

## THE THEME OF THE LOST HUMAN PERSONALITY IN THE WORKS OF F.M. DOSTOEVSKY

**Goncharova Nina Vasilievna**

*Senior lecturer of the Department of Russian Language and Literature*

### ARTICLE INFO.

**Keywords:** lost human personality, loneliness, alienation, underground, disunity, suffering, rebellion.

### Annotation

This article deals with the problem of a lost human personality, locked in its solitude in a kind of "underground". The attempt of Dostoevsky's heroes to break out of the vicious circle leads them to revolt. The experience of freedom from the world through which Dostoevsky's heroes pass turns out to be a tragic experience. The idea of a person's personal responsibility for their actions and actions is asserted.

<http://www.gospodarkainnowacje.pl/> © 2023 LWAB.

The theme of the lost human personality, posed in conditions of tragic loneliness, having lost the feeling of its harmonious unity with the world, has become one of the leading themes of the literature of the twentieth century. Often, the origins of this phenomenon are sought to be found in the works of F.M. Dostoevsky. Indeed, Dostoevsky has many heroes who are "closed" in their loneliness. Many of his characters hide in a kennel, in a kind of "underground", ugly loneliness. And for the most part, they are extraordinary personalities: Raskolnikov, Stavrogin, and Ivan Karamazov lock themselves in.

This is how Dostoevsky portrays Raskolnikov's condition after the murder he committed: "something completely unfamiliar, new, and sudden and never happened to him. If now suddenly the room was filled with his first friends, then it seems that he would not have found a single human word for them – so suddenly; his heart was empty. A gloomy feeling of painful, endless solitude and alienation suddenly consciously affected his soul. If he had even been sentenced to be burned at that moment, then even then he would not have moved, he would hardly even have listened to the sentence carefully. And what is most painful: it was more a sensation than consciousness, than a concept, a sensation the most painful of all that life has experienced so far... There was in him a kind of endless, almost physical aversion to everything that met and surrounded him, persistent, malicious, and hateful. All people were disgusting to him, their faces, gait, movements were disgusting. He would just spit on someone, he would bite, it seems, if someone spoke to him..." Raskolnikov "hid himself like a spider in his corner" and even though he hated this "kennel", but "he didn't want to leave it, he kept lying..." [1].

The voice of conscience remains for a long time at the threshold of Raskolnikov's consciousness, depriving him of the spiritual balance of the "ruler", condemning him to the torments of loneliness and disconnecting him from people, giving rise to doubts in him about the truth of the theory of the "superman" who has the right to shed blood "according to conscience". A "ruler" who dreams of power over a "trembling creature" in the name of its own well-being is capable of leading humanity only to self-destruction. The passion for self-destruction, justified by the mind of the "hero, theory, has its roots in the dark depths of the human self. The very "nature" of the hero is extremely contradictory.

The abrupt change of psychological states, when the feeling of animal joy of self-preservation gives way to the painful feeling of his endless "solitude" among people and the desire to confess, is not accidental: it expresses the movement of the author's thought. The protest of the spiritual nature of man against the shedding of human blood becomes a "strange and terrible sensation" and does not reach the threshold of consciousness.

Svidrigailov also had his own underground, representing eternity in the form of a smoky village bathhouse with spiders in the corners. In the image of Svidrigailov, the moral sense could not overcome evil, and the hero became "a victim of his destructive elements" [3]. "Spiritual fear and moral concussion" lead Svidrigailov to suicide, which was for him a moral lynching.

Hippolytus in the novel "The Idiot" tragically experiences his separation from the world. He does not want to remain in a life that takes strange and ugly forms of a "monstrous" insect, "like a scorpion," but only more disgusting and more terrible because there are no such in nature, "a brown and shell-like, reptilian reptile." And how acutely he perceives his isolation from the world, where every fly "knows its place" and only he is a stranger to everything, a "miscarriage". [1]. Here we see how amazingly exactly the attitude of Hippolytus corresponds to the attitude of Prince Myshkin, who, after all the misfortunes, felt like a "miscarriage", as he once did in Switzerland, when he could barely speak.

A.N. Latynina wrote that: "All these tarantulas, spiders and insects of Dostoevsky are a form of personification of the idea of the world's hostility to man – or man to the world." [2]

However, Dostoevsky's heroes are trying to break out of a vicious circle; they are looking for ways of human freedom. So, Raskolnikov, Stavrogin, Ivan Karamazov suffer and suffer over the issue of genuine freedom. They realize the impossibility of freedom in the world and move away from it, entering into conflict with it. There is truth in this, but there is also a lie.

Dostoevsky explores whether a break with the world leads to the authenticity of human existence, to the attainment of freedom. And he comes to the conclusion that the idea of breaking with the world turns out to be false, disfiguring a person. The whole trouble with both Rodion Raskolnikov and Ivan Karamazov is that they strive to achieve freedom by all available means. This leads them to a new impasse; they feel even more unfree, because a person can know personal freedom only in communication with other people.

The experience of freedom from the world through which Dostoevsky's heroes pass turns out to be a tragic experience. Raskolnikov is tormented not by fear, but by the consciousness of the impossibility of breaking the threads that bind him to people. "Oh, if I were alone, and no one loved me, and I myself would never love anyone! There would not be all this!" - This is the final conclusion to which Raskolnikov comes. Dostoevsky sees the punishment of his hero in his isolation from the world of people. "Going underground is not the way to achieve authenticity. Underground is still a disease, moral or even physical." [2].

In the image of Marmeladov, a person is tragically represented, swept out by a "broom" "from the company of a human", a man crying out that he has no one to go to and nowhere else. The reason for isolation from society is poverty, which Marmeladov himself assesses as a "vice" and in which, "the first one is ready to insult himself." Marmeladov is a man thrown out of life, in whose image the "underground" features were reflected; a man who bears a direct resemblance to the "underground" hero. Like a man from the "underground", Marmeladov has a pronounced ideal – "the nobility of innate feelings", which he cannot "preserve" in poverty in any way. There are ideal ideas and the tragedy of their own inconsistency with them. In poverty, Marmeladov repeatedly commits an act of voluntary self-abasement leading to the "underground" - cruelly reproaches, punishes himself and "insults". It is obvious that Marmeladov is "treated strictly at home" and is "pushed around". In a relationship with his wife, he is "a pig, and she is a lady!" Marmeladov himself says with conviction about himself that he is "a born cattle!". Self-abasement, which is one of the most important characteristics of the

"underground" hero. Marmeladov's suffering results in addiction to alcoholism. "I drink, because I want to suffer especially!" he declares.

In *The Brothers Karamazov*, Dostoevsky expressed the idea of universal guilt in order to affirm the idea of the responsibility of each person not only for their actions, deeds, behavior, but also for everything that happens in the world. This gave him the opportunity to focus on such conflicts that revealed the moral possibilities of the individual, the struggle of a person not only with external evil, but with himself, with the negative that was in him, both from nature and from hostile circumstances.[5].

Dostoevsky tested his highly complex, bifurcated heroes in the most acute extreme conflict situations in order to understand the power of moral resistance and to be sure of it as a sure sign of the inner man. Hence Dostoevsky's interest in the story of the "resurrection" of the hero, not crushed by the environment, but free, but who comes to disagree with life. For Dostoevsky, guilt means responsibility for the moral choice that a person makes in a state of freedom.

Asserting the idea of a person's personal responsibility, Dostoevsky gave his heroes the right to evaluate their own actions and actions. And Dostoevsky's heroes subject themselves to their own moral judgment and punishment. Dostoevsky believed that the fault is always in the person himself: "Every one of us is to blame before everyone" (Dostoevsky put this thought in the novel *"The Brothers Karamazov"* into the mouth of Markel, Zosima's brother). [4]. He considered the awakening of his own sense of guilt more important than a public, judicial accusation, since guilt leads to remorse. So, Dmitry Karamazov, who survived the "oblivion of every measure in everything" (it is not by chance that he calls himself a bug, an evil voluptuous insect), having reached the abyss and looked into the abyss itself, only in conditions of moral and psychological shock could realize his moral duty. Groundlessly accused of parricide, Dmitry thanks for the verdict: "For people like me ... it takes a blow, a stroke of fate to seize it, like in a noose, and wrap it with an external force! Never, never would I have risen above fate! But the thunder broke. I accept the torment of my accusation and national shame, I want to suffer and I will be cleansed by suffering."

Conscience for Raskolnikov, Dmitry Karamazov is an awareness of one's duty to other people, to the people and to all mankind. [5].

Dostoevsky in his works expressed pain for man, for his humiliation and oppression, the tragedy of everyday existence, dominated by blind and dark forces of evil and destruction, lurking under the cover of everyday life and in the outside world surrounding man, and at the bottom of his own soul.

Nevertheless, Dostoevsky's heroes are active natures, hostile to the social environment from which they are being ousted. They struggle with it by the means available to them, striving for self-affirmation. Reflecting on human existence, they, not finding a reasonable meaning in it, rebel against the entire world order, so unreasonably arranged. And their rebellion acquires a universal character and scope.

For Dostoevsky's heroes, the "underground" was the negative pole of their existence, the pole from which they, like their creator, passionately yearned for "living life". [6].

### Literature:

1. Достоевский Ф.М. Полн. Соб. Соч.: В 30 т. – Л., 1972-1986
2. Латынина А.Н. Достоевский и экзистенциализм // Достоевский – художник и мыслитель. – М., 1972.
3. Курляндская Г.Б. Нравственный идеал героев Л.Н.Толстого и Ф.М. Достоевского. – М., 1988.
4. Смирнов А.В. Достоевский и Ницше. Источник:  
[https://azbyka.ru/otechnik/Aleksandr\\_Smirnov/dostoevskij-i-nitshe/](https://azbyka.ru/otechnik/Aleksandr_Smirnov/dostoevskij-i-nitshe/)

5. Щенников Г.К. Об эстетических идеалах Достоевского // Достоевский. Материалы и исследования. – Л. 1980.
6. Фридендер Г.М. Реализм Достоевского. – М. Л., 1964.
7. Goncharova, N. V. (2022). The Union of Nature and Conscience in F. Dostoevsky's Novel "Crime and Punishment". *International Journal of Social Science Research and Review*, 5(7), 167-171.
8. Vasilievna, G. N. (2023). FOLKLORE TRADITIONS IN THE WORKS OF UZBEK WRITERS OF THE FIRST HALF OF THE TWENTIETH CENTURY. *Gospodarka i Innowacje*. 35, 133-137.
9. Гончарова, Н. В. (2023). ПРОБЛЕМА АНАЛИЗА И ИНТЕРПРЕТАЦИИ ХУДОЖЕСТВЕННОГО ТЕКСТА. *Academic research in educational sciences*, 5(NUU Conference 2), 275-279.
10. Попова, Е. И. (2021). Контекстные основания транспозиции временных форм русского глагола. *Central Asian Journal of Literature, Philosophy and Culture*, 2(5), 150-155.
11. Аюпов, Т. Р. (2021). ХУДОЖЕСТВЕННЫЙ МИР РАННЕГО ПЕЛЕВИНА. *Мир науки, культуры, образования*, (4 (89)), 451-454.
12. Аюпов, Т. Р. (2020). Художественные стратегии в ранней прозе В. Пелевина. In *Пушкинские чтения-2020. Художественные стратегии классической и новой словесности: жанр, автор, текст* (pp. 283-289).
13. Аюпов, Т. Р. (2020). ХУДОЖЕСТВЕННЫЕ ОБРАЗЫ В РОМАНЕ ВО ПЕЛЕВИНА "ЧАПАЕВ и ПУСТОТА". In *Научный форум: филология, искусствоведение и культурология* (pp. 76-85).