

The paradigm of social problems in detective-criminal plot works

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Abstract: The experiences, ideas, thoughts, and conclusions on the stage of the heart directly take human form and move, live, suffer, seek goodness, trample someone, and sometimes even kill on the stage of the work. Destruction and creation, death and survival are first processed in the grand mill of the writer's heart and then embedded into the stage of the work, transforming into elements, details, objects, and people—this, as we know, is the essential condition of poetry. This article discusses how these paradigmatic relationships acquire vitality and authenticity through the creator's socio-philosophical conception.

Keywords: Creator's psychology, philosophical conception, criminality, criminal character, plot, issue, social environment.

Introduction: One of the qualities characteristic of the great examples of world literature is their emphasis on philosophical and socio-ideological dimensions. For instance, adventure, detective, criminal, or romantic works also gain vitality and authenticity through their philosophical conceptions.

In the 20th century, detective literature mainly spread in the United States and England. Annually, approximately five hundred detective novels are published in these countries. Writers such as G.K. Chesterton, A. Christie, E.C. Bentley, G.K. Bailey, A. Barclay, D.S. Sayre (England), N. Marsh (New Zealand), G. Leroux, M. Leblanc (France), S.S. Van Dine, D. Hammett, and E. Queen (USA) are considered prominent figures of 20th-century detective literature. In detective-criminal works, alongside state law enforcement officers, there is also a tradition of depicting the activities of private detectives. In fact, private investigators are often distinguished by their more active, faster, and efficient work in solving crimes. This feature was first depicted in Edgar Allan Poe's works. For example, his story *The Murders in the Rue Morgue* drew attention to the activities of the private detective Dupin. Similar characteristics are seen in A. Conan Doyle's works featuring Sherlock Holmes and in Georges Simenon's works with the character of Inspector Maigret, who have won the affection of

readers worldwide. This method was also effectively used by the famous American writer Mark Twain in his novella *Pudd'nhead Wilson*. The character Wilson, nicknamed "Pudd'nhead" due to his simplicity, sincerity, and naive nature akin to Prince Myshkin from F. Dostoevsky's *The Idiot*, secretly collects criminals' fingerprints. Wilson easily solves complex crimes that detectives and judges fail to resolve.

The novels of Dostoevsky, Tolstoy, Balzac, Walter Scott, or Maupassant stand out primarily due to their philosophical essence and profound depiction of social realities of their time, embodying a character of populism and moral lessons.

After World War II, detective literature evolved, particularly in France and the USA, to focus not on solving hidden crimes through logical analysis but on detailing the occurrence of crimes and the actions of criminals, as seen in works like *The Black Cat*.

In literature, every criminal case is exposed through sharp intellect and ingenuity, and crime is harshly condemned. As a result, the plot becomes dynamic, engaging, and impactful. Detective literature plays a significant role in fostering vigilance and shaping feelings of disdain towards criminals and murderers. The thematic scope of detective literature has greatly expanded. It now goes beyond criminal themes to include events such as uncovering thefts of inventions,

discoveries, historical documents, and manuscripts.

It is well known that Dostoevsky began working on his novel *The Brothers Karamazov* in the later years of his life, a work he had contemplated for a long time. This substantial novel holds special significance not only in the writer's oeuvre but also in the history of world literature. Its content vividly portrays the author's profound relationship with humanity and society, reflecting a highly humanistic spirit.

The writer's intention to compose this conflict-rich novel was described by one of his contemporaries, the publisher and journalist Alexey Suvorin, who wrote: "Dostoevsky wants to write a novel about the relationship between individuals and society; Alyosha Karamazov first goes to a monastery, then becomes a revolutionary, is politically accused, and is severely punished, almost to the point of execution. Eventually, in his search for truth, he reaches the path of revolution."

Unfortunately, the author was unable to complete the novel in its entirety. Although it narrates the history of one family, it also addresses themes such as the court and the press, school and nation, church and revolution. The character of Alyosha Karamazov serves as a synthesis of Dostoevsky's own personality and his political and social views, making him a bright representative of the unique Karamazov family lineage.

The novel *The Brothers Karamazov*, the fifth book in the series *The Five Great Books*, which is based on the ideas of the Holy Gospel, features a detective-criminal plot that explores significant issues of the transient world.

The balance between crime and punishment is depicted alongside contrasts such as guilt versus purity, violence versus innocence, and the tears of an innocent child juxtaposed against the authoritarianism and brutality of the Karamazov worldview.

Some representatives of world literature and art have also experienced tragic events in their lives, such as the untimely loss of their children. It can be observed that the tragedy of losing a child strengthens these creative minds' ability to philosophically comprehend and interpret ideas of good and evil, life and death, existence and struggle.

Following the devastating loss of his beloved child, F. Dostoevsky fell into deep despair and retreated to a remote wilderness with his philosopher friend Vladimir Solovyov. On Solovyov's advice, Dostoevsky visited the elderly priest Amvrosiy (Grenkov), listened to his wise counsel, and found solace and even inspiration in this meeting. Revitalized, Dostoevsky returned to his creative work. According to the writer's wife, Anna Grigoryevna, the benevolent prayers of Father

Amvrosiy were later reflected in the novel *The Brothers Karamazov*, in the consoling words spoken by Father Zosima to a grieving mother who had lost her child.

In general, the ideological and philosophical depth of *The Brothers Karamazov* owes much to Dostoevsky's attention to the spiritual teachings of Jesus Christ and his interpretation of the profound thoughts and persona of Father Zosima. For instance, Zosima, as a symbol of goodness and faith, delivers spiritual advice such as: "Oh, my child, do not forget to pray," and "... if the priceless image of Christ did not stand before us, humanity would be lost and doomed, like one facing a storm." These words, imbued with divine light, define the novel's ideological and philosophical pathos.

It is known that some famous works were inspired by the ideas or themes suggested by people close to the author or intellectuals. For example, Ferdowsi's epic *Shahnameh* was proposed by the enlightened ruler Mahmud of Ghazni; Gogol's *The Inspector General* and *Dead Souls* were suggested by Pushkin; Edgar Allan Poe's detective stories *The Murders in the Rue Morgue* and *The Mystery of Marie Rogêt*, as well as Jack London's detective novel *Hearts of Three*, were written under pressure from profit-driven publishers who demanded they be completed within extremely short deadlines due to the authors' significant debts.

Such challenging circumstances also marked the creation of Honoré de Balzac's *The Magic Skin* and Fyodor Dostoevsky's *The Gambler*, both of which belong to the detective-criminal genre and reflect their authors' troubled literary destinies.

In many of his works, F. Dostoevsky explored the motives behind murder, philosophically interpreting how criminal policies and an unjust society could directly lead individuals—especially the simple, needy, and impoverished—into crime. He depicted the activities of criminal characters through unexpected, gripping, and at times magical realism perspectives while creating dynamic plot structures enriched with philosophical and social ideas. For instance, one of the central themes in Dostoevsky's globally renowned novel **Crime and Punishment** is the critique of the sin of usury.

In the novel *Crime and Punishment*, the typical image of a usurer, the decrepit and miserly old landlady Alyona Ivanovna, is shown to receive her deserved punishment in this world without having to descend into the flames of hell.

Alyona Ivanovna's character appears only briefly in the first couple of chapters of the novel. The primary focus of the narrative—spanning about 90% of the work—centers on the investigation of her murder, delving into the chaotic realities of Russian life at that time, and

exploring the fate of downtrodden individuals like Rodion Raskolnikov. Dostoevsky does not explicitly condemn Raskolnikov for the murder. The decrepit old woman, who might have died naturally at any moment, serves as a narrative tool to highlight a deeper truth: her fate, whether through murder or natural causes, was bound to end in death and, symbolically, in hell. At the same time, the novel illustrates the grim social reality of bourgeois Russia, where individuals like Raskolnikov are driven to desperate acts, including crime, due to the harshness of their circumstances.

“In world literature, works that address the issue of usury often conclude with the death of corrupt, exploitative figures. Dostoevsky provides a profound and nuanced analysis of the relationship between Raskolnikov and the usurer Alyona Ivanovna. Through this, he examines complex ethical issues, such as the young man’s abhorrence and subsequent moral turmoil at the idea of killing a miserly old woman for wealth. Dostoevsky explores this with remarkable depth, particularly through psychological analysis and the narrative voice’s introspection.”

Furthermore, the novel’s philosophical weight is not only tied to its ethical dilemmas but also to its broader ideological resonance. As critics observe, “Dostoevsky’s creative style reveals that the primary perpetrator is the existing system itself, which fosters a shared ideological and social guilt.”

All of this reflects not merely the imagination of the author but the anguished cries of a compassionate heart longing for humanity’s redemption. In all works with detective, adventure, or criminal themes, we see Dostoevsky defending and championing the causes of humanity, goodness, and justice. Whatever complex ideas, struggles, or dilemmas were emblematic of the era are embodied within these works. The author’s heart acts as a mirror to his times, and the reflections captured within this mirror manifest as raw and painful truths etched onto the pages of his novels.

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