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F. Dostoevsky as a world writer

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ABSTRACT

The article examines the philosophy and psychology of the great writer, Dostoevsky. Centered around the topics of anthropology, philosophy, history, ethics, and religion. The writer repeatedly emphasized the role of ideas in the world, believing that ultimately the whole story is created by ideas.

Keywords:

philosophy, psychology, anthropology, idea, role, soul, worldview, creativity.

Fyodor Mikhailovich Dostoevsky (1821-1881) is currently perhaps the most famous world writer, according to whose works foreigners are trying to understand the mystery of the mysterious soul of mankind.

Dostoevsky does not have a developed philosophical system, his philosophy is expressed through the writer's worldview, about which N. A. Berdyaev said: "Dostoevsky's worldview was not an abstract system of ideas, such a system cannot be sought from an artist, and it is unlikely that it is possible at all. Dostoevsky's worldview is his brilliant intuition of human and world destiny."

Dostoevsky's work is centered around the themes of anthropology, philosophy of history, ethics, and philosophy of religion. The central theme of his work is the theme of freedom.

It manifests itself in the world, it is reflected in what exists. The main "event" of this existence is man. This event is mysterious and contradictory. Dostoevsky's novels are a way of understanding this event. Through his characters, Dostoevsky tries to solve the "riddles of human existence."

Exploring the theme of man, Dostoevsky first of all turns to himself, to his inner feelings and torments, hiding nothing about himself.

Dostoevsky's work is comparable to a confession. This is the repentance of the soul for sins not only committed, but also conceived by the author himself or by someone he knew. Berdyaev believed that Dostoevsky discovered the pangs of conscience at a depth to which they had not yet been visible, and there, in the very depths of man, he discovered the will to commit a crime.

Therefore, Dostoevsky's work is the repentance of one for all. The writer embodied in his own life the principles of love for every human being, and for sinners, perhaps even in the first place.

Dostoevsky acted in accordance with the instructions "Confess your sins to each other and pray for each other to be healed," Therefore, the writer's work can also be considered as a matter of healing souls from all dark and evil.

Creativity is his "work", his predestination from above, which he must carry out in his life. Whatever a person may come up with about himself, for Dostoevsky, the indisputable fact is

that God provides for each of his creatures, man exists in God's world, and the laws of his Creator apply in it.

Dostoevsky's man is not a phenomenon of the natural world. Berdyaev emphasizes Dostoevsky's exceptional anthropologism and anthropocentrism: "Man is a microcosm, the center of being, the sun around which everything revolves. Everything is in man and for man."

Dostoevsky studies man in his freedom, and freedom is the basic possession of man. At the same time, as Dostoevsky showed, he possesses not only freedom, subject to moral laws, which consequently becomes one of the types of necessity. The possibility of arbitrariness is a condition for moral choice not to be forced, but to be truly free. Only in this case, the individual is responsible for his behavior, which, in fact, means being a person.

It turns out that, on the one hand, human freedom should be subordinated to moral values, and on the other hand, it should include the possibility of arbitrariness in relation to these values.

In his works, Dostoevsky comprehensively explores this antinomy, showing how a person either rebels, not wanting to be a means even in relation to "higher values", or simply breaks down, "tired" of fulfilling his moral obligations. In the novel "The Teenager," the main character Arkady Dolgoruky says: "Why should I necessarily love my neighbor or your future humanity, which I will never see, which will not know about me, and which in turn will rot away without any trace or memory..." Irrationality of human behavior. But even if moral ideals are objective and based on ideological being, the problem of freely accepting these ideals does not become easier.

It is the lot of the few to resist the free acceptance of Truth, which, in Dostoevsky's view, is the very idea of His teaching. The conclusion from Dostoevsky's artistic research is that a person's personality is complex and his actions are not always amenable to logical analysis. A person often acts irrationally, contrary to even his own benefit, and this also expresses his desire to be free.

The hero of "Notes from the underground" argues: "...You repeat to me that an enlightened and developed person, in a word, such as the future person will be, cannot conceivably want something unprofitable, that it is mathematics. I totally agree, it's really math. But I repeat to you for the hundredth time, there is only one case, only one, when a person can deliberately, consciously wish for himself even something harmful, stupid, even the stupidest, namely, in order to have the right to wish for himself even the stupidest and not be bound by the obligation to wish for himself only the smartest."

Dostoevsky makes a number of discoveries about human nature. It is polar, antinomic, and irrational. A person does not necessarily strive for profit. In his self-will, he often prefers suffering. But where does this passion for self-will come from? Evil cannot be reduced to social causes, but is rooted in the very nature of man. According to N.A. Berdyaev, "evil is the child of freedom."

But good is also a "child" of freedom. And man, as a free being, chooses for himself either good or evil, but maybe — and even very often — both at the same time. Good or evil is accepted by a person not abstractly, but through the ideas he professes. All Dostoevsky's characters live by one idea or another. The writer himself has repeatedly emphasized the role of ideas in the world, believing that in the end, all history is created by ideas. F.M. Dostoevsky is not only an inimitable artist of the word, but also a soulful psychologist. Thanks to this, the characters of the writer's works look so alive that it begins to seem as if they are copied from real people. Which was partly true. The writer discovers the inner world, mental struggles, attempts to comprehend existence. Knowing this, it becomes scary to realize the scale of global evil. No, it's not just for intimidation and indignation that the author presents villains and their atrocities to his readers. Against their background, Dostoevsky's favorite characters are especially beautiful with their souls and noble deeds: Prince Myshkin, Sonya Marmeladova, Nastasia Filippovna. They believe that love can resurrect a person and live the way they believe.

Once upon a time, A.S. Pushkin already answered a similar question in his poem "Monument" in 1836: "I awakened good feelings with a lyre," "I called mercy to the fallen." It seems to me that Dostoevsky, who loved Pushkin and appreciated him more than other poets, could have continued these lines, explaining that it is easier to condemn the fallen than to understand and lend a helping hand..But the words of the great Russian poet - "...burn the hearts of people with a verb" - became a life motto for the writer. These life principles can also become yours, my dear contemporary. Dostoevsky can become a spiritual mentor for you. It is difficult to read him, because reading his works is a hard mental and spiritual work on oneself. During this "work" you will have questions and answers. Be attentive to them, try them on to your views, life principles. Evaluate yourself honestly. You'll always have a choice, like the heroes of F.M.Dostoevsky's life circumstances may be difficult or even unbearable, but this author will teach

The man who reads F.M.Dostoevsky, has the opportunity to touch a real treasure trove of wisdom. The reader, along with the characters, lives their lives, moments of spiritual triumph and fall. When you get acquainted with the works of the great Russian writer, you discover a palette of human characters. It's a whole universe that's both simple and complicated. Of course, Dostoevsky himself is a part of this universe.

Dostoevsky's creative legacy consists of thirteen novels, three novellas, seventeen short stories and many other works. His works were widely known both in Russia and abroad, influencing an equally large number of later writers, including Russians such as Alexander Solzhenitsyn and Anton Chekhov, as well as the philosophers Friedrich Nietzsche, Albert Camus and Jean-Paul Sartre, and the emergence of existentialism and Freudianism.

There are many remarkable features in Dostoevsky's work. Among them is the desire to outline the contours of universal values. He taught that in order to understand a person, it is not enough to study the patterns of his behavior, you need to see the reasons why these patterns are activated. He sought to artistically prove

that any moment of life can be dramatized: if the depicted phenomenon is brought to a high degree of intensity, a confrontation of seemingly independent principles or forces will emerge from it. The ability to "dramatize" what seems to be a single thing to the ordinary eye was learned from Dostoevsky in twentieth-century literature. It was the fact that Dostoevsky, while studying the properties of Russian thinking, nevertheless touched upon world thinking that led him to a world literary pedestal. He showed us that it is possible to live outside of Russia for a long time, admire foreign writers, and at the same time remain a Russian person. The flesh of the flesh of his Fatherland. He showed us that there are not many differences between East and West. People are still people. And that is why the project implemented on the AIS platform "Young Compatriots" is especially relevant for young compatriots living abroad.

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