

THE TRIAL OF DOSTOEVSKY'S RASKOLNIKOV FROM THE NOVEL "CRIME AND PUNISHMENT"

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ABSTRACT

This article discusses the theory of philosophical questions about the moral side of murder in the novel "Crimes and Punishments" by F. M. Dostoevsky. The question of violations of the moral law of society is raised.

Keywords: *the problem of humanity, the idea of inequality, superman, moral law*

АННОТАЦИЯ

В данной статье рассматриваются теории философские вопросы о моральной стороне убийства в романе «Преступления и наказания» Ф. М. Достоевского. Поднимается вопрос нарушений нравственного закона общества.

Ключевые слова: *проблема человечества, идея неравноценности, сверхчеловек, нравственный закон.*

INTRODUCTION

"Crime and Punishment" is Dostoevsky's most complete work in its form and profound in content, in which he expressed his view of the nature of man, his purpose and the laws to which he is subject as a person. In the novel, Dostoevsky posed the problem of humanity as the basis of the moral law. The writer tried to solve the problem of God as the idea of the supreme value of the human personality in a number of artistic images.

The plot of the novel is simple. A poor student experiencing severe hardships and needs, inseparable from poverty, wants to change his fate by the clever murder of an old morally disgusting moneylender. Raskolnikov killed and robbed an old interest-bearing woman in order to do thousands of good deeds with her money, and first of all to save his beloved mother and sister from shame and poverty. But the main motive for the murder was an article published long before the murder of the theory of two categories of people. The main idea of his article was that, according to the law of nature, people are divided into two categories: lower (ordinary) and people of a higher spirit who make history and lead humanity. Great people are the goal of humanity, ordinary people, low people are the means to this end.

DISCUSSION AND RESULTS

According to Raskolnikov's theory, an extraordinary person has the right, that is, the unofficial right to allow his conscience to step over any obstacles if the fulfillment of his idea requires it.

Where did Raskolnikov get this idea of dividing people into higher and lower? Dostoevsky does not give us a source for the theory of the hero. Critics connect the threads of the ideas of Dostoevsky's heroes with the philosophical teachings of Kant and Nietzsche. It must be recognized that the central idea of Kant's moral philosophy is the idea of the infinite value of the human personality. But having formulated this idea with complete clarity, Kant did not give it a final development and did not show a solution from her point of view of extremely difficult problems of practical life.

According to Kant, not all people have equal moral consciousness. The lower the moral consciousness of a person, the less valuable his personality is, ceasing to be the supreme goal in himself and turning into a means for higher personalities. People are unequal and the higher of them have the moral right to turn into a means for their goals the personalities of people who are below them in their moral consciousness. Inequality is not only a law of existing human society, but also an immutable law of morality.

It becomes clear that Kant's "idea of inequality" served as the postulates of Raskolnikov's conviction. And so Raskolnikov, embittered by need, comes up with the idea of what a great man, Napoleon, would do in his place if his career required him to commit the murder of some insignificant old woman. This question torments him for a long time, when he suddenly realized that Napoleon would not only be afraid of murder, but would not think about it. And "following this example" Raskolnikov commits murder. It is easy to see that the author was much more interested in the second part of the plan, that is, not the crime itself, but its "punishment", he devotes five parts of the novel to him, and only the first one to the "crime". The author was interested in the psychological state of the criminal. The crime is followed by punishment. The reader is deeply captured by the inner state of the hero and takes him with him into all the intricate bends of the gloomy spiritual labyrinth. Sometimes it also becomes unbearably hard for him, he experiences overwhelming sufferings of his spirit together with the criminal; together with him, he is tormented at every step by suspicion, fear, inner humiliation and, most of all, by the consciousness of the futility of the crime committed. He carries all the time in himself some terrible burden, in which he does not leave him anywhere for a single moment, which he is obliged to carry forever. This is a fatal burden for him worse than death. In fact, the punishment began before the deed was done. It was born with

him, fused with him in the embryo, inseparably goes next to him. That's why the first part of the novel is read with anguish, with some unbearable pressure. Even the city of Petersburg, beautifully described by writers, is drawn by the author in gray, in a muddy representation according to the inner state of the hero. The torments endured by Raskolnikov, in the end, surpass his weak strength to such an extent that we are surprised how he endured them. In comparison with these torments, any execution pales. This is a hundred times worse than execution, it is torture, and the worst of all is moral torture. He was most tormented by the unknown, the uncertainty of the future, and the most terrible thing was that he was oppressed and tormented with terrible force by the feeling of separation, alienation from the people around him, even the closest ones — mothers and sisters. He has no one to share and explain with. This consciousness of his inner loneliness did not leave him.

Having killed the old woman, he not only does not feel remorse, but more than ever believes in his theory. "A crime. What crime? — he shouts to his sister, — the fact that I killed a nasty, malicious louse, an old interest-bearing woman, useless to anyone, who would be forgiven for killing forty sins, who sucked their poor juice, and is this a crime? ... I have never been more clearly aware of this, as now and more than ever I do not understand my crime! Never, never have I been stronger and more convinced than I am now!"

And, despite the conviction that he is right, he goes and denounces himself, accepts punishment for a crime that, in his opinion, he did not commit. Something higher than the arguments of reason overcomes his will. This struggle of the unconscious will protesting against the spilled blood and the reason justifying the blood constitutes Raskolnikov's spiritual drama after the crime.

If he did not repent of his crime, then why these unbearable, heart-breaking torments and sufferings. The fact is that Raskolnikov was a deeply religious man, although he did not realize it himself. By the nature of crime, it is impossible with faith, and it is possible only without faith. Apparently he was infected and overcome by Nietzsche's audacious, rebellious morality, the idea of a "superman". A person without faith, without God, to whom moral codes are alien, can commit murders without a sense of guilt without repenting of anything. The history of mankind has witnessed thousands of such murders committed by demonic souls. It is such an Antichrist that is significantly expressed in the novel "The Outsider" by the French writer Albert Camus. The hero of this novel Meursault kills an Arab just like that and does not repent of anything, thus the writer proves the sin associated with murder can only be without God, without moral consciousness.

Raskolnikov crossed the moral law only in theory. "If only I had killed myself because I was hungry, then I would be happy now," he tells Sonya. "I had to find out then, am I a louse? Will I be able to step over or not? Am I a trembling creature or do I have the right? This is what torments Raskolnikov — he turned out to be an ordinary person subject to the moral law. He wanted to have freedom and power, and most importantly — power! Over the whole trembling creature, over the whole anthill"

And he had to get this power by freeing himself from the moral law. But the moral law was stronger than him, and he fell.

Dostoevsky, condemning the search for a self-satisfied abstract truth that generates only crimes, the author opposes the popular religious ideal. A return to this is the outcome for Raskolnikov.

The fact is that our moral consciousness invincibly asserts to us the sanctity of the human person: this is the moral law. Whatever the origin of this law, it also really exists in our soul and does not allow its violation on any law of nature. Raskolnikov tried to break it — and fell. And so everyone must fall who, possessing moral consciousness, that is, with faith in God, violate the moral law. Raskolnikov has faith, and she takes revenge on him for violating the moral law.

This moral law proclaims that every human person is the supreme shrine, completely regardless of what the moral dignity of this person is. Killing anyone, even a pawnbroker or a robber, in the name of any idea and purpose, up to the highest, is not allowed. In this sense, all people are equal to each other, no matter how different and unequal they may be. Raskolnikov rejects the principle of the equivalence of the human personality and thereby rejected the moral law.

In the person of Raskolnikov, Dostoevsky executes the denial of the sanctity of the human person and shows that every human person has this sanctity and that in this respect all people are equal.

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