

Detective Fiction in the Works of Charles Dickens

Choriyeva Asila

Uzbekistan state world Languages University, 3rd grade student of the third faculty of English

Abstract: This article discusses a number of common features that allow us to talk about the last novels of Dickens "Great Expectations" (1860-1861), "A Mutual Friend" (1864-1865) and "The Secret of Edwin Drood" (1870).

Keywords: mysterious crime, sinister criminals, murderers, mystical halo, crime-detective theme.

The works of Dickens talk about the development and consolidation of trends in the detective genre. The mysterious crime, to which the efforts of a number of characters are directed, is generally quite common in Dickens' novels. In Martin Chaseville, in Nicholas Nickleby, in Oliver Twist, in Bleak House, Hard Times, and Little Dorrit, there are all kinds of sinister criminals and murderers, but at the same time, none of these works cannot be unconditionally called a detective novel. The crime, however, is the engine of the plot, it organizes the intrigue. It helps to place the actors; it more clearly distributes moral chiaroscuro. But the crime and the disclosure of the secret associated with it are not the main content of the work here. Its content is much broader.

The movement and interweaving of individual destinies (where some secret of a gloomy character enters only as an integral element) played an auxiliary role in all these novels and served the main, broader task, symbolizing the dark, mysterious forces of the depicted reality.

In the so-called crime or detective novel, the situation is different. The center of gravity is transferred to the individual, empirical fact, to the very way in which the crime was committed, or to the methods of its disclosure. Characteristically, in Gothic literature, the main interest of the reader was attracted by the figure of the criminal, often surrounded by a mystical halo. The crime may already be known or it may not exist at all. Intentions are important, the "philosophy of evil" is important, the very bearer of the evil principle is important as an ideological phenomenon, regardless of his real actions.

In a detective novel, the crime itself is important, and most importantly (and hence the name of the genre) is all the complex mechanics of finding out, which, in fact, constitutes the plot of such works. The reader, as it were, joins the active investigation of the judicial incident and tirelessly participates in solving the problem, which is initially presented to him in the form of an equation with a fairly large number of unknowns (however, a gradual increase in their number is also possible here). The solution to this equation is the forward movement of a typical detective novel.

Starting with "Great Expectations" and ending with "The Secret of Edwin Drood", we can observe the process of a gradual decrease in the social pathos of switching the author's attention to the crime-detective theme. In this respect, Great Expectations, like Our Mutual Friend, occupies an intermediate position. But since the crime theme and the detective "solving the mystery" have not yet fully mastered the plot and leave room for a relatively broad picture of social reality as well (in "Great Expectations" these are episodes of Pip's city life, in "Our Mutual Friend" it is mainly satirical image of a secular society). And only "The Secret of Edwin Drood" can be called a detective novel in the full sense of the word. Crimes and criminals, prisons, the judiciary, convicts and many other elements of the criminal world have often been a cross-cutting theme of Dickens'

novels. But if we trace the evolution of his works from *Oliver Twist* to *The Secret of Edwin Drood*, then we can say with confidence that Dickens would have turned to the detective genre in any case, not just to captivate the reader, but in order to show that the root of evil lies in the social system, namely in the system of education and upbringing.

References

1. Stacy Gillis and Philippa Gates (Editors), *The Devil Himself: Villainy in Detective Fiction and Film*, Greenwood, 2001.
2. *The Manichean Investigators: A Postcolonial and Cultural Rereading of the Sherlock Holmes and Byomkesh Bakshi Stories* by Pinaki Roy, New Delhi: Sarup and Sons, 2008.
3. *Killer Books* by Jean Swanson & Dean James, Berkley Prime Crime edition 1998, Penguin Putnam Inc. New York.
4. *Delightful Murder: A Social History of the Crime Story* by Ernest Mandel, 1985. Univ. of Minnesota Press.
5. Dickens, Charles (1861). *Great Expectations*. Vol. I (First ed.). London: Chapman & Hall. Retrieved 6 January 2017 – via Internet Archive.
6. Dickens, Charles (1861). *Great Expectations*. Vol. II (First ed.). London: Chapman & Hall. Retrieved 6 January 2017 – via Internet Archive.
7. Dickens, Charles (1861). *Great Expectations*. Vol. III (First ed.). London: Chapman & Hall. Retrieved 6 January 2017 – via Internet Archive.
8. "Great Expectations by Charles Dickens". Cliffsnotes. Archived from the original on 28 October 2012. Retrieved 30 October 2012.