

University of Pardubice
Faculty of Arts and Philosophy

Home and Homelessness in the Work of Charles Dickens
Karolína Šmídová

Bachelor Thesis
2019

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Karolína Šmídová**
Osobní číslo: **H15528**
Studijní program: **B7310 Filologie**
Studijní obor: **Anglický jazyk pro odbornou praxi**
Název tématu: **Domov a bezdomovectví v díle Charlese Dickense**
Zadávající katedra: **Katedra anglistiky a amerikanistiky**

Z á s a d y p r o v y p r a c o v á n í :

Autorka se ve své práci zaměří na vybranou prózu Charlese Dickense (Oliver Twist, David Copperfield, Nicholas Nickleby). Jejím cílem bude prozkoumat zobrazení domova a bezdomovectví. V úvodní části autorka za pomoci vhodně zvolené sekundární literatury poskytne teoretickou oporu pro úvahy o domově, jeho funkci, roli i důsledcích jeho ztráty. Následně provede detailní analýzu těchto motivů ve vybraných dílech Charlese Dickense. Sledovat bude zejména vztah mezi dětskými postavami a domovem, jejich chápání této základní existenční potřeby a reakce na jeho ztrátu. Práci uzavře kapitola, která z dílčích zjištění vyvodí obecnější závěry.

Rozsah grafických prací:

Rozsah pracovní zprávy:

Forma zpracování bakalářské práce: **tištěná**

Jazyk zpracování bakalářské práce: **Angličtina**

Seznam odborné literatury:

Primární zdroje

Dickens, Charles. *Oliver Twist*. New York: Sterling Publishing Co., 2009.

Dickens, Charles. *David Copperfield*. New York: Oxford University Press, 2008.

Dickens, Charles. *Nicholas Nickleby*. London, England: Vintage Classics, 2011.

Sekundární zdroje

Chesterton, G. K. *The Victorian Age in Literature*. New York: HENRY HOLT AND COMPANY, 2006.

Bachelard, Gaston. *Poetika Prostoru*. 1st ed. Praha: Malvern. 2009.

James, Louis Dr. *The Victorian Novel*. Malden, MA: Wiley-Blackwell (an imprint of John Wiley & Sons Ltd), 2005.

Malkovich, Amberyl. *Charles Dickens and the Victorian Child: Romanticizing and Socializing the Imperfect Child*. London: Routledge, 2012.

Price, Leah. *Victorian Reading*. In *The Cambridge History of Victorian Literature*, ed. Kate Flint, 34-55. Cambridge: Cambridge University Press. 2012.

Ward, Adolphus William. *Dickens*. John Morley ed. New York and London: Harper and brothers publishers, n.d.

Tuan, Yi-fu. *Space and place: the perspective of experience*. Minneapolis, MN: University of Minnesota Press, 2014.

Vedoucí bakalářské práce:

PhDr. Ladislav Vít, Ph.D.

Katedra anglistiky a amerikanistiky

Datum zadání bakalářské práce: **30. dubna 2017**

Termín odevzdání bakalářské práce: **31. března 2018**



prof. PhDr. Karel Rýdl, CSc.
děkan



L.S.



doc. Šárka Bubiková, Ph.D.
vedoucí katedry

V Pardubicích dne 31. října 2017

Prohlašuji:

Tuto práci jsem vypracovala samostatně. Veškeré literární prameny a informace, které jsem v práci využila, jsou uvedeny v seznamu použité literatury.

Byla jsem seznámena s tím, že se na moji práci vztahují práva a povinnosti vyplývající ze zákona č. 121/2000 Sb., autorský zákon, zejména se skutečností, že Univerzita Pardubice má právo na uzavření licenční smlouvy o užití této práce jako školního díla podle § 60 odst. 1 autorského zákona, a s tím, že pokud dojde k užití této práce mnou nebo bude poskytnuta licence o užití jinému subjektu, je Univerzita Pardubice oprávněna ode mne požadovat přiměřený příspěvek na úhradu nákladů, které na vytvoření díla vynaložila, a to podle okolností až do jejich skutečné výše.

Beru na vědomí, že v souladu s § 47b zákona č. 111/1998 Sb., o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších předpisů, a směrnicí Univerzity Pardubice č. 9/2012, bude práce zveřejněna v Univerzitní knihovně a prostřednictvím Digitální knihovny Univerzity Pardubice.

V Pardubicích dne 28. 3. 2019

Karolína Šmídová

Annotation

The main concern of the thesis is to depict the perception of home and the experience of loss, by the child protagonist in the selected novels written by Charles Dickens (Oliver Twist, David Copperfield, Nicholas Nickleby). The theoretical part explains terms such as space, place, topophilia, home or homelessness. The practical part analyzes the selected novels and depicts the perception of the home in the childish point of view, and the experience of loss.

Key words

Charles Dickens, Oliver Twist, David Copperfield, home, homelessness, topophilia, place, space

Název práce

Domov a bezdomovectví v díle Charlese Dickense

Annotace

Hlavním cílem práce je zachytit vnímání domova dětských protagonistů a jejich prožitek z jeho ztráty. Předmětem analýzy jsou vybraná díla Charlese Dickense (Oliver Twist, David Copperfield, Nicholas Nickleby). Teoretická část vysvětluje pojmy jako prostor, místo, topofilie, domov či bezdomovectví. Praktická část analyzuje vybraná díla a zachycuje vnímání domova dětskýma očima, a také prožitek jeho ztráty.

TABLE OF CONTENTS

INTRODUCTION.....	7
1 SPACE AND PLACE	8
2 TOPOPHILIA	10
3 HOME – IN ALL ITS FORMS	14
4 HOMELESSNESS	20
5 HOW OLIVER, DAVID AND NICHOLAS PERCEIVED THEIR HOMES	22
5.1 OLIVER.....	22
5.2 DAVID	25
5.3 NICHOLAS	27
6 THE OVERWHELMING EXPERIENCE - LOSS OF HOME.....	30
6.1 OLIVER.....	30
6.2 DAVID	33
6.3 NICHOLAS	35
7 FINDING HOUSE, FINDING HOME – OR NOT?.....	38
7.1 OLIVER.....	38
7.2 DAVID	40
7.3 NICHOLAS	42
8 CONCLUSION	44
RESUMÉ	45
BIBLIOGRAPHY	50

Introduction

The word home is something that is known to almost all of the inhabitants on the whole world, and the desire for home is close to all living beings. The perception of home varies according to the different character that every person has. The most strongly perceive the home infants, whose innocent worldview shape the understanding of home since they are born.

The aim of this thesis was not only to analyze the work of Charles Dickens but also to study the term home in all of his forms. Mainly to get rid of the prejudice that home is one fixed place, usually a house and learn that home can be much more than one fixed point in the space.

This paper analyses the work of Charles Dickens and mainly his child protagonist and their perception of home and also the experience of the loss of home. For this thesis are selected three novels *Oliver Twist*, *David Copperfield*, and *Nicholas Nickleby*. All the books have in common the main child protagonist and their struggles related to home.

The paper contains several chapters. The first chapter comments on the primary term such as space and place which are necessary for the further explanation of home. The second chapter introduces the term *topophilia*, which started to use an American geographer Yi-Fu Tuan. The third chapter provides a description of the term home and shows all the possibilities of meaning of home. The fourth chapter deals with the term *homelessness* and explains the fact that *houseless* does not have to mean *homeless*. This chapter also shows that home is something that is always connected with feelings and on the other hand *homelessness* is always presented more materially.

Last three chapters examine the selected novels and show the concrete examples of the perception of home and describe the experience of loss of each of the young boys. Every section is divided into three parts, and each of the parts depicts one boy for easier understanding.

Last part of the thesis – conclusion- summarizes understandably all the three previous chapters and the main differences and correspondences found there.

1 Space and Place

Space and place are almost everyday terms used in various situations and moments. As Yi-Fu Tuan says in his book called *Space and Place: The Perspective of Experience* “Space and place are basic components of the lived world; we take them for granted.”¹ To correctly understand subsequent pages the term space and place need to be explained in more detail.

Yi-Fu Tuan, a Chinese-American geographer, wrote a whole book dedicated to explaining these terms. In his book, he agrees that the terms space and place are closely related and he also claims that space is considered more abstract while the place is closer to people and their imagination and experience.² It can be said, and Tuan mentions it in his book, that space usually becomes a place.³ Accurately, Tuan describes it as that “what begins as undifferentiated space becomes place as we get to know it better and endow it with value.”⁴ Nevertheless, later in his book he mentions this idea again and describes the process in different words “Abstract space, lacking significance other than strangeness, becomes a concrete place, filled with meaning.”⁵

In a book called *Textures of place: Exploring Human Geographies*, written by Paul C. Adams, Steven Hoelscher, and Karen E. Till, the authors explain the differences between space and place in the following words:

Place differs from the geometrical idea of space, a set of points or dimensions that measure distance, area, and volume. Space has a few applied meanings, such as defining where we park, how long to wait or the blank between these lines of type, but space is an abstraction with limited semantic reach. Place animates a broader range of human enterprise.⁶

This explanation seems to be taken from another point of view than Yi-Fu Tuan suggests, but the idea is the same. In the following lines of *Texture of Place*, the authors suggest the most realistic and understandable point of view where the place can be defined merely as a part of space.⁷

¹ Yi-Fu Tuan. 2001. *Space And Place: The Perspective Of Experience*. Minneapolis: University of Minnesota Press. 3

² Tuan. *Space And Place: The Perspective Of Experience*. 6

³ Tuan. *Space And Place*. 6

⁴ Tuan. *Space And Place*. 6

⁵ Tuan. *Space and Place*. 199

⁶ Paul C. Adams, Steven Hoelscher, and Karen E. Till. *Textures of Place: Exploring Humanist Geographies*. Minneapolis: University of Minnesota Press, 2001. 57.

⁷ Paul C. Adams, Steven Hoelscher, and Karen E. Till. *Textures of Place*. 57.

Yi-Fu Tuan demonstrates his ideas with concrete examples. One of them, which he wrote is about a child going to school. Once, twice or three times he needs to be shown the road because at the first moment it is just unfamiliar space for him but after few times, he can make it on his own, and it becomes for him familiar and known. Especially this idea claims also Paul C. Adams. He points out the idea that by walking can be created a specific sense of place in contrast to different ways of moving through space.⁸

Following example that Yi-Fu Tuan submits also suggests the idea of space becoming a place. He says that „we are in a strange part of town: unknown space stretches ahead of us. In time we know a few landmarks and the routes connecting them. Eventually what was strange town and unknown space becomes a familiar place.“⁹

The perception of place varies. Every human being perceives the place individually – one can see the place as a single chair, room or house but for others, the place can be a whole world. The attachment that people have differs too. However, every person has the ability to change the attachment to the place.

Tuan describes the human experience with space and place since the very beginning. He suggests that for an adult human being are ideas and feelings connected with space and place extremely complex. They dwell in us and grow out of human's experience. How Tuan says „every person starts, however, as an infant.“¹⁰ So, the perception of the world shapes since human is born. From the innocent children's perception of the world through the experience of living space around becomes a place – intimate place.

⁸ Paul C. Adams, Steven Hoelscher, and Karen E. Till. *Textures of Place*. XXV.

⁹ Tuan. *Space and Place*. 199

¹⁰ Tuan. *Space and Place*. 19

2 Topophilia

To better understanding the intimacy of places and the relations between humans and places, Tuan explains a unique term – topophilia. Yi-Fu Tuan describes the term topophilia as the „affective bond between people and place or setting.“¹¹

In his book *Topophilia: A Study of Environmental Perception, Attitudes, and Values* he describes the bond between people and the environment. He explains it as „a term that couples sentiment with place.“¹² As the book suggests earlier, topophilia is a neologism, which is useful in describing the human being’s relations with the environment.¹³ The fact that the topophilia is neologism can be taken as an advantage. Since the term has such a wide range of explanations, it can be used in defining all kinds of human being’s feelings, emotions, and attachments connected with the environment. To simplified it, it can be said that topophilia is understood as emotional reactions caused by inanimate objects.

The attachment to place can emerge from various reasons; one of them can be for example the experience of nature. Based on human senses there is created an image of a particular environment, and the image emerges a certain feeling as Paul Adams also claims by his own words “the idealized sense of place arises through the place’s sounds, smells and sights, although these are entirely unlike the sounds, smells and sights.“¹⁴ Tuan explains his ideas of exciting the topophilia feeling in the following words:

We believe that certain environments have the irresistible power to excite topophilic feelings. Environment may not be the direct cause of topophilia, but environment provides sensory stimuli, which as perceived images lend shape to our joys and ideals. Sensory stimuli are potentially infinite: that which we choose to attend (value or love) in an accident of individual temperament, purpose, and of cultural forces at work at a particular time.¹⁵

To complete his thought needs to be used following paragraph in which Tuan describes how human being perceives the environment.

The topophilic feelings are surrounding human being, they are derived from the environment. Images of topophilia are derived from the surrounding reality. People pay

¹¹ Yi-Fu Tuan, *Topophilia: A Study of Environmental Perception, Attitudes, and Values* (Englewood Cliffs, NJ: Prentice-Hall, 1974). 4.

¹² Yi-Fu Tuan, *Topophilia: A Study of Environmental Perception, Attitudes, and Values*. 112.

¹³ Tuan, *Topophilia*. 93.

¹⁴ Paul C. Adams, Steven Hoelscher, and Karen E. Till. *Textures of Place*. XXIV.

¹⁵ Yi-Fu Tuan, *Topophilia*.113.

attention to those aspects of the environment that command awe or promise support and fulfillment in the context of their lives' purposes. The images change as people acquire new interests and power, but they are still taken from environment: facts of environment, previously neglected, are now seen fully in clarity.¹⁶

The first impression acquired from a place is not topophilia. The first impression that a human being gets from a place is aesthetic. Tuan describes it as a beauty. He uses following words to express his idea: "Beauty is felt as the sudden contact with an aspect of reality that one has not known before: it is the antithesis of the acquired taste for certain landscapes or the warm feeling for places that one knows well."¹⁷ After the first impression, they appear other feelings and the topophilic thoughts and feelings are created. Once the feelings appear they are usually indivisible – the feeling and its object are inseparable.¹⁸

Not only, that topophilic feelings excite individually according to the individual's character, or culture but also has a large number of forms and varies not only in its intensity but also in emotional range.¹⁹ Oladele A. Ogunseitan in her research, *Topophilia and the Quality of Life*, published in *Environmental Health Perspective* points out that "topophilia is presumed to be a vivid and personal experience."²⁰ As was said in the previous chapter, every person perceives the place differently. Also, the topophilic feeling emerges sundry through individuals. Paul Adams suggests that topophilia is something that spatialized social identities.²¹

Tuan claims the topophilic feeling as strong and complex but also alerts that topophilia is not the most powerful human emotion.²² The topophilic feelings and emotions are intense and complex, they are created individually, and they can be changed, increased or lost. Tuan also insists on his opinion that is it the place or environment that assimilate feelings and emotions.²³ Because it is not only that the place creates emotions, but it can also be vice versa – the feelings can create the place. Paul Adams suggest this in his book, he says that topophilia is not only a response to the place, but it can also create specific places for people.²⁴

¹⁶ Tuan, *Topophilia*. 120.

¹⁷ Tuan, *Topophilia*. 94.

¹⁸ Tuan, *Topophilia*. 92.

¹⁹ Tuan, *Topophilia*. 247.

²⁰ Oladele A. Ogunseitan, "Topophilia and the Quality of Life," *Environmental Health Perspectives*, February 2005. 143-148.

²¹ Paul C. Adams, Steven Hoelscher, and Karen E. Till. *Textures of Place*. 45.

²² Tuan, *Topophilia*. 127.

²³ Tuan, *Topophilia*. 97.

²⁴ Paul C. Adams, Steven Hoelscher, and Karen E. Till. *Textures of Place*. 41.

Tuan notices that in a modern word the topophilia is not so significant as in history. He illustrates the idea of authors from history capturing the essence of the place. He writes: “The artist did not go out with easel and paint and try to copy a particular scene. Instead, he entered a world, to wander there for hours or days so as to imbibe an atmosphere.”²⁵ Thanks to them can be gained some topophilic sentiments – by literature and artworks that survived.²⁶ The modern literature does not involve many topics such as topophilia or space and place theories. Not only is it important to study the topophilia from the historic resources, but it is also critical to think about how the history of the place influenced topophilia. The historical events connected with the place can influence the perception of a given place. “Awareness of the past is an important element in the love of place.”²⁷ asserts Tuan.

As the topophilic feelings vary according to human individuals, also the places which are bonded to the person differ. There is a need of going back to the first chapter of this thesis and point out the intimacy of places. In Tuan’s book *Space and Place* he explains the intimate place as “places of nurture where our fundamental needs are heeded and cared for without fuss.”²⁸ In the book *Home Territories: Media, Mobility and Identity* David Morley claims that “The banal domestic objects and structures are not simply physical entities, but are also routinely laden down with values and symbolic meanings,”²⁹ which also confirms previous ideas that objects and feelings are attached and connected.

This idea also approves Gaston Bachelard in his book *The Poetics of Space*. He claims that topophilia determines the human value of space. He agrees that there are sorts of space that human can „love“ – to have a special attachment to them.³⁰ “Topophilia manifests itself most often in attachment to home places, places that vary in scale from the nation to the bedroom,” says Paul Adams.³¹ Tuan claims this thought with his statement “More permanent and less easy to express are feelings that one has toward a place because it is home, the focus of memories, and the means of gaining of livelihood.”³² In his second book, *Space and Place*, Tuan also writes that “attachment to the homeland is a common human emotion.”³³

²⁵ Tuan, *Topophilia*. 127.

²⁶ Tuan, *Topophilia*. 122.

²⁷ Tuan, *Topophilia*. 99.

²⁸ Tuan, *Space and Place*. 137.

²⁹ David Morley, *Home Territories: Media, Mobility and Identity* (London and New York: Routledge, 2000). 20.

³⁰ Gaston Bachelard, *The Poetics of Space* (Boston: Beacon Press, 1994). 35.

³¹ Paul C. Adams, Steven Hoelscher, and Karen E. Till. *Textures of Place*. 41.

³² Tuan, *Topophilia*. 93.

³³ Tuan, *Space and Place*. 158.

Tuan also claims that the attachment – love – to the home is there since the very beginning of history. He writes that „love of home, longing for home, these are dominating motives which constantly re-appear also in the myths of the totemic ancestors.“³⁴

The feelings that the home arouses are undeniably stronger than others, and there is no doubt that there are topophilic feelings. Tuan in his book *Space and Place* claims that „The more ties there are, the stronger is the emotional bond.“³⁵ The love for the home is known since forever and as Tuan suggest the love for the home ground is observed since ancient history. Moreover, the poverty of loyalty to home is undoubtedly strong.³⁶

³⁴ Tuan, *Topophilia*. 99.

³⁵ Tuan, *Space and Place*. 158.

³⁶ Tuan, *Topophilia*. 102.

3 Home – in all its forms

Whenever we can point to human beings, here we point to somebody's home – with all the kindly meaning of that word.³⁷

Yi-Fu Tuan

The strongest topophilic feelings point out to one important term – HOME. The word itself, according to the *Etymology Dictionary*, comes from the old English word “ham” which means dwelling or estate.³⁸ *The Oxford English Dictionary* defines home as “a place, region or state to which one properly belongs, on which one's affections center, or where one finds refuge, rest or satisfaction.”³⁹

Home is a common term that has multiple meanings. The research into the meaning of home captured the most, in his book *The Home Territories*, David Morley. He examines the idea of home extensively. He searched for the meaning of the word home and came up with a claim that “it repeatedly throws up the same basic terms: privacy, security, family, intimacy, comfort, and control, even if these terms are interpreted by different people, in varying circumstances, in quite different ways.”⁴⁰ The most significant role has the home in child perception. According to the Shelley Mallet the place where people spend their childhood represents “a formative dwelling place.”⁴¹ With this idea also agrees Gaston Bachelard in his book *The Poetics of Space*. He writes that the childhood home is tightly inscribed in human's memories and it symbolizes the dreams of the inhabitants.⁴²

In his book *Space and Place*, Yi-Fu Tuan mentions one simple sentence that is known to everyone. “There is no place like home.” A statement that every person said or had in mind at least once.⁴³ Tuan explains this thought with another question. „What is home? “and answers that the home can be the old homestead or the old neighborhood. To feel at home can mean

³⁷ Tuan, *Topophilia*. 114.

³⁸ "Home (n.)," Online Etymology Dictionary, , accessed January 02, 2018, <https://www.etymonline.com/word/home>.

³⁹ John Simpson and Edmund Weiner, eds., *The Oxford English dictionary*, 2nd ed. (Oxford: Clarendon Press, 1989).

⁴⁰ David Morley, *Home territories: media, mobility and identity* (London: Routledge, 2008). 24.

⁴¹ Shelley Mallet, "Understanding Home: A Critical Review of the Literature," *The Sociological Review*, February 1, 2004.

⁴² Gaston Bachelard, *The Poetics of Space* (Boston: Beacon Press, 1994). 30.

⁴³ Yi-Fu Tuan, *Space and place*.

many things – experience safety, relaxation, intimacy. The feelings, that the word home should evoke, appear in many books, and almost all of the authors have the same suggestions. Safety, relax, intimacy, stability, certainty, the feeling of familiar place and others seem to be truly crucial in defining the term home. David Morley supports it in his book *Home Territories* when he says “the feeling of safety and security is commonly inscribed in the physical nature of the home.”⁴⁴ An interesting thing that brings up Yi-Fu Tuan is, that “unique to human beings among primates is the sense of the home as a place where the sick and injured can recover under solicitous care.”⁴⁵ Also, he adds that safety and nourishment are what people search for in objects.⁴⁶ What Tuan also suggest is that “Hearth, shelter, home or home base are intimate places to human beings everywhere.”⁴⁷ It is clear that even if the perception of home varies, the intimate place or something that can be seen as a home people needs all around the world.

It is necessary to distinguish the terms home and house thoroughly. Even when in some situations it can have the same meaning if there is more in-depth research the term can represent different things. Firstly, it needs to be adequately explained, what home is and later in this chapter can be narrowed the relation between home and house.

Home can be a place, object, person or even a memory. Whatever that evoke certain feelings in the human mind and brings some emotions. Home does not have to be graspable. It can be just something familiar or some pattern or stereotype. The anthropologist Mary Douglas in her article *The idea of home: a kind of space*, published in the *Social Research* magazine, suggests that home is not fixed in space, but home can be created by bringing space under human’s control and points out that she sees home as some patterns of activity, or stereotype, which means that home involves an organization of space and time.⁴⁸ Agnes Heller in her book *Everyday Life* declares that:

Integral to the average everyday life is awareness of a fixed point in space, a firm position from which we „proceed“[...] and to which we return in due course. That firm position is what we call home [...] „Going home“ should mean: returning to that firm position which we know, to which we are accustomed, where we feel safe and where our emotional relationships are at the most intense.⁴⁹

⁴⁴ David Morley, *Home Territories: Media, Mobility and Identity*. 24.

⁴⁵ Yi-Fu Tuan, *Space and place*. 137.

⁴⁶ Yi-Fu Tuan, *Space and place*. 138.

⁴⁷ Yi-Fu Tuan, *Space and place*. 147.

⁴⁸ Mary Douglas, “The idea of home: a kind of space”, *Social Research*, 1991, vol. 58(1), p. 289.

⁴⁹ Agnes Heller, *Everyday Life*, London, Routledge and Kegan Paul, 1981, p. 239.

In this sample, she points out the idea that home means something which people know and where they feel safe. Also, Marianna Torgovnick, one of the authors cooperating with David Morley on his book *Home Territories*, alerts that home is in the first place a place where should be ever present the feeling of safety. “Home is what we have to believe is safe, where we have to carry on as though it will be safe.”⁵⁰

Marc Auge uses in his book *Non-places: Introduction to an Anthropology of Supermodernity* a short sample from a book of Vincent Descombes, *Proust, philosophie du roman*, where he explains that home is not necessarily a physical place.

Vincent Descombes defines a homeland as a virtual space – a rhetorical country. As he puts it, if we pose the question, „Where is (someone) at home?“ the answer bears less on a geographical than a rhetorical territory. The (person or) character is at home when he is at ease in the rhetoric of the people with whom he shares life. The sign of being at home is the ability to make oneself understood without too much difficulty, and to follow the reasoning of others, without any need for long explanations.⁵¹

According to this sample, home is not only a place of safety but also a place of understanding. Home is where the people understand each other's and do not need a complicated explanation. Tuan adds to this idea a nice thought when he says that “this surely is the meaning of home – a place where every day is multiplied by all the days before it.” This statement can be interpreted as that home is a place, where the memories, thoughts, and feelings are collected.⁵² David Morley adds the idea that home can be interpreted as a collection of individuals, which works on the principle of solidarity and protection of ever-present good.⁵³ Also, the home can be “a mixture of biologically related persons, friends, associates, and work partners,” as Morley points out.⁵⁴

As well as a place of safety or comfort, home can be symbolized by a person. Yi-Fu Tuan claims that many authors use this idea in their books. The feelings and bonds similar to

⁵⁰ Marianna Torgovnick, *Home Territories: Media, Mobility and Identity*, New York: Routledge, 2000. 27.

⁵¹ Vincent Descombes, *Proust, philosophie du roman*, Editions de Minuit, 1987. quoted in Marc Augé, *Non-places: Introduction to an Anthropology of Supermodernity* (London: Verso, 1995).

⁵² Yi-Fu Tuan, *Space and place*. 144.

⁵³ David Morley, *Home territories: media, mobility and identity*. 18.

⁵⁴ David Morley, *Home territories: media, mobility and identity*. 22.

the attachment to home are frequent topics in novels.⁵⁵ However, Tuan himself, on the other hand, do not approve this idea so much. He says that people in love or old people are capable of various things for their beloved, for their home. Tuan also claims that for old couples the attachment between each other's is stronger than their attachment to objects.⁵⁶ He uses a term dwelling for these situations, but in the end, he says that the idea of human being as a home is not acceptable.⁵⁷

When the home is a person, space and place do not matter - it is not important. All the feelings of home, like safety, love or understanding are always present no matter where they are. Moreover, other suggestion of what person concerned as home means points out the online magazine *Thought catalog*, concretely Gabrielle Wesseldyk in an article *When Home Is A Person* and disagrees by her article with the statement of Yi-Fu Tuan.⁵⁸ True is that the person that gives a feeling of the home should also give the feelings of understanding (even without words), unconditionally love, safety and others. The feeling the person gives and the emotions that evoke should and need to be even stronger than from a place.⁵⁹

Lastly, it is essential to mention the most common thought when the word "home" is said. The most common idea of the home is a house. Meanwhile, most of the authors think about home as an unspecified point in space or person or even a feeling or a memory, Gaston Bachelard thinks about home as a fixed place, a building connected to human beings by memories, thought, dreams or feelings.⁶⁰ At the beginning of his book *The Poetics of Space* he says that:

The house, quite obviously, is a privileged entity for a phenomenological study of the intimate values of inside space, provided, of course, that we take it in both its unity and its complexity, and endeavor to integrate all the special values in one fundamental value. For the house furnishes us dispersed images and a body of images at the same time. In both cases, I shall provide that imagination augments the values of reality. Transcending our memories of all the houses in which we have found shelter, above and beyond all the houses we have dreamed we lived in, can we isolate an intimate concrete essence that would be a justification of the uncommon value of all of our images of protected intimacy? This, then, is the main problem. In order to solve it, it is

⁵⁵ Yi-Fu Tuan, *Space and place*. 139.

⁵⁶ Yi-Fu Tuan, *Space and place*. 139.

⁵⁷ Yi-Fu Tuan, *Space and place*. 139.

⁵⁸ Gabrielle Wesseldyk. "When Home Is A Person." *Thought Catalog*. Last modified May 5, 2017. <https://thoughtcatalog.com/gabrielle-wesseldyk/2017/05/when-home-is-a-person/>

⁵⁹ Gabrielle Wesseldyk. "When Home Is A Person." *Thought Catalog*.

⁶⁰ Gaston Bachelard, *The Poetics of Space* (Boston: Beacon Press, 1994). 6.

not enough to consider the house as an „object“ on which we can make our judgments and daydreams react.⁶¹

He claims that home has specific values for humans and that the memories that the shelter provides us create the idea of home, that it is a space where one can undisturbedly dream. “This being the case, if I were asked to name the chief benefit of the house, I should say: the house shelters day-dreaming, the house protects the dreamer, the house allows one to dream in peace” reveals Bachelard in *Poetics of Space*.⁶² Also, he adds that at home - in the house, people can feel a hundred percent safe and comfortable.⁶³ In the book, *Topophilia*, Tuan remarks that people invest part of their emotional lives into their homes.⁶⁴

Bachelard’s suggestion also approves Yi-Fu Tuan, but he adds that home is an intimate place but not only a building and that the feelings are not evoked so much by the house itself but by the components and furnishing that the house has. Because people can touch them or smell them, they are strongly stuck in mind.⁶⁵ He also claims that the ordinary objects which the house contains are so common and people use them so much that they are almost part of them.⁶⁶

Tuan in his book says that home is a central point in the human universe.⁶⁷ Gaston Bachelard shares his opinion and applies it to his home = house theory. He writes that

For our house is our corner of the world. As has often been said, it is our first universe, a real cosmos in every sense of the world. If we look at it intimately, the humblest dwelling has beauty. Authors of books on „the humble home“ often mention this feature of the poetics of space. But this mention is much too succinct. Finding little to describe it as it actually is, without really experiencing its primitiveness which belongs to all, rich and poor alike, if they are willing to dream.⁶⁸

Later he also adds that “the house we were born in is physically inscribed in us.”⁶⁹ He says in his book that he wants to convince people, that house is one of the most powerful things,⁷⁰

⁶¹ Gaston Bachelard, *The Poetics of Space* (Boston: Beacon Press, 1994). 3.

⁶² Gaston Bachelard, *The Poetics of Space*. 6.

⁶³ Gaston Bachelard, *The Poetics of Space*. 3.

⁶⁴ Tuan, *Topophilia*. 99.

⁶⁵ Yi-Fu Tuan, *Space and place*. 144.

⁶⁶ Yi-Fu Tuan, *Space and place*. 144.

⁶⁷ Yi-Fu Tuan, *Space and place*. 131.

⁶⁸ Gaston Bachelard, *The Poetics of Space*. 5.

⁶⁹ Bachelard, *The Poetics of Space*, 14.

⁷⁰ Gaston Bachelard, *The Poetics of Space*. 6.

which is familiar for the other authors mentioned before. It can be said that they all agree, that home is important, powerful and necessary for human's life.

4 Homelessness

The importance of home was expressed in the previous chapter and now is necessary to talk about the opposite – about losing the home. It was said that home and also house are one of the most important things in human's life. Home is the place that connects all the kind, loving and peaceful emotions and gives to the people the calm place to dream. Definition of the term home was calming and heartwarming, but the term homelessness does not evoke anything pleasant.

In Megan Ravenhill's opinion, in literature, there is no agreement on what the term means, as she suggests in her book *The culture of homelessness*.⁷¹ Of course, losing and not having a place like this means a massive turnover in one's life and brings a lot of different feelings and scares. The fact that the experience of losing home can be seriously overwhelming describes Tim Creswell in his book *Place: A Short Introduction*.⁷² David Morley agrees that losing and not having a home is a traumatic experience.⁷³

Out of the world of literature, the term homelessness gets a new dimension. Rather than the feeling of insecurity, dangerous and instability, it conjures up in people's minds the tramp walking the street, often drunk, begging for food and clouded with a disgusting smell as Megan Ravenhill explains in her research.⁷⁴ According to the *Oxford Dictionary*, homelessness means the state of having no home.⁷⁵ Jeanne Moore writes in her article *Polarity or integration? Towards a fuller understanding of home and homelessness*, which was published in the *Journal of Social Distress and the Homeless*, that "homelessness can be seen as a detachment from society characterized by the lack of the affiliative bonds that link people into their social structures."⁷⁶

However, the loss of the stable background full of love and safety seems to be inconceivable and terrifying, interesting is that people can feel it even when they do not have the roof up their head. As Leane G. Rivlin and Jeanne Moore point out in their article, published in the *Journal of Social Distresses and the Homeless*, called *Home-Making*:

⁷¹ Megan Ravenhill, *The Culture of Homelessness* (Hampshire, England: Ashgate Publishing Limited, 2008). 8.

⁷² Tim Creswell, *Place: A Short Introduction* (Malden, MA: Wiley-Blackwell, 2004), 11.

⁷³ Morley, *Home Territories*. 2

⁷⁴ Megan Ravenhill, *The Culture of Homelessness*. 15.

⁷⁵ "Homelessness," *Oxford Learner's Dictionaries*, s.v. accessed March 28, 2019, <https://www.oxfordlearnersdictionaries.com/definition/english/homelessness?q=homelessness>

⁷⁶ Jeanne Moore, "Polarity or Integration? Towards a fuller understanding of home and homelessness." *Journal of Social Distress and the Homeless*. 144.

*Supports and Barriers to the Process of Home.*⁷⁷ As Megan Ravenhill mentions in her book *Culture of Homelessness* „homelessness is far more than ‘house-lessness.’“⁷⁸ Also, Jeanne Moore supports this statement when she says that “is possible to be homeless and at home at the same time, as home has more to do with a state of mind and an emotional engagement than it has to do with a fixed place.”⁷⁹

Hannah Arendt in her book *The Origins of Totalitarianism* shows one example of minority losing their home and explains what it means for them. The first loss which the rightless suffered was the loss of their homes, and this meant the loss of the entire social texture into which they were born and in which they established for themselves a distinct place in the world.”⁸⁰ She also claims that the loss of home has a serious impact on human’s feelings. The loss of home also means the loss of the social texture which they had known and were born into; it was their specific place which they established for themselves.⁸¹

One of the most common emotions bonded with the loss of home and the fear of never having a new one and of the future, people start to feel nostalgic, and the attachment to a particular place vastly increase, which approves Tim Creswell.⁸² With the nostalgia grows the sentiment, which causes the idealization of places. Theano S. Terkenli, in his article *Home as a Region*, published in *American Geographical Society*, says that “more often than not, home does not become an issue until it is no longer there or is being lost.”⁸³

Interesting fact mentions Jeanne Moore again in her article. She says that meanwhile home is always connected with feelings and emotional bonds, the term homelessness is usually presented in material and physical terms.⁸⁴

⁷⁷ Leane G. Rivlin and Jeanne Moore, “Home-Making: Supports and Barriers to the Process of Home,” *Journal of Social Distress and the Homeless*, no. 4, October 2001. 323-326.

⁷⁸ Megan Ravenhill, *The Culture of Homelessness*. 15.

⁷⁹ Jeanne Moore, "Polarity or Integration? Towards a fuller understanding of home and homelessness." 153.

⁸⁰ Hannah Arendt, *The Origins of Totalitarianism* (New York: Schocken Books, 2004), 293.

⁸¹ Hannah Arendt, *The Origins of Totalitarianism*, 293.

⁸² Tim Creswell, *Place: A Short Introduction*. 11.

⁸³ Theano S. Terkenli, “*Home as a Region*”, *American Geographical Society* 85, no. 3: 324.

⁸⁴ Jeanne Moore, "Polarity or Integration? Towards a fuller understanding of home and homelessness."158.

5 How Oliver, David and Nicholas perceived their homes

As Yi-Fu Tuan says the perception of the world and also the perceiving of home shapes since birth. The perception of the term home varies according to the individualities. This fact can be perfectly demonstrated on the story of *Oliver Twist* and the story of *David Copperfield*, both written by Charles Dickens and also *Nicholas Nickleby* – but there the story is slightly different.

Oliver, David and Nicholas came to the world with a quite different perception of the word home.

5.1 Oliver

It can be said that since the very beginning of his life, Oliver did not know what the home is. He had a roof up to his head, but that is all. Any of the places where Oliver lived did not have the characters of home. It can also be said that Oliver could not have any topophilic feelings for anything. The book *Oliver Twist* starts with the description of the place where Oliver was born. For sure it can be said it is nothing as the home or even a shelter.

Among other public buildings in a certain town, which for many reasons it will be prudent to refrain from mentioning, and to which I will assign no fictitious name, there is one anciently common to most towns, great or small: to wit, a workhouse; and in this workhouse was born; on a day and date which I need not trouble myself to repeat, in as much as it can be of no possible consequence to the reader, in this stage of the business at all events; the item of mortality whose name is prefixed to the head of this chapter.⁸⁵

As David Morley said, home brings a feeling of safety and security which is not seen in the place of birth of Oliver Twist. Mother of Oliver died a few minutes after Oliver was born so there is no chance that it could be her who would be called Oliver's home. Gabrielle Wesseldyk in an article *When Home Is A Person* claims that when there is someone who could be perceived as a home, who gives the feeling of safety, love and understanding, the place does not matter.⁸⁶ However, in this case, Oliver was a true wretch; there was no place and no one who could provide him his home.

Oliver was raised as a parish child and except roof upon his head and something reminding a bed, there are no other significant symbols that could be perceived as his home. Only a few little friends, also raised as parish children, were close to Oliver's heart. When

⁸⁵ Dickens, Charles. *Oliver Twist*. New York: Sterling Publishing Co., 2009. 2.

⁸⁶ Gabrielle Wesseldyk. "When Home Is A Person." *Thought Catalog*.

Oliver was nine years old, he was moved to the workhouse. When Oliver was leaving the parish, there is no mention in the story of Oliver's sadness of leaving home, he has no memories. In Yi-Fu Tuan's book about topophilia are mentioned the topophilic feelings and that they symbolize some bond between the place and the people. It is sure that this bond is missing in Oliver's mind. Charles Dickens describes Oliver's thought in the following paragraph.

With the slice of bread in his hand, and the little brown-cloth parish cap on his head, Oliver was then led away by Mr. Bumble from the wretched home where one kind word or look had never lighted the gloom of his infant years. And yet he burst into an agony of childish grief, as the cottage-gate closed after him. Wretched as were the little companions in misery he was leaving behind, they were the only friends he had ever known; and a sense of his loneliness in the great wide world, sank into the child's heart for the first time.⁸⁷

In the workhouse where Oliver lives for the next few months was the conditions of living even worse than in the parish house. Oliver was hungry, sick and scared. This experience is not responding to the idea of home as David Morley describes. He says that the feelings of safety should be inscribed in the nature of home. As Yi-Fu Tuan explained in his book *Place and Space*, the feelings and emotions about home are shaped in human since the young age. Moreover, there are also created topophilic feelings. However, Charles Dickens writes about Oliver's experience in the workhouse as a scary and awful thing, and there can be seen that there is no space for Oliver to create some positive bond to the workhouse nor the topophilic memory.

He only cried bitterly all day; and, when the long, dismal night came on, spread his little hands before his eyes to shut out the darkness, and crouching in the corner, tried to sleep: ever and anon waking with a start and tremble, and drawing himself closer and closer to the wall, as if to feel even its cold hard surface were a protection in the gloom and loneliness which surrounded him.⁸⁸

It could be said, that things should be better for Oliver, for example where there appeared Mr. Sowerberry and wanted to take Oliver to his services. However, Dickens quickly showed the right side of his character. The situation in the workhouse was severe, and there was no space for the child to get to the right hands of kind people. As was explained in a few paragraphs

⁸⁷ Dickens, Charles. *Oliver Twist*. New York: Sterling Publishing Co., 2009. 14.

⁸⁸ Charles Dickens, *Oliver Twist*. 23.

earlier, in the workhouse were terrible conditions and the clerks did not care about anything, such as the health or feelings of their inmates, but money.

Mr. Sowerberry was closeted with the board for five minutes; and it was arranged that Oliver should go to him that evening ‘upon liking’—a phrase which means, in the case of a parish apprentice, that if the master find, upon a short trial, that he can get enough work out of a boy without putting too much food into him, he shall have him for a term of years, to do what he likes with.⁸⁹

So, when the officials agreed on the idea of Oliver going with Mr. Sowerberry there could be a chance for Oliver to finally get his heartwarming proper home – or at least something similar. Mr. Sowerberry owned a mortuary and his house was full of coffins, which is little bit scary for Oliver. After a few dialogs between Mrs. Sowerberry was clear, that this house of Mr. Sowerberry is not the right home for Oliver. No feelings of safety or intimacy and privacy for Oliver, which David Morley perceives as a primary aspect of the home. Oliver did not get any understanding in the Sowerberry’s house. The understanding, how Vincent Descombes writes, is also one of the aspects of great importance.⁹⁰ He did not have even a proper bed to sleep as Dickens suggest by the words of Mrs. Sowberry:

‘Then come with me,’ said Mrs. Sowerberry: taking up a dim and dirty lamp and leading the way upstairs; ‘your bed’s under the counter. You don’t mind sleeping among the coffins, I suppose? But it doesn’t much you do or don’t, for you can’t sleep anywhere else. Come; don’t keep me here all night!’⁹¹

In the third chapter of this thesis, where the term home is explained, is one citation from David Morley and in this short sample Morley says, that home is also “a collection of individuals, which works on the principle of solidarity and protection of ever-present good.”⁹² Surely, this is something what is missing in the house of Sowerberry when Oliver is placed there.

⁸⁹ Charles Dickens, *Oliver Twist*. 40.

⁹⁰ Vincent Descombes, *Proust, philosophie du roman*, Editions de Minuit, 1987. Quoted in Marc Augé, *Non-places: Introduction to an Anthropology of Supermodernity*.

⁹¹ Charles Dickens, *Oliver Twist*. 44.

⁹² David Morley, *Home territories: media, mobility and identity* (London: Routledge, 2008). 24.

5.2 David

David was born into a home full of love. It cannot be said if it was home full of happiness, but that is not a subject of this thesis.

The circumstances of the birth of David Copperfield was indeed better than Oliver's but can be said that the little bit worse than Nicholas'. David was born to a house called Rookery, and it can be said that the house can be definitely also called home. David was born to the home where all the necessary was provided. He had a loving mother and a loving nanny called Peggotty. His father was dead before David was born but he has also aunt Betsey who came to visit in the day of David's birth. It is sure that David was born to much more „home“ than Oliver. There can be seen the home as a feeling of love or understanding and there can be seen also the home as a house, as a roof above his head. The house as a specific point in space as Gaston Bachelard suggests it.

First images of home and house appeared in David's life just a few days after he was born. Firstly, he describes his mother and Peggotty, who as was written later in the book are a significant person in his life and they can be described as David's home since the beginning of the book. He describes them in the following words:

The first objects that assume a distinct presence before me, as I look far back, into the blank of my infancy, are my mother with her pretty hair and youthful shape, and Peggotty with no shape at all, and eyes so dark that they seemed to darken their whole neighborhood in her face, and cheeks and arms so hard and red that I wondered the birds didn't peck her in preference to apples. [...] On the ground-floor is Peggotty's kitchen, opening into a back yard; with a pigeon-house on a pole, in the center, without any pigeons in it; a great dog-kennel in a corner, without any dog; and a quantity of fowls that look terribly tall to me.⁹³

David pondered his memories and impression from his home/house and described all the significant things that reminded him the home. In this sample, he shows the significant points that the home provided to him. He confirms the theory of Yi-Fu Tuan when he says that “this surely is the meaning of home – a place where every day is multiplied by all the days before it.” That is what can be seen in this narration of David. This simple and common things and activities created the home. “And now I see the outside of our house, with the latticed bedroom-windows standing open to let in the sweet-smelling air, and the ragged old rooks'-nests still dangling in the elmtrees at the bottom of the front garden.”⁹⁴ David says that this are his first,

⁹³ Charles Dickens, *David Copperfield*. 24-25.

⁹⁴ Charles Dickens, *David Copperfield*. 28.

and most significant, impressions about his home, and continues his thinking. He says, that he also remembers the empty pigeon house or a dog kennel. Also, he recalls the memory of him and his mother dancing. Lastly, he mentioned how beautiful his mother was and that makes the whole home beautiful.⁹⁵

As Gabrielle Wesseldyk suggests and was mentioned in the theoretical part, the feelings that the person gives are powerful and unconditionally. Feelings as a love, safety, understanding and others, which are seen in the relationship of mother and son in *David Copperfield*, or the nanny and David in this case. In the story of *David Copperfield* is a part when David and his nanny Peggotty goes to visit her family. Of course, when they are coming back, David is full of emotions. He is a small boy, and his feeling for home and mother are so direct and honest. They are in the carriage, near to his home and David is thinking about his mother and about the house itself. „There comes out of the cloud, our house - not new to me, but quite familiar, in its earliest remembrance,” says David Copperfield when he sees his house. As David Bachelard says, the house has specific values and brings specific memories.

Next significant mention of the house in David's story comes at the moment when David and his nanny Peggotty go to visit her family. There it is not his home what is he talking about, but there can be seen the impression that the house had on David, and of course, later in the story of *David Copperfield* the situation will change, and his own house will be maybe less his home than the house of Peggotty's family. This house of Peggotty's family seems to be different from all the others that David had ever seen. The house was shocking for David because it had an unusual shape. The house is described in one short paragraph of the story.

‘Yon’s our house, Mas’r Davy!’

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

⁹⁵ Charles Dickens, *David Copperfield*. 28.

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.⁹⁶

Gaston Bachelard says that it is not only the building itself but also the furnishing and components that the house has, which creates the bonds and relations. Moreover, Bachelard emphasizes that home is where one can dream. David describes in his story how he felt in the boathouse and how undisturbedly he could dream at night about this house.

After tea, when the door was shut and all was made snug (the nights being cold and misty now), it seemed to me the most delicious retreat that the imagination of man could conceive. To hear the wind getting up out at sea, to know that the fog was creeping over the desolate flat outside, and to look at the fire, and think that there was no house near but this one, and this one a boat, was like enchantment.⁹⁷

As was said before, later at the story of David Copperfield can be seen, that this boat house becomes more home to David than his own at Rookery and that he will always have a special bond to the place even when he has grown up.

I don't know why one slight set of impressions should be more particularly associated with a place than another, though I believe this obtains with most people, in reference especially to the associations of their childhood. I never hear the name, or read the name, of Yarmouth, but I am reminded of a certain Sunday morning on the beach, the bells ringing for church, little Em'ly leaning on my shoulder, Ham lazily dropping stones into the water, and the sun, away at sea, just breaking through the heavy mist, and showing us the ships, like their own shadows.⁹⁸

The bond and the feelings that David had, as would Yi-Fu Tuan said can be called topophilic because that is the special relationship between the human and a specific place.

5.3 Nicholas

Nicholas Nickleby was born to a family full of love. His mother and father lived on a small homestead. After few years Nicholas got a sister named Kate. Their life was quite happy, but their father was worried about the financial situation of the family and wanted to gain some money. His investment did not go exactly well, and he lost all of his money and all of the money that the family had. "The very house I live in," sighed the poor gentleman, "may be taken from me tomorrow. Not an article of my old furniture but will be sold to strangers!" wailed old Mr.

⁹⁶ Charles Dickens, *David Copperfield*. 48.

⁹⁷ Charles Dickens, *David Copperfield*. 52.

⁹⁸ Tuan, *Topophilia*. 120.

Nickleby.⁹⁹ This situation led to his death, and so Nicholas and his mother lost not only father and husband but also their house.

This simple family, born and bred in retirement, and wholly unacquainted with what is called the world—a conventional phrase which, being interpreted, often signified all the rascals in it—mingled their tears together at the thought of their first separation; and, this first gush of feeling over, were proceeding to dilate with all the buoyancy of untried hope on the bright prospects before them.¹⁰⁰

Since the beginning of the story, there is clearly seen that even when the family came through some struggles, they were always supportive and loving each other. Later in the story can be seen that the situation about home is kind of different in contrast with *Oliver Twist* or *David Copperfield*.

Nicholas and his family moved to London to find their Uncle Ralph, who as they hoped, could provide him some help. The uncle was a terrible person, full of intrigues and lies. With considerable unwillingness Ralph got a job for Nicholas and also one for Kate, he also gets them a house to live in. The struggles that Nicholas and Kate had at their jobs would take several pages and for this thesis are not so important so let's just quickly describe the situation to understand better their lives. Nicholas got the job as an assistant of the teacher at the Academy called Dotheboys Hall and Kate in a tailor's workshop. The fact that Nicholas got this job meant that he has to leave and live at the academy for a while.

There is no doubt that the school did not provide him home at all. Honestly, the school could not provide the home to any of the boys that were sent there. The director did not take care about them and so did his wife, and the boys were in terrible conditions, what is mainly seen on the boy Smike, who lived at the Academy since he was a little kid but now he is underfed and weak. Is necessary to say, that the fact that Nicholas had to move to the school, did not mean that he lost his home. He always had his background – his mother and sister.

It is important to say, that the book does not say much about the house of Nicholas, but it can be seen that it was his mother and sister who provided him home. Their relationship has everything that the home should have and the theory that home does not exactly have to be a place of a fixed point in space and more than evident here. As Gabrielle Wesseldyk says, home does not always have to be a place.¹⁰¹

⁹⁹ Charles Dickens, *Nicholas Nickleby*. London, England: Vintage Classics, 2011. 32.

¹⁰⁰ Charles Dickens, *Nicholas Nickleby*. London, England. 86-87.

¹⁰¹ Gabrielle Wesseldyk. "When Home Is A Person." *Thought Catalog*.

When I talk of home,' pursued Nicholas, 'I talk of mine—which is yours of course. If it were defined by any particular four walls and a roof, God knows I should be sufficiently puzzled to say whereabouts it lay; but that is not what I mean. When I speak of home, I speak of the place where—in default of a better—those I love are gathered together; and if that place were a gypsy's tent, or a barn, I should call it by the same good name notwithstanding. And now, for what is my present home, which, however alarming your expectations may be, will neither terrify you by its extent nor its magnificence!¹⁰²

The emotions that the person that provides the home evoke are usually even stronger than they are with a place, and the bond is much tighter - as is it in the story of *Nicholas Nickleby*, where the bond between him and his family is evident.

¹⁰² Charles Dickens, *Nicholas Nickleby*. London, England. 1066-1067.

6 The overwhelming experience - loss of home

The loss of the home can be an overwhelming experience, especially for young boys.

However, the fact that one has a house does not have to mean that he has a home. Same way as the perception of home differs, also the loss of home has different forms.

6.1 Oliver

As was suggested in the previous chapter about Oliver, he did not exactly have a home so far in his young life. It can be said that there were some places where he had at least a roof upon his head. Nevertheless, these places never provided him a social background or texture, what is one of the signs of homelessness according to Hannah Ardent.¹⁰³

On the day in early morning Oliver decided to run away from Mr. Sowberry and try to find his luck somewhere else. He came to the decision to go to London. On his way, Oliver met an old friend from the workhouse and reminded himself of the only family he ever had. “Oliver felt glad to see him, before he went; for, though younger than himself, he had been his little friend and playmate. They had been beaten, and starved, and shut up together, many and many a time.”

On his way, Oliver felt alone even more than before. He was tired, dirty and exhausted but the view of freedom and help he could get in London gave him the strength to continue. It is no doubt that the experience of suddenly not having even a roof or something similar to the bed must have been for little Oliver shattering experience because as Tim Creswell define in his book *Place: A Short Introduction* this reality of losing a home is a seriously overwhelming experience for everyone.¹⁰⁴

London!—that great place!—nobody—not even Mr. Bumble—could ever find him there! He had often heard the old men in the workhouse, too, say that no lad of spirit need wants in London; and that there were ways of living in that vast city, which those who had been bred up in country parts had no idea of. It was the very place for a homeless boy, who must die in the streets unless someone helped him. As these things passed through his thoughts, he jumped upon his feet, and again walked forward.¹⁰⁵

It took a few days to get to London, but finally, Oliver saw the beautiful city.

¹⁰³ Hannah Ardent, *The Origins of Totalitarianism*, 293.

¹⁰⁴ Tim Creswell, *Place: A Short Introduction*. 11.

¹⁰⁵ Charles Dickens, *Oliver Twist*. 81.

Because this part of the thesis started with the idea that Oliver did not have a home, it is not easy to explain his way of losing it. Couple dozens of pages later, there is a moment when Oliver finds Mr. Brownlow, and he provides him a background that Oliver can for the first time think about as a home, but even when Oliver came to London, he was still homeless. However, it is necessary to say, that how Megan Ravenhill explains in her book, homelessness is something else than houselessness.¹⁰⁶ Here can be said, that Oliver is houseless, but the journey provided him home maybe more than all the houses he visited before. To finish this chapter needs to be described Oliver's life in London, especially his new friends and the moment that led to the loss of his new home.

At the beginning of Oliver's stay in London, he met a young boy called Jack Dawkins. This boy showed him London and took him to his home. There Oliver met other young boys and also girls and mainly the Jew Fagin. Oliver found out that Dawkins and others are muggers, what truly scared him. One day on the street when Dawkins and other boys were robbing people around, it was Oliver who was accused of theft. This was a delivering for Oliver because there he met Mr. Brownlow, who took him at his home.

The happiness that suddenly happened to Oliver is described by Charles Dickens already in the name of the chapter where he says „in which Oliver is taken better care of than he ever was before.“ Yi-Fu Tuan wrote in his book *Space and Place* an interesting thing, that match exactly to this situation. He said that “unique to human beings among primates is the sense of the home as a place where the sick and injured can recover under solicitous care.”¹⁰⁷ In the following chapter of the story of *Oliver Twist* can be seen how Mr. Brownlow and Mrs. Bedwin provided the best care, also doctors and mainly the kind environment, which helped Oliver to get well. As is written in the book “Here, a bed was prepared, without loss of time, in which Mr. Brownlow saw his young charge carefully and comfortably deposited; and here, he was tended with a kindness and solicitude that knew no bounds,, describes Dickens the situation.¹⁰⁸ Couple pages later he adds also another description „They were happy days, those of Oliver's recovery. Everything was so quiet, and neat, and orderly; everybody so kind and gentle; that after the noise and turbulence in the midst of which he had always lived, it seemed like Heaven itself.“¹⁰⁹

¹⁰⁶Megan Ravenhill, *The Culture of Homelessness*. 15.

¹⁰⁷ Yi-Fu Tuan, *Space and place*. 137.

¹⁰⁸ Charles Dickens, *Oliver Twist*. 123.

¹⁰⁹ Charles Dickens, *Oliver Twist*. 148.

‘Oh, don’t tell you are going to send me away, sir, pray!’ exclaimed Oliver, alarmed at the serious tone of the old gentleman’s commencement! ‘Don’t turn me out of doors to wander in the streets again. Let me stay here and be a servant. Don’t send me back to the wretched place I came from. Have mercy upon a poor boy, sir!’

‘My dear child,’ said the old gentleman, moved by the warmth of Oliver’s sudden appeal; ‘you need not be afraid of my deserting you, unless you give me cause.’

‘I never, never will, sir,’ interposed Oliver.¹¹⁰

Mr. Brownlow was a sincerely kind man, and all he wanted was to Oliver be safe and healthy.

Since this chapter needs to explain the loss of Oliver’s home need to be said, that after Oliver was healthy and strong enough Mr. Brownlow decided that he could go to the London to return some books. Oliver agreed, but the journey became a nightmare for him. Just after he arrived at London, he was kidnaped by his old London friends and retaken to the Jew’s house. As so Oliver lost his regain home in Mr. Brownlow house and was brought to the house which never could provide him a home. It is necessary to say that for the other boys who lived in the Jew’s house this was a proper home because as also David Morley says home is a place where friends or associates are related and provides themselves an understanding.¹¹¹ They all lived on the streets which provided them the home for a long time and the adversity seduced them together and they were thrilled for at least a roof upon their head that the dirty and dark place, as Oliver described it, become their home.

It was a very dirty place. The rooms upstairs had great high wooden chimney-pieces and large doors, with paneled walls and cornices to the ceiling; which, although they were black with neglect and dust, were ornamented in various ways. From all of these tokens Oliver concluded that a long time ago, before the old Jew was born, it had belonged to better people, and had perhaps been quite gay and handsome: dismal and dreary as it looked now.¹¹²

Of course, the fact, that the young boys considered the dark house as their home does not mean that this should be home also for Oliver. This can be said with a high confidence because as Yi-Fu Tuan says, the desire for home or shelter is one of the basic human needs but the perception of what the home is or will vary according to characters and circumstances, so for every human, the word home means something else.¹¹³

¹¹⁰ Charles Dickens, *Oliver Twist*. 153.

¹¹¹ David Morley, *Home territories: media, mobility and identity*. 22.

¹¹² Charles Dickens, *Oliver Twist*. 203.

¹¹³ Yi-Fu Tuan, *Space and place*. 147.

The boy was lying, fast asleep, on a rude bed upon the floor; so pale with anxiety, and sadness, and the closeness of his prison, that he looked like death; not death as it shows in shroud and coffin, but in the guise it wears when life has just departed; when a young and gentle spirit has, but an instant, fled to Heaven, and the gross air of the world has not had time to breathe upon the changing dust it hallowed.¹¹⁴

After being kidnapped Oliver was provided to another felon who wanted to commit a robbery of a house and needed Oliver for opening the doors, because of his slim and childish figure. Oliver was scared of evil Mr. Sikes but as Dickens says Oliver was „too well accustomed to suffering, and had suffered too much where he was, to bewail the prospect of change very severely.“¹¹⁵

Unfortunately, the robbery did not go exactly well, and the felonies were caught in the action. The situation became so bad that Oliver was shot and at the end left in the woods. However, this situation could seem bad for Oliver, it led to one of the best events of Oliver's life.

6.2 David

David Copperfield had his home. He had a house and loving mother and nanny, who gave him together with the home the feelings of safety, care, understanding. The home gave him the memories and space for dreaming. „And I felt, all the more for the sinking of my spirits, that it was my nest, and that my mother was my comforter and friend.“ Says David when he is coming home from the Yarmouth. He continues by „This gained upon me as we went along; so that the nearer we drew, the more familiar the objects became that we passed, the more excited I was to get there, and to run into her arms.“ After returning home, things had changed for David. His mother married Mr. Murdstone. Sister of Mr. Murdstone moved to their house and completely influenced his mother. Suddenly all the things that created the homeplace became strange and unfriendly. David's room where he could always feel safe and had his place was now just a strange place.

...and, looking as blank and strange upon the room as the room looked upon me, sat down with my small hands crossed, and thought. [...] I thought of the oddest things. I was crying all the time, but, except that I was conscious of being cold and dejected, I am sure I never thought why I cried.¹¹⁶

¹¹⁴ Charles Dickens, *Oliver Twist*. 225.

¹¹⁵ Charles Dickens, *Oliver Twist*. 203.

¹¹⁶ Charles Dickens, *David Copperfield*. 69.

The relationship between Mr. Murdstone, Mrs. Murdstone and David was cold and full of malice. They did all they could to make David feel not respected and uninvited in his own house, to make him feel it is not his home anymore. This fact corresponds with something that suggests Hannah Arendt in her book *The Origins of Totalitarianism*. She describes the loss of home and says that people have a place in which “they were born and in which they established for themselves as a distinct place in the world,” and one of the signs of the homelessness is when they lose this place – which can be seen in David’s house.¹¹⁷ His place, his home full of understanding suddenly became a place of ire and ignorance.

God help me, I might have been improved for my whole life, I might have been made another creature perhaps, for life, by a kind word at that season. A word of encouragement and explanation, of pity for my childish ignorance, of welcome home, of reassurance to me that it was home...¹¹⁸

The mother of David was utterly controlled and overmastered by the Murdstone siblings. All her kind and lovely feelings to David had to be suppressed.

The situation in the house of David went so far that David was sent to the boarding school. It can be seen in the book that it is not an idea of his mother and that it is just a way to get David far away from her – all made up by Ms. and Mr. Murdstone. So, David goes to boarding school.

When holidays came, young Copperfield came home for a few days. Because his home felt still so unfriendly, it is no surprise, that there were more dark thoughts in David’s mind.

Ah, what a strange feeling it was to be going home when it was not home, and to find that every object I looked at, reminded me of the happy old home, which was like a dream I could never dream again! The days when my mother and I and Peggotty were all in all to one another, and there was no one to come between us, rose up before me so sorrowfully on the road, that I am not sure I was glad to be.¹¹⁹

After coming home, David found out that he has a little brother and he was pleased about it. It could be seen that this situation should serrulate the family together, but the situation with Mudstones is still the same. David Morley claims that the home is place where one can feel hundred percent comfortable and safe.¹²⁰ There can be for hundred percent said, that David is

¹¹⁷ Hannah Arendt, *The Origins of Totalitarianism* (New York: Schocken Books, 2004), 293.

¹¹⁸ Charles Dickens, *David Copperfield*. 72.

¹¹⁹ Charles Dickens, *David Copperfield*. 72.

¹²⁰ David Morley, *Home Territories: Media, Mobility and Identity*. 24.

losing his place of safety and comfortability. In the contrast of *Oliver Twist* here is the loss of home provided by the people who should provide the home.

I felt that I made them as uncomfortable as they made me. If I came into the room where they were, and they were talking together and my mother seemed cheerful, an anxious cloud would steal over her face from the moment of my entrance. If Mr. Murdstone were in his best humor, I checked him. If Miss Murdstone were in her worst, I intensified it.¹²¹

Similarly is the narration of the whole week which David spend at home.

So, then he went back to school and days passes another until David's birthday came. At the day of his birthday came the shock – David's mother is dead. This moment caused even bigger rejection of David in his house.

There was one change in my condition, which, while it relieved me of a great deal of present uneasiness, might have made me, if I had been capable of considering it closely, yet more uncomfortable about the future. It was this. The constraint that had been put upon me, was quite abandoned. I was so far from being required to keep my dull post in the parlour, that on several occasions, when I took my seat there, Miss Murdstone frowned to me to go away¹²²

The situation at the house caused a lack of everything that the home should have. There is no safety or as suggests David Morley. Surely, there was no understanding as claims Vincent Decsombes as a crucial part of the nature of home. As Jeanne Moore writes in her article – it is possible to feel homeless event when one is at home, what describes the feelings that David had at his home at these times.¹²³ So David rather left with Peggoty to revisit her family, because as was said in the previous chapter – this is the moment where the boathouse is much more home for David than his own. He describes his own house as a place in which „there was no face to look on mine with love or liking any more.“¹²⁴

6.3 Nicholas

As shown a couple of pages above, the stay at the Academy was not pleasurable for Nicholas, and after one hassle he was forced to leave the Academy. He got the fight with the director –

¹²¹ Charles Dickens, *David Copperfield*. 178.

¹²² Charles Dickens, *David Copperfield*. 202.

¹²³ Jeanne Moore, "Polarity or Integration? Towards a fuller understanding of home and homelessness." 149.

¹²⁴ Charles Dickens, *David Copperfield*. 224.

Nicholas wanted to save the boy Smike, who was bullied by the director. Nicholas justified himself with the following words: „and whatever consequences may accrue to myself from it, I shall never regret doing as I have done—never, if I starve or beg in consequence. What is a little poverty or suffering, to the disgrace of the basest and most inhuman cowardice!“¹²⁵ Necessary to say, that Smike was sincerely grateful for all of the things that Nicholas did for him – and so they became friends and moved to London.

The consequences that followed the fight at the Academy were worse than Nicholas could even imagine. Because he had not only stroked the principal, but he also refused the courtship of his daughter, the revenge reached a high level. Nicholas was accused of a robbery of a ring. Due to these events his uncle Ralph, refused to support the family – not only Nicholas but also his mother and Kate. Nicholas did not want his family to pay for his sins and then decided to leave. He believed that when he would abandon the family, they will get the support they needed. ““You will be helped when I am away,’ replied Nicholas hurriedly. ‘I am no help to you, no protector; I should bring you nothing but sorrow, and want, and suffering“¹²⁶ said Nicholas to Kate before he left them.

What needs to be said is, that Nicholas has his loss of home a little bit easier than for example David Copperfield. As was said in the previous chapter about Nicholas – his home was not exactly a place but mainly his mother and sister. At the Academy he also got one more member of the family that left with him and provided him at least a part of his home.- his friend Smike.

The loss of home, in the story of Nicholas Nickleby, diverse in more aspect from the story of Oliver Twist or David Copperfield. The loss that Nicholas suffered here was voluntary – he sacrificed himself to provide the financial support to his mother and sister. In opposite to the story of Oliver or David where the experience of the loss of the home is much crueler.

“Nicholas was absent and dispirited. His thoughts were in his old home, and when they reverted to his present condition, the uncertainty of the morrow cast a gloom upon him, which his utmost efforts were unable to dispel“ writes Charles Dickens in the chapter that describes the days after Nicholas left his home. The sample shows two of the main aspects of the homelessness – the fact that the experience is much more overwhelming than can be seen

¹²⁵ Charles Dickens, *Nicholas Nickleby*. 432.

¹²⁶ Charles Dickens, *Nicholas Nickleby*. 621.

and also the fear of the future as Tim Creswell explains in his book *Place: A Short Introduction*.¹²⁷

¹²⁷ Tim Creswell, *Place: A Short Introduction*.11.

7 Finding house, finding home – or not?

After such an overwhelming experience as is the loss of home, every child deserves a happy end. This chapter deals with the homes which the young boys reached. Not necessary the home has to have a door.

7.1 Oliver

To start where the story of Oliver ended is necessary to remind that Oliver was left in the woods by the thieves. After some time, he woke up and managed to get himself to the nearest houses, where he found a couple men and two ladies – young Ms. Rose and her aunt Mr. Maylie. These people provided him in the next few months the best care they could, and Oliver was genuinely grateful for their hospitality. However, in his mind was still Mr. Brownlow, who took him from the streets before. Meanwhile, Mr. Brownlow was looking for Oliver.

Finally, Oliver was getting better and slowly was gaining the heart of the young lady Rose. Even when Oliver was suspected from the robbery they took care of him with unprecedented kindness. Nevertheless, Oliver was unconscious in his mind. He felt that in this place he was safe and that he would find the understanding there – which he had since the very beginning in young Rose. „‘But even if he has been wicked,’ pursued Rose, ‘think how young he is; think that he may never have known a mother’s love or the comfort of a home; that ill-usage and blows, or the want of bread, may have driven him to herd with men who have forced him to guilt‘“ persuaded Rose others.¹²⁸

It is necessary to say that the house of Mrs. Maylie was a place where Oliver could recover with such care as Tuan described in his book *Space and Place* when he was talking about the care that human should get at home when he needs it.¹²⁹ Whilst he was watching the patient thus, the younger lady glided softly past, and seating herself in a chair by the bedside, gathered Oliver’s hair from his face. As she stooped over him, her tears fell upon his forehead. The boy stirred, and smiled in his sleep, as though these marks of pity and compassion had awakened some pleasant dream of a love and affection he had never known. Thus, a strain of gentle music, or the rippling of water in a silent place, or the odour of a flower, or the mention of a familiar word, will sometimes call up sudden dim remembrances of scenes that never were, in this life; which vanish like a breath; which some brief memory of a happier existence, long gone by, would seem to have awakened; which no voluntary exertion of the mind can ever recall.¹³⁰

¹²⁸ Charles Dickens, *Oliver Twist*. 337.

¹²⁹ Yi-Fu Tuan, *Space and place*. 137.

¹³⁰ Charles Dickens, *Oliver Twist*. 335-336.

It is sure that this specific kind of care helped the most to Oliver's recovery.

When Oliver recovered, he left the city with Rose and her aunt and moved to the countryside. This time was truly happy for Oliver. He felt free again and against the fact that he almost lived on the streets was this place like a palace. "It was a happy time. The days were peaceful and serene; the nights brought with them neither fear nor care; no languishing in a wretched prison, or associating with wretched men; nothing but pleasant and happy thoughts," says Dickens about these times on the countryside.¹³¹ The times spent on the countryside did not bring only happy thoughts in Oliver's mind, but also the close relation with Rose and her aunt, and also a strong relation to their company. So, after a few months, Oliver started to call their house home and not because of the house itself but because of these two ladies who provided him almost motherly love which had never got to know. So, Oliver found his home in the company of ladies who provided him not only love, care or understanding, which are the fundamental aspects of home but also their shared their life and lived together with solidarity and kindness which is also crucial for humans to feel home according to David Morley.¹³²

The story of *Oliver Twist* does not end by the fact that Oliver found his place, his home but continues. The plot is thrilling and complicated; there appears the Jew Fagin again, the Sikes and others. Also, the reader learns that Oliver has an evil stepbrother Monk, and there is also a chapter about Oliver's parents. However, all of this does not correspond to the subject of this thesis, so it is necessary to skip this part and mention just the one important thing.

Oliver met Mr. Brownlow again, and it was truly happy reunion because Oliver was happy that he could explain to Mr. Brownlow why he did not return from the London the other day and Mr. Brownlow was happy that Oliver is healthy and mainly alive. There is also Mrs. Bedwin who is happy of Oliver's return.

Even when the fact the Oliver has a brother should be good news for Oliver, it was not. It is sad but true that for money are people willing to do various awful things and that is the reality that can be seen in this story. Oliver's father left them an inheritance and Monks was not willing to accept the fact that his stepbrother should get all the gold. Mr. Brownlow,

¹³¹ Charles Dickens, *Oliver Twist*. 370.

¹³² David Morley, *Home territories: media, mobility and identity*. 18.

the good man, spoke with Monks and found the solution to the inheritance was divided equally.

What a fluke that what started as a sad story about a homeless boy led to such happy end. Oliver found his home and what is more, he found a family. Not only he had young Rose, who as he said was a sister for him. Mr. Brownlow adopted him and Mrs. Bedwin again. Mr. Brownlow adopted Oliver as his son.

Removing with him and the old housekeeper to within a mile of the parsonage-house, where his dear friends resided, he gratified the only remaining wish of Oliver's warm and earnest heart, and thus linked together a little society, whose condition approached as nearly to one of perfect happiness as can ever be known in this changing world.¹³³

It is clearly seen that was not the house in which they had moved but the society that created a home for Oliver. The fact that all the people that provided him the love was around him was the real home for him. In the story can be significantly seen the theory of Gabriele Wesseldyk which says that home does not have to be necessary a place or a fixed point in space, but it can also be a person.¹³⁴ Alternatively, a society as David Morley adds.¹³⁵ When it is not a fixed place that the home is all around and all the important feelings— such as love, safety, relax, understanding – are ever-present when the right people surround a person.

7.2 David

At the end of the previous chapter about David was said that he wanted to visit the family of his nanny Peggoty. After the return to his house, David was sent by his stepfather to work for the company that mediated the wine trade with India. His job was to check and cork bottles. This experience was for ten years old David so terrifying that after a few months he decided to run away and find his aunt Betsy he knew from his mother's narrating.

On the journey to find the aunt David was robbed and had to experience a painful journey but in the end he found a house of his aunt Betsy.

Aunt Betsy was a middle-aged lady, who had a terrible opinion about men except of her brother, David's father, and her friend Mr. Dick. She had a house and a small surrounding field

¹³³ Charles Dickens, *Oliver Twist*. 637.

¹³⁴ Gabrielle Wesseldyk. "When Home Is A Person." *Thought Catalog*.

¹³⁵ David Morley, *Home territories: media, mobility and identity*. 22.

and housemaid named Janet. When David introduced himself to Ms. Betsy, who was surprised but took David at house and provided him food and place to rest.

‘I am David Copperfield, of Blunderstone, in Suffolk - where you came, on the night when I was born, and saw my dear mama. I have been very unhappy since she died. I have been slighted, and taught nothing, and thrown upon myself, and put to work not fit for me. It made me run away to you.’¹³⁶

As was said in the name of the chapter, this part should show the home that David got. The house of Ms. Betsy without a doubt provided him necessary care and gave him a space to heal, which as Tuan claims is the inseparable part of the home.¹³⁷ Of course, he also says that the home should provide fundamental needs, which there can also be seen.¹³⁸ As David describes the behavior of his aunt is clear that he found the right place. „It might have been a dream, originating in the fancy which had occupied my mind so long, but I awoke with the impression that my aunt had come and bent over me, and had put my hair away from my face, and laid my head more comfortably, and had then stood looking at me.“¹³⁹

Aunt Betsy invited Mr. And Mrs. Murdstone to decide what will be with David. David of course was scared that he would have to go with Mr. Murdstone for a while or maybe to go work to the factory again. However, Mrs. Betsy saw the true nature of Mr. Murdstone and decide that David will stay with her because she cannot truly provide him a better life that they would. As David officially said, „my aunt took me formally under her protection.“¹⁴⁰

At the end of this chapter, David pondered his life since his mother died and relives all the difficulties he had to go through.

I remember how the solemn feeling with which at length I turned my eyes away, yielded to the sensation of gratitude and rest which the sight of the white-curtained bed and how much more the lying softly down upon it, nestling in the snow- white sheets! - inspired. I remember how I thought of all the solitary places under the night sky where I had slept, and how I prayed that I never might be houseless any more, and never might forget the houseless.¹⁴¹

¹³⁶ Charles Dickens, *David Copperfield*. 288.

¹³⁷ Tuan, *Space and place*. 137.

¹³⁸ Tuan, *Space and Place*. 137.

¹³⁹ Charles Dickens, *David Copperfield*. 294-295.

¹⁴⁰ Charles Dickens, *David Copperfield*. 372.

¹⁴¹ Charles Dickens, *David Copperfield*. 299-300.

There can be seen that David is glad about finding a place where he can stay. It is undoubtedly a place where he can undisturbedly dream and will have a shelter to protect his dreams as Gaston Bachelard mentions and considers as the nature of home.

The story of David Copperfield continues. Even when David moved to London, fell in love and then again, even when the financial situation of Mrs. Betsy was scant, and he had to work as hard as possible the house of Mrs. Betsy was always his home. So, for the thesis needs, the story can be ended here, because thesis aimed mainly to the child perception of home and the experience of loss of home.

7.3 Nicholas

After leaving his home, Nicholas and his friend Smike started to work in the theatre. Nicholas translated them the plays and Smike became an actor. It must be said that the time that Nicholas spent away from his family was not so bad as it was for example in the story of David Copperfield. Nicholas made a lot of new friends who helped him.

One day he got a letter from London that his sister was in troubles and so decided to leave the theatre and together with Smike moved back to London. It could seem, that when he returned to London, and found his family again, he got back home, but the situation in London was terrible. His family could not feel safe anymore. Because the uncle Ralph truly showed his nature, the whole family decided to break away from him.

Nicholas got a job at the counting-house, and together with the job he also got two big friends – brothers Cheeryble. These brothers provided him also a house in which his whole family could move and finally live together again. Even now it not the right moment to say, that Nicholas found his home again.

His uncle Ralph was still trying to find ways how to hurt them and make their life us uneasy as impossible. However, in this case, the luck was on the side of Nicholas. After they came over all of the struggles there came one significant change – uncle Ralph committed a suicide. Even when this chapter should describe the finding of the home, and it will, one more thing needs to be said. The poor boy, the true friend of Nicholas, the part of the family died at the end of the story. And so, when Nicholas finally got over all of the struggles he lost his friend and officially also a cousin. The death of Smike was also the reason of the death of Ralph.

At the end of the story Nicholas, bought their old house and lived there with his family surrounded by all his beloved people. The bond he had with the place where he lived as a

child is something that Yi-Fu Tuan describes as a topophilia – a bond with a particular place.¹⁴²

The first act of Nicholas, when he became a rich and prosperous merchant, was to buy his father's old house. As time crept on, and there came gradually about him a group of lovely children, it was altered and enlarged; but none of the old rooms were ever pulled down, no old tree was ever rooted up, nothing with which there was any association of bygone times was ever removed or changed.¹⁴³

True is that this part of the chapter is the less important. As was suggested before, Nicholas Nickleby had a different kind of home than David Copperfield or Oliver Twist, and so he did not have to find his home or find a new one because there still was his mother and sister who provided him the home. The feelings that are common for the home were always there in his mother and sister. After all, this motif of home as a person that is in the first part of the thesis introduced by the article of Gabrielle Wesseldyk is present in all of the stories of Charles Dickens that was described here.¹⁴⁴

¹⁴² Tuan, *Topophilia*. 93.

¹⁴³ Charles Dickens, *Nicholas Nickleby*. 1974.

¹⁴⁴ Gabrielle Wesseldyk. "When Home Is A Person." *Thought Catalog*.

8 Conclusion

The aim of this bachelor paper was to analyze the perception of a home of the child protagonists in the work of Charles Dickens. For the analysis were selected three novels *Oliver Twist*, *David Copperfield* and *Nicholas Nickleby*, all written by Charles Dickens.

The analysis showed that all three main characters perceived the home in a differently and that the term home meant for each of them something a little bit different. Each of the little boys was born to an utterly different background, different events shaped his life, and that is what makes that the perception of home varies for every character.

All of them had to experience also the loss of home which again was illustrated by different situations. For example, David Copperfield loss his home when his mother died, and even when he had the house, started to feel unwanted and not respected which meant that even when he had the house and should have the home, felt homeless. For Oliver, who had not the real home since the very beginning, the loss of home meant the loss of the only place where he could feel safe and where were people who took care of him.

With Nicholas Nickleby it is an entirely different story because he had home, he had a loving family but still, he had to experience the loss of home. In his case it meant to leave the family, to sacrifice himself because he believed that if he left them, they would have a better life.

In the last chapter of this thesis is shown that all the characters again found their home. Again, there differs the ending of the story of Nicholas Nickleby because his loss of home was not so crucial as Oliver's or David's. There cannot be exactly said that he found his home because he did not exactly lose it. On the other hand, there is a difference in the stories that Nicholas found part of his home when he left his family – he found his friend Smike and lost him when he reunited again with his mother and sister. Also, *Oliver Twist* found his home in two different houses with different people. So, the house again, was not the main point and the home, but it was the society and people who surrounded him, that made his home.

All the child protagonists have different stories, but there one thing about home is similar for all of them. More than a place, the home means a person or society, that is one thing that they have in common. Even when they lost their house, there were always bigger bound to the people that should provide the home.

Among others, the main things that were closely connected with the home in the stories were safety, love, care, and understanding.

Resumé

Cílem bakalářské práce bylo sledování hlavních postav ze tří vybraných děl Charlese Dickense a jejich vnímání domova a jeho případné ztráty. Vybranými díly byl *Oliver Twist*, *David Copperfield* and *Nicholas Nickleby*. Všechny tyto knihy úzce spojuje motiv malých dětí a mladých hrdinů, kteří nějakým způsobem zápasí s nepřízní osudu, především co se týče domova. Cílem bylo také sledovat, jak vlastně tito malý hrdinové vnímají domov a co si pod tímto pojmem představují a později také, jak se vnímají a prožívají situaci, kdy o tem svůj domov přijdou. V závěru je popsáno také jejich nalezení či znovunalezení domova.

V první kapitole práce jsou vysvětleny termíny prostor a místo, které úzce souvisí s pozdějším vysvětlením pojmu topofilie a také domov. Těmito termíny se ve svých knihách nejvíce zabývá americký geograf Yi-Fu Tuan. Vysvětluje prostor jako něco abstraktního, zatímco místo je něco, co si lidé dokáží více představit. Také říká, že z prostoru se časem stává právě místo. Jiný autor, Paul C. Adams, podává toto vysvětlení z jiného úhlu pohledu a říká, že místo je součástí prostoru. Proces, ve kterém se z prostoru stává místo popisuje Tuan na konkrétním příkladu. Například, když chodí dítě každý den do školy, na začátku mu musí cestu někdo několikrát ukázat, protože je to pro něj neznámý prostor, ale po nějakém čase se pro něj prostor stane známý a vytvoří se tak místo.

Druhá kapitola se zabývá termínem topofilie. Tento termín začal používat právě Yi-Fu Tuan a říká, že tím spojuje nějaké emoce s daným místem. Topofilie může být použita pro pojmenování jakéhokoliv vztahu mezi lidskou bytostí a prostředím. Právě prostředí je tím, co v lidech vyvolává nějaké pocity například prostřednictvím různých vjemů jako jsou zvuky, pachy a jiné. Tuan také popisuje, že to není topofilie, co člověk vnímá z prostředí jako první, ale že jeho první vjem je estetický a až po něm následují nějaké pocity, které se potom stávají nedílnou součástí daného objektu. Všechny tyto pocity jsou tvořeny na základě individuálního charakteru člověka, protože každý vnímá dané místo jinak. V závěru této kapitoly se přidává také další autor, Gaston Bachelard, a doplňuje předchozí tvrzení tím, že pro některé místa mají lidé obzvláště silné pocity a vazby. Nejčastěji je takovýmto místem domov.

Třetí kapitola je nazvána Domov – ve všech svých podobách a jak už název naznačuje, pojednává o slově domov a o jeho významech. Tento termín má nespočet vysvětlení a stejně jako předchozí pojem si ho každý může vysvětlit po svém, protože ho každý vnímá jinak. David Morley se ve své knize ponořil do bádání právě tohoto slova a přišel na to, že většinu definicí spojují určité pojmy. Tyto základní věci jako soukromí, bezpečí, rodina, intimita, pohodlí a kontrola se objevovali v interpretacích různých lidí při položení té stejné otázky.

Stejného výsledku došel ve své knize i Yi-Fu Tuan. Na otázku, co je to domov přichází s odpovědí, že domove je nějaké sousedství nebo domovské město, ale že cítit se doma znamená cítit se v bezpečí, v klidu a zažívat určitou intimitu. Nadále se tyto stejné pojmy objevují v definicích skoro všech autorů. Další z věcí, které neodmyslitelně patří ke slovu domov je místo, kde člověk dostane péči, kterou potřebuje a je mu poskytnut prostor pro uzdravené, pokud ho potřebuje.

Tato kapitola zdůrazňuje, že domov je něčím, co nemusí být nutně uchopitelné a že spíše, než nějaký daný bod jsou domovem nějaké pocity, prožitky, vzpomínky anebo osoby. Právě této část, která říká, že domove může být i určitá osoba je pro tuto práci tou nejdůležitější, protože se tento motiv objevuje nejčastěji ve všech analyzovaných dílech. Zajímavé je, že tuto teorii Yi-Fu Tuan zase až tolik neschvaluje, ale přiznává že je to motiv, který je často viděn v románech nebo divadelních hrách. Nejvíce tuto teorii propaguje Gabrielle Wesseldyk ve svém článku. V němž také píše, že právě když se domovem stane osoba, tak už nezáleží na žádném místě, ale pouze na lidech.

V poslední části této kapitoly se probírá pojem domov jako spíše dům a tím tedy jeden daný objekt. I když se tato práce snaží preferovat domov jako nějaký neuchopitelný objekt, je tato část také velmi důležitá a musí být vysvětlena. Teorii, že domovem je hlavně dům se nejvíce zabývá Gaston Bachelard. Nejvíce říká, že dům je místo, kde člověk může snít. Také přidává, že je to místo kde se musí člověk cítit v bezpečí a pohodě – což je společné i pro myšlenku, že domovem žádné určité místo není. Upozorňuje také na to, že to není je dům samotný, co v lidech vyvolává určité pocity, ale především to jako je dům zařízený a také například jeho vůně.

Čtvrtá kapitola pojednává o bezdomovectví. V této kapitole je zmíněno také, že literatura zabývající se tímto pojmem není tako rozsáhlá jako v případě pojmu domov. Na začátku kapitoly je znovu zdůrazněno, jak důležitý je domov a co vše lidem přináší. V tomto kontrastu je pak popsáno, co to znamená ztráta domova. Nejvíce v popředí je uveden fakt, že ztráta domova může a je velikým traumatem a přináší s sebou mnoho pocitů, a především velký strach z toho, zda člověk nalezne nějaký nový domov. V této kapitole je také popsáno, co to znamená bezdomovectví v běžném životě – že je to především představa člověka na ulici, který nejen že nemá domov a ztrácí také sociální kontakt nebo své hygienické návyky.

Zdůrazněno je také to, že to že někdo nemá dům neznámá, že se necítí doma a naopak. Právě proto, že domov je především stavem mysli, může se stát také to, že se člověk ve vlastním dome cítí jako bezdomovec. Je zde také citován článek Jeanne Moore, ve kterém

upozorňuje na velmi zajímavou věc, a to, že pokud jde o domov je vždy spojován s emocemi a pocity, ale pokud je řeč o ztrátě domova a bezdomovectví, tak zde už je to prezentováno především jako nějaká materiální a fyzická ztráta.

Pátá kapitola této práce už je kapitolou z praktické části. Popisuje, jak mladí hrdinové z příběhů Charlese Dickense vlastně vnímají domov. Je zde popsán domov, do kterého se narodili a povětšinou kapitola popisuje i začátky jejich příběhů. Kapitola sama o sobě je rozdělena do tří částí, z nichž každá popisuje příběh jednoho z chlapců. V této kapitole je uvedeno že Oliver Twist například se narodil jako sirotek a byl vychován na farnosti a později v chudobinci. Je tedy zřejmé, že okolnosti jeho narození mu nedopřáli šanci poznat co je to domov, protože v chudobinci se něčeho takového určitě dočkat nemohl.

Oproti tomu David Copperfield se narodil v dome své matky, a tak může hned na začátku svého příběhu popsat, jak svůj domov vnímá. Zde je vidět, že nejvíce mu domov poskytovala matka a také chůva Peggotka. V kapitole je také popsána návštěva v domě Peggotčiny rodiny a fakt, že tento dům se po čase stane pro Davida mnohem více domovem než jeho vlastní dům.

Dalším příkladem je příběh Nicholase Nicklebyho, ve kterém je uvedeno, že Nicholas se narodil rodičům na malém hospodářství. Narodil se do celkem šťastné rodiny a je nutno podotknout, že je jisté, že od začátku mu bylo dopřáváno všech aspektů domova. Po smrti jeho otce se rodina ještě více semkla a vytvořila tak pouto, které jim navzájem poskytuje domov. Tady je hned od začátku příběhu jasné, že zde roli domova opravdu mají osoby. Domovem pro Nicholase je jeho matka a sestra, protože ony mu poskytují pocit bezpečí, lásku, péči i porozumění a nezáleží vůbec na tom na jakém místě zrovna jsou.

V šesté kapitole se popsána zkušenost, kterou chlapci mají se ztrátou domova a jak se s touto zkušeností vyrovnávají. Opět je kapitola rozdělena do částí, z nichž každá popisuje příběh jednoho chlapce. Je zde psáno o Oliverově cestě do Londýna, kde si nachází nové přátele, kteří ho ovšem chtějí naučit krást, což určitě nekoresponduje s Oliverovou nevinnou povahou. Při jedné takové události je Oliver opravdu obviněn z krádeže, a i když by se mohlo zdát, že je to pro Olivera hrozná událost je to pro něj vlastně vysvobození, protože se díky tomu setkává s hodným panem Brownlowem. Tento pán vezme Olivera k sobě a poskytne mu potřebou péči, aby se uzdravil z nemoci. Je zde vidět, že je to poprvé co Oliver takovou péči zažívá. Protože domov by měl být i místem, kde je člověku poskytnuta péče, kterou potřebuje je z příběhu zřejmé, že Oliver se u pana Browlowa začne cítit jako doma téměř okamžitě.

Trochu jinou ztrátu domova prožívá poslední z hrdinů Nicholas. Jak bylo řečeno dříve, Nicholasovým domovem jsou již od začátku jeho matka a sestra. Vždy mu poskytují lásku, péči a pocity bezpečí, a tak pro Nicholase není nijak důležité žádné místo, ale právě ony. Bohužel okolnosti vedou k tomu, že aby jim Nicholas dopřál lepší život v podobě podpory jejich strýce musí od nich pryč, protože on sám upadl u strýce ve velikou nelibost.

Nicholas se tedy rozhodne od rodiny oprostít a se svým přítelem Smikem odchází za prací. Následně se čtenář dovídá povahu vztahu mezi Nicholasem a Smikem – jsou pro sebe jako rodina a navzájem jeden druhému jsou domovem, obzvláště v těchto těžkých časech. Na rozdíl od příběhu Olivera či Davida zde ta ztráta domova není prožívaná tak silně a po krátkém zamyšlení je zřejmé, že se ani tak o ztrátu domova nejedná. Nicholas se totiž po přečtení dopisu od jednoho ze svých přátel rozhodne vrátit do Londýna a opět se s matkou a Kate shledat. Je nutno říci, že Nicholas to měl v tomto ohledu o mnoho jednodušší než další dva chlapci.

Poslední, sedmá, kapitola má za úkol popsat, jak tito mladí hrdinové opět našli svůj domov. Zde je například uvedeno, že Oliver, jehož příběh začínal jako příběh o chlapci bez domova nakonec najde svůj domov hned ve dvou domech. Hlavně tedy se mu domovem stane společnost, kterou se obklopuje a znovu je tu tak dokázáno, že domovem vůbec nemusí být žádné určité místo, ale může to být i určitá společnost lidí.

Příběh o Davidovi je v této práci ukončen dříve než v samotné knize, a to z důvodu že další kapitoly knihy už neobsahují tolik informací, které by mohli kapitolu rozvíjet a nesledují již tolik Davida a jeho domov. Příběh zde je tedy ukončen v momentě, kdy David nalezne domov u své tety. Tady je možné mluvit o domě jako domě samotném, protože David získal místo, kam se mohl kdykoliv vracet a také místo, kde mu bylo v první řadě poskytnuto porozumění a péče, přesně jak je v teoretické části práce uvedeno, že by měl domov poskytovat.

Tuto kapitolu uzavírá krátká podkapitola o Nicholasovi. Jak bylo řečeno už dříve, na jeho příběhu je nevíce zřejmý fakt, že domov neznamená jen nějaké místo a že může mít formu živé osoby. A protože stejně jako Davidův příběh i příběh o Nicholasovi obsahuje spoustu stran informací, které nejsou pro tuto práci důležité je v kapitole jen shrnuto to, co již bylo řečeno dříve – o domově v podobě matky a sestry a také je na závěr uveden příklad topofilie, kdy Nicholas koupil starý dům po otci, se kterým ho pojily přesně takové vazby, jako popisuje Yi-Fu Tuan ve své knize věnované tomuto tématu.

V úplném závěru práce jsou shrnuty poznatky z práce a jsou zde také porovnány jednotlivé příběhy. Samotný závěr pak shrnuje především myšlenku toho, že nejvíce společnou mají všechny příběhy právě tu myšlenku, že domov není jen místo, ale nejčastěji má podobu právě nějaké bytosti anebo celého společenství.

Bibliography

Primární zdroje

Dickens, Charles. *David Copperfield*. New York: Oxford University Press, 2008.

Dickens, Charles. *Oliver Twist*. New York: Sterling Publishing Co., 2009.

Dickens, Charles. *Nicholas Nickleby*. London, England: Vintage Classics, 2011.

Sekundární zdroje

Adams, Paul C., Steven Hoelscher, and Karen E. Till. *Textures of Place: Exploring Humanist Geographies*. Minneapolis: University of Minnesota Press, 2001.

Arendt Hannah. *The Origins of Totalitarianism* (New York: Schocken Books, 2004)

Augé, Marc. *Non-places: Introduction to an Anthropology of Supermodernity*. London: Verso, 1995.

Bachelard, Gaston. *The Poetics of Space*. Boston: Beacon Press, 1994.

Creswell, Tim. *Place: A Short Introduction* (Malden, MA: Wiley-Blackwell, 2004).

Descombes, Vincent. *Proust, philosophie du roman*, Editions de Minuit, 1987.

Mallet, Shelley. "Understanding Home: A Critical Review of the Literature." *The Sociological Review*, February 1, 2004, 62-89.

Moore, Jeanne. "Polarity or Integration? Towards a fuller understanding of home and homelessness." 143-159.

Morley, David. *Home Territories: Media, Mobility and Identity*. London and New York: Routledge, 2000.

Ogunseitan, Oladele A. "Topophilia and the Quality of Life." *Environmental Health Perspectives*, February 2005.

Online Etymology Dictionary, "Home (n.)", accessed January 02, 2018, <https://www.etymonline.com/word/home>.

Oxford Learner's Dictionaries, s.v. "Homelessness," accessed March 28, 2019, <https://www.oxfordlearnersdictionaries.com/definition/english/homelessness?q=homelessness>

Ravenhill, Megan. *The Culture of Homelessness*. Hampshire, England: Ashgate Publishing Limited, 2008.

Rivlin Leane G., Moore, Jeanne "Home-Making: Supports and Barriers to the Process of Home," *Journal of Social Distress and the Homeless* 10, no. 4 (October 2001):323-326

Terkenli, Theano S. "Home as a Region", *American Geographical Society* 85, no. 3.

Tuan, Yi-Fu. *Topophilia: A Study of Environmental Perception, Attitudes, and Values*. Englewood Cliffs, NJ: Prentice-Hall. 1974.

Tuan, Yi-Fu. *Space and Place: The Perspective of Experience*. Minneapolis: University of Minnesota Press. 2001.

Wesseldyk, Gabrielle. "When Home Is A Person." *Thought Catalog*, May 10, 2017. Last modified 10.5.2017. <https://thoughtcatalog.com/gabrielle-wesseldyk/2017/05/when-home-is-a-person/>