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Resurrection as Bakhtinian Metamorphosis: Historicizing Education in *David Copperfield*

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This paper explores Dickens's *David Copperfield* with the perspective of Bakhtinian metamorphosis. In analyzing the text, this paper depicts two different types of metamorphoses depending on the direction: first, transmogrification, a change from the position of glory down to a social death, second, resurrection, a returning change from such a social death back to the position. With interests, the significant episodes for the metamorphoses are created in relation to education of England. As the biographical work of Dickens, *David Copperfield* reveals the novelist's being separated from his family at the age of ten, due to his father's debt, and labor in a factory until he made a great success in writings. This paper portrays how such personal aspects of Dickens could be employed throughout the text in reviewing it with Bakhtin's dialogic analysis.

[metamorphosis/Bakhtin/dialogics/transmogrified/Rabelais/resurrected]

I. INTRODUCTION

Resurrection[1] is not only Bakhtinian but also Dickensian. In exploring Dickens (1786-1851) and Bakhtin (1895-1975), I have observed that resurrection may be the most

[1] In the literature significantly influenced by Christianity, resurrection has been made as one of the essential topics. Dickens was also one of the British novelists who employed various biblical implications along with mythological episodes from Greek-Roman mythology and European folklore in his works. Waters (2003) presents the definition of resurrection by introducing the phrase "things that happened" (p. 491) from Matthew 27:54 of the Bible in his article, "Matthew 27:52-53 as Apocalyptic apostrophe: temporal-spatial collapse in the Gospel of Matthew." The phrase stresses that resurrection from death is a factual event. Also, Kremer (1972), in her book, "The imagination of resurrection: the continuity of a religious motif in Donne, Blake, and Yeats," states, "Resurrection represents an image of complete and perfect unity. . . of subject and object, of man's

essential idea which both Dickens and Bakhtin tried to fully represent in their respective literary works. They both explicated resurrection as the event through which self becomes other. Resurrection is the rebirth of self as other.

Dickens, a novelist living in an era of striking change and successor of the serio-comic genre, depicts his child hero David Copperfield in *David Copperfield* (1849-50) as a personage who dialogizes with the historical and cultural landscape of the nineteenth-century Britain. Simultaneously, Bakhtinian dialogic discourse highlights the multiple voices from the under-texts, which are mixed with the voices from the surface of the texts. This makes it possible for the voices of the other to experience resurrection from their marginalized positions. Resurrection is a change; yet it is not an ordinary change, but a metamorphosis[2] which takes place with regard to the positions of self and other. In Forms of Time and Chronotope in the Novel, Bakhtin defines metamorphosis:

> Metamorphosis serves as the basis for a method of portraying the whole of an individual's life in its more important moments of *crisis*: for showing *how an individual becomes other than what he was*. We are offered various sharply differing images of one and the same individual, images that are united in him as various epochs and stages in the course of his life. There is no evolution in the strict sense of the word; what we get, rather, is crisis and rebirth. (p. 115)

I think that Bakhtin considers resurrection as a metamorphosis and a revolutionary event through which self takes an entirely new form of life in innovating its social and cultural positions in society and radically widening its visionary capability in the world. It is the continuous process for self to become other.

Furthermore, resurrection does not signify the completeness of metamorphosis. Bakhtin describes how in contrast to the authoritative text such as "the texts in Tolstoy at the end of *Resurrection*," resurrection is a metamorphosis which makes the text "double

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beginning and end," which delivers the meaning of return of a human being from social death to his/her original place (pp. 53-54).

[2] Mikkonen (1996) implies the relation of metamorphosis with literature as follows:

> One central concern shared by many of the recent theoretical approaches is that ***metamorphosis*** usually happens to someone, to a subject, and that linguistic or human being is often, ***in*** the metamorphic process, juxtaposed or interlinked with something that is not only "other" but often nonlinguistic as well. Dating at least as far back as Homer's Circe episode, the transformation of Lot's wife into a pillar of salt, and King Nebuchadnezzar's ordeal as a beast of prey ***in*** the Old Testament, ***metamorphosis*** has frequently been used to represent a punishment involving a nonlinguistic state of being. As such, and as is argued ***in*** many treatises on the topic regardless of their theoretical frames, literary ***metamorphosis*** provokes complicated questions concerning subject and language as well as perception, knowledge, and textuality. (p. 309)

voiced" and "enters into hybrid constructions" of death and life (p. 344). It has an ambivalent value since it can occur only when death precedes it. One point in the process of resurrection is a provisional stage where the new life, which is a renewed self, will prepare another moment of death for another resurrection. In Dickens's and Bakhtin's views, resurrection is fundamentally incomplete and unfinalizable.

Resurrection is obviously metalinguistic in Dickens's novels. In *David Copperfield*, the resurrection of the hero David Copperfield is constituted through his continuous dialogic interactions with other characters. These crucial processes historicize the social and cultural landscapes of the nineteenth-century Britain through parody. In particular, education works as the primary issue that makes possible the circulation of death and rebirth in *David Copperfield*. Among Dickens's novels, this one reveals the most frequent episodes in which Dickens portrays dialogic interactions among the characters in relation to schooling.

In *David Copperfield*, schooling takes an essential role to make a dialogic interactions among characters. The school is not only an object existing in space but a process which takes place through time. Education is a type of chronotope through which previous episodes of the child David's dialogic interactions with the other are tied, and a medium in which new episodes of his dialogic interactions with others are in turn untied. At the moment when David arrives at his first school, Salem House, all of David's preceding episodes with his mother, Clara Copperfield, his stepfather, Edward Murdstone, his nurse, Clara Peggotty, and the friends living in Daniel Peggotty's house,[3] are in effect concluded and discharged, as he must not leave these familiar experiences and personages behind and exchange them for what is effectively a new world at his school. Likewise, studying in Salem House, David meets new friends, such as James Steerforth and Tommy Traddles, who will develop future episodes with David.

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[3] In considering the years when Dickens's three novels were published, *David Copperfield*, *Oliver Twist* (1837-38), and *Great Expectations* (1860-61), it is clear that Dickens tried to depict historical, social and cultural landscapes of the early-and mid-Victorian period. It was 1837 when Queen Victoria (1819-1901) became the queen of Britain.

Furthermore, expect *Oliver Twist*, the time period which is set up for the plots of the two novels, *David Copperfield* and *Great Expectations*, is the early nineteenth century (1820-30), which is basically pre-Victorian period. Nevertheless, two most reasons why these novels can be categorized as Victorian novels are that first, the entire nineteenth century has been generally called the Victorian period, and second, Dickens depicted crucial social and cultural aspects of Victorian society in the two novels. For instance, In the Introduction of *The Dickens Companions: The Companion to Great Expectations*, Shatto (2000) asserts,

> Two further points to support my contention about the way Dickens establishes the late telling-time of Pip's narration. The allusions to Darwin's *Origin of Species* (1859) in chapters 1 and 28, together with the more pervasive presence of the language and ideology of Samuel Smiles's best-selling *Self-help* (1859) suggest how Mr. Pirrip, an inveterate reader himself, sought to appeal to his audience by addressing them in terms many would recognize. (p. 10)

In particular, David's second school life at Canterbury constitutes the finalization of his childhood. In other words, all the episodes which David experiences during his childhood are twined around a spool, the Canterbury school. David matures at Canterbury and becomes a young man. His dialogic interactions at the school with other characters such as Mr. Wickfield, Agnes Wickfield, and Uriah Heep become the thresholds of new core episodes which will occur in the following chapters. Thus, in this section *on David Copperfield*, I will examine the significant events of David's ongoing resurrections by focusing on his education in relation to his family, factory work, friends, and experiences with women.

To David, school is a kind of purgatory. His metamorphosis is initiated here. School is the place where his resurrection begins as he enlarges his circle of acquaintances through interactions with others. Yet for David, the way out of purgatory seems to have two opposite directions: to a lower realm signifying downfall, indicating the protagonist's symbolic death, or to a higher place which represents resurrection. David's family becomes the most significant force which encourages him to embrace life, death, and rebirth. Thus, I think that it is important to explore the events where his symbolic deaths take place in relation to his family before discussing David's resurrection through schooling. In doing so, I will examine the resurrection of David Copperfield as metamorphosis in historicizing education in nineteenth-century Britain.

II. METAMORPHOSIS: BEING TRANSMOGRIFIED AND RESURRECTED

As described in previous paragraphs, the most difficult events through which David Copperfield experiences his symbolic deaths originate from his relationships with his new family members. In fact, every prior episode which takes place in relation to David and his family before he is sent to Salem House indicates that the child cannot maintain his intimate relations with his family. Interestingly, he begins his narrative with a prediction of his unlucky destiny in relation to his date of birth:

> In consideration of the day and hour of my birth, it was declared by the nurse, and by some sage women in the neighborhood . . . first, that I was destined to be unlucky in life; and secondly, that I was privileged to see ghosts and spirits; both these gifts inevitably attaching, as they believed, to all unlucky infants of either gender, born towards the small hours on a Friday night. (p. 1)

As if to confirm this narrative, after he was born, David experienced bad luck immediately after birth: his aunt Miss Betsy Trotwood had renounced his mother because she wanted him to be born as a girl. Indeed, this is a crucial event for David. The renouncement means that he is cut off from his father's side of the family, and remains only with a young mother, who is "not yet twenty" until he is "sent away" from home to Salem House for schooling (p. 3 & p. 63).

Yet the primary event which leads David to a symbolic death is his young mother's marriage to Mr. Edward Murdstone. After she remarries, David is completely disconnected from his family because he is sent away from his mother forever. David is beaten and symbolically stoned by his stepfather through the moment he decides to send David to the school, Salem House, in order to remove the boy from his house. Later, David gets only one chance to see his mother alive, when she is sitting in a chair with her new baby. Soon after, she dies along with the baby. Even by sending David from Salem House to his factory, Mr. Murdstone permanently exiles him from the home where David had lived with his mother.

David's experiences on the road to his new place, Salem House, where he will stay for his schooling, can be compared with epic heroes' journeys to hell or the underworld, through which they undergo various ordeals[4]. The title of Chapter V, "I am sent away from Home," implies that, like the epic heroes, David begins to experience and face a series of trials, which come from outside. As a child who is alone and nearly abandoned, David is no longer protected by the authority of his home.

David confronts his first affliction when he talks with a waiter in an inn. The "kind" waiter working in "the coffee-room" of the inn where David stays for dinner deceives the boy and drinks all of his ale by telling him a fabricated story of a gentleman who died of drinking the same kind of ale (p. 66). He also takes almost all of the child's dinner:

> When he [the waiter] did throw his head back, and take it [the ale] off quick, I had a horrible fear. . . . But it didn't hurt him. On the contrary, I thought he seemed the fresher for it. . . . So he took a chop by the bone in one hand, and a potato in the other, and ate away with a very good appetite . . . ; and after that another chop and another potato.

[4] The quest to the underworld had been employed as a crucial literary theme in Greek-Roman mythology and this tradition had been passed through the European literature of the medieval period. Such a theme was invited to exhibit the dramatic effect for metamorphosis and resurrection. Zabriski (2000) analyzes, "The exhumation [of Eurydice by Orpheus] . . . is an attempted resurrection" (p. 430). *Sir Gawain and the Green Night* is one of the significant medieval folk tales which represent death and resurrection in portraying the landscapes of Sir Gawain's quest to the underworld. Margeson describes that the quest implies a trial which the protagonist needs to overcome, "He returns . . . to a new and more difficult state of self-examination [through the quest to the underworld]" (p. 21).

> When he had done, he brought me a pudding. . . . The waiter certainly got most of [the pudding, too]. (pp. 67-68)

Ironically, David does not perceive that all his food is stolen but is still satisfied with the waiter's "very friendly and companionable" attitude toward him and the waiter is encouraged to create another fabricated tale of the school. The waiter's story frightens David about his new life at school:

> "[T]hat's the school where they broke the boy's ribs--two ribs--a little boy he was. I should say he was--let me see--how old are you, about?"
>
> I told him between eight and nine.
>
> "That's just his age," he said. "He was eight years and six months old when they broke his first rib; eight years and eight months old when they broke his second, and did for him."
>
> . . . His answer was not cheering to my spirits, for it consisted of two dismal words, "With whopping." (pp. 68-69)

The episode in this paragraph implies that David is fallen down into the position of vulnerability. He can no longer expect any protection from his family. In this comic episode, David is completely cheated and humiliated by the waiter. It signifies the downfall of David's statuses in his family and in society. When he is initially exposed in the world all by himself, David becomes a being innocent and vulnerable[5].

What David experiences from the waiter is an incidental episode which takes place while he is on the way to a place of exile; another episode that takes place on the first day at the school is also full of debasement through which David is scorned as a funny little clown[6]. On that day he is treated like a dog by his teachers and classmates since his schoolmaster forces him to wear on his back a placard that warns, "'Take care of him. He

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[5] Dickens's *David Copperfield* is full of allegory, which indicates that most of episodes in the novel are originally excerpted from the Old and the New Testaments. David's status of innocence and vulnerability before his social downfall reminds the audience of King David's trial as a fugitive of King Saul in the Old Testament, and Jesus Christ's being persecuted before being crucified. Vogel (1976) describes, "as if all texts had been dipped in a magic solution suddenly the hidden tracery of allegory appears everywhere at once" (p. 157).

[6] The image of a funny little clown or a fool has a long tradition to become another crucial subject in Western literature. Shakespeare (1564-1616) is one of those who put critical roles on the character of a fool. In *King Lear* (1603-1606), Fool takes the role to provide sharp criticism and prophetic articulations on the kingdom of King Lear. Such a tradition had been passed to Dickens, who created various fools through Cervantes (1547-1616), who created Sacho Panja, a model of the modernized fool.

bites'" (p. 78). When David enters the classroom, the response of his classmates to the warning puts him in a panic:

> "Look here! Here's a game!" . . . Some of them certainly did dance about me like wild Indians, and the greater part could not resist the temptation of pretending that I was a dog, and patting and smoothing me, lest I should bite, and saying, "Lie down, sir!" and calling me Towzer. This was naturally confusing, among so many strangers, and cost me some tears. . . . I was not considered as being formally received into the school, however, until J. Steerforth arrived. (p. 84)

This episode represents a metalinguistic process. David is dehumanized and emblematically transmogrified into an animal. It is the first time for David to encounter a social and cultural death through such a disgraceful incident. It is significantly similar to the initial portion of an analogy in which Bakhtin explicates the process of resurrection. Resurrection is the core and ultimate event which takes place in Bakhtinian dialogic discourse. However, before such final occurrence, the hero experiences a series of ordeals through which he loses all of his social and cultural statuses. Such ordeals continually develop until he loses everything and undergo social death. Through this process, he is entirely isolated and marginalized from the world where he originally belongs. As Bakhtin generally asserts in his *Dialogic Imagination* (1981), *Problems of Dostoevsky's Poetics* (1984), and *Rabelais and His World* (1984), unless such a death precedes, resurrection never happens to the hero.

In the course of his many experiences at Salem House, David meets a character named J. Steerforth. David's engagement with the character becomes significant in that they generate crucial episodes. Steerforth constantly influences David's interactions with other characters. At the school, the position of Steerforth among the students is to reign over them. David portrays his first impression of Steerforth in his narrative as follows: "Before this boy, who was reputed to be a great scholar, and was very good looking, and at least half-a-dozen years my senior, I was carried as before a magistrate" (p. 84). Through Steerforth's authority over the other students, David is accepted as a friend among them. Also, through Steerforth, Tommy Traddles and David ultimately become good friends, and these three boys establish their own inside-group.

In fact, through Steerforth and Traddles, David comes to know the educational circumstances and the stories of Salem House and its schoolmasters. Especially what he hears about his schoolmasters depicts pictures of instructors teaching in a private school in early nineteenth-century Britain:

> I heard all kinds of things about the school and all belonging to it. . . . Mr. Creakle . . . was the sternest and most severe of masters. . . . He knew nothing himself . . . being more ignorant (J. Steerforth said) than the lowest boy in the school; that he had been, a good many years ago, a small hop-dealer in the Borough, and had taken to the schooling business after being bankrupt in hops. . . . [T]he wooden leg, whose name was Tungay, was an obstinate barbarian who had formerly assisted in the hop business, but had come into the scholastic line with Mr. Creakle, in consequence, as was supposed among the boys, of his having broken his leg in Mr. Creakle's service, and having done a deal of dishonest work for him, and knowing his secrets. (p. 86)

David's description of his schoolmasters in this paragraph reveals that the educational occupations, in particular, the private school business, have not been firmly established as a professional business during this era. Like Mr. Creakle, many other schoolmasters working in private schools did not get a chance to be trained to become teachers in formal institutions, which were established mostly by the nation after the 1840s.[7]

It is comic and even ironic to know the reason why the hop dealer, Mr. Creakle, who is "more ignorant than the lowest student at school," turned into a schoolmaster. It is because his hop business is bankrupt. At the school, Mr. Creakle calls himself a "Tartar," with which he signifies himself as "a determined character": "When I [Mr. Creakle] say I'll do a thing done, I do it. . . . [A]nd when I say I will have a thing done, I will have it done" (p. 82). As his definition reveals that he is worthy to be called a "Tartar," Mr. Creakle orders David to wear the placard on his back for a while. Yet together with Mr. Tungay's reputation as "a barbarian," as this paragraph presents, such a self-nickname implies not only their personalities but also problems of education, which derived from the lack of knowledge, experience, and expertise on the part of many people engaged in the work of education.

Nevertheless, the nineteenth century was the era when the school system of Britain was established. It was the mid-nineteenth century when Britain established an educational law to secure the rights of teachers in relation to their wages and social welfare. Yet, the social position of schoolteachers was generally obscure and unstable until the private and public schools became legally systematized as professional institutions. Most teachers during this era were almost passive employees who were hired by the schoolmaster. David also portrays the hierarchical relationships between the employees and the employer in the following paragraph:

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[7] The original title of *David Copperfield* is *The Personal History of David Copperfield.* It signifies that Dickens employed a form of the autobiography to develop the plots of the novel.

> I heard that Mr. Sharp and Mr. Mell were both supposed to be wretchedly paid; and that when there was hot and cold meat for dinner at Mr. Creakle's table, Mr. Sharp was always expected to say he preferred cold; which was again corroborated by J. Steerforth, the only parlour-boarder. . . . I heard that Mr. Mell was not a bad sort of fellow, but hadn't a sixpence to bless himself with; and that there was no doubt that old Mrs. Mell, his mother, was as poor as Job. (p. 87)

As seen in the preceding paragraphs, without Steerforth's and Traddles's help, David would not be able to survive in the school. Their friendship is established through another type of school culture in the era, a feast in their bedroom. Since most of the private schools were boarding schools, David and his friends live in the bedrooms of the school. One night, they enjoy a feast on David's bed with food that Steerforth buys with David's money. David narrates the joyful moment:

> He [Steerforth] was as good as his word. . . . When we went up-stairs to bed, he produced the whole seven shillings' worth, and laid it out on my bed in the moonlight, saying:
>
> "There you are, young Copperfield, and a royal spread you've got."
>
> I could't think of doing the honours of the feast, at my time of life . . .
>
> (p. 85)

It is not allowed for them to bring food into their bedrooms, but Steerforth will violate the rules: "I will do my best in my power for you. I can go out when I like, and I'll smuggle the prog [food] in" (p. 85). Steerforth, who is practically the leader of the students, and now a good supporter of David, again presents his ability to make the students gather around him and David for the feast.

Practically, the episode, through which David meets Steerforth and other kids at Salem House, is the last one which David experiences until he becomes eight years old. Through his whole life for eight years, David has experienced a series of misfortunes and losses: the death of his father, the loss of his mother through her remarriage, beatings and torture by Mr. Murdstone, being sent away from home, being deceived by a waiter, and being humiliated with the placard on the first day at Salem House. And, even more, on his birthday, David, who is waiting for a present luggage from his home, gets the news that his mother is dead.

Yet, unfortunately, David's social downfall continues. Among Dickens's young protagonists in his novels, David is one of a few children who inherits the middle-or the upper—middle-class status. Thus, it would be fortunate for him to be born during the nineteenth century. Obviously, the French Revolution (1789-93) has already taken place.

Thus, there has been a general tendency in Britain and many other European countries whereby the power of aristocracy has been remarkably diminished and the new elite group from the middle class, who had capital, education, and Protestant backgrounds, emerged and began to take prominence. Thus, as many other middle-class children did, David could dream to go abroad to trade bringing his fleet, and accumulate the wealth. Nevertheless, after his parents die and he becomes an orphan, such a great opportunity turns into a series of harshnesses in his life.

There is a significant paragraph in which Dickens reveals the difficult times David faces as the orphan child of an upper-middle-class family. In Chatham, David narrates,

> Feeling that I could go but a very little way that day, if I were to reserve any strength for getting to my journey's end, I resolved to make the sale of my [leather] jacket its principal business. Accordingly, I took the jacket off, that I might learn to do without it. (p. 183)

This short paragraph represents a significant historical and cultural background of nineteenth-century Britain, the industrial revolution. In the nineteenth century, Chatham was a prosperous city with a robust textile industry and much energetic commerce.[8] In

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[8] Dickens employs the image of Noah's Ark to create Mr. Pegotty's house. In *David Copperfield*, David describes his first impression on the ship-like-house as follows:

> I looked in all directions, as far as I could stare over the wilderness, and away at the sea, and away at the river, but no house could *I* make out. There was a black barge, or some other kind of superannuated boat, not far off, high and dry on the ground, with an iron funnel sticking out of it for a chimney and smoking very cosily; but nothing else in the way of a habitation that was visible to *me*.
>
> "That's not it?" said I. "That ship-looking thing?"
> "That's it, Mas'r Davy," returned Ham.
>
> If it had been Aladdin's palace, roc's egg and all, I suppose I could not have been more charmed with the romantic idea of living in it. There was a delightful door cut in the side, and it was roofed in, and there were little windows in it; but the wonderful charm of it was, that it was a real boat which had no doubt been upon the water hundreds of times, and which had never been intended to be lived in, on dry land. That was the captivation of it to me. If it had ever been meant to be lived in, I might have thought it small, or inconvenient, or lonely; but never having been designed for any such use, it became a perfect abode. (p. 30)

In this paragraph, David talks with Ham, who is a nephew of Mr. Pegotty, and whose name is identical with Ham, the youngest son of Noah. Ham has lived in the house with Mr. Pegotty and other characters since he lost his parents in a severe storm. Originally, all of those who have lived together in the house were not a family. Each of them came to the house after he or she lost the parents or the spouse. When David visited the house, he saw them living together like a family. In fact, Mr. Pegotty's house has become a shelter to them like Noah's Ark in Chapter Six of Genesis.

particular, the city was well known for its leather products. Thus, there were many shops owned by merchants dealing with such products in the city. Because he has traveled on foot for a long time while passing the industrial city, David becomes extremely weary and hungry. He decides to sell his jacket to get some food, and in so doing, he successfully manages to complete his journey to his aunt's home in Dover.

However, David's jacket reveals his social status and class as a member of the middle class. During the eighteenth and the early nineteenth century, only the child of the middle or the upper-middle class is privileged enough to wear a jacket made of leather. His decision to sell it in an industrial city signifies that he has abandoned it for survival. It is symbolic in relation to the downfall of his family during the century.

Interestingly, the message of this episode is very similar to that of the episode of Gargantua and King Picrochole which Bakhtin provides in *Rabelais and His World*(1984):

> King Picrochole fled after his defeat [by Gargantua]; on his way he killed his horse in anger because it had slipped and fallen. In order to continue his journey, Picrochole tried to steal the ass of a nearby mill, but the miller thrashed him, removed his royal robes, and clothed him in a smock. Later the deposed king worked in Lyon as a common laborer. (p. 198)

In this paragraph, Bakhtin intends to describe the process of the giant Gargantua's dethroning of King Picrochole. Every event which takes place through the process presents the king's falling from the highest to the lowest step in society. After slaying his horse, which is a symbolic moment of his abandoning his authority as a king, in order to continue the journey King Picrochole tries to steal a donkey, which is another symbolic moment in that he debases himself. Bakhtin says the image of the donkey is "one of the most ancient and lasting symbols of the material bodily lower stratum, which at the same time degrades and regenerates" (p. 78). Yet unfortunately he is caught and thrashed by a miller, who belongs to one of the lower steps in the social hierarchy. Moreover, the miller removes the royal robe from the king and replaces it with a smock.

Comparing the symbolic images of the two paragraphs, I have found crucial similarities between the heroes. David, the son of a middle-class family during the nineteenth century, and Picrochole, a king, who appears in the medieval folk tale "Gargantua," both lose their social status, and fall into obscurity. Also, considering wide impacts of the French Revolution and the Industrial Revolution on nineteenth-century British society and on individuals living in that era, I think that the influence of these two events on the historical, social, and cultural landscapes of the era functioned like two giants to the people who lived during those eras as Gargantua and his son Pantagruel change the destinies of the two kings. According to Bakhtin, as Gargantua dethrones King Picrochole, his son Pantagruel also

dethrones King Anarchus: "After having defeated [King] Anarchus, Pantagruel turns him over to Panurge; the latter first of all dresses the former king in a strange clownish costume and then sends him out as a vendor of greensauce . . ." (p. 199).

But David's destiny, which has been continually declining through many severe trials, seems to reach bottom and slowly begins to rebound when he meets Aunt Betsy Trotwood, who renounced David's mother during the initial portion of the novel. When he arrives at her house in Dover, he has lost everything by which he can be identified in terms of social and class status, hometown, and even parents. As he walks from London to her house, his appearance is transformed into that of a wandering child pauper. David's narrative of his journey describes the worst moment that he faces:

> My shoes were by this time in a woeful condition. The soles had shed themselves bit by bit, and the upper leathers had broken and burst until the very shape and form of shoes had departed from them. My hat (which had served me for a night-cap, too) was so crushed and bent, that no old battered handleless saucepan on a dunghill need have been shamed to vie with it. My shirt and trousers, stained with heat, dew, grass, and the Kentish soil on which I had slept--and torn besides--might have frightened the birds from my aunt's garden, as I stood at the gate. My hair had known no comb or brush since I left London. My face, neck, and hands, from unaccustomed exposure to the air and sun, were burnt to a berry-brown. From head to foot I was powdered almost as white with chalk and dust, as if I had come out of a lime-kiln. In this plight, and with a strong consciousness of it, I waited to introduce myself to, and make my first impression on, my formidable aunt. (p. 190)

In the same chapter, along with this moment when David arrives at Aunt Betsy's house, the text relates that she has been often annoyed by donkeys, which escape from their riders going on the road located beside her house and intrude into her garden. Here, she meets another intruder who comes into her house as the donkeys come into her yard.

In the paragraph above, metaphorically, David's appearance indicates that his current status is nothing different from that of the donkey, which has been considered one of the lowliest creatures in literature. As they frequently transgress her yard, the child vagabond appears suddenly and intrudes on Aunt Betsy's house. David is even worse than they are because, unlike the orphan child, the donkeys have, at least, riders who take care of them. In fact, when David comes into her house, he becomes a lonely fugitive who fled from the factory of his stepfather. Thus, the long journey makes him look dusty, tanned, filthy, tattered, and even strange.

Such an overlapped image of David with a donkey is precisely matched with what Bakhtin describes as a personage who was once a noble man but has transmogrified into a

donkey, which symbolizes his loss of social prestige and fall down to the lowest step of the social hierarchy. It also designates that like the two kings in the folk tale "Gargantua," David is socially and culturally dead.

Unless his aunt accepts him, David has nowhere to go besides wandering around the world. He would lose the chance through which he can be socially resurrected from death. Without her support, it would be almost impossible for him to go back to his previous position. But, at his great-aunt's house in Dover--interestingly, the town which is located at the bottom of England--David, who is now located at the bottom of society, is going back toward London, the capital of Britain, which implies his resurrection since Aunt Betsy adopts him.

David's social downfall does not signify that David's biological life becomes annihilated. On the contrary, his falling exists ultimately for the resurrection. The transmogrification, which is backward metamorphosis, turns into the resurrection, which is the forward metamorphosis while David attends another school in Canterbury. In fact, the school becomes a nest where David is solaced in his poignant memory and ultimately turns into a culturally and physically matured persona. When he begins his new school life in the city, David's age is about ten or eleven years, but when he finishes the schooling he has grown to be a young adult who is fifteen or sixteen years old.

As implied by the titles of two chapters in the novel--Chapter XV, "I make another Beginning," and Chapter XVI, "I am a New Boy in more Senses than One"--David perceives that his new life begins with his academic life in Canterbury. If his previous school, Salem House, is the place where he is exiled, where he is sent away from home and initially underestimated, the school in Canterbury is the place where David begins to recollect memories through his life, which is full of severe misery, and develops his personal capacity through academic learning and human relationships. He becomes old enough to do so and does not have to distract himself with shamefulness and loneliness. David depicts the peaceful environment of the school:

> The school-room was a pretty large hall, on the quietest side of the house, confronted by the stately stare of some half-dozen of the great urns, and commanding a peep of an old secluded garden belonging to the Doctor, where the peaches were ripening on the sunny south wall. There were two great aloes, in tubs, on the turf outside the windows; the broad hard leaves of which plant (looking as if they were made of painted tin) have ever since, by association, been symbolical to me of silence and retirement. About five-and-twenty boys were studiously engaged at their books when we went in, but they rose to give the Doctor good morning, and remained standing when they saw Mr. Wickfield and me. (p. 228)

In Dr. Strong's, which is David's new school in Canterbury, David not only enjoys his solitude but also gets along with his friends and teachers. David compares Dr. Strong's with Salem House, as follows:

> Doctor Strong's was an excellent school; as different from Mr. Creakle's as good is from evil. It was very gravely and decorously ordered, and on a sound system; with an appeal, in everything, to the honour and good faith of the boys, and an avowed intention to rely on their possession of those qualities unless they proved themselves unworthy of it, which worked wonders. We all felt that we had a part in the management of the place, and in sustaining its character and dignity. Hence, we soon became warmly attached to it--I am sure I did for one, and I never knew, in all my time, of any other boy being otherwise--and learnt with a good will, desiring to do it credit. We had noble games out of hours, and plenty of liberty. . . . (p. 237)

Like Mr. Creakle's Salem House, Dr. Strong's is a private school. The most substantially different aspect between these two is the professional background of the headmasters. In contrast to Mr. Creakle, who was formerly a merchant dealing hops in the marketplace, as the title "Dr." implies, Dr. Strong has dedicated himself to the academic and educational field. David describes the scholarly image of Dr. Strong: "Some of the higher scholars boarded in the Doctor's house, and through them I learned. . . . some particulars of Doctor's history" (p. 237). Another aspect of Dr. Strong's history in relation to his academic plan is that he has been writing a dictionary. He is often looking out Greek roots and writing manuscripts of his dictionary, which David calls "interminable" (p. 246).

In contrast to David's previous life, which has been marked by continuous instability, David's life in Canterbury makes his mind completely stable as he states, "In a very little while, the Murdstone and Grinby life became so strange to me that I hardly believed in it, while my present life grew so familiar, that I seemed to have been leading it a long time" (p. 237). This paragraph signifies that David's life takes a turning point from sociological and cultural death toward the resurrection in Canterbury. Being sponsored by his strong supporter, Aunt Betsy, he expands his human relationships with Mr. Wickfield, Agnes, and Dr. Strong. Along with J. Steerforth and Tommy Traddles, whom David has met in Salem House, the personae whom he meets in Dr. Strong's become main characters who build episodes which take place throughout David's adult life. Sine the school life in Canterbury, in growing as an adult, David retrieves his position in society. He also takes back a great amount of property, which his parents had left him but had long been forgotten and even misappropriated by Uriah Heep while David was a powerless young boy.

III. CONCLUSION

As yet, I have explored Dickens's novel, *David Copperfield* from the perspectives of the protagonist's social down fall and resurrection. As stated in the introduction, resurrection is a term to modify someone's returning to the position before the down fall in literature. Since the period of Greek-Roman mythology, the social down fall and the resurrection have been one of the critical literary issues. In addition, there is always a moment of metamorphosis or transmogrification to transform the position. This article illustrates the ways in which Dickens depicts David Copperfield's changes of his social and cultural positions.

David Copperfield[9] is an autobiographical novel in which Dickens's painful and sorrowful memory of his childhood soaked into the episodes of David's downfall during the hero's childhood. Dunn (1978) describes, "the novel's opening is autobiography and its conclusion some species of wish-fulfillment. . . . Dickens was presenting himself in a favorable light . . ." (p. 225). Adrian (1950) begins his article, David Copperfield: A Century of Critical and Popular Acclaim, with "It is now a hundred years since Dickens, sorrowfully concluding the last number of *David Copperfield*, remarked in his preface that he felt "as if he were dismissing some portion of himself into the shadowy world""(p. 325).

As David shown in the early chapters of the novel, Dickens rarely had the opportunity for formal schooling in an educational institution throughout his life. Specifically, because of his parents' debt during his early life, Dickens had to give up a formal education at the age of eight when he was attending an elementary school in Chatham. Thus, the time during which Dickens was not able to go to school literally corresponds to the episode in which David has to give up his learning in Salem House and work in a factory. As Dickens had to work in a blackening factory instead of going to school, the young David is sent to the wine factory of his step-father to wash wine bottles.

In considering *David Copperfield* as an autobiographical novel of Dickens's own life, David's second school life in Canterbury is a fictionalized portion. Dickens's school life can be analyzed with two different sources of his educational experiences: one from his painful memory of borrowing to give up his formal education, and the other from the schooling of his children. Thus, if the portrait of David's life in Salem House is based on

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[9] This novel is, as Adrian (1950) states, the only one which Dickens wrote in the first person. Dickens's statement in the preface of the novel is rather a confession of his love toward it:

> Of all my books I like this best. It will be easily believed that I am a fond parent to every child of my fancy, and that no one can ever love that family as dearly as I love them. But, like many fond parents, I have in my heart of hearts a favourite child. And his name is *David Copperfield.*

that of author's early life, the hero's second life in Dr. Strong's seems to widely owe Dickens's experiences in sending his nine children to school[10].

Moreover, in considering the dialogic relationships between Dickens and David, their positions in terms of author and the hero relationships are not vertical, but equal and horizontal. When he wrote *David Copperfield*, Dickens had already gained international fame as a great writer. Thus, in the novel, David's position is virtually equivalent with that of Dickens, which makes their dialogic relation equalized. In other words, now as a novelist, David narrates his life story in recalling his memory. His position in the novel is, thus, the hero, the narrator, and the novelist. It signifies that David is a double of Dickens. Thus, this novel is full of metalinguistics, which makes possible David's resurrection throughout the novel. Torsten Pettersson states, "*David Copperfield* is a novel of memory. From his present moment, David the narrator reaches back into his past, and in a sense relives it," (p. 63) which implies that the novel is based on Dickens's memory of his past.

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[10] According to Collins (1963), Dickens had ten children, but after "Dora Annie 1850-51," his ninth child, "died in infancy," nine children were left to him (p. 28). He perceives the crucial point of Dickens's educational experience through his children's schooling as follows:

> One other field of his educational activities, and source of his educational knowledge, must be mentioned. Dickens was as fertile in his marriage as in his imagination; here he stands alone among the English novelists who have been esteemed for their portrayal of children. (p. 5)

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