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SYNTHESIS OF SENTIMENTAL AND PSYCHOLOGICAL WAYS OF EXPRESSING THE NOVEL IN THE EDUCATIONAL NOVEL BY FYODOR MIKHAILOVICH DOSTOEVSKY “THE POOR”

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ABSTRACT

Dostoevsky entered the list of world writers with his weighty works illuminating the human psyche. All his works celebrating universal human values have already been collected on a real reader's shelf. By illuminating the life and lifestyle of a particular people, the sage exalts above himself the spiritual qualities inherent in all peoples equally - love, loyalty, economy, hard work. The novel “The Poor” is one of such works, glorifying feelings and feelings. This article presents an analysis of the images of an old and impoverished official – Makar Alekseevich Devushkin and the orphan girl Varvara Alekseevna Dobroselova, taken as the main characters in Fyodor Mikhailovich Dostoevsky’s novel The Beggars. And also that Dostoevsky creatively borrowed from Goethe the method of revealing the human soul through the “writing” of its spiritual expressions, which was reflected in the educational novel “The Poor”.

KEYWORDS

Dostoevsky, the poor, Novel, socio-philosophical novel, psychological novel, Anna Fedorovna, prototype, psychological analysis, writing, sentimental sensitivity.

INTRODUCTION

The novel “The Poor” is the first published work by Fyodor Mikhailovich Dostoevsky. The idea of the work arose during his years of study at the engineering school, during the creation of the work the author had

sufficient life experience and great personal impressions. The poetics of the Novel was influenced by the movement of Russian literature in the 1830s and 1840s, which moved from romanticism to realism, as

well as the work of such writers as Alexander Sergeevich Pushkin and Nikolai Vasilyevich Gogol.

Before writing his work, Fyodor Mikhailovich was engaged in translating the novel by Honore de Balzac “Eugene Grande”. This work prompted him to create a socio-philosophical and psychological novel-a tragedy about Russian life.

The choice of the form of the novel in the letters of the young Dostoevsky was led in his work by the desire not only to outline the social life and destinies of “poor people”, but also to reveal their inner world and emotional experiences as fully as possible.

“We older people get used to and get used to old things the same way we got used to something expensive. This house, if you know, was small; no matter what I say, if it had walls! – Rosman’s walls were like walls, that’s not the point, but the memories of my entire past make me sad. Even the difficult situations I went through (which I often took care of) seemed to me to be cleared of mischief in my memory, and in my eyes they looked as if they were seductive. I was standing in the house of an old woman, Varenka. We lived with him in Jimi-Jimi. Now when I think of that old woman, I feel broken! The dyer was a very good woman and did not receive much money for rent. He often made blankets out of different scraps with a single gas saw length; that was what he did. Our lamp

was in the middle, and we were sitting on the edge of the table and doing the work [1].”

By the time of writing the novel “The Poor” Dostoevsky already had sufficient life skills. The writer’s father, Marinsky, worked as a doctor at a hospital for the poor, his family also lived nearby. Since childhood, Dostoevsky could observe the lives of the disadvantaged and other residents of the city [2].

The characters’ speech, filled with fine lines and unique images, distinguished by sentimental sensitivity, was much closer to the language that Dostoevsky used in letters to his parents:

“Yesterday I was happy, incredibly happy, incredibly happy! You, in my life, a ghost, though only once, entered my word. I woke up at eight o'clock in the evening, you know, Mom, I like to sleep for an hour or two after work, I prepared a candle, prepared paper, waved a feather and suddenly, involuntarily, looked-to be honest, my heart started playing like a dove! You’ve probably noticed what my desire is, what trivially upsets me, every jar! When I looked, the corner of your yard was in the backyard, as I hinted to you, upside down and attached to a canvas with a hinagula; At the same time, your face was visible in front of the window, and you seemed to be looking at me from your camera, and you seemed to be thinking about me too [1].

The prototype of Anna Fyodorovna in the novel is the sister of Dostoevsky's mother Alexandra Fyodorovna Kumanina, whose relationship with Dostoevsky's father is compared to the relationship between Varenka's father and Anna Fedorovna:

"I would be very bored if I was killing the day at home. We had no relatives, that is, acquaintances, an account. The relationship between Anna Fedorovna and her father was spoiled. (My father owes him something.) [1]"

Dostoevsky's sisters Varvara, Vera and Alexandra were brought up in his house. The prototype of Bykov was also the real husband of Varvara Mikhailovna [2].

"Today I met Uncle Sasha's daughter! I heard by word of mouth that Anna Fyodorovna was still in my hands. However, I forget the bread and salt she gave me, whether she saved the two of us from starvation, the sucking she fed us for more than two and a half years in vain, the sucking that, moreover, delayed the debt. Anna Fyodorovna said that I was a dummy whose mind couldn't keep my happiness from being short, that she made me turn my face to happiness, that it wasn't her fault that I sucked, and that I was a dummy who couldn't and probably didn't want to preserve her reputation. He said that Mr. Bykov fully justifies sucking and will not marry any girl sucking business". [1]

As noted above, in addition to personal impressions, a great role in the creation of the educational novel

"The Poor" was played by the movement of Russian literature from romanticism to realism in the 1830s and 1840s and the work of such writers as Alexander Sergeevich Pushkin [2] and Nikolai Vasilyevich Gogol [2]. The aesthetic ideas of literary critic Vissarion Grigoryevich Belinsky, whose articles the young writer closely followed, also had a certain influence on the author.

In addition, the researchers noted Dostoevsky's deep interest in the European social novel [2]. This was the first step towards creating a social novel in Russia, which Belinsky later called "Poor people".

As a result of the combined influence of artistic and social factors, the young writer placed a half-naked official and a helpless girl of social origin in the center of his first work, and these characters appear before the reader against the background of a wide, carefully drawn Petersburg daily life. The desire for originality and reliance on the traditions of the physiological essay in creating the image of the city distinguishes Dostoevsky's work from the "common features of personality and action" Nikolai Gogol.

"We arrived in St. Petersburg in the autumn. When we moved from the village, the weather was clear, it was warm and hot, the sun was shining; winter work was coming to an end, and grain lay in piles on the threshing machines, birds fell on them and drowned; cabbage was munavar and cheerful, and if it was here,

then before our entry into the city it began to rain, autumn rain with rust, heartburn, etc.; the lands are dirty, new, unfamiliar, non-human, barking, human-like people appear in droves.” [1]

The main characters of “The Poor” are depicted together with their socio-psychological colleagues, their stories represent possible plots for the development of the fate of the central characters. Unlike Gogol’s “synthetic” way of narration, the “analytical” nature of the novel's construction has already been noticed by Vissarion Belinsky [2].

With the subtle microanalysis of the human soul characteristic of sentimental novels in Dostoevsky's work, the method of sincere confessions of a character in a psychological novel is mutually synthesized. There is an intellectual elevation in the character of the characters.

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