

Good and Evil As the Basis of the Novels of Dickens

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لطالما كانت انواع الصراع في المجتمعات تمثل موضوعاً هاماً في الدراسات الاجتماعية والنفسية , لكن ذلك الاهتمام كان له نصيب في الادب الانكليزي الكلاسيكي الذي مازال يعتبر مصدراً للاعمال الادبية المتاخرة والمعاصرة , ولعل بصمة الاديب والكاتب الانكليزي (تشارلز ديكنز) كانت كبيرة وواضحة في عرض العديد من صور الصراع الانساني باشكال متعددة وفي اكثر من عمل ادبي , وربما لا تتسع صفحات بحثنا للامام بجميع الصور التي عكسها ابداع الكاتب , لكننا حاولنا ان نُبرز بعض من تلك الصور عليها تكون ذات فائدة من خلال عرض دور الاعمال الادبية ذات القيم العليا والتي تعرض القيم المطلقة للانسانية وكيف انها لا تعدوا قيماً سامية فقط في الصور المثالية التي يجافئها الواقع في كثير من الاحيان , ولعل وصف ديكنز لذلك الصراع من خلال شخصه , يمثل معياراً واضحاً لتلك القيم , صراع الخير والشر , الحق والباطل , الغنى والفقر , السيادة والعبودية و كذلك الحب والكراهة . تناولنا في البحث صوراً من بعض اعمال الكاتب, كونها تؤكد اهتمام ديكنز في معالجة المظاهر السلبية للمجتمع , ودرساً للاجيال في ترسيخ القيم الانسانية العليا التي من شأنها ان تكون منارةً وسبيلاً لحياة مجتمع تسوده الفضيلة والاخلاق.

Abstract : Always , conflict in societies has been an important topic in social and psychological studies , but that interest also had a share in classical English literature which is still a source of late and contemporary literary works perhaps the footprint of the English writer (Charles Dickens) was large and clear, in the presentation of many images of human conflict in multiple forms and in more than a literary work , our search pages may not extend to all the images reflected by the writer's creativity but we tried to highlight some of these images, perhaps useful by presenting the role of literary works with higher values and which displays the absolute values of humanity , and how they are not only lofty values in ideal images, which reality often negates , Dickens' description of that conflict through the characters of his heroes is a clear criterion for those values : Right and wrong, wealth and poverty, sovereignty and slavery, as well as love and hatred . In the research, we discussed some of the work of the writer as it underscores Dickens' great role in addressing the negative aspects of society and a lesson for generations in the consolidation of the highest human values, which would be a beacon and a guarantor of the life of a society of virtue and morality.

Introduction

The problem of good and evil occupied Dickens throughout his creative career, and the evolution of his views is determined, in particular, by the way the writer understood this problem.

Evil can have a two fold character: it appears in the writer's novels in a symbolic manner and in individual heroes in the name of individual's manifestation of evil thoughts, actions. Evil is represented in symbolic form (social evil) as the writer believes. It is embodied in state institutions that are hostile to human nature and are tools of violence and oppression. First, was the "law on the Poor" in 1834 that presents the suffering from workhouses. In "Sketches by Boz" (1836) in the cycle of essays "Our Parish" Dickens reflects the bitterness and irony about the "life" in these guardianship institutions and characterizes their employees. "Parish overseers are self-satisfied, rude people. The housekeeper of the workhouse is sullen , angry like a dog forever out of sorts coarse with the lower and obsequious with the higher, mortally influenced and authority of the parish overseer "(I, 54).

"How many thoughts are contained in one short word" coming "!" exclaims Dickens, describing one of the London workhouses in the Essays of Boz. "How often does the story about poverty and misfortune hide, about lost hopes and complete ruin, about undisguised poverty and successful cheating" (I, 49). Hungry inmates, beggarly old men and old women - this is the population of this "paradise of brick and lime."

When we talking about Oliver Twist , With amazing power of words, Dickens painted a picture of the workhouse in the early novel "The Adventures of Oliver Twist", 1838. The location of each child was immediately determined after he entered the institution, according to the existing order. Oliver also avoided this fate: ".When Oliver was clothed in an old calico shirt, yellowed from time, he was marked and labeled and immediately took his place - a parish child, orphans from a workhouse, a humble hungry poor man, passing his life way under a hail of blows and slaps, despised by all and nowhere to be found pity "(IV, 14). Parish children "suffered torments, slowly dying of malnutrition"; Scary thoughts arose in the mind of small and downtrodden creatures. So, "one boy" (quite sincerely) was afraid, "as though accidentally not to eat a sleepless boy sleeping with him" (IV.25).

As a result of this attitude towards the children given to the state's patronage, the latter at best turned into pathetic, frightened creatures, at worst - they died of beatings and hunger. A timid request of the hungry child for additional portions of porridge was perceived by the overseer as a riot (if at all possible to use this term to the hammered likenesses of children), in no case prohibited in the walls of such an institution: "Please, sir, I want some more." The master was a fat, healthy man; but he turned very pale.

He gazed in stupefied astonishment on the small rebel for some seconds, and clung for support to the copper. The assistants were paralysed with wonder; the boys with fear.

"What!" said the master at length, in a faint voice.

"Please, sir", replied Oliver, "I want some more."

The master aims at a blow at Oliver's head with the ladle; pinioned him in his arms; and shrieked aloud for the beadle.

"Excuse me, sir, I want more."

The overseer was a stout, healthy man, but he turned very pale.

Dumbfounded with astonishment, he looked for a few seconds at a small rebel, and then, looking for support, leaned against the cauldron. The helpers were numb with surprise, the boys - with fear.

What is it? .. - Finally, the overseer spoke in a faint voice. I'm sorry, sir, "repeated Oliver," I want more. "The warder struck Oliver with a bucket on the head, grabbed his arms and yelled, calling the beadle "(IV, 25, p. 12).

In the sketches of the late period ("Walking through the Workhouse", "Our Parish Council," 1850), Dickens's view of the position of the workhouses is essentially unchanged. All the same "oppressive pictures of suffering and infirmity" (XIX, 339), the same "gloomy or languid indifference" in exhausted faces, all the same "dull insensitivity to everything except heat and food", all the same "dull resignation", "Stubborn silence." And among these people hammered by life and guardians there is only one "spiteful desire", namely - "to be left alone" (XIX, 336).

The topic of the workhouse is the subject of thieves' slums "The Life and Adventures of Oliver Twist". It would seem that the general have such a respected government institution, like a shelter for the poor, with a world of thieves and murderers? Nevertheless, there is a very close relationship between them. In the works of Dickens (Life and Adventures of Martin Chuzzlewit, 1844, Hard Times, 1854, Great Expectations, 1861, etc.), the theme of the connection between the "pure" world and the world of the "dirty" (criminals' world) almost all of the writer's novels. In the novel "The Life and Adventures of Oliver Twist", this connection is traced in the relationship between the hospice's servant, Mr. Bumble and the criminal Monks. "Honest," an important and respected overseer grovels before the criminal Monks for "twenty-five pounds in gold." There was a great opportunity to profit at the expense of someone else's secrets - and why not? Deals with conscience become the norm, the greed for profit increases with each coin received. Thus Dickens draws a line between the position and deeds of Mr. Bumble and his wife, who are called to preach humility and take care of the morality of young pets.

In the novel "The Life and Adventures of Nicholas Nickleby" (1839) the theme of the workhouse is given in a different interpretation. Here, the "shelter" is the village school of Mr. Squeers, which is loudly and solemnly called the Dotboys-Hall Academy, which was advertised in the largest newspapers in England: Morning Post, Kronicle, Herald, Advertiser, Time and which promises to provide its pupils with "clothes, books, pocket money", in which they teach "all languages, living and dead, mathematics, spelling, geometry, astronomy, fencing (optional), writing, arithmetic, fortification and all other branches of classical literature" (V, 46). To this incomplete list it is necessary to add one more important aspect of education of boys - practical. Here is how the "worthy" "teacher" Mr. Squeers teaches children spelling and philosophy: "For-you-rub-rub, verb, pledge valid, make clean, clean. W-i-n-d-o-w - the window, the window. When a boy learns this from a book, he goes and does it, "he explains to Nicholas. Or: "B-o-t - bot-a-n-y - botany, noun, knowledge of plants. When he learned that botany means knowledge of plants, he goes and recognizes them" (V, 122). What a "useful" and "attractive" education system! And if you consider that it is supervised by such a teacher as Mr. Squeers, you can be quite sure that the parents of children (and this, as a rule, stepfathers or guardians) made the right choice by placing them in this institution. Even if they became aware of the lives of Squeers' inmates, it is unlikely that parents would be interested in the fact that "all sympathy and affection fade in the bud, all young and healthy feelings are strangled with a whip and hunger, all revenge passions" to be born in hearts, lay in the silence the

unkind way to the very depths. Oh, what nascent infernal forces were fed here! ("insipient Hell was breeding here") (V, 118)

The workhouse in the novel "The Life and Adventures of Oliver Twist" is a "crazy dens" that in order not to collapse, rested on "large wooden beams pinned to the walls and dug into the ground at the edge of the pavement" (IV, 53). The house is surrounded by a corresponding gutter with "stagnant and filthy" (IV, 53) water, where "even the rats that decomposed in this rot" were "disgustingly skinny" (the very rats, which (IV, 53, p. 35) The destroyed orphanage, skinny and pale pupils are associated with desolation around the workhouse-the surrounding territory "speaks" about a lot. A. Kettle believes that the world is a huge workhouse [2, 17]. According to A. Kettle, is the same parish, only much more. And the birth of an insignificant, small person is not an important event in the orphanage, the "indication of the day and the number" (IV, 11) have no significance. About Oliver simply says - "born mortal" (IV, 11). Birth in the orphanage, Dickens argues with irony and satire, is in itself "the happiest and most enviable fate that can fall to the lot of a man" (IV, 11), and life in it is almost a "fairy tale". That is why the Dottbus-Hall pets, a kind of shelter for boys ("**The Life and Adventures of Nicholas Nickleby**") are "happy". The school building has a very unattractive exterior view: "long", "one-storeyed", "cold-looking house" (V, 106), but inside it bears the imprint of poverty: "a small living room with a pitiful setting consisting of several chairs , a yellow map on the wall and two tables, "one of which" flaunted "a" worn "letter (V, 107). The classroom was a truly frightening spectacle: "a wretched and dirty room" with two windows glazed by one-tenth, and the rest of space was plugged with old notebooks and paper, "two" long old, shattered tables, rugged , shredded, stained with ink (" cut and notched, and inked "), " two or three benches. " The class is more like a barn than a study room: the ceiling, "as in a barn," is supported by "crossing beams and rafters," and the walls were "so dirty and colorless that it's hard to say whether they were ever painted or white washed "(V, 118).

Comparing the workhouse in the novel "The Adventures of Oliver Twist" and the school of Squeers (and, in fact, the shelter for poor boys) in the novel "The Life and Adventures of Nicholas Nickleby", it can be confidently said that improving living conditions in such institutions for the poor was not in the plans English state.

The considered side of evil in the early works of Dickens is not the only one. Another manifestation of evil in the works of early Dickens is according to E.Genieva, a metaphysical character [3, 126]. The bearers of the metaphysical evil are Monks (The Adventures of Oliver Twist), Ralph Nickleby, Squeers (The Life and Adventures of Nicholas Nickleby), Quilp antiquities "). Monks (in a society known as Edward Leaford), like most of the heroes-villains of Dickens of noble origin: he is the son of the venerable and respected person. But, because of the mother's corrupting mother's upbringing, he soon understood the value of money and did not disdain to take away the second half of the will from his brother Oliver as it turned out. Monks is a thief, an accomplice of a gang of the old Jew Fagin. And they do not want to kill Oliver, but teach him to steal, commit dishonest acts and, like the devil, corrupt the pure and naive trusting soul of the child. But, despite all the tricks Monks, insinuating promises Fagin and forced life in the "dirty and smelly lairs - the abode of all vices" ("foul and frowsy dens, where vice is closely packed and lacks the room to turn") (IV, 7, p. xliv), Oliver does not lose the naivete and purity inherent in his childlike nature. No one has ever taught him to pray, but, nevertheless, Oliver is pious and in difficult moments of life turns to God; the lack of upbringing did not prevent Oliver from appearing in moral qualities (nobility, kindness, love for one's neighbor). Dickens shares his characters in contrast: kind, sympathetic, honest and decent people are opposed to cynics, miser, egoists. Among the latter belongs the teacher Squeers, or Skviri, as his wife lovingly calls. Working on negative (or "evil") heroes, Dickens portrays them as moral monsters, referring primarily to hyperbolization and clearly exaggerating the individual qualities of the hero. The inner deformity of the writer is conveyed through the details. Mr. Squeers is a cruel, mean, low, rude man. And his inner essence corresponds to his appearance: "Mr. Squeers's appearance did not have in his favor. He had only one eye, "which was" unquestionably useful, but decisively ugly-colored in a greenish gray color and resembling a slit like a fan-shaped window above the front door. "(Mr. Squeer's appearance was not prepossessing.) . The face from the side without eyes was wrinkled and folded, which gave Mr. Squeers a very gloomy look, especially when he was smiling, for in such cases he almost looked villainous "(" was unquestionably useful, but decidedly not ornamental: being of a greenish gray, and in shape resembling the fan-light of a street-door. The blank side of his face was much wrinkled and puckered up, which gave him a very sinister appearance, especially when he smiled, at which times his expression

bordered closely on the villainous, "while the" harsh voice "and" coarse manner "(V, 51, p. 30) reinforced the gloomy impression that the teacher had produced. inner freak Your teacher was accompanied by the same "beautiful" deeds and actions as he did himself: this was manifested in relation to his young pupils: Mr. Squeers was "an enemy of cruel treatment of animals" (V, 111) ;therefore ,he bought dead cows for cooking food for boys; Mr. Squeers understood that "milk is a little" and therefore he added water to the milk and it did not matter to him that "the milk will drown in it" (V, 68). And how clearly the students felt the "motherly" care of Mrs. Squeers! With what pleasure she "fed" them every day with "tasty" sulfuric porridge! Truly, the native mother could not care for her crumbs better than Mrs. Squeers did.

Dickens writes about everything with his usual irony, but in a number of scenes his laughter loses the comic shade. The writer is outraged by the system of education that Squeers conducts. The cruelty of Squeers, his desire to cash in from the children entrusted to him, causes bitter disappointment. Dickens believed that the fate of people depends on school education. The writer's inability to understand why "the state is so monstrously ignored in England and how the state carelessly treats education, the cultivation of good (" good ") or bad (" bad ") citizens (my italics), unfortunate (" miserable ") or happy ("happy") people "(V, 5) caused concern for young gentlemen.

Regardless how gloomy some aspects of reality may be, they, according to Dickens, could be corrected. Early Dickens had no doubt that any conflicts could be destroyed by the power of moral influence. Reading about the orders in the school Squeers, we can say with confidence in the end, the villain will suffer retribution for sins.

The sharp division of the heroes into "evil" and "good" in young Dickens reflects the ideological orientation of the novels. Life is the eternal struggle of good and evil and the overcoming of evil is possible only through moral influence on the heroes - "villains".

The role of this "villain" is performed by Ralph Nickleby that Ralph is a cruel and miserly usurer (and here a connection is planned with Balzak's Gobsak, later it will continue in "Christmas stories"). Confidence that there is no "nothing equal to money" in the world is the life credo of Ralph. The main two principles he guided were: "wealth is the only true source of happiness and power" and "it is lawful and fair to solicit possession of it by all means, except criminal" (V, 17). Gold hardened Ralph's heart, he killed pity and compassion in him. Characteristically, having lived in the same house for many years, "he did not know any of the neighbors, and no one knew him" (V, 22). Closed and unsociable, he looks at the world through the "dirty window" (V, 23) of his office, focusing on a stunted "twisted tree" that "pretends to want to produce some leaves in the late autumn ... and, weakened by effort, vegetates, everything is cracked and smoked "(V, 24). Similarly, Ralph, whose heart has already come autumn, "hiding" behind the "complacent view", is doomed to a gradual "rust". His eyes, this mirror of the human soul, "cold" and "restless" always "talked" about "cunning" (V, 23). A lover of powder, he sprinkles her head, wanting to give himself a "look benevolent" (V, 23); and in order to hide the cunning in his eyes, Dickens observes, he "ought to ... pander also to his face" (V, 23).

The conflict between good and evil is clearly expressed in the collision of Ralph with his nephew Nicholas Nickleby. Nicholas is a poor proud young man. He is honest and noble. While his uncle, the embodiment of cruelty and inhumanity, a mean and low man. Dickens emphasizes this difference not only in the heroes' inner world, but also in their appearance, giving an idea of them through similar features of appearance: the face, the eyes: "the face of the old man" "stern, hard, brutal and repulsive" ("stern, hard - featured, and forbidding "), whereas for a young man - " open handsome, and ingenuous "; "The old man's eyes were sharp (" keen "), talking about avarice and cunning", and in Nicholas - "light of intelligence and spirit", " his gaze and his bearing testified to the warm young heart "(V, 43). And Dickens rightly observes that "the comparison was not in favor of the old man" (V, 43). Naturally, Ralph could not fail to notice this, because, according to Dickens, no one feels this contrast "so sharply and sharply as the one whose inferiority he emphasizes, penetrating into his soul" (V, 43) . Ralph his habits and appearance resembles a cunning and treacherous snake. He calls himself "a crafty hunks of cold and stagnant blood" (VI, 45), alien to charity ("I am not charitable ... and I do not ask for it" ("I show no mercy ... and I ask none "), " do not expect any mercy from me "(" seek mercy from me ") (VI, 426),

his co-worker, Mr. Squeers, compares the "friend" with the creeping, evoking "ugly viper with shining eyes and icy blood" , ("ugly old bright-eyed stagnation-blooded adder") (VI, 403).

Negative heroes of novels are Dickens to one category according to the ethical principle, that is, due to the absence of Christian virtues in them. These are people whose greed borders on crime, they are heartless

egoists and miser. But, dividing the heroes on the principle of good and evil, the writer does not forget that the person is complicated. Although there is nothing "good" in Squeers, Arthur Gride, Quilpe, the situation is different with Ralph Nickleby. In his stale soul there is a faint flash of a feeling similar to sympathy. Looking at the young Kate, who was so much like her father when she was young, Ralph sees changes in himself, and the "heart of a sophisticated old man", rusted in a cage and not paying attention to hope, fear, love or anxiety, is gradually softening. In Ralph's thoughts on his niece, "some humanising and even gentle" (V, 488, p.400), "he portrays," he represents, "how could his house be if Kat was here ; he sat her in a chair, looked at her, listened to her speeches "(V, 489), but when he returned" from heaven to earth "he saw a" cold fireside "and" silent gloomy luxury "(" dreary splendour "). This was the only time when gold lost its luster in the eyes of the moneylender, because "it was impossible to buy treasures of the heart" (V, 489, p. 401)

Ralph is characterized by introspection. As a result of numerous internal searches, reflections and torments, he concludes that the flight of his wife and the alleged death of his son contributed to "his transformation into that morose, cruel man" (VI, 466, p 804). The motive for the coldness of Ralph's soul, which freezed his feelings, Dickens will develop in his "Christmas" stories (1843-1848), in the novel of 1848 "Dombey and Son", this motif will be present in almost all of his novels.

One of the most grotesque "villains" of the early Dickens - Dwarf Quilp ("Ancient Store", 1841). The author writes about his intention to portray him as "strange, grotesque" (VII, 6) in the preface of the novel. All heroes - the "villains" of the early Dickens have a repulsive appearance with a different share of external ugliness. But Quilp seemed to have borrowed from them the worst of both appearance and character, this is one of the heroes of the villainous Dickens with pronounced grotesque features of appearance: "His cunning black eyes were running around, mouths and chins were bristled with stiff bristles , and the skin was dirty, unhealthy shade. But what was especially unpleasant in his face was an ugly smile. Apparently, memorized and having nothing to do with gaiety and complacency, she flaunted his rare yellow teeth and gave him a resemblance to a breathless dog hair, or rather, their pathetic remnants. The ears fell with greasy braids. Hands, coarse, hardened, also did not differ in neatness; long curved nails cast yellow "(VII, 32-33). It can be assumed that this is not about a person, but about a conversation, the devil, seducing and frightening people, which allowed R. Dobnei not without reason to call his anger "fantastic" ("fantastic wickedness") [4, 21].

The institution in which he spent the "working" time, called "Quilp Quay", was more like a devil's den, or, as M.M. Lurie, on the "hut of Lega's woman on chicken legs, than on the gentleman's apartment in the City" [126, 82]: "A small, rickety and very gloomy courtyard ... a boarding office, sideways on one side ... rusty paws of anchors. .. knitting boards and piles of beaten, crumpled sheet copper "(VI, 40). The most suitable place for vile thoughts and criminal conspiracies. This "monster," as Dickens himself calls it, "almost overwhelmed all those who encountered him in everyday life, acting on those around him either by his ugliness, or by the abruptness of his temper, or by crookedness" (VII, 41). Like a demon, an ugly dwarf is always yelling, making nasty things and doing shocking things: drinking boiling tea, swallowing whole eggs in the shell, bending the forks and spoons with his teeth, climbing with his feet on a chair and sitting on his back, sleeping in a small bed Nell, squeals, howls, grinds his teeth, and, like an evil sorcerer, sticks pins and forks into the eyes of a wooden statue, thus destroying a real, living person. He does not talk, but spews whole cascades of curses, which envelops people like splashes of icy water. Using the grotesque method in the image of a dwarf, Dickens achieves a certain effect: to cause the reader's aversion to this villain against the backdrop of a bright and kind Nell.

Creating a gallery of negative characters, Dickens never left them without proper retribution. Monks was punished by prison, for the killer Sykes - a terrible death in a loop. Ralph Nickleby did not escape punishment and Quilp. Almost always the punishment of the "evil" hero is accompanied by a change in the weather. Nature seems to act as a judge, passing judgment on the guilty. a terrible place on the "swampy plain", where "in the old days the wind swung the pirates, chained with chains, on the gallows" (VII, 581).

In depicting the "villains", Dickens "dipped his pen in the most black ink", and "when he saw the good, he saw it as sugar" - so he defined the manner of depicting evil and good in the work of writer John Galsworthy [5, 354]. He believed that "Dickens's truly comprehensive heart, his great empathy for people" is the basis of his novels. Good and evil are two sides of one coin, two opposing poles, but "as a miracle,

the writer's spiritual finger penetrates the outer shells of any phenomenon and unerringly finds his pulse!" [5, 352].

The philosophical and aesthetic thought of the eighteenth century was based on the recognition of the good nature of man. The role of society, the environment for the addition of human character, although realized by them (D. Locke (1632-1704), A. Shaftesbury (1671-1713)), but far from complete. Shaftesbury regards man as a carrier of love for others and good nature. He believes that the desire to help one's neighbor is an innate feeling. Philanthropy, Shaftesbury believes, is the basis of human nature. A good deed carries in itself its own justification. Humanism is happiness in itself, is an end in itself. In his work "Characteristics of Men, Manners, Opinions and Time" ("Characteristics of Men, Manners, Opinions, Times", 1711), he puts forward the idea of the natural striving of people for good. Shaftesbury says that greed is a vice - there is a moral ugliness, and every normal person is inclined to mutual help and disinterested service to other people. The admiration of the beauty of good is inherent, in the opinion of Shaftesbury, to every person.

Oliver Twist - like the hero of the Enlightenment novel - is innately good and no bad influences stick to him. G. Daleski calls him "personification of the principle of Virtue" ("Good") [6, 67]. The dictation of a dickensologist regarding the virtuous nature of a positive hero, in our opinion, is legitimate. The strength of Dickens' early novels is to influence people with moral greatness for the sake of their moral correction, in order to show and prove that, no matter how strong the forces of evil, virtue in its various manifestations always triumphs. Squeers dies in front of the "roaring crowd", and "the city vomited here" "a mighty, stormy stream of violent faces", "lit by flaming torches," "to curse that person" (VI, 454). The city is like a huge dragon, spewing flames from the mouth. Squeers dies after a strong tide, forming by its strength a huge ditch in the ground. In this case, fire acts as a punitive force in which the souls of sinners burn.

Upon learning of the death of his son, Ralph with a "frenzy", "hatred" and "despair" ends with himself. His suicide is preceded by a dark night, a cold wind, "furiously and fast", chasing a "black gloomy mass" (VI, 464), and "rain and hail were hit on the windows" ("the rain and hail pattered against the glass") (VI, 469, p. 806). Nature seems to be reacting to Ralph's act. R. Dobney believes, that the suicide of Ralph - "the natural consequence of his greed" [4, 16].

Dickens portrays two "hanged men" - Sykes and Ralph. Both ended their lives in a loop. Saike dies accidentally, without even thinking of repentance: the noose that was drawn on his neck was the result of an imprudent step on the roof. Dickens, believing in the later repentance of Ralph, gives him the opportunity to understand all the evil that he committed, to comprehend his evil deeds. In Ralph, a conscience wakes up, crushed by the burden of his sins, under his yoke he can not live on and punishes himself. The death of Quilp in a turbulent river is a natural result of his demonic life. Nature as if preparing for the funeral of the dwarf from the very morning: this day it was "uncomfortable, dark, damp and cold." There was a thick fog, "importunity and corrosiveness did not know the boundaries ... it seemed to penetrate the skin ... everything was sticky, wet to the touch" (VII, 573). As we approach the terrible denouement, the fog thickens and the impenetrable darkness sets in, where "black is like in the underworld," and Quilp himself thinks that "on such a night, we should meet with you at all times, dear friend . At this meeting, Quilpe agrees, at the risk of never again seeing the sun: "And there, was not, even if I no longer see daylight!" (VII, 580). These diabolical words turn out to be a terrible prophecy, because in the same second the dwarf "was already floundering in the cold dark river", this "black hell". Acting as a due retribution for sins, the river played with its "monstrous toy", as if she wanted to return her own games to people: "She was playing and amusing herself with her terrible burden, then tossing it on the swinging piles , then hiding among the long algae on a tinny bottom, then heavily dragging along the rocks and sand, it seemed to release and then carry on again "(VII, 581). His dreadful life dwarf finished on the same

a terrible place on the "swampy plain", where "in the old days the wind swung the pirates, chained with chains, on the gallows" (VII, 581).

In depicting the "villains", Dickens "dipped his pen in the most black ink", and "when he saw the good, he saw it as sugar" - so he defined the manner of depicting evil and good in the work of writer John Galsworthy [3, 354]. He believed that "Dickens's truly comprehensive heart, his great empathy for people" is the basis of his novels. Good and evil are two sides of one coin, two opposing poles, but "as a miracle, the writer's spiritual finger penetrates the outer shells of any phenomenon and unerringly finds his pulse!" [3, 352].

Oliver Twist - like the hero of the Enlightenment novel - is innately good and no bad influences stick to him. G. Daleski calls him "personification of the principle of Virtue" ("Good") [5, 67].

Contemporaries, researchers of Dickens's works of the following years, repeatedly criticized the writer for the "lifelessness" of so-called "**positive**" heroes and heroines, such as **Rose Maylie**, Oliver Twist (**Oliver Twist**), Cat Nickleby (**Nicholas Nickleby**), Nell Trent ("The Store of Antiquities"), Ruth Pinch (**Martin Chuzzlewit**), Millie ("The Haunted Man and The Ghost's Bargain"), Florence (**Dombey and Son**), Agnes Wickfield (**David Copperfield**), Esther Summerson (**Bleak House**), etc. Dickensian positive heroines are endowed with angelic features. It was over the depolarizing image of the idealization of some characters. "In Nicholas Nickleby you imagine two honest young people like themselves, marrying two honest young girls like all the rest; in the "Martin Chuzzlewit" - two more honest young people, very similar to the first two, also marrying two honest young girls, equally strikingly similar to the first two; in "**Dombey and Son**" will be presented only one honest man and one honest young girl "[7, 28]. A. Kettle thinks that "as a hero, Oliver is too sluggish and passive," he "gives the impression of a rather dull hero" and his image is "artistically unconvincing," and "positive characters are too positive" [8,21]. We consider these statements against the positive heroes to be illegal, since it is the heroes who, by the tenacity of their moral principles, show an example to other heroes and the reader, who (in most cases) acquire moral guidelines with their help.

However, despite criticism, the great writer from the novel in the novel introduced images that embody kindness, meekness, responsiveness, cordiality. They live in the novels of Dickens, along with images more multidimensional, which combine both positive and negative qualities For Dickens, the creation of such images was not accidental, but of fundamental importance, since goodness, duty and the ability to understand the weaknesses of the neighbor and forgive them, which they personify, in his philosophical views occupies an important, if not central, place. And this good always stands up to evil.

To show the moral superiority of the "good" hero especially brightly, Dickens uses the brightest colors (for comparison with the "villain"): a good hero can smile, laugh, merry, evil - grin, grin; if a cute author character just sits in a chair, then the unsympathetic must fall apart in it. Oliver's purity is w, precisely when he contrasts the darkest "villains" with him. Positive (kind) characters are diverse. Among them, some are distinguished by submission and devotion (Smike, The Life and Adventures of Nicholas Nickleby, 1839, the blind Bertha, Cricket Behind the Fire, 1843-1848, the Forge Joe, The Great Expectations, 1861), others - by charity, generosity, humanity in combination with decisiveness (Nell, "The Store of Antiquities", 1841, Florence "Dombey and the Son", 1848, Esther "Cold House", 1853, Amy, "Little Dorrit", 1857; Jenny Ren, Lizzie "Our Common Friend" 1865).

In the early Dickens, happiness, as a rule (the warmth of the family hearth, financial well-being) is bestowed upon the inherent virtue. Oliver was not influenced by thieves' London - as a result he is happy and rich.

Mr. Brownlow - one of the bright Dickensian figures, found in his early novels. He meets all the requirements of a "good" hero: a pleasant appearance: "An old gentleman with a powdered head and wearing glasses in gold the frame had the appearance of a very respectable ... under his arm he held an elegant bamboo cane "(IV, 88), soft character, compassion for his neighbor (it is enough to recall his first meeting with Oliver - Brownlow takes care of him, did not hurt himself, although he assumed that he is guilty of stealing a handkerchief). Mr. Brownlow can be compared to the caring father of the family, equally worried for each of its members (poor Oliver the poor, the Monks scoundrel ...). To live according to the laws of the heart is the credo of positive Dickensian heroes. A man who is so wise that he is not afraid of being considered a fool is always capable of noble impulses and heroic deeds and will always be able to circumvent the traps set before him. Then all reserved doors open before him, because he is kind, for kindness is spiritual the location to people, the desire to make them something good Heroes, embodying a good beginning in the novels of Dickens, can be found not only among wealthy people (Mr. Brownlow, Rose Meili), but also on the very "bottom" of London. It's about Nancy. The life that this victim of the underworld leads, could make her indifferent to someone else's grief, evil and cruel. But, despite the humiliating life of the thief, Nancy remains "good" for the rest of her life. She wants to help Oliver, pull him out of Fagin's gang. Having disrupted his life by contacting the robber and murderer Sikes and sincerely fell in love with him, she does not want such a share to the boy. And it is she who, having paid with her life, saves Oliver from the criminal path of the gallows waiting for him in the future. Nancy's life is tragic. But her death in the name of the purity and nobility of another person is perhaps the best

thing that an unhappy inhabitant of the "bottom" can do. During the creation of Oliver Twist, the writer was convinced that the idea of good always ultimately wins. And the story of a small Oliver should serve as proof of the validity of this statement.

An important role in resolving the conflict of good and evil in the novel "The Life and Adventures of Nicholas Nickleby" is played by the brothers Chirible and Newman Nogue. Representing "good" merchants, Dickens wanted to show noble people worthy of respect. The writer believed in the power of moral influence and the transformation of evil and inhuman (Ralph Nickleby, Arthur Gride, Squeers), kind and sympathetic. It is no accident that in the preface to the novel Dickens argues that "the Chirible brothers really live in the world and their charity, their sincerity, their noble nature and boundless benevolence are not the product of the author's imagination, but they encourage people to make noble and generous acts" (V, 11). Even in the relations of the brothers, one can notice a special disposition among themselves: "When they shook hands with each other, both faces shone with love, which is admirable in young children and is inexpressibly touching in people of such old" (VI, 58). Comparison of the faces of brothers with the faces of children is not accidental. Children in the pages of Dickensian novels appear as sinless angels, pure and kind beings. Comparing the brothers with the children, Dickens wants to show the good nature of these old gentlemen, seeking, like heavenly angels, for good and justice. Therefore, "there have never been such bright, sparkling, honest, cheerful eyes" (VI, 53, p. 448), as Nicholas correctly observes. Everything in these "good" characters of the novel shines with love, kindness and good-nature, even wrinkles on their faces Dickens calls "light".

Not that at first glance Newman Nogue, the clerk in Ralph's office. Forever "cracking my knuckles and twisting my fingers in every way" (V, 25), with "goggle eyes", "red nose ("rubicund nose") and earthy face" ("cadaverous face") (V, 24) he seems to like the image of his master, the same stingy and evil. But, as this hero is recognized, as he reveals human qualities (he buys his food for his miserable pennies for the Nicholas family, giving everything for Ralph's hospitality, this helps him reveal Arthur Gride's criminal plan for Madelain Bray, at last he helps pull out Smike from the feet of Squeers) the reader sees in him not a terrible monster, but a generous and kind person, a friend of Nicholas and Smike.

We consider it important to emphasize the following: Dickens first of all is interested not in the public place occupied by the hero, but in his attitude to the surrounding people. And the principle of the division of actors is also moral: to the number of both evil and good can be attributed to people standing at any step of the social ladder.

Dickens seeks to fully pay tribute to his heroes - to reward all the good and punish the evil ones, if they do not repent and do not get right. Early Dickens novels remind a fairy tale with the presence of evil and kind heroes, and the ending of this tale is invariably happy: evil is punished, good triumphs. Dickensian ingenuity was due to the inability to remain indifferent to what was happening, with the need to give praise to what is good and good, and angrily condemn what is cruel and unjust. And do not just condemn, but do everything to destroy the evil and to win good.

Forty years were marked by a new stage in Dickens' understanding of the problem of good and evil. The general tone of the narrative of the novels of this period is different than in the early works of Dickens. There is no place for boundless optimism. In the novels appear sad notes. But Dickens still retains, let him be weak, the belief in the inevitability of the triumph of good over evil. This is related to the relatively happy finale of such novels of this period as "Martin Chuzzlewit" (1844), "Dombey and Son" (1848) and the Problem of Good and Evil in the novel "The Life and Adventures of Martin Chuzzlewit" is interpreted by Dickens differently than in novels 30-ies. In this novel there are no w bright figures of the type Mr. Brownlow ("Oliver Twist"), the brothers Chirible "Nicholas Nickleby". Their place was taken by Martin Chuzzlewit, the eldest. Being like a "strong and hardy old man with a character hard as iron" will of iron " and a voice as sonorous as" voice of brass" (X, 42), all his relatives, eager to get his wealth, he subjects to unthinkable trials. And the tests assume a reward; Therefore, relatives compete by passing each other in all unworthy ways.

Martin Chuzzlewit the elder is a "rich man" (X, 56), but he does not see any joy in owning money. "The devil, called wealth," he says to Pecksniff, "can not bring me anything but misfortune." (X, 56, p. 38). "The devil that we call by that name can give me nothing but unhappiness". The old man regards all his relatives as enemies waiting for him to die. Money brings him only "cares and sorrows" (X, 56). He hates them, although he has a lot in his account. Communication with people has long ceased to bring him pleasure, since money, "like a specter", "specter", "poison" their best feelings. All people in the world,

including relatives, Martin considers to be hypocrites: "I never happened to ... encounter a man ... in which I would not have discovered" latent corruption "... Betrayal, deception, low intrigues, hatred of real or imagined rivals seeking my favors, self-interest, lies, meanness, servility ("Treachery, deceit, and low design, hatred of competitors, real or fancied, to my favor, meanness, falsehood, baseness, and servility") or ... "honesty of honest independence" ... these are the delights that brought my wealth to the water" (X, 58). For the sake of money, says Martin, relatives are ready to mix themselves and others with filth: "brother against brother, son against father, friends trampling on friends" ("brother against brother, child against parent, friends, treading on the face of friends") (X, 58, p. 39).

Martin admits his guilt about his relatives, he admits that he "gave birth to so much strife and discord" (X, 58), he, "like a flaming torch ("lighted torch")," ignited explosive gases and home atmosphere pairs. "(X, 59) The only friend he can rely on is the orphan he" raised and nurtured "(X, 59), aware that she does not enter Martin's will, and thus is not an heiress, Mary sincerely cares about the old man, without resorting, like others, to the weapon of flattery and falsehood.

The images of the carriers of good have evolved. The "good" hero is changing (Martin Chuzzlewit - junior). Like Nicholas, Martin goes to work (Martin to America, Nicholas to Dotboys Hall) to places that are the same in terms of committing dishonest acts, deception and cruelty in them. As Nicholas struggles with the disastrous system of education Squeers, so Martin fights with a fatal fever. Both heroes survive (they leave terrible places). The difference between Martin and the early characters is that he himself wants to earn his fortune and financial well-being, to achieve everything himself, not counting on anyone, let alone a rich grandfather.

The appearance of Martin the grandson, according to the tradition of Dickens in describing the positive characters, is pleasant and disposable to him: "beautiful, with fast dark eyes and quickness of sight and movements" (X, 99, p. 74).

The appearance of a good or evil hero Dickens correlates with the weather. By what happens in nature - rain, snow, wind or sun, we can give a moral assessment to the hero. Martin appears on "clear evening" ("clear evening") with a "bright" glowing moon; around everything "was silvered with hoarfrost and moonlight and the terrain seemed remarkably beautiful" (X, 103-104), "the whole land-scape was silvered by its light and by the hoard-frost; and every-thing-looked exquisitely beautiful", and in nature "serenity" (X, 104) was "diffused".

In love with the young pupil of his grandfather, Martin is forced to hide his feelings. If Nicholas openly achieves Madeline's love, then Martin, knowing that his love is mutual, hides it in every possible way from his stern grandfather.

Calling the grandfather "stubborn" ("obstinacy of character") and "abominable selfish" ("abominably selfish"), Martin does not think that stubbornness and selfishness are peculiar to him in equal measure. The hero of the novel of the 1940s does everything possible for his own happiness, overcoming egoism and stubbornness through trials that have fallen to his lot. Acquiring life experience, the hero part with these vices.

The great master of psychology of his heroes, Dickens, portraying Jonas, deeply penetrated into the nature of the evil of his soul. Jonas is shown as an avaricious avaricious person, whom money led to the most terrible sin of the biblical commandments - the murder of a man. The Bible says: "Evil people and deceivers will prosper in evil" (9. Timothy 3:13). And indeed, Jonas is profitable to marry a rich bride, the daughter of Mr. Pecksniff (but in marriage he behaves like the last scoundrel, constantly mocking his wife), gets rid of his father, annoyed him, successfully weaves intrigues in the Company. On top of that, Jonas becomes the murderer of Montague Tigg, the same businessman as himself. Jonas is almost always shown in the dark, as the "darkness that thickened around him was the shadow that his own life threw away" (XI, 344, p. 713). He does not regret what he did, but, nevertheless, he has remorse.

Following the moral principles of punishment for villains, Dickens paints their death no longer in such terrible colors as it was in his early novels. The death of the villains is real: Jonas is killed by poison, Pecksniff is ruined and becomes a beggar beggar. And the finale of the novel is relatively optimistic: Martin Chuzzlewit, a senior, is not such a cruel and soulless old man.

In the works of Dickens following years, a clear line between good and evil is blurred. The heroes become more complicated: now an evil and good beginning can be combined in one person and coexist peacefully. But, remembering the early heroes-villains, Dickens, and after him our imagination, draws them in the blackest colors. Here are the Merdstones (David Copperfield), whose appearance frightens young David:

"a gloomy-looking lady, black-haired, like her brother, whom she resembled in both voice and face; her eyebrows almost merged over a large nose, were so thick, as if they were replaced by whiskers, which, through the fault of their sex, she was deprived "(XV, 61); Mr. Murdstone's appearance was - more pleasant than his sister's: "gentleman with beautiful black hair", but David immediately notes his "ominous black eyes" ("ill-omened black eyes") (XV, 29). With their appearance in the happy Grachevnik (similar to the way the evil forces invade the territory of good), there comes a sad time. After reigning in the house, the Merstons set their own rules: the brother and sister immediately took up the boy's upbringing, believing that Mrs. Merdstone was spoiling him too much. David's happy childhood turns into a dull existence: he can not play with the boys of his age, since the Merdstones consider all children to be "little vipers", spoiling each other (XV, 70).

The image of Steerforth is ambiguous. It's a frustrated young man from a wealthy family, spoiled by his mother. Since childhood, accustomed to consider himself superior to everyone, Steerforth has got used to dispose of other people's destinies. He patronizes David at Mr. Creek's school (and in fact turns David into his servant), he seduces and kidnaps Emily - David's first love. Here, evil is hidden in Steerforth himself, a charming young man. Like the early heroes of Dickens, he does evil. Only the shell changes, in which evil appears: if the appearance of Squeers and Quilpe are given in grotesque form, then Mr. Murdstone and Steerforth are quite attractive men. The roots of evil, which they create, go to the moral irresponsibility of people for the destinies of each other, in their ethical blindness. Heroes, bearers of moral values, transcend the unsteady line separating them from the forces of evil. The Peggotty family, Mr. Micawber, Agnes now can not reliably separate good from evil. Only after going through numerous trials and armed with experience, they will be able to find that barely perceptible boundary between these two poles. He finds it and Ham, trying to save a drowning man during a storm, not knowing that this is his enemy - the kidnapper and seducer of his beloved girl Emily. But in the storm scene, "moral cleansing" comes to both of them - Steerforth is no longer a corrupter, and Ham is not an offended lover. Their grievances were carried away by water, as well as by life. At Ham at the sight of the sinking person the animal instinct of self-preservation works, and desire to help the neighbor. Ham saves just a man, thus symbolizing the idea of Christian charity. In one of Dickens's last novels - "Our Common Friend" (1865), for the first and only time appears in his work the image of a man whose actions are portrayed impartially, without the author's "I". Eugene is disappointed and devoid of purpose in life. But, nevertheless, he is far from being a stupid man endowed with a cold and sober mind. Being a secular man, he is forced to attend society, but without finding a worthy interlocutor (except for Mortimer's friend), he finds the only consolation - champagne. Society does not understand it - "then what is the point of talking!" (XXIV, 21). At receptions, Eugene behaves like "buried alive" (XXIV, 20). Among the "living dead" he does not find an opportunity to prove himself, being afraid of being misunderstood, and therefore tries to be inconspicuous. As from a secular person, they expect him to maintain the conversation, but "the impression is deceptive" (XXIV, 21) - he closes and remains silent. Nevertheless, he supports public decorum - he is hypocritical, when necessary: "very happy ..." says Eugene, although no joy could be seen on his face "(XXIV, 117). Through all his behavior, he shows disappointment and boredom. He has nothing to do, there is nowhere to use his strength. But here he meets Lizzie, the daughter of a beggar, wants to help a girl overcome poverty and ignorance. More and more coming closer to Lizzie, he still does not quite understand that he, in fact, loves her. Even in a conversation with a friend who demands sincerity, Eugene can not (or does not want to) give answers to his questions:

"Eugene, did you decide to seduce (" capture ") and quit this girl?"

"Of course not, my friend!"

"You decided to marry her?"

"Of course not, my friend!"

"You decided to pursue her?"

- My friend, I did not take any decisions. I'm not able to decide anything at all. If in my head I suddenly had a decision, I would be exhausted from mental efforts and immediately waved it at him "(" My dear fellow, I do not design anything. I have no design whatever. I am incapable of design. Iph I conceived a design, I should speedily abandon it, exhausted by the operation "(XXIV, 359, p.294).

Eugene remains in his "ignorance of himself" (xxiv, 359), he tries to unravel himself and offers to do it to a friend: "Think, break your head! Who am I, who am I, guess! ", And then adds a remark that devalues the question:" And there is nothing to try! "(XXIV, 359).

But, despite such uncertainty, uncertainty, his mistress, he would like to see her, but Lizzie does not agree to such a role: "There is nothing to think about marriage about her ... I can not give her up either" (XXIV, 337). Eugene understands that his desire is unworthy of him and unacceptable for Lizzie. So Eugene is deprived of Lizzie. She fled from London not only from her love for him, but also because of fear for him, because of fear of the teacher Hadston. She shares her fears with Bella: "I'm not a coward, but I'm always afraid of him . I'm afraid to look into the newspaper, I'm afraid to listen to conversations about what is happening in London, I'm afraid that he would have done something "(XXIV, 359); under the expression "done something," it involves murder. Lizzy's fears for Eugene's life are justified. In dealing with people standing on the lowest steps of the social ladder, Eugene shows all his selfishness and cruelty: he looks at his brother with "cruel look, in its cold disdain of him" (XXIV, 350 , p. 288), the teacher of Bradley Hadston does not even bother to ask the name: "I'm not interested in your name. I can call you just a teacher "(XXIV, 350).

Unlike Eugene, Hedston suggests Lizzie to become his wife. A love triangle is formed: Eugene - Lizzie - Bradley. But Lizzy can not accept the love of the teacher, because, firstly, she does not like him, and secondly, he frightens her at the time of refusal to marry him: "she looked at him frightenedly and leaned back", "wild power "The power with which all the fetters were asleep was truly terrible" (XXIV, 482), "he punched the stone with such force that he tore the skin on the joints up to the blood ..." (" dark look of hatred ") and" revenge ", which were heard in these words, tearing from his blue lips, the bloody hand that he was clutching, as if it had a knife, "All this so frightened Lizzy that she turned and fled" (XXIV, 484). Under the influence of feelings for Lizzie, Eugene is changing. This is not the same unsociable and cold aristocrat, who shone at the reception of the Veningirs. Now he is an ordinary man, noticing the grazing sheep, the singing of birds ... The explanation with Lizzie before the attack of Hadston occurs on the bank of the river, on a "quiet summer evening" (XXV, 327). The state of nature symbolizes the peace of Eugene's soul. This secular rake proves to be capable of a real feeling, capable of crossing the abyss separating him and the daughter of a beggar, a "vulture" who trades on the river. Lizzy's refusal causes him tears (!). Eugene does not believe in himself and does not understand his state: "That's absurd! If anyone saw me now!" (XXV, 334). But the transformation of Eugene is unfinished. Even after the difficult conversation for both of them, he recognizes his victory over Lizzie and can not completely overcome his selfishness: "But still my power over her is indisputable" (XXV, 334) - he concludes. Resentment, deliberately or accidentally inflicted on people, remained. Can not forgive him love Lizzy teacher Hadston. It is characteristic that the crime is committed when nature does not expect this and does not have time to warn the hero of the danger that threatens him: water rumbles, "trickles of water" gleamed in the moonlight, the river reflected the "night sky" (XXV, 337), stood silence.

Bradley makes an attempt on a quiet moonlit night. Eugene feels the need for "silence out of humor for noise or company" (XXV, 337), and it was then that "the sounds of punches are cruel and rude" ("blahs fell heavily and cruelly") (XXV, 338) break the silence. In this case, the "pacified" nature is contrasted with the feelings and actions of people. Just like Lizzie saved Eugene's soul, she saves his life. From this moment he changes cardinally both externally and internally: "How did I get so bad, how did Eugene change! Where did his former secularity go? " He firmly decides to "start a new life" (XXV, 469), based on work.

Dickens always tried to give the hero a clear moral assessment. In early novels, the author accompanies the hero's deeds with his commentary with unsurpassed humor. Thus, the arguments about the injustice of the ruling circles in the novel 1838 "The Life and Adventures of Oliver Twist" are accompanied by a bitter irony: "What an excellent illustration to the merciful laws of England! They allow the poor to sleep " (IV, 23). In more mature novels, Dickens endows the characters with the author's "I". In the novel "The Cold House" (1853), the spokesman for the author's position is the illegitimate daughter of Lady Dedlock Esther. Esther at Dickens acts simultaneously and expresses her feelings and experiences, and the bearer of the author's point of view, which claims to be objective. And this author's assessment is revealed by the means of the story. The lack of subtext leads to the fact that Dickens can not portray Esther's attempts to hide her feelings for Woodcourt. If Esther is silent about something, she always informs the reader ("However, it does not matter what my beauty said," says Esther, hinting that Ada began to talk to her about Woodcourt.) Experiencing both joy and sorrow , as, for example, during the "matchmaking" of Mr. Jardines, Esther, at the will of the author, directly informs the reader about her joyful feelings, her calmness, and at the same time that she was sad, and she was crying [10.61].

Introduction by the author of the story of Esther (from the first person) is conditioned by the writer's ideological searches. The fifties were the time of Dickens's gloomy glance at the world around him. This is the time when the author's desire to resist social evil increases. Sharing a moral position with an anonymous narrator (and in fact, the author), Esther appears as a personified embodiment of the author's ideal [10, 66].

Diary of Esther is built on the principle of biography (unhappy childhood, adolescence, marriage, family happiness). This is due to the fact that the diary form contributed to the establishment of the moral ideal. The morally enduring hero is rewarded at the end of the novel. As in the early good heroes (Oliver, Nicholas, Nell), Esther Dickens puts forward the idea of goodness, that is, mercy, humility, selflessness, meekness, compassion. The author seeks to embody a moral ideal in a concrete person. Dickens highlights Esther's reaction to the events taking place - the suffering of other people. But in Eugene, the good and the evil are bound by inextricable threads, which is why Dickens remains indifferent, describing his actions.

In the novels of the last decade, the writer's view on the correlation between "good" and "evil" changes somewhat. It is more and more difficult to give the writer positive (but still positive!) Finals. It is impossible to imagine Dickens without hope. Of course, faith in good remains, but the price that heroes now pay for this faith is very high.

Conclusion

It is certain that there is no end to the conflict between good and evil, between right and wrong. This conflict is firmly rooted in history, since the conflict between Adam and the Devil. But the forces of good and good people remain moral because they carry heavenly teachings such as compassion, tolerance and love. And the wickedness of the wicked is hated, even if he wins for some time, because he allows himself all falsehood and haraam and pleases the Lord

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