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EXPRESSION OF CRIMINAL PHILOSOPHY IN THE NOVELS OF F. M. DOSTOEVSKY "CRIME AND PUNISHMENT" AND J. STEINBECK "THE WINTER OF OUR DISCONTENT"

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ABSTRACT

Determine the influence of the image of Raskolnikov from the novel by F. M. Dostoevsky "Crime and Punishment" to create the image of Ethan Hawley - the hero of the novel by the American writer J. Steinbeck "The Winter of Our Anxiety".

KEYWORDS

Interaction of Russian and American literature, J. Steinbeck, spiritual and moral problems, the novel "The Winter of Our Anxiety", the novel "Crime and Punishment", F. M. Dostoevsky.

INTRODUCTION

In the XX century realistic literature the West continues the artistic investigation of the "hidden" nature of the world, revealing its "enchanted" visibility and cynical inner essence. Characteristic in this respect is John Steinbeck's novel "The Winter of Our Anxiety" (1961), which is one of the examples of artistic assimilation the creative credo of F. M. Dostoevsky, expressed in "the

idea of a person's moral responsibility to society, ... loyalty to the truth of life in its expediency and beauty". Steinbeck himself, speaking about the main topic of every real writer – on the theme of the struggle of good and evil with good in the human soul, he admitted that for him some books written by his

predecessors were much more real than life experience.

THE MAIN RESULTS AND FINDINGS

Among these books he referred, first of all, to Dostoevsky's *Crime and Punishment*, and then to "Madame Bovary" by G. Flaubert, "Paradise Lost" by J. Milton, novels by George Eliot and "Homecoming" by Thomas Hardy. "I read them," the writer recalled, "when I was very young, but I don't remember them as books, but as events that happened to me". In Russian literary studies, the problem of the influence of the artistic heritage of F. M. Dostoevsky on the work of J. Steinbeck's representation is practically unexplored and has a staged character, although the moral aspect of the novel.

Ethan Hawley is not a villain by nature. He is a kind of philosopher. Crime is important for him not in itself, but only as a means of solving the problems that torment him. That is why, before deciding to "cross the line", Ethan Hawley, like Rodion Raskolnikov, tries to find justifying arguments. After all, he is not just a cretin-like bandit who stops at nothing for the sake of money. Reflecting on the moral side of the upcoming crime, Ethan thinks: "I temporarily gave up my usual views and norms of behavior in order to gain wellbeing, self-esteem and confidence in the future". But if Ethan convinces himself that he committed the crime for the good of his loved ones ("... in fact, my self-esteem

depended on their well-being and confidence in the future", then Raskolnikov is guided by the idea that he will rid the world of a nasty creature - an old pawnbroker. If Ethan is committed to private crime: "But I had only one very specific goal in front of me, and I knew that, having achieved it, I would return to the old norms of behavior again. I had no doubt that I could do it. After all, the war did not make a murderer out of me, although for some time I killed people", then Raskolnikov went further - he did not consider his ideological crime a crime, but he did not consider it so only at the level of logic, while his soul trembled with sin, he was not calm. I had no doubt that I could do it. After all, the war did not make a murderer out of me, although for some time I killed people", then Raskolnikov went further - he did not consider his ideological crime a crime, but he did not consider it so only at the level of logic, while his soul trembled with sin, he was not calm. I had no doubt that I could do it. After all, the war did not make a murderer out of me, although for some time I killed people", then Raskolnikov went further - he did not consider his ideological crime a crime, but he did not consider it so only at the level of logic, while his soul trembled with sin, he was not calm.

The idea that the crime committed can be later atoned for is persistently haunting Ethan, while Raskolnikov does not want to see the crime as a crime. If Ethan sees around him a mass violation of moral principles and

therefore believes that it is permissible for him too (“And when one of our successful businessmen achieved his goals, it would not cost him anything to return to his former virtues is like changing a shirt”, then Dostoevsky’s hero protests against the immoral world – his very crime is a protest. If the image of Raskolnikov is aimed at embodying the meaning of the collapse of a vicious idea and the possibility of resurrecting a person, then “the image of Hawley personifies the problem of a person associated with a moral decline and decomposition of the personality: it is the craving for money, the spirit of acquisitiveness and gain imperceptibly corrupt the hero”. Steinbeck’s hero gives a moral assessment of the world of business entrepreneurship: “And, as far as one can judge, he did not suffer any moral damage by violating his duty – of course, provided that he was not caught by the hand... So, petty sins are excusable, but why then not let go of the crime committed in one fell swoop, boldly, without sentimentality?. ”He is well aware that the business world of New Baytown is based on these violations, cannot exist without them. The thought of the relativity of moral standards deprives Ethan of vital stability. The loss of moral guidance ultimately reduces him to the level of Allen’s son, who without hesitation learns the main commandment of the world around him: the end justifies the means. Having lost firm moral guidelines, Ethan can no longer influence his son and, as a result, lets his upbringing take its course. And when Allen categorically declares: “What is there when

there is so much money! Everyone does it”, Ethan can’t say anything. He has nothing to oppose moral, or rather, immoral statement. The idea of the relativity of moral categories leads to the fact that Ethan not only automatically ceases to be the head of the family, not only loses his authority, but, in fact, commits spiritual suicide. The final collapse of himself, like the collapse of Allen, is the natural result of the loss of moral criteria. Envy, mutual hatred and enmity reign in his family. And Ethan’s conclusion is not so unpredictable: “It is not true that there is a commonwealth of lights, a single world fire. Each of us carries his own light, his own lonely light”. It is noteworthy that the solution of the so-called “Napoleonic theme” in European and Russian literature of the last century had its own differences. It is no coincidence that A. Malraux in the 20th century. says: “Having met Raskolnikov, we can no longer look at Julien Sorel or Rastignac with the same eyes”. The Napoleonic motif in the interpretation of Dostoevsky also underlies the creation of the image of Ethan Hawley, although the image of Raskolnikov is more complicated, there are more spiritual contradictions in it and there is a challenge to the surrounding vice, while Steinbeck’s hero simply recognizes the pattern of subordination of the spiritual world to the physical: “If the spiritual world, he concludes, is subject to the same laws as the world of things, which means that everything is relative in this relative Universe - moral tendencies, biological conception, norms of behavior, the concept of sin ”.

And the worst thing is the conclusion of the hero: "It cannot be otherwise. You can't get away from it". And this is the deepest mistake and tragedy of the personality of Ethan Hawley. According to Dostoevsky, who subtly and sharply captures all "the complexity and long-term nature of changing human life for the better" attention to one's individuality, the manifestation of one's will can lead not to the flourishing of the personality, but to its degradation and physical death. And this important discovery cannot be ignored when analyzing the processes taking place in Western art of the 20th century. The thesis that the end justifies the means expresses the essence of spiritless individualism, and the consequences of implementing this principle in life practice were at the center of attention of Western realists. In the XX century. Following Dostoevsky, Western writers discover that the goal cannot serve as an excuse, because otherwise the tragedy of Raskolnikov is repeated, who hoped to atone for his crime with a mass of good deeds and benefit mankind. Raskolnikov did not suspect what mental anguish he was dooming himself to. The murder of an insignificant pawnbroker was the very unsuitable means that introduced him to the world of evil, which led him to a feeling of "openness and isolation from humanity", to the idea that he did not kill the old woman, but himself. Steinbeck's novel *The Winter of Our Anxiety* is an example of creative assimilation of the lessons of Dostoevsky.

CONCLUSION

The Russian genius helped Steinbeck overcome the naturalistic life, to realize the crucial importance of ethical values. the image of Raskolnikov can serve as a key to understanding the image of Ethan Hawley, although each of them has a number of properties inherent only to him. If the image of Raskolnikov is understood as having the prospect of spiritual rebirth, then the image of the hero Ethan Hawley is more limited, it shows the attitude of a person who set personal goals above the moral idea and subordinated the laws of the spiritual world to the laws of the physical world in his mind. The conclusion presented in this article can be applied in the development of courses on the history of world literature of the 20th century and special courses on the work of F. M. Dostoevsky and J. Steinbeck.

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