern's novel, Henry Filing and Tobias Smollett. Tom Jones was one of the major influences on the nineteenth-century novel, including Dickens, who read it in his youth and named Henry Fielding's son Dickens after him. The melodrama is usually sensational and is designed to appeal strongly to emotions. Trevor Blount comments that Dickens always exercised in public. He mentions the generosity, energy, brightness, brilliance and tenderness of Dickens's writing, as well as the range of his imagination. Blount also refers to Dickens's humor, and his use is creepy and pathetic. Finally, Blount celebrates the artistic mastery of the crowded spontaneity that is conveyed by being carried out with both delicacy and subtlety. Blount admires, first of all, the energy with which the characters rise from the page and create a fantastic universe, which the reader considers with the intensity of hallucinations. This is best illustrated in many of Dickens's works, a powerful figure of a weak man. In David Copperfield, Mr. Wilkins Micawber is such a figure, someone who is extremely incompetent, grandiose in his unreceived optimism, luxurious in his verbal virtuosity, and whose grandiose tenderness is irresistibly funny. Mikober was described as except Falstaff,... the greatest comic figure in English literature. In this novel, one characteristic noted by Edgar Johnson is that Dickens, in the first part, makes the reader see through the eyes of a child, 123 an innovative technique for the time, first tested in Dombey and Son with an omniscient narrator, and held here to perfection with the help of 'I'. Modernist writer Virginia Woolf writes that when we read Dickens we remake our psychological geography... it creates characters that do not exist in detail, not accurately and accurately, but in abundance in a cluster of wild, but unusually revealing observations. Satire and pathos of the very principle of satire - to question and tear off masks to reveal raw reality under varnish. Dickens uses the entire arsenal of literary instruments that are available to the satirist, or rather, are supplied by his narrator David, who even directs the satire on himself. These instruments include irony, humor and caricature. How it is used refers to the characters of different personalities. Satire is thus softer towards some characters than others; in relation to David the hero-narrator, it is at once condescending and transparent. The types of character Uriah Heep on his desk, Fred Barnard. There are several different types of character: On the one hand there are good, Peggotti, Dr. Strong, Traddles, etc., on hand there are bad, Murdstone, Steerforth, Uriah Heep, etc. The third category are the characters that change over time, including Betsy Trotwood, who at first more stubborn than nasty, it's true, and Martha Endell, and Creakle, etc. such as Micawber, Dora, Rose Dartle, and those who develop. The latter include David, Mr. Mell, Miss Mowcher. There is also a contrast between the features Dick, Barkis, Mrs. Gammidge, and subtle metamorphosis from innocence to maturity of characters like David, Traddles, Sophie Kruler. Dickens worked intensely to develop names for his characters that would affect associations in his readers, and help develop motifs in the storyline, giving what one critic calls an allegorical impulse to the meaning of the novel. Mr. Murdstone's name in The David Copperfield film evokes double allusions to murder and sunken coldness; The strong are certainly not strong; Scream squeaks and grinds. There may also be a visual dimension of Dickens's humor. This includes the rotundity of Micawber, his wife's dried-up body, which forever offers sterile breasts, Betsy's unwavering stiffness, the bowing head of Mr. Sharp, the stubborn redness of Daniel Peggotti, the subtle silhouette of Clara Copperfield, and the mischievous eye of Dora. Then there are exaggerated relationships that are constantly repeated. Dickens creates humour from character traits such as Mr. Dick's kite fly, James Maldon's insistent charm, Uriah Heep's subsequence, Betsy's pounding room. There are, moreover, busy repetitive verbal phrases: wash out the same Heep, willin Barkis, the lonely lorn creetur Of Ms. Gummidge. Dickens also uses humorous items such as Traddles' skeletons, Barkis's secret box, hip-hop image like snakes and Merdstone's metallic stiffness. The pathos and condescending humor of Stirforth and Mr. Mell, by Phiz. David Copperfield has idealized characters and very sentimental scenes contrasting with caricatures and ugly social truths. While good characters are also satirical, considered sentimentality replaces satirical brutality. This is typical of all Dickens's writings, but it is amplified by David Copperfield's fact that these people are close members of the narrator's family and friends who are devoted to David and sacrifice themselves for their happiness. Thus, indulgence is applied from the beginning, with humor prevailing along with love complicity. David is the first to receive such treatment, especially in the section devoted to his early childhood, when he is lost in the depths of loneliness in London, after his punishment by Mr. Mrdstone. Michael Hollington analyzes the scene in Chapter 11, which seems to be a symbol of the situation and how humor and sentimentality are used by Dickens. It's an episode where a very young David orders a jug of the best beer in a public house: To moisturize what I had for dinner. David's memory has preserved the image of the scene, which is so vivid that he sees himself as from the outside. He forgot the exact date (his birthday). This episode releases David's emotional pain, writes Michael Hollington, destroying the infected part of the wound. Beyond admiration for the amazing self-confidence of a young child, in solving this issue and taking control of their lives with the confidence of someone much older, the passage is evidence of the work of memory, transforming the moment into a true myth. The tone is nostalgic, because, ultimately, the epilogue is the present moment of grace. The wife of the custodian, returning David's money, puts on her forehead a gift, which has become extremely rare, a kiss: Half admired and half compassionate, but above all full of kindness and femininity; at least, adds David, as a gentle and precious reminder: I'm sure. Dickens's theatricality regularly went to the theater from an early age and even considered becoming an actor in 1832. Many of the plays he saw on the London stage in the 1820s and 1830s were melodramas. In some scenes by David Copperfield there is a visual, theatrical and even cinematic element. Martha's Scream on the Edge of the River belongs to the purest Victorian melodrama, as does the confrontation between Mr. Peggotti and Mrs. Stirforth, chapter 32: I don't condone anything, I don't make any counter-accusations. But I'm sorry to say it's impossible. Such a marriage irrevocably undermines my son's career and destroys his prospects. There is nothing more certain than this, it can never take place, and never will be. If there is any other compensation. Such language, according to Trevor Blount, should be said out loud. Many other scenes use the same method: Micawber crossing the threshold. Heep stalking David in Chapter 17, the chilling appearance of Littimer in the middle of David's party in Chapter 27. The culmination of this magnificent series of scenes is the storm at Yarmouth, which is an epilogue to the menacing references to the sea earlier, which shows the most intense virtuosity of Dicken (chapter 55). Dickens made the following comment in 1858: Every good actor plays directly on every good author, and every writer of fiction, though he can't take a dramatic form, writes in effect for the scene. Setting the setting is one of the main aspects of Dickens' narrative artistry and his methods of characterisation, so the most memorable quality of his novels may well be their density of atmosphere... descriptive letter. In David Copperfield's production, the setting is less urbanized, more rustic than in other novels, and especially the sea. Also Peggotti, who is a sailor whose house will overturn the hull, Mr. Micawber goes to the seaport of Plymouth on the south coast after the prison and appears finally aboard the steamer. David himself is associated with Yarmouth, and Aunt Betsy settled in the port of Dover. A young David notices the sea on his first day at her house; The air from the sea came blowing again, mixed with the spirits of flowers. The city, London, especially the place of unhappiness, where the dark from Murdstone and Greenby found. Philosopher Allen (a pseudonym for Emile-Auguste Chartier) comments read about Dickens's depiction of London (but it can also be applied to other places), as quoted by Lanson: Dickensian atmosphere, unlike any other, comes from how the distinctive nature of a dwelling is associated with the personality of its inhabitants. (There is) a view that creates a sense of reality, with a wonderful connection between buildings and characters. Symbolism Important symbols include, imprisonment, sea, flowers, animals, dreams, and mr. Dick's kite. According to Henri Sukhami, The symbolism of Dickens is to attach importance to physical details... Constant repetition of these details ... contributes to the deepening of their symbolic value. This can include characters, aspects of the story, and what is more noticeable among motives, places or objects. Yarmouth, William Miller's Norfolk engravings after Turner's separation of realism and symbolism can be tricky, especially when it relates, to the issue of incarceration, which is both a very real place of detention for the Micawber family, and, more generally throughout David Copperfield, a symbol of the damage done to a sick society caught up in its inability to adapt or compromise, with many individuals walled up within themselves. The insou commonly associated with death is the insou commonly understood: she took Emily's father; will take Ham and Stirforth, and is generally associated with David's turmoil surrounding his Experience of Yarmouth. After all, there is nothing left but the tossing of Stirforth's body as a flotsam and jetsam, symbolizing the moral emptiness of David's adoration. The severe storm in Yarmouth coincides with the moment when the conflicts reached a critical threshold, when it seemed to anger Nature, calling for a final resolution; As Kearney pointed out: The rest of the novel is something of an anti-climax post-storm chapter. Referring to the climax scene of the storm in this novel, the latest in any Dickens novel, Kearney observed that the symbolism of the sea, sky and storms are successfully integrated to achieve what constitutes a mystical dimension in the novel, and this mystical dimension is, in general, more acceptable than those found elsewhere in Dickens. According to Daniel L Plung, four types of animals are a particularly important aspect of the way symbols are used: bird songs symbolize innocence. lions and predators associated with the fallen, but not evil; dogs, except Jeep, are associated with malicious and self-serving; while snakes and eel represent evil. A typical example of how animal symbolism is used is given in the following sentence: The impact of the Murdstones on me (David) was like a fascination with two snakes unfortunate young bird. When David describes Stirforth as brave as a lion, this is the key to Stirforth's moral weakness and foreshadows subsequent events. Flowers symbolize innocence, such as David being called Daisy Stirforth because he is naive and clean, while Dora constantly draws bouquets, and when Heap was removed from Wickfield House, the flowers return to the living room. Mr. Dick kite, imagines how much he is both outside and above society, immune to his hierarchical social system. In addition, he flies among innocent birds, and just as in this toy soothes and gives him joy, Mr. Dick heals wounds and restores peace where others without exception have failed. Dreams are also an important part of the novel's basic symbolic structure, and are used as a transitional device to link parts of it along with twelve chapters ending with a dream or reverie. In the early dark period of David's life, his dreams are invariably ugly, but in later chapters they are more mixed, with some reflecting quirky hopes that are never realized, while others are nightmares that foreshadow actual problems. In addition, physical beauty, in the form of Clara, symbolizes the moral good, while the ugliness of Uriah Heep, Mr. Crickle and Mr. Murdstone emphasizes their villainy. While David, the hero of the story, benefited from his love and suffered from violence from others. The Dickens dialect, preparing for this novel, went to Norwich, Lowestoft and Yarmouth, where the Peggotti family lives, but on January 9, 1849 he stayed there for only five hours. He assured his friends that his descriptions were based on his own memories, brief, like his local experience. However, looking at the work of K J Fielding shows that the dialect of this city was taken from a book written by the local author, Major Edward Moore, published in 1823. There Dickens found beans (home), fishing (officiating), dodman (snail), clickesen (gossip), and winnicking (tears) from winnick (cry) and so on. Literary significance and acceptance Many consider this novel a masterpiece of Dickens, starting with his friend and first biographer John Forster, who writes: Dickens has never stood so high in reputation as at the end of Copperfield, and the author himself calls it his favorite child. It is true, he says, that under the fiction was something from the life of the author, that is, the experience of self-writing. It is not surprising, therefore, that the book is often placed in the category of autobiographical works. From a purely literary point of view, however, it transcends this framework in the richness of its themes and the originality of its writing. Located in the middle of Dickens's career, it represents, in the words of Paul Davis, separation between the novels of youth and the novels of maturity. In 1850, Dickens was 38 years old, and he had to live another twenty years, which he filled with other masterpieces, often denser, sometimes darker, which concerned most of the political, social and personal problems he faced. Dickens's Privileged Child welcomed the publication of his work with strong emotions, and he continued to experience it for the rest of his life. When he went through a period of personal hardship and disappointment in the 1850s, he returned to David Copperfield as a dear friend who resembled him: Why, he wrote to Forster: Why is it, as with poor David, the feeling comes always crashing at me now that I fall into a low mood, as one happiness I missed in life, and one friend and companion I never did? When Dickens begins to write Great Expectations, which was also written in the first person, he reread Copperfield and entrusted his feelings to Forster: he was touched by this to the point that you would hardly believe (156) Criticism was not always jared, although over time the high importance of this novel was recognized. The initial admission though Dickens became a Victorian celebrity its readers were mostly middle class, including so-called skilled workers, according to French critic Fabrice Bensimon, because ordinary people couldn't afford it. The I to V series reached 25,000 copies in two years, modest sales compared to 32,000 Dombey and Son and 35,000 Bleak House, but Dickens was nonetheless happy: Everyone cheers David, he writes to Mrs Watson, and Forster said his reputation was at the top. The first reviews were ambiguous, but the great contemporaries of Dickens showed their approval: Thackeray found the novel fresh and simple; John Raskin, in his contemporary artists, was of the view that the scene of the storm surpasses the evocations of the Turner Sea; more soberly, Matthew Arnold declared him rich on merit; And in his autobiographical book Little Boy and Others, Henry James recalls a treasure so enchanted in a dusty chamber of youth. Falstaff's subsequent reputation (Adolf Schroeder, 1867), with which J B Priestley compares Mr. Mikaber. After Dickens's death, David Copperfield rose to the forefront of the writer's work, both through sales, such as Home Words in 1872, where sales reached 83,000, and praise from critics. In 1871, the Scottish writer and poet Margaret Oliphant described it as the culmination of Dickens's early comic fiction; At the end of the nineteenth century, however, Dickens's critical reputation declined, although he still had many readers. It began when Henry James in 1865 led Dickens into the second division of literature on the grounds that he could see under the surface of things. Then, in 1872, two years after Dickens's death, George Henry Lewis wondered how to reconcile the immense popularity of Dickens with the critical contempt he attracted. However, Dickens was defended by the writer George Gissing in 1898's Charles Dickens: Critical Study. Mr. C. Chesterton published an important defence of Dickens in his 1906 book Charles Dickens, where he described him as the most English of our great writers. Dickens's literary reputation grew in the 1940s and 1950s thanks to essays by George Orwell and Edmund Wilson (both published in 1940) and Humphrey House's The World of Dickens (1941). However, in 1948, F. R. Livis in The Great Tradition controversially excluded Dickens from his canon, oicacted him as a people's artist without mature standards and interests. Wilkins Mikober Frank Reynolds, according to Maugham, he'll never let you down. Dickens's reputation, however, continued to grow, and K J Fielding (1965) and Jeffrey Turley (1976) define what they call David Copperfield in Centrality, and D. Leavis, in 1970, looked at the images he draws marriage, women, and moral simplicity. In their 1970 publication, Dickens the Novelist, F.R. and D. Leavis called Dickens one of the greatest creative writers, and F.R. Leavis changed his mind about Dickens since his 1948 work, no longer finding the popularity of novels with readers as a barrier to their seriousness or depth. In 1968, Silver Monode, subtly analyzing the structure and style of the novel, described it

as a triumph of Dickensian art, which was shared by Paul B. Davis. The central themes are explored by Richard Dunn in 1981, including the autobiographical dimension, the process of character narrator's characteristics, memory and oblivion, and, finally, the privileged status of the novel in the relationship between similar works by Dickens. D. Livis compares Copperfield to Tolstoy's War and Peace and examines the relationship between adults and children in both novels. According to the writer Paul B. Davis, S. D. Leevis succeeds in dissecting David's relationship with Dora. Gwendolyn Needham's essay, published in 1954, analyzes the novel as a bildungsroman, like Jerome H Buckley twenty years later. In 1987, Alexander Welsh devoted several chapters to show that Copperfield was the culmination of Dickens's autobiographical attempts to explore himself as a writer midway through his career. Finally, J B Priestley was particularly interested in Mr. Micawber and concludes that with one exception falstaff, he is the greatest comic figure in English literature. In 2015, the BBC Culture section interviewed book critics outside the UK about the novels of British authors; they ranked David Copperfield eighth in the list of 100 British novels. The characters and their diverse social media spots in the novel evoked reviewer comments, such as the novel populated by some of the brightest characters ever created, David himself, Stirforth, Peggotti, Mr. Dick – and he climbs up and down the classroom ladder, noted critic Maureen Corrigan and echoed by Wendy Lesser. Opinions of other writers David Copperfield pleased many writers. Charlotte Brontë, for example, commented in 1849 in a letter to the reader of his publisher: I read David Copperfield; I think very well-remarkable in some parts. You said she has an affinity for Jane Eyre: he has - from time to time - just that Dickens's advantage in his varied knowledge of men and things! Tolstoy, for his part, considered him the best work of the best English writer and, according to F R and D Leavis, was inspired by the love story of David and Dora, so that Prince Andrew married Princess Lisa in War and Peace. Henry James recalled being moved to tears as he listened to the novel hidden under a table and read aloud in the family circle.

Dostoyevsky enthusiastically cultivated a novel in a camp in Siberia. Franz Kafka wrote in his diary in 1917 that the first chapter of his novel America was inspired by David Copperfield. James Joyce parodied it in Ulysses. Virginia Woolf, who disliked Dickens, argues that David Copperfield, along with Robinson Crusoe, Grimm's tales, Scott Waverley's The Posthumous Documents of Scott Waverley and Pickwick, are not books, but stories passed down by word of mouth in those tender years when facts and fiction merge, and thus belong to the memories and myths of life, not to his experience. Woolf also noted in a letter to Hugh Walpole in 1936 that she had reread it for the sixth time: I forgot how gorgeous he is. The novel also seems to have been Sigmund Freud's favorite; Somerset Maugham and Somerset Maugham regard it as a great work, although his hero seems to him rather weak, unworthy of even its author, while Mr. Mikaber never disappoints: The most remarkable of them, of course, is Mr. Mikober. He'll never let you down. Illustrations by Hablot Knight Browne (Phiz), illustrator of The Peggotty Family House, depicted by Phiz As, is a custom for regular serial publication for a wide audience. David Copperfield, like previous Dickens novels, was from the beginning history in pictures, many engravings of which are part of the novel and as history is connected. Hablot Knight Browne (Phiz) Phiz drew the original, the first two illustrations related to David Copperfield: on a wrapper for a serial edition for which he engraved the silhouette of a child, placing on the globe, probably referring to the working title (Copperfield Review of the world as it rolled), and frontispiece (later used in published books) and the front page. The green wrapper is displayed at the top of this article. Phiz drew pictures around the central baby-over-globe with no information on the characters that would appear in the novel. He knew only that it would be a bildungsroman. The images begin at the bottom, on the left side of the tree, which has leaves on the left and dead on the right. A woman has a baby on her lap. The images continue clockwise, marking the events of life, but without reference to any particular event or specific nature of the novel. When each issue was written, Fiz worked with Dickens on the illustrations. In monthly plates, Phiz will have to translate the memoirs of the main character-narrator into a third-person objective or dramatic point of view. Some of his illustrations contain details that are not in the text, but illuminate the character or situation, forming a part about that novel . Dickens accepted and even called these additional, sometimes subtle instructions, which, commenting on the event, say more than the narrator says in print. The latter intends to stay behind, as does the author, who thus hides behind the illustrator. Dickens was particularly scrupulous about illustrations; he carefully studied the smallest details and sometimes required modifications, for example, to replace on a very specific episode of the coat that David wears on a small jacket. The illustration of the encounter between David and Aunt Betsy was particularly delicate, and Fiz had to do so several times, the ultimate choice being Dickens's choice. Once the desired result was received, Dickens made no secret of his satisfaction: the illustrations are capital, he writes, and especially what depicts Mr. Mikober in chapter 16 is unusually characteristic. One of the mysterious discrepancies between the text and the accompanying illustrations is the Peggotti family's cottage on the sands of Yarmouth (pictured). It is clear from the text that the author envisaged the house as a vertical boat, while the illustrator depicted it as an upturned enclosure lying on the beach with holes for doors and windows. The inner illustrations of the cottage also show it as a room with curved ceiling beams, implying an inverted body. Although Dickens seemed to have the opportunity to correct this discrepancy he never did, suggesting that he was pleased with the illustrator's portrayal. Other illustrators Barkis takes David to Yarmouth (Harold Copping) Daniel Peggotti Frank Reynolds Peggotti and David, Jesse Willcox-Smith Mikober on David Copperfield's Kyd were later illustrated by many artists later, after serialization, including: Fred Barnard (1846-1896), who illustrated David Copperfield's Home Edition Kid (Joseph Clayton Clark) (1855-1937): Harold Copping (1863-1932), who illustrated Dickens's stories for children; Frank Reynolds (1876-1953); Jessica Willcox Smith (1863-1935), who illustrated many abbreviated editions for children. Some of these works are full-size paintings, not illustrations included in the editions of novels. Kid drew watercolors. Frank Reynolds provided illustrations for David Copperfield's 1911 edition. Although Dickens's reputation with literary critics fell and grew significantly later, his popularity among readers after his death followed a different pattern. Around 1900, his novels, including David Copperfield, began to grow in popularity, and 40-year-old copyright expired for all but his recent novels, opening the door to other publishers in the UK; by 1910, they had expired. This created an opportunity for new illustrators in new editions of novels, such as Fred Barnard (Household Edition) and Frank Reynolds (1911 edition of David Copperfield); their styles differed from those of Fiza, who provided illustrations for the first publications of the novel in 1850 and during the author's lifetime. As the books were read so much (one publisher, Chapman Hall, sold two million copies of Dickens's works in the period 1900-1906), 197 characters became more popular for use outside of novels, in puzzles and postcards. Uriah Heep and Mr. Micawber were popular figures for illustrations. As the First World War approached, illustrations on postcards and novels, abbreviated or full-length, continued to work in the UK, as well as among soldiers and sailors abroad. David Copperfield's main print editions, like Dombey and Son and David Copperfield, were not the subject of a specific contract; it followed the agreement of June 1, 1844, which was still really. In this contract, Bradbury and Evans received a quarter of the receipts from what Dickens wrote over the next eight years. This didn't stop the writer from criticizing his publisher, or providing an incomplete number, just to see exactly where I am, and for his illustrator Phiz to have some material to work with. The dedication and foreword to the 1850 book, published by Bradbury and Evans, was dedicated to the honorary Mr and Mrs Richard Watson of Rockingham, Northamptonshire, an aristocratic friend, contacted during a trip to Switzerland five years ago. A brief foreword was written in 1850 by an author already trusted by Forster after he had completed his manuscript, with the promise that a new work would follow. This text was also used for the 1859 edition, Cheap Edition. The final version of 1867, also called the Charles Dickens edition, included another foreword by the author with the assertion that David is the author's favorite work. Other editions of The Three Volumes were published by Tauchnitz in 1849-50, in English for distribution outside the UK in Europe. During Dickens's lifetime, many other editions have been released, and many since he died. According to Paul Schlik, the most reliable edition is the 1981 edition of Clarendon Press with the introduction and notes of Nina Burgis; it serves as a reference for later editions, including Collins, Penguin Books and Wordsworth Classics. List of 1850 editions, Great Britain, Bradbury and Evans, publication date November 14, 1850, bound (first edition), 624 pages, 38 plates. 1858, United Kingdom, Chapman and Hall and Bradbury and Evans, publication date 1858, hardback, 'Library Edition', 515 pages. 1867, UK, Wordsworth Classics. Foreword by the author (Charles Dickens Edition, with his statement but, like many loving parents, I have in my heart the heart of a beloved child. Includes excerpts deleted for the original monthly series, and iaugony in subsequent editions. 1981 (reissued 2003) United Kingdom, Oxford University Press ISBN 0-19-812492-9, hardback, edited by Nina Bergis, Clarendon Dickens, 781 pages. 1990, USA, W W Norton and Co Ltd ISBN 0-393-95828-0, publication date January 31, 1990, hardback (Jerome H Buckley (editor), Norton Critical Edition - contains annotations, introductions, critical essays, bibliography and other materials). An adaptation of the Earliest adaptation While it was published, David Copperfield was the target, according to a survey by Philip Bolton, of six initial dramatizations, followed by twenty more when the public interest was at its peak in the 1850s. , having Steerforth live and marry Emily, and reinvent the character to kill Mr. Murdstone. However, the most spectacular drama was those of Dickens. Although he waited more than a decade to produce a version for his public readings, it soon became one of his favorite performances, especially the storm scene he held for the finale, the most sublime moment in all readings. Radio Favorite Story, organized by Ronald Coleman - October 25, 1947 Theatre Guild on air - 24 December 1950 with Richard Burton, Boris Karloff, Flora Robson and Cyril Richard The Personal Story of David Copperfield - BBC Radio 4, 1991 - a series of ten articles starring Gary Cady as David Copperfield, Miriam Margoli, John Moffatt, Timothy Spall and Sheila Hancock played by Richard Armitage 2018 Film and TV David Copperfield were filmed several times : David Copperfield (1935) 1911 David Copperfield, Film directed by Theodore Marston 1913 David Copperfield, silent film directed by Thomas Bentley 1922 David Copperfield, silent film directed by A.W. Sandberg 1935 David Copperfield, film directed by George Cookor, with the participation of W.C. Fields 1956 David Copperfield, a 13-episode series shown on the BBC. 1966 David Copperfield, 13-episode television series. 1969 David Copperfield, film directed by Delbert Mann. 1974 David Copperfield, 6-episode TV series directed by Joan Kraft 1983 David Copperfield, animated film Burbank Films Australia. 1986 David Copperfield, 10-episode series directed by Barry Letts, shown on the BBC. 1993 David Copperfield, Animated television film, shown on NBC 1999 by David Copperfield, a two-part series shown on BBC 2000 by David Copperfield, film directed by Peter Medak 2019 Personal History of David Copperfield, film directed by Armando Iannucci See also Letters of Charles Dickens Notes and Dickens invented more than 14 variations of the title for this work, see Adams, Danger (Autumn 1987). Titles, titles and the right to. In the journal aesthetics and artistic criticism. 46 (1): 7–21. doi:10.2307/431304. JSTOR 431304. b For example, Joseph Andrews or Tom Jones, written by Henry Fielding, Dickens's favorite author in the past. In fact, Wordsworth began writing this work in 1798-99. Charles I was born in Stuart's home on 19 November 1600 and was King of England, Scotland and Ireland from 1625 to 1649. Charles I was overthrown during the English Civil War, and was beheaded, with the monarchy replaced by the Commonwealth of England. Charles was canonized by the Church of England in 1660. Ruckery is a colony of birds, usually rooks. The term rookery was also used as a name for dense slum housing in nineteenth-century cities, especially in London. An expression from St. Augustine, who uses it at the end of the first part of his Confession. - A play on words containing the verb stream meaning to endure and the city of Sheffield, known for the production of cutlery. So joke Mr. Murdstone, take care if you like. Someone's sharp. The connotations of the first name Clara are clarity, transparency, brightness. Dickens ridiculed the way it works, complaining that detainees are treated better than poor or even non-commissioned officers. Conclusion of the 1867 foreword: Like many loving parents, I have a beloved child in my heart. And his name is David Copperfield. - Paul Davies, editor of Charles Dickens A to '1, published in 1999 by Checkmark Books. It is likely that Dickens refers to the failure of his marriage to his wife. Kafka's novel is a kind of upside-down bildungsroman, as a young man whose fate we pursue is more of a disaster than an achievement. Links to b McCrum, Robert (December 30, 2013). 100 best novels: No 15 - David Copperfield Charles Dickens Keeper. Received on March 24, 2015. a b Monod, Silver (1968). Dickens novelist. University of Oklahoma Press. 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