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**Pragmalingvistika, funksional tarjimashunoslik va til o'rgatish jarayonlari integratsiyasi**

**Прагмалингвистика, функциональное переводоведение и интеграция процессов преподавания языка**

**Pragmalinguistics, functional translation studies and integration of language teaching processes**

**International Scientific and Theoretical Conference**

**Section 1:** Cognitive science and linguoculturology in modern linguistics.

**Section 2:** Literary studies and society.

**Section 3:** Problems of comparative typology and translation studies, modern problems of philology.

**Section 4:** Integration of information and communication technologies into the language learning process.

for more info



In recent years, the self-help genre has gained growing importance in modern Uzbekistan, particularly among the youth. As the country undergoes economic and social transformation, young people are increasingly looking for practical guidance on how to achieve their goals, balance their personal and professional lives, and develop resilience in a rapidly changing world.

It should be noted that the features of self-help genre or concept of ideal man can be seen in writings of Uzbek scholars and scientist writers, such as Farabiy and Nava'iy's work. They idealized "Ideal man" ("Komil inson") and counted several ways to control oneself and try to solve the problems with good behavior. Inspired by the work of their ancestors and skilled self-help writers' principles, many Uzbek youth are adopting goal-setting strategies to define their career paths and educational ambitions. In modern Uzbek society, where young people face increasing challenges in education, career development, and work-life balance, self-help literature serves as a valuable resource for self-improvement. By adopting the principles of this genre, and combining the features of the genre with national ideology the youth of Uzbekistan can develop the confidence, discipline, and strategic thinking needed to navigate an evolving world and achieve their aspirations.

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### SERVANT CHARACTERS IN OLIVER TWIST AND GREAT EXPECTATIONS NOVELS BY CHARLES DICKENS

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#### Abstract

*Charles Dickens, a prominent writer of Victorian literature, is widely known for his vivid portrayal of 19th-century England, particularly the lives of its lower classes. Through his novels, Dickens creates complex social worlds where the boundaries between the upper and lower classes are obvious yet sometimes blurred. One of the recurring features in Dickens' works is the presence of servants—humble, hardworking figures who serve the wealthier people. However, Dickens' treatment of these servants goes beyond simple caricatures.*

**Key words:** *servant figures, cold-hearted characters, working-class girl, moral structure of society, power and influence, background characters, social status*

#### Annotatsiya

*Viktoriya davri adabiyotining ko'zga ko'ringan yozuvchisi Charlz Dikens 19-asr Angliyasini, xususan, uning quyi tabaqalari hayotini yorqin tasvirlashi bilan keng tanilgan. Dikens o'z romanlari orqali yuqori va quyi sinflar o'rtasidagi chegaralar aniq, lekin ba'zida xiralashgan murakkab ijtimoiy dunyolarni yaratadi. Dikens asarlarining takrorlanadigan xususiyatlaridan biri bu boy odamlarga xizmat qiladigan xizmatkorlar - kamtar, mehnatkash shaxslarning mavjudligi. Biroq, Dikensning bu xizmatchilarga munosabati oddiy karikaturalardan tashqariga chiqadi.*

**Kalit so'zlar:** xizmatkor siymolar, sovuqqon qahramonlar, ishchi qiz, jamiyatning axloqiy tuzilishi, kuch va ta'sir, fon qahramonlari, ijtimoiy mavqe

## **Introduction**

The roles of servants in Dickens' novels serve to study themes of class struggle, social mobility, identity, and the morality of Victorian society. This article delves into the importance of servants in Dickens' novels and how they contribute to the larger narrative of class and social dynamics.

## **Methods**

This review analyzes various studies focused on servant roles in Charles Dickens' novels. They often play crucial roles in the progression of the story and the development of other characters. These servants are individuals with distinct personalities, desires, and, in some cases, their own personal stories. Dickens' portrayal of them reflects his belief in the importance of empathy and understanding the lives of those at the margins of society.

## **Results**

One of the earliest novels in which Dickens presents servant figures is *Oliver Twist*. The novel, centered around the life of a young orphan, studies the hardships of the lower class through various characters, including those who serve the wealthy. One of the most notable servant characters in this novel is Mrs. Bedwin, the kindly housekeeper at the home of Mr. Brownlow, a wealthy benefactor who takes Oliver in. Mrs. Bedwin represents a moral figure in the novel, as she displays warmth and kindness toward Oliver, a stark contrast to the cold-hearted characters like Fagin and Bill Sikes. Through Mrs. Bedwin and other servant figures, such as the different workhouse attendants, Dickens presents the contrast between genuine, compassionate service and the exploitation of the poor by corrupt authorities. Servants in *Oliver Twist* regularly act as conduits for Dickens to reveal the hypocrisy of the wealthy and the brutal treatment of the poor, particularly within the institutional systems like workhouses. Mrs. Bedwin, for example, is an exact example of how a servant can transcend the traditional role of mere laborer and become an integral part of a larger social and moral framework.

In *Great Expectations*, the theme of social class and mobility is explored more deeply through the experiences of Pip, the protagonist. A significant portion of the story deals with Pip's increase in social status and the impact this has on his relationships, especially with the people who served him during his lower-class days. One of the central servant figures in the novel is Biddy, who starts as a poor, working-class girl but remains loyal and reliable to Pip despite his growing arrogance and desire to climb the social ladder. Biddy serves as a foil to Pip's other servant figure, Joe, who is a blacksmith and the kind father figure to Pip. Both Biddy and Joe portray the virtues of humility, selflessness, and emotional resilience, acting as contrasts to the corrupting influence of wealth that transforms Pip. Their loyalty, despite their lower status, doubts Pip's growing snobbery and forces him to confront the moral implications of his social ambitions. The novel also contains Estella, who, though not a servant in the traditional sense, is adopted by Miss Havisham and is raised to be a tool for the wealthy woman's bitter plans. Estella's upbringing—where she is treated as an object rather than as a person—expresses the class divide and the often-damaging consequences of wealth. Her relationship with Pip is complex, as it shows how wealth and class can distort true human connections.

## **Discussion**

Dickens uses the concept of servants not only to provide domestic convenience for the upper classes, but also to comment on the moral structure of society. In most of his novels, the servants serve as models of virtue, loyalty, and selflessness—traits that are often lacking in the higher classes. This is obvious in the examples of Biddy and Joe in *Great Expectations*, and Mrs. Bedwin in *Oliver Twist*. These characters are characterized by their humanity, integrity, and warmth, which stand in sharp contrast to the cold-heartedness of the wealthy characters among them. By displaying these humble figures as the moral backbone of his novels, Dickens critiques the prevailing class structure. He offers that while the wealthy may hold power and influence, it is often the working

class, represented by the servants, who possess true moral fortitude. This is particularly essential in Dickens' broader social critique, as it challenges the Victorian ideal that wealth and social standing are indicators of moral worth.

## **Conclusion**

To conclude, servants in Charles Dickens' novels are far more than mere background characters. They serve as crucial social symbols, representing the moral integrity and struggles of the lower classes. Via characters like Mrs. Bedwin, Biddy, Peggotty, and Joe, Dickens highlights the inherent virtues of the working class, in contrast to the often corrupt and self-serving nature of the wealthy. The presence of servants in Dickens' works shows not only his sharp critique of Victorian society, but also his empathy for those who, despite their lowly position, embody the true moral heart of the narrative.

Through these servants, Dickens urges readers to reconsider notions of class, identity, and social mobility in a society, where the lines between the rich and poor were mostly rigid and unyielding.

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## **ВИКТОРИАНСКАЯ ЭПОХА В БРИТАНСКОЙ ДЕТСКОЙ ЛИТЕРАТУРЕ**

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**Аннотация.** В данной статье изучается эра Викторианства- золотой век британской детской литературы и период рассвета. Более того рассмотрены ключевые характеристики, произведения влиятельных авторов и поворотный период эпохи в детской литературе.

**Ключевые слова:** золотой век, детская литература, британская литература, поучительные произведения, литературные традиции, иллюстрации детских книг, образовательная система, разнообразные жанры

### ***The Victorian Era in British Children's Literature***

**Abstract.** This article observes the Victorian era, the golden age of British children's literature and its enlightenment. Moreover, it examines key characteristics, influential authors, and the turning point of the era in children's literature.