



RESEARCH PAPER

Dichotomy of Destiny: Unveiling Class Struggle in *The School for Good and Evil*

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ABSTRACT

The objective of this research is to explore the theme of dichotomy of destiny and class struggle in Soman Chainani's *The School for Good and Evil*. The methodology employed in this study is a qualitative content analysis, focusing on character arcs, plot developments, and symbolic representations of class dynamics. Close readings of the text are paired with Marxist theory to reveal the underlying economic and social tensions, particularly examining how the binary of "good" and "evil" mirrors the real-world polarization of social classes. The study concludes that *The School for Good and Evil* subverts traditional fairy-tale narratives by questioning the legitimacy of predestined social roles and the fairness of rigid class systems. It reveals that the concept of "destiny" within the novel serves as a metaphor for the deterministic forces shaping individuals' socio-economic status, offering a critique of class inequalities in both fictional and real-world contexts.

KEYWORDS

Children Literature, Class Struggle, Conflict, Cultural Practice, Destiny, Dichotomy, Evil, Good, Marxist, Society

Introduction

Marxist theory is a social analysis tool established by Karl Marx and Friedrich Engels in 1948 which provides look at society, economies and history. Its primary concept is the notion that societies evolve through conflict of classes, where the latter owns capital is the bourgeoisie class dominate on the lower class or proletariat.

A dichotomy is a typical approach of categorizing ideas and things into two broad groups or classes which fundamentally differ from each other. Much as it can be described as splitting objects into two halves and each half which is represented has all the characteristics or is related to a different idea. In my research, "dichotomy" means the clear-cut distinction between strands of the story, such as the destinies of the main characters such as Sophie, a representative of the good side, and Agatha, a personification of the darkness. Overall, this concept of opposite is important since it allows you get a grip on how society categorize individuals based on perceived characteristics concerning them. From this, the reader gets the impression that it is easier since Sophie is considered 'good,' much like the girl in the story who is depicted as fitting the mold of what society envisions. On the other hand, the character of Agatha, perceived as evil, has used yields a lesser chance because she does not conform to the set standards of the society. This Research work focuses on how these predetermined roles impact the character and their skills, as well as on how much these elements contributed to the enlargement of the society

divisions. A dichotomy represents the separation of a subject into two discrete and often conflicting components, highlighting their binary opposition." The concept of destiny basically means the predestined course of action or events that people think will come to define their lives within the context of fate, cosmos or even propitious choices. In my research destiny is mainly focused: It is about how the characters, such as Sophie and the Agatha, are being provided the choices in life according to what the society deems right or wrong. Whereas Sophie is expected to be good she is treated better than girls like Agatha who are discriminated because they are seen as being evil. This is another illustration to show that the story's events are unfair and can be applied to real-life situations. "Destiny is the interplay of personal agency and environmental determinism, where individuals construct their own paths through a dynamic interaction of internal beliefs and external influences." Conflict is a social force and class struggle is when those groups in society are in a fight, arguing or struggling for supremacy due to difference in power, wealth among other factors. The world is interpreted as a war, a conflict of interests between the powerful, who own the wealth, and the weak who must work for the bosses. The conflict in my research is identified as the class struggle in the way Sophie and Agatha whose social status differ are depicted as conflict protagonists. Sophie's beauty makes her part of the good class while Agatha becomes part of the evil class just because she is poor, and her appearance is like evil or ghost. Indeed, this exploration is very profound concerning the observation of social differences in society in general since it provides a social understanding of a broader issue in society.

In this case, the focus is made on *The School for Good and Evil* by Soman Chainani that how class struggle is addressed in children's literature. By comparing the settings, School for Good and School for Evil, it looks at moral norms and the ways people affect each other. Although this topic is crucial for the portrayal of character development, there seems to be a dearth of highly developed systematic reviews focusing on this matter. Thus, this research paper seeks to explore children's literature through a Marxist lens, a perspective that has not been extensively studied before. The primary aim is to examine the challenges children face due to class conflicts depicted in these literary works. By applying a Marxist analysis, this study aims to uncover how social class clashes influence and shape the struggles experienced in children's literature.

Literature Review

In Felix research, his concern for societal advancement denotes the need to have an inclusive society, the study argues that exclusion has its socially constructive part. In this respect, it questions the simplistic paradigm where inclusion can only be good while exclusion is always evil. However, it also implies that one can be included as well as excluded in the process of societal transformation, which, at times, may be necessary. Here the author poses the readers with a well- reasoned argument that seems to call into question the common categorization of inclusion as a type of moral world since exclusion has been as impactful as inclusion as a form of moral world construction. The authors argue that while there is an increasing morality in society, the becoming is a multifaceted direction that refutes the postulation of inclusion as the primary principle.

The article reveals some disparity about the engagement of children in social work that hampers the enactment of Article 12 of the UNCRC by a well-known researcher Wise. It seeks to find out how this is achieved and posits that it is done in the best interest of protecting children's rights hence social work has a balance of obligations to fulfill. To deal with the issue, it proposes the use of an adjusted framework of Honneth's recognition theory. This paradigm aims at the fair recognition of children's citizenship and decision-making capacity, which guides the social workers towards participation-related tasks. By

applying this concept, social workers could find out how to meet the expectations towards children's involvement between the imagination and the actual implementation. This method engenders a greater respect and dedication between social workers and the children with whom they interact, thus hovering above the mere verbal level. Finally, adopting or subscribing to Honneth's perspective may help social work flourish in a way that can safeguard children's participation rights.

Gentle and profound, the Tao Te Ching is a masterpiece that explores Lao Zi's view of the universe, virtues, and the meaning of life, with forces of life and fate as a focus. This therefore brings about the aspect of understanding and therefore being able to observe a set of principles of living to be able to live a worthy life. Through the many hypotheses of the Dao, Lao Zi gives us a rich anticipation for the experiences that lie ahead, the determination to persist through hardship, the ability to exist above desire and to act as a spiritual sustenance for the human condition. This is like blank areas in ink on paper like meant drawings but overtures the possibility of life in confining circumstances. So, if they can accept transcendence, first, people open new opportunities for finding sense in life, and second, they learn to endure and move forward on the path of personal development.

Hua's 2023 work discusses the decreasing role of instinct in human decision-making due to increased regulations, referencing the film CH 헤이수. He discusses the difficulty of balancing rules with instinctual responses in a variety of industries, citing dating apps and quantum computing. Despite technological impacts, Hua underlines the lasting value of love and its impact on natural ties. He contrasts intuition with logical decision-making in democracy, highlighting sociology's analytical approach opposed to intuition's simplicity in judging present experiences and forming judgments.

Sun (2023) investigates Marxist political economics, relating labor market disparities to class warfare under capitalism. The working class, perceived as exploited and insecure, seeks representation through labor unions, which advocate for better working conditions through collective activities such as strikes. This collective action raises awareness of societal inequities among the working class, which may spark reform initiatives toward a more just and equitable society. Sun's research emphasizes the importance of class struggle in addressing socioeconomic issues in labor markets.

Olufehmi (2023) highlights capitalist exploitation of workers, emphasizing the bourgeoisie's power over working conditions, compensation, and institutions. False awareness weakens working-class resistance. He pushes for alliances to oppose bourgeois ideals and worker ownership of production as a strategy of dismantling capitalism. Media study demonstrates capitalist effect on society standards, emphasizing the importance of working-class solidarity against repressive systems.

Jan Lust investigates the influence of Alberto Fujimori's neoliberal approach after the 1990 Peruvian presidential elections. Fujimori's system limited the state's role, promoted free market philosophy, and suppressed socialist and labor groups, moving the political balance toward capital. Economic problems and the arrival of neoliberalism spelled the end of the socialist Left.

Luke Russell investigates the philosophical idea of evil and proposes a religious interpretation that recognizes it as a legitimate moral quality. While others argue against using the phrase, Russell defends it, claiming that it is an extreme representation of evil rather than just an opposition to virtue. He argues that not all negative behaviors are bad, calling for a comprehensive approach that accepts a spectrum of moral compromises.

This argument contends Miksa research's by depicting the elements of despite evil and suffering, God's presence is not ruled out. It contends that even one person's salvation exceeds all suffering, hence justifying evil if it leads to redemption. Evil exists in accordance with a theistic worldview. Suffering can drive people to religion, in contrast to beliefs that repel them. Dostoevsky's "The Brothers Karamazov" and other literary works investigate the relationship between hardship and spiritual progress. Thus, evil and suffering may confirm God's presence.

In the field of researching children's literature there is an area that remains unexplored. Delving into the contrasting forces that shape the lives of main characters. My study aims to fill this gap by examining the struggles related to class and opposing elements present, in "The School for Good and Evil." Within this book we uncover the difficulties that children encounter because of divisions and predestined fates. Through an analysis of how these themes depicted in the story we gain insights into the intricacies of childhood experiences. This study sheds light on aspects of children's literature offering a fresh perspective, for understanding how societal norms impact young individuals as they navigate their journeys.

Material and Methods

This research is qualitative in nature as the thematic analysis is conducted by highlighting and discussing all the themes in this literary work by using Marxist theory framework.

Marxist theory is one of the prominent theories that was developed by Karl Marx, and his companion Friedrich Engels in 19th century. It is a perspective that investigates society as a battleground where there is conflict between the masters and the slaves. Political economics is an economic and political theory of analyzing the inherent weakness of capitalist economy. This theory also defines the influence that ruling class imposes on labors resulting in creation of economic disparity in the distribution of weal and welfare in the society. It shows how authors exercise explaining social classes, inequalities and exploitation of labor with their'' productions.

Marxists assert that these are history's crucial battles, especially the class struggle between the bourgeoisie or the haves today and the proletariat or the have-nots who work to make the capitalists' profit. According to Marx, like prior societies, structural tensions will develop within capitalist societies which will progressively cause the overthrow of the system. On the other side, the Marxists present a critique of capitalist system of economy, the consumerism of the working population, and cyclical depression and recession. This viewpoint can raise awareness of significant issues with capitalist systems still in place to this very day.

This study conducts qualitative analysis of the novel "The school for good and evil" by Soman Chainani. This novel is published in 2013 in United Kingdom. First the novel was published and then movie was created in 2022. As soman Chainani was American author and film maker best known for writing children's book series.

Results and Discussion

Dichotomy:

Dichotomy is a division or contrast between two things that are diametrically opposed or completely different from one another. It's like split; you see two distinct

options or ideas that don't really blend. In simpler terms, it's like having only two options and nothing in between. Dichotomies can affect people in a variety of ways. They can lead to polarization, in which people feel compelled to choose one side over the other, often without considering alternatives or seeking common ground. This can cause division and conflict, making it difficult to find solutions or collaborate.

The villagers were staring at them like the solution to a mystery. Good in pink, Evil in black. The School Master's perfect pair. (12).

This text shows how the villagers considered Sophie and Agatha as being consistent with the fate of the world: good and evil respectively. Sophie, dressed in pink, embodies benevolence and Agatha garbed in black embodies the malice and the evil. This is the ideal pairing in the eyes of the school Master as he sets them apart from two extremes, the two schools and the role of the characters within them. It points that, the villagers see them as manifestation of dual nature that ultimately helps to describe the narrative's theme of the struggle between good and bad.

"Say I sink to your intelligence level and pretend to believe all this. Why am I going to villain school? Why has everyone elected me the Mistress of Evil?" (15). This quote sums up several words that Agatha has said she did not believe her to be – the Mistress of Evil, even though she clearly does not consider herself evil. It depicts her struggle with this label and her attempt to understand why she has been labeled as a villain. She doesn't seem to fit the definition of evil, but everyone sees her that way. This demonstrates how things aren't always what they seem, and how characters like Agatha force us to reconsider what it means to be good or evil.

"No one says you're evil, Agatha," Sophie sighed. "You're just different." (15). Sophie assures Agatha that she is not considered evil, only different. This emphasizes the dichotomy by demonstrating that characters such as Agatha do not neatly fit into the categories of good or evil. It implies that people are more complex than simple labels, emphasizing the ambiguity between the two schools and the characters' identities. As Sophie was comforting her that she is not evil, she is just different from others. Just because that society judges everyone by their looks and treat them according to that.

The kidnappings continued, but now the thief had a name. They called him the school Master.

(22). This remark emphasizes the dichotomy by introducing the character of the school Master, who is both a kidnapper and an authoritative figure in the story. The opposition of positions stresses the contrast between good and evil, as the school Master's activities are misleading and hurtful, despite his position of authority and influence. It implies that the characters in the story may not be totally good or evil, but rather exhibit a combination of both attributes, blurring the distinction between the two.

Sophie scanned the portraits of her classmates, awaiting their villainous transformations. (47). Sophie's prediction of her classmates' horrible transformations emphasizes the idea of the conflict between good and evil. The concept that her friends will undergo a transformation to become villains suggests a sharp divide between the two sides. Sophie, as a character, represents evil and anxiously awaits the transformation of her peers into fellow villains. This emphasizes the contrast between the two schools and their respective concepts, as well as the constant conflict between good and evil in the story's world.

Agatha looked at future princesses around her, tightening their pink dresses. She looked at books that told her beauty was a privilege, that she could win a chiseled prince, that she could talk to birds. (53).

The awkward position of future princesses making changes to their pink dresses, listening to stories about winning a prince, and being able to speak to birds, all point to the virtuous and evil, as seen in Agatha's keen observation. In fact, the pink raiment and princess visions of Cheshire and Thea support the ideas of the School for Good, which stands for beauty, richness and love. However, it is important to notice that Agatha does not trust and feel quite comfortable with these notions, which indicate contradiction with the standards of the School for Evil. Looking at the trappings and concerns imposed by the above-mentioned virtues, the reader can deduce that she has a better outlook on the moral substratum, as well as the ability to make

personal decisions. This contrast serves to illustrate the intensity of the warring sides in the setting of the story.

"Not every villain has to smell and look depressed." "She's not a villain," the albino and the tattooed girl! snapped in unison. (56).

It is seen in the conversation that even in the relations of opposite, the part is not as simple as it seems, and the twist is often not given to the characters. They take an extraordinary approach to the portrayal of the antagonist and affirm that the villain does not have to look like one and that his or her actions are not defined by the way one dresses or speaks. The revenge of the albino and the tattooed girl, although they stand together as opposing characters, create an implication of the harmony between contrasting forces, their dual nature. This remark is the precursor to cultural presuppositions produced by binary vision and fear of the other, which are often defined as good or bad because of such distinguishing features. Whereas The Rebel challenges such simplistic categorizations of people and asserts that there is more to human beings than what is usually imagined. According to Marxist point of view, the given statement represents the sharpened disapproval of the reductionism and mechanistic determinism of people's images in a capitalist society where personality traits as badges of rank and warrantee of people's position in society are shaped.

"Love is what a villain can never have but a heroine can't live without. (222).

The remark emphasizes the contrast between villains and heroines in terms of love, implying that their experiences and wants are fundamentally different. This affects people by promoting gender prejudices and romantic aspirations. Marxist undertones arise when love is shown as a privilege denied to villains, highlighting class inequities in emotional pleasure. The duality demonstrates how society mechanisms promote inequality, with villains being represented as deprived of vital human experiences and heroes as innately deserving of love and happiness.

Sophie grinned down at Agatha. "I told you Evil can be beautiful, didn't I?" (470).

Sophie's comment implies an examination of beauty in the perspective of Evil, questioning established beliefs. This impacts individuals by challenging prejudices and encouraging a more sophisticated sense of morals and beauty. Marxist aspects occur when beauty, historically connected with the ruling class, is given to Evil, maybe signifying the temptation of revolt against oppressive rulers. The statement demonstrates how power

dynamics influence views of beauty and morality, highlighting the possibility of ideological subversion within society standards.

"In the end, Good always wins," Agatha said. Sophie slackened against her binds. (474)

Agatha's argument that Good Rules impacts individuals by promoting the image of moral success and fairness prevailing in storytelling. This can influence moral views and instill optimism in social institutions. Marxist components emerge, since Good's win may represent the preservation of the status quo, which maintains current power dynamics. Sophie's reaction of decreasing against her bonds suggests resignation or acceptance of the inevitable end, demonstrating how prevailing ideas may constrain agency and resistance.

Destiny

The probability of something to happen, a path in life, or predestination of a particular event people expect to experience can be described as destiny. It is sometimes considered as a force that results from destiny or a god. In its finest form, it is the idea that certain events will happen whether the desired action is taken or not. Those few people may have a firm belief that destiny plays a major role in a person's life and in the career or events one chooses or encounter. Some may really find that hearing 'there is a reason for everything' makes them feel better, and others might feel helpless, thinking they have no control over what their life will be like.

"Agatha, the proof's in the storybooks! You can see the missing children in the drawings! Jack, Rose, Rapunzel-they all got their own tales_" (11) The lines suggest that the lost youths have fulfilled their fate by transforming into fairy tale figures. By being mentioned with well-known fairy tale heroes like Jack, Rose, and Rapunzel, it indicates that their destinies have been intertwined with these tales, suggesting a predetermined path or fate for them within the narrative.

she felt herself pulled into trees, Sophie looked back at the towering blaze and kissed goodbye to the curse of ordinary life. (31). She looks back at a roaring fire, a symbol of the world when she is parting ways with her previous life and is pulling into the trees. Highlighting the idea of the destiny, Sophie seems like she is at least acknowledging or opting for the direction she is to take, exiting her very normal existence.

Sophie swelled with joy – new school, new friends, new life. (59). Sophie was overjoyed since she was starting a new school, making new friends, and embarking on a completely new life. This line explores the themes of new beginnings and optimism. Sophie's excitement for starting again exemplifies the human yearning for change and progress, as well as the hope for greater possibilities and experiences. In society, looks frequently shape how people are regarded and treated. Sophie's outward appearance of delight and passion may cause people to see her positively and approach her with warmth and friendliness, emphasizing the value of good attitudes and emotions in social situations. Sophie's desire for a new existence, according to Marxist theory, reflects the human ability for agency and transformation. Regardless of any existing societal limits or injustices, people can carve new pathways and create better situations for themselves. This challenges the predictable idea of destiny commonly linked with Marxist philosophy, emphasizing the importance of human activity in molding one's own future. Sophie embraces the possibilities of her new beginning, implying a sense of predestined fate guiding her into this new chapter in her life. Regardless of the obstacles she may face, Sophie's optimism and drive indicate a belief in her power to build her own future.

"I donate corsets to homeless hags! I go to church every Sun-day!" Sophie howled above the fatal drop. (64). Sophie spoke out as she stood over a frightening tumble. She revealed that she provides corsets to homeless ladies and goes to church every Sunday. This statement addresses the issue of hypocrisy and the divide between appearance and reality.

The Good girls had long learned that every true princess finds a prince, so no need to fight each other. (78).

This phrase lays so much emphasis on fate because it puts it across that everyone is destined to a certain specific course in life, particularly in as much as the aspect of love and relationship is concerned. This means real life princesses are destined to find true prince charming, promoting harmony among the princesses. In this respect, this subject has its role in distorting social relations, as it contributes to reiteration of the stereotype imaging of gender roles defined by society. The notion of fate, as a supposed predestination of certain events, could have a positively strong impact on the society, as it supports the system of norms developed and imposed on the members of society.

In Gavaldon, Sophie would forget about classes and castles and boys. In Gavaldon, they could find a happy ending together. Not here. I just need to get us home. (111). This passage from "Gavaldon" best depicts the theme of fate in the way the protagonist has achieved the life she has now, while at the same time dreaming about the opposite. Sophie so much yearns for the natural and joy which she associated with Gavaldon and within it, she and those she cared about would find happiness. This shows how owning by destiny creates an outlook of events by the persons thus influencing their outlook to related situations and a general outlook to the future. Destiny may have social uses also in the sense of influencing the ideas and ideals of a society at large. In this example, Sophie requires the desired conclusion as does society necessitate fictional happy endings are to be willed into existence. This concept has the positive result of changing people's actions: making them accept their current situations or aggressively strive for the things they think they must do making them accept their current situations. From Marxian viewpoint, intentionally, this portion contains elements of false consciousness and intellectual domination. Sophie wishing for a happy ending in Gavaldon shows that she has resigned herself to being a bearer of magical powers and wants to get back to the normalcy of things whether in England or Gavaldon. And this in turn supports the prevailing order and discourages inquiry into why we institute certain cultural values, hierarchies and practices.

"As long as you obey the rules for your side, you have the best possible chance of surviving your fairy tale," (157). This quotation reinforces the concept of fate because the assertion made is that conforming to cultural norms brings better prospects of achieving an individual's "happy ending". This means that those who adhere to preassigned gender roles by society stand taller in terms of probability of achieving their set objectives. This shows how in the context of the novel, the matter of destiny impacts on the formation of the societal structures and individual behavior. Society acts as the medium through which destiny brings change by enforcing or creating culture and norms.

Class Struggle

Class struggle can be defined as the process through which one or more classes struggle against another in a bid to dominate the other and to control societal resources. This is basically a class struggle where those in power and control of most resources want to keep matters that way while the working people struggle for improvement of their working conditions and rights. In this way, it plays an incredibly significant part in the human life, as it affects people's economic possibilities, social interactions, and access to

resources. Conflict or class struggle carries social unrest, demonstrations and movements for social justice and fair distribution of resources in a society as people struggle to overthrow any authority to gain freedom for the entirety of people to blossom through equal opportunities.

"Why are you friends with the witch? Said Radley" (6). Radley's query regarding why someone is friends with a witch emphasizes the difference between good and evil. It implies that being friends with someone on the bad side may be perceived as wrong or unacceptable by those on the good side, implying a conflict between different classes or groups inside the school.

Higher up on the obelisk were gold-framed portraits of students who became princes and queens.

(51). 'Students who follow these paths and become princes and queens are depicted in gold-framed images illustrating a societal striving which renews with meritocracy.' As with ALL schools, this highlights the factor of op/ed by which some of the pupil's labor while others are 'elevated' or 'promoted' or shielded while part of the pupil population remain discriminated or excluded from a voice that matters. That implies that success and fame in school and acceptable recognition come with social rank and ancestry hence a formation of social classes among the different students.

In the middle were silver frames, for those who found lesser fates as jaunty sidekicks, dutiful housewives, and fairy godmother. (51). These are black and white photos which were framed on silver and the students portrayed various characters such as sidekicks to princesses, housewives, and fairy godmothers. This shows that there is a conflict, and the students become providers of hard labor while the others are transformed into princes and queens. They mean that the culture and prejudice that exist in society define the opportunities and outcomes available to specific students only if they are worthy or capable enough.

she scanned more drawings of Ever After by former students, a School History exhibit, banners celebrating iconic victories, and a wall labeled "Class Captain," stacked with portraits of students from each class. (71) Sophie encountered a variety of visual representations as she looked through more drawings of Ever After by previous students, browsed through a School History exhibit, observed banners honoring significant wins, and examined a wall labeled "Class Captain" filled with portraits of students from various classes. This line delves into the issue of symbolism and the role of images in creating perceptions. In society, looks have an enormous effect on how individuals understand their environment and derive meaning from appearances. Drawings, displays, flags, and portraits serve as symbols for the school's principles, history, and achievements. They project an image of status, tradition, and achievement, which influences how students perceive their school and its identity. From a Marxist standpoint, this picture represents the notion of ideological domination and supremacy. The school's visual displays support a certain story of achievement and hierarchy, promoting the notion that some pupils are more significant or deserving of credit than others.

"I know everyone wants to be a princess," said Uma, "but those of you with low ranks won't make good princesses. (129).

The words themselves are genuinely written with the air of a true Dickens, where Uma's being poor and making a noble proclamation that one can escape the 'jail' which is the notion of class division, but at the same time reaffirming the fact that such a thing can never be true for her kind, the lower class she belongs to. She knows also that the figure of

the princess has transmuted into symbol of the elite, of the affluent and of the chosen few. However, Uma is very straight forward to have it that their kind of people from the lower classes are not qualified enough to do this job rightly. And, indeed, in this conversation, we come across an example of the attempts at repelling the idea of the social systems that deter goals and maintain inequality.

In the School for Evil, Nevers sulked through supper, knowing they had a full night of studying ahead. With spell casting set to begin, the teachers' tests were based less on talent now and more in tedious recall. (251). Youth conflict is seen where Nevers' discontent of supper balances 'The School for Evil' where pupils suffer through the rigorous studying, especially spell casting. This shift from talent-based test towards memorization tests paints a picture of an education system where performance is more influenced by resource access than ability. This impact on the society contributes to social injustice because the individuals, who only stand to benefit from the structures of school and learning resources, are those with origins in affluence. It just terms with the idea that it is not one's talent, hard work and undeserving that dictate his or her success, but rather the luck brought by wealth and other privileges. The Marxist aspect is quite visible in the way that the education system is portrayed as a way of preserving existing organizational power structures. The focus on memorization as opposed to talent-based exams brings up Marx's ideas about education as simply a tool through which the society will maintain inequality. Nevers' story is one that highlights the ongoing struggle present in class wars that pervade learning institutions and the need to have an impacted change towards affording all the students an equal chance no matter their background or social class.

GOOD and EVIL

Good and evil are opposing forces that people use to evaluate actions or behaviors. Good is when something is considered right, helpful, or kind, such as assisting someone in need or telling the truth. Evil, on the other hand, refers to something that is perceived as bad, harmful, or cruel, such as intentionally lying or hurting someone. These concepts are important in people's lives because they guide our behavior and decision-making. People frequently try to do good and avoid evil to be perceived as good and to avoid causing harm to others. However, it can be difficult to determine what is truly good or evil because it is dependent on perspectives and situations. Overall, good, and evil assist people grasp what is right and wrong, which influences their morality and life choices.

"That a School Master kidnaps two children, takes them to a school where one learns Good, one learns Evil, and they graduate into fairy tales?" (11). School Master kidnaps two children and transports them to a specialized school. One child learns good, while the other learns evil. They must confront problems and make moral decisions. They eventually graduate to the world of fairy tales. This novel investigates the notions of Good and Evil, demonstrating how they impact the characters' lives and adventures.

The other students threw her dirty looks, but she responded with her kindest smile, in case this was all a test. It had to be a test or glitch or joke or something. (45). The other pupil's glance at her furiously, but she smiles back, thinking it's a test. She believes there is an error or jest. This moment emphasizes the importance of being nice even when confronted with negativity, implying that goodness can conquer obstacles and doubts.

She was in line with future murderers and monsters. (47). The statement implies that there is a distinction between good and evil, and she is standing with people who may pick evil paths and become killers and monsters in the future. It emphasizes the idea that people's activities can lead to either good or evil consequences.

"Short for 'Nevermore,' Hester revealed. "Paradise for Evil-doers. We'll have infinite power in Nevermore." (61).

It is from these words from Hester that one gets to see the constant struggle between the forces of the light and the forces of the dark. When she interprets "Nevermore" as a nickname for something dismal, she calls into an existence of evil. This Hester considered to be a "paradise for evildoers", this means that evil has a stranglehold on this region of the world, and it gives s for the evildoers.

The phrase 'infinite power in Nevermore' suggests ambition and the lust for power that is associated with the villain. In other words, the comments of Hester convey the explorative work of the novel about morality and people's decisions of sin and virtue. It underlines the continual struggle between light and darkness but also the fateful decision of joining one of the factions. That is why, as evidenced today, bad deeds are more significant than the good deeds. For instance, crimes, murder, robbery, kidnaping, corruption etc. When or with itself evil reigns in the society and this is evident from the lives of everyone. This is evident today where people do not dare stand for the truth because of the evil people in leadership positions. The people are still lying in the darkness and, there are others who are still having powers; otherwise, the normal man is insulted by circumstances.

"So, if you want to stay alive, best try to fit in." Fit in with witches! Fit in with cannibals! "No! Listen to me!" Sophie begged. "I'm Good!" (64). These phrases include conveying the need to be acceptable by other people and that change can only be made at the cost of the conscience. Inviting the subject to become a witch or a cannibal expresses the idea of becoming evil to live. Sophie's plea: Oops... "No!" Listen to me! 'I'm Good!' as an allegorical story tells a lot about the struggle to remain oneself, to remain moral in a world full of negativity. It shows that people should never betray themselves and do not follow the way of evil even though it would be easier to do so. In total the above stated sentences depict the 'battle within' between the evil and the good and the power that is needed to stand for what is right. While trying to meet others' expectations in some or rather ways, we lose self as they make us shrink in their prescribed fantasy.

"Ask Agatha! She'll tell you! She's the villain " (64). In this aspect of the story that paints a picture of good battling evil, the saying "Ask Agatha!" She will tell you!" is quite appropriate. It's cynical but "She's the villain" is important. It paints Agatha in the frames of the ultimate villain, possessing all the negative qualities synonymous with being nasty. The author of the text expected the reader to agree with the information presented, telling people to go to Agatha for answers indicates that she is the only one with knowledge of the sinister facet of life. This emphasizes at the extreme degree of Sin and Vice and all her wickedness which is opposed to the virtue of the protagonists who will do the right thing. It also meant suggesting we consult with a villain and asking what defines good and bad for us most accurately. It makes most people question the acceptable ethical practices in our societies. Through directing the people to seek the legal counsel of Agatha who is powerless, the story depicts the superior position of the ruling class in terms of dominance over the latter in terms of knowledge and power. This reflects the true life setting where the elites determine the fate of the common citizens. Specifically, the overall theme of the paragraph is that the current system, that is, capitalist societies, are unjust and exploit the vulnerable.

She was a villain, no matter where she went. (69). Whatever HE did, or wherever she went, PEOPLE used to regard her as a negative person. This sentence hits the topic of state, social perception and discrimination. They proffer that it means that, given that one

becomes a villain, they will always be seen as so, irrespective of the actions they undertake or the goals that they seek to achieve. In society, people are sized depending on how they look and how they are be treated based on those looks. Even if a person is trying to reform himself after being given a bad title such as the 'villain,' people may continue to view him in the same regard. This exemplifies how societies prejudice and the hardship which people encounter while attempting to overcome the rock that has been placed in their way-stereo types. It is said to Agatha for which she similarly looks like from evil or villain. Eventually, Agatha also began accepting that she was indeed evil for some reason because everyone around her forced her personality into being evil.

The Evil punish. The Good Forgive. (157). The two elements of the conflict of good against evil can be summed up in the formula The Evil Punish. The Good Forgive The nature of punishment and forgiveness can be different aspects of justice and peace, respectively. It means that evil is associated with severe consequences, but benevolence is correlated with tolerance and sparing someone's life. Society's perspective because of this line of reasoning is justice, morality, and ways of resolving conflict. It defines how people and institutions behave toward pr penalize wrongdoers, through revenge, for example. or rehabilitation. It also impacts proximities of relationships hence people's behaviors and attitudes towards others during Richards. As stated by Marx, this phrase embodies class stratification and the relations of superiority-inferiority in society. We could consider the notion that evil punishes as reflecting dictatorial organizational structures that never deviate from their course since punishment is their means of maintaining control and enforcing submission.

The Good forgive, said the rules.

But the rules were wrong. They had to be.

Because she hadn't forgiven. She hadn't forgiven at all. (212).

In this sample, the feelings and arguments of the main character turns against this concept stating that the principles on which forgiveness rely, are misguided since they do not correspond to her emotions. This also focuses on the concept of good and evil since it relates to drastic measures that are outside the normal societal ethical code in a way that strongly suggests the protagonist does not seek forgiveness. This issue has raised the question among societies as it is related to forgiveness that acts as the fundamental of moral conduct and social harmony. By doing this, the protagonist rejects the restrictions and comes to defy the authorities which also resembles the Marxist notions regarding people's liberation from the oppressive structures.

Conclusion

Fate has been explored in the *The School for Good and Evil* to establish that there is much more than meets the eye when considering this conflict and the class struggle inherent in it. Focusing on the characters, their environment, and story kinetics that are seen through the experienced lens of Marxist theory, it is possible to widen the view of the novel as an example of power struggle of the society. Marxist analysis helps in understanding how the society and the economy have played a vital role in manipulation the fate of characters and the reinforcement of the classes. Subthemes of power and agency, identity, and inequality are explored in the work to make the audience consider societal disparities and oppression. Soman Chainani uses few techniques like Character Contrast and Stereotypes, Subversion of Expectations, Power Dynamics, Personal Growth and Relationships to unveil class struggle dynamics in the novel. Chainani contrasts characters

from the Good and Evil sides. Good characters are portrayed as privileged and beautiful. Evil characters are depicted as outcasts and less conventionally attractive. Good characters sometimes have bad thoughts. While Evil characters can be kind and loyal, going against what you'd expect. Good characters hold authority and privilege. Evil characters are marginalized and treated with suspicion. This imbalance fuels conflict and tension. Characters interact across the Good-Evil divide. They learn empathy and question stereotypes. Relationships progress as characters develop. Analysis of class struggle in *The School for Good and Evil* underlines the necessity of literature to find something in ourselves and in our world that would make us consider how we can disobey prejudice and fight for justice. Though conditional conflict is at par with the idea of conflict which signifies the presence of two opposing forces working at the same place, implicitly the existence of conflict between predestined paths and freedom is reflected by the term 'and.' Depending about a person or a group of people, destiny becomes a painting showing the confrontation between Society's systems and wants. The dynamics of opposition between classes within the framework of a school as a relatively small social unit is presented as an eternal struggle of power, money, and social status. Not light and dark as opposites in any conceptual idea, as it may seem at times, but rather the shades in between, which portray the raw essence of the human spirit and its morality.

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