



UNIVERSITI PUTRA MALAYSIA

**KANT AND HEGEL
IN DICKENS' SELECTED WORKS**

PARIVASH TAGHI BEIGI

FBMK 2011 7

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IN DICKENS' SELECTED WORKS**



By

PARIVASH TAGHI BEIGI

**Thesis Submitted to the School of Graduate Studies, Universiti Putra Malaysia,
in Fulfillment of the Requirements for the Degree of Doctor of Philosophy**

May 2011

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DOCTOR OF PHILOSOPHY

UNIVERSITI PUTRA MALAYSIA

2011

In The Name of God

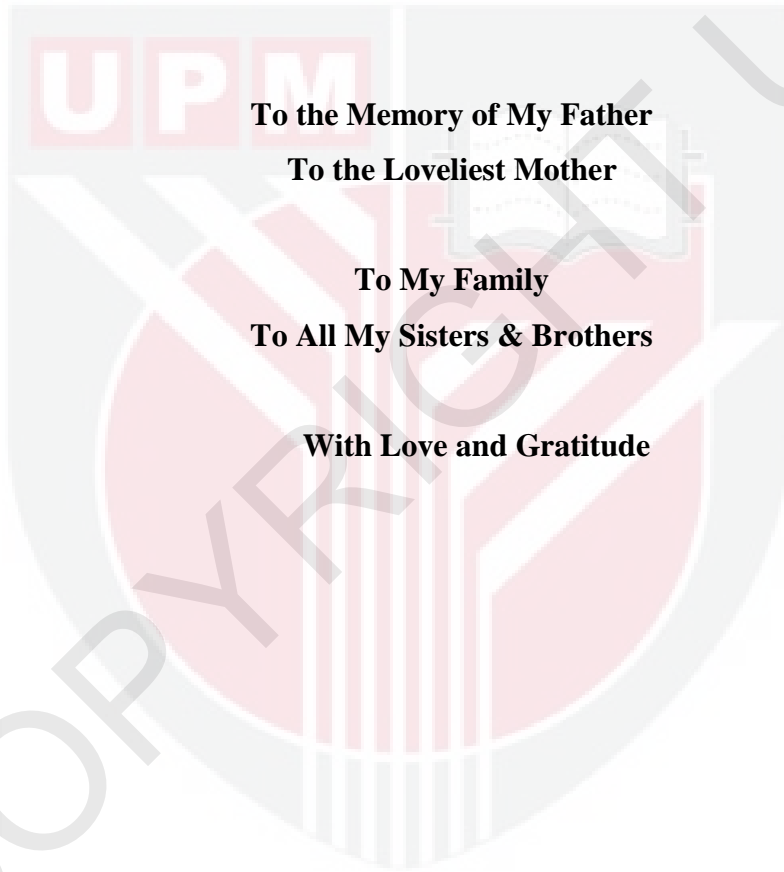
To the Memory of My Father

To the Loveliest Mother

To My Family

To All My Sisters & Brothers

With Love and Gratitude



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UPM

Abstract of thesis presented to the Senate of Universiti Putra Malaysia in
Fulfillment of the requirement for the degree of Doctor of Philosophy

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By

PARIVASH TAGHI BEIGI

May 2011

Chairman : Associate Professor Wan Roselezam Wan Yahya, PhD

Faculty : Modern Languages and Communication

Human beings from time immemorial have experienced the desire to know or understand themselves, other people, and their environment. I propose to clarify these desires by bringing together the theories of two famous philosophers: Immanuel Kant (in the 18th century) and George Wilhelm Friedrich Hegel (in the early 19th century). When Kant's transcendental idealism and his view of good-will together with Hegel's dialectic argumentation and his view of free-will is brought alongside three of Charles Dickens' novels, I expect to introduce a new reading of Dickens. The novels in question are *Oliver Twist*, *David Copperfield* and *Great Expectations*.

Not only the theories of Kant and Hegel but also Dickens' use of first-person narrators (Oliver, David and Pip) should enable us to understand the stark environment of his time. For that reason, my research contemplates the

effects of a close analysis of Kantian transcendental idealism, good-will as well as Hegel's concepts and thoughts of dialect, free-will, and the sequence of hope on Dickens' selected literary works. Furthermore, it aims to understand how Dickens adopts his novels' plots to echo these philosophies. It is a skill that needs new means to re-read Dickens.

In this respect, the study starts to re-read Dickens skillfully and wisely, while employing ethical methodology approaches to cover both the significance of Dickens' selected novels as well as concluding how the above-mentioned thoughts and concepts are common to the characters' narrative voice, particularly in Dickens' *Oliver Twist*, *David Copperfield* and *Great Expectations*.

As a result, the research seeks out the truth that defines how the reality of Dickens' novels is related to the relevant time and place of his period, and how the novels are Dickens' transcended world to Oliver, David and Pip, and from Oliver, David and Pip to the reader. As a result, the research shows that the variety existing in the arrangement of his characters stems from the existed variety in his own experiences. Yet, to estimate the extent of this variety, a close examination or analysis of the arrangement of the characters is needed.

An argumentation over the arrangement of two groups of characters, good-will and bad-will characters shows the fundamental process of progression and development in thought, reality and morality of Dickens' characters.

Indeed the result of this analysis creates a comprehensive vision, and illuminates the influence of Kantian transcendental idealism, good-will as well as Hegel's concepts and thoughts of dialect, free-will and the sequence of hope in Dickens' selected literary works.



Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia
sebagai memenuhi keperluan untuk Ijazah Doktor Falsafah

**KANT DAN HEGEL
DI DALAM KARYA – KARYA PILIHAN DICKENS**

Oleh

PARIVASH TAGHI BEIGI

Mei 2011

Pengerusi : Profesor Madya Wan Roselezam Wan Yahya, PhD

Fakulti : Bahasa Moden dan Komunikasi

Sejak dari zaman dahulu lagi, manusia telah mempunyai keinginan untuk memahami diri mereka sendiri, orang lain, dan persekitaran mereka. Justeru, sastera tulen yang dikongsi oleh setiap manusia rasional adalah untuk mencari kebenaran melalui keberanian dan integriti. Namun pencarian kebenaran dan kejujuran adalah suatu seni yang boleh dikecapi melalui kajian yang berlandaskan keinginan untuk memahami hasrat murni dan juga konsep – konsep dan pemikiran dialek Hegel, hasrat/kehendak sendiri dan rentetan pengharapan karya-karya terpilih nukilan Dickens. Maka, tujuan kajian ini adalah untuk memikirkan tentang kesan-kesan analisis yang teliti terhadap idealisme “transcendental” Kant, hasrat murni dan juga konsep dan pemikiran dialektik Hegel, hasrat/kehendak sendiri dan rentetan pengharapan dalam karya-karya pilihan nukilan Dickens. Seterusnya, ia bertujuan untuk memahami bagaimana Dickens mengadaptasi plot novel-novelnya untuk

mencerminkan falsafah-falsafah ini. Ia merupakan suatu kemahiran yang memerlukan cara-cara baru untuk membaca semula karya-karya Dickens.

Sehubungan itu, kajian ini bermula dengan pembacaan kembali karya Dickens secara bijaksana dengan menggunakan pendekatan metodologi etika agar ia mampu mencari signifikasi karya-karya Dickens dan pada masa yang sama membentuk kesimpulan tentang bagaimana pemikiran-pemikiran dan konsep-konsep yang tersebut di atas adalah merupakan suara naratif yang lazim bagi watak-watak khususnya dalam novel *Oliver Twist*, *David Copperfield* dan *Great Expectations*.

Oleh yang demikian, kajian ini mencari kebenaran yang memberi makna tentang bagaimana realiti dalam novel-novel Dickens adalah berkait dengan kesesuaian ruang tempat dan zaman Dickens sendiri dan bagaimana novel-novel tersebut menjadi dunia penghubung ruang lingkup kehidupan Dickens kepada ruang lingkup kehidupan watak-watak bernama Oliver, David dan Pip dan seterusnya daripada watak-watak ini kepada pembaca. Justeru, kepelbagaian yang terdapat dalam perkembangan watak-watak karya Dickens adalah lahir daripada kepelbagaian pengalaman dalam hidup Dickens sendiri. Maka, untuk membuat andaian tentang jangkauan kepelbagaian ini, kajian ini memerlukan penelitian atau analisis tentang penyusunan watak kepada dua kumpulan karektor yang berhasrat baik dan yang berhasrat jahat.

Perdebatan tentang penyusunan watak-watak menunjukkan wujud suatu asas dalam proses kemajuan dan perkembangan pemikiran, realiti dan moraliti watak-watak karya Dickens. Sesungguhnya keputusan analisa ini membentuk suatu visi komprehensif dan menduga ruang pengaruh idealisme “transcendental” hasrat murni dan juga konsep-konsep pemikiran dialek, hasrat/kehendak sendiri dan rentetan pengharapan dalam karya-karya terpilih yang dihasilkan oleh Dickens.



ACKNOWLEDGEMENTS

Dear Lord, I thank you for this day, I thank you for my being able to see and to hear this morning. You have done so much for me and you keep on blessing me. When I am pushed beyond my limits, I know that when I can't pray, you listen to my heart, continue to use me to do your Will, continue to bless me that I may be a blessing to others, keep me strong that I may have words of encouragement for others. I thank you.

Thanks also to my Committee members Assoc. Prof. Dr. Wan Roselezam Wan Yahya, Dr. Arbaayah Ali Termizi and Assoc. Prof. Dr. Rosli Talif who were constant in their encouragement. Special thank is due to Assoc. Prof. Dr. Wan for her guidance and instruction and for always giving love, and never giving up. And my sincere thanks, most of all, to my family, without whose love and support, I could not have completed this research.

I certify that a Thesis Examination Committee has met on (May 13th, 2011) to conduct the final examination of Parivash Taghi Beigi on her thesis entitled “Kant and Hegel Philosophy On Dickens’ Selected Works” in accordance with Universities and University Colleges Act 1971 and the Constitution of Universiti Putra Malaysia [P.U.9A) 106] 15 March 1998. The Committee recommends that the student be awarded the degree of Doctor of Philosophy.

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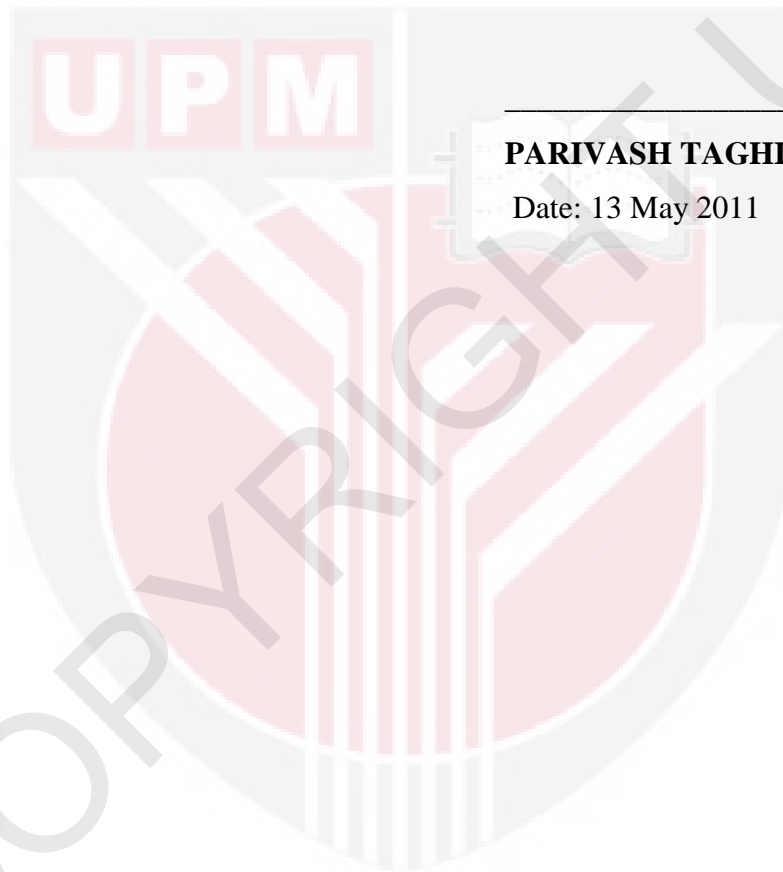
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DECLARATION

I declare that the thesis is my original work except for the quotations and citations which have been duly acknowledged. I also declare that it has not been previously, and is not concurrently, submitted for any other degree at Universiti Putra Malaysia or at any other institution.



PARIVASH TAGHI BEIGI

Date: 13 May 2011

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