

The Theme Of The Lost Human Personality In F.M. Dostoevsky Oeuvre

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Abstract – This article examines the lost human personality problem, locked in his loneliness in a kind of "underground". Dostoevsky's heroes attempt 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 his actions and actions is affirmed.

Keywords – Lost Human Personality, Loneliness, Alienation, Underground, Disunity, Suffering, Rebellion.

I. INTRODUCTION

The theme of the lost human personality, posed in tragic loneliness conditions, having lost its harmonious unity feeling with the world, has become one of the leading themes of the literature of XX century. Often the sources of this phenomenon are sought to be found in F.M. Dostoevsky works.

Indeed, Dostoevsky has many heroes who are "closed" in their loneliness. Many of his heroes hide in a kennel, in a kind of "underground", ugly loneliness. And for the most part, these are outstanding personalities: Raskolnikov, Stavrogin, and Ivan Karamazov withdraw into themselves.

II. MAIN PART

This is how Dostoevsky portrays Raskolnikov's state after the murder he committed: « something completely unfamiliar, new, sudden and never before happened to him. If now suddenly the room was filled with his first friends; then he, it seems, would not have found a single human word for them - until suddenly; his heart was empty. A gloomy sensation of painful, endless solitude and alienation suddenly consciously affected his soul. If they had sentenced him even to be burned at that moment, then even then he would not have moved, he would hardly have even listened to the sentence carefully. And what is most painful of all: it was more a sensation than a consciousness than a concept, a sensation the most painful of all that life has experienced so far ... He had some kind of endless, almost physical disgust for everything that met and surrounded, stubborn, spiteful, and hateful. All people were nasty to him, their faces, gait, movements were nasty. I would simply not give a damn about anyone, would bite, it seems, if someone spoke to him ...". Raskolnikov "like a spider huddled in his corner" and though he hated this "kennel", but "did not want to leave it, everything was lying ..." [1].

Svidrigailov also had his own underground, who represented eternity in the smoky village bath form with spiders in the corners. Ippolyte in the novel "The Idiot" tragically experiences his disunity with the world. He does not want to remain in a

life that takes on the strange and ugly forms of a "monstrous" insect, "like a scorpion," but only nastier and more terrible because there are no such things in nature, "a brown and shell-like, reptile." And how keenly he perceives his isolation from the world, where every fly "knows its place" and only he alone is alien to everything, "miscarriage". [1]. Here we see how surprisingly exactly Ippolit's attitude to the world corresponds to that Prince Myshkin, who, after all the misfortunes, felt himself the same "miscarriage" as he once did in Switzerland, when he could hardly speak.

A.N. Latynina wrote that: "All these tarantulas, spiders and insects of Dostoevsky are personification form of the idea of the world's hostility to man - or man to the world." [2. C. 233]

However, Dostoevsky's heroes are trying to break out of the vicious circle; they are looking for ways of human freedom. So, Raskolnikov, Stavrogin, Ivan Karamazov are tormented and suffering over the true freedom question. They realize the freedom impossibility 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 examines whether a break with the world leads to the human existence authenticity, to the freedom acquisition. And he comes to the conclusion that the breaking idea with the world turns out to be false, disfiguring a person. The whole trouble of 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 unfree, for a person can only know personal freedom in communication with other people.

The freedom experience 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 connecting him with people. Raskolnikov is tormented not by fear, but by the consciousness of the threads breaking impossibility connecting him with people! It wouldn't 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. The underground is still a disease, moral or even physical." [2. p. 235].

In "The Brothers Karamazov", Dostoevsky expressed the idea of universal guilt in order to affirm the idea of each person responsibility 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 individual capabilities, a person struggle not only with external evil, but with him, with the negative that was in him - both from nature and from hostile circumstances. [3].

Hence Dostoevsky's interest in hero "resurrection" story, not crushed by the environment, but free, but who comes to disagreement with life. For Dostoevsky, guilt means responsibility for the moral choice that a person makes in a freedom state.

Confirming 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 themselves subject themselves to their own moral judgment and punishment. Dostoevsky believed that guilt is always in the person himself: "Each of us is to blame before all" (In his novel "The Brothers Karamazov", Dostoevsky put this idea into the mouth of Markel, Zosima's brother). [4]. He considered the awakening of his own guilt feelings more important than public prosecution. Therefore, Dostoevsky considered the guilt feeling as a means of self-punishment, since the guilt feeling leads to remorse. Conscience for Raskolnikov, Dmitry Karamazov is an awareness of his duty to other people, to the people and to all mankind [5]

Dostoevsky expressed pain for a person, for his humiliation and oppression, the tragedy of everyday existence, in which the blind and dark forces of evil and destruction reign, lurking under the everyday life cover both in the external world surrounding a person and at the bottom of his own soul.

III. CONCLUSION

Nevertheless, Dostoevsky's heroes are active natures, hostile to the social environment, from where they are being forced out. They struggle with it with the means available to them, striving for self-affirmation. Reflecting on human existence, they, finding no reasonable meaning in it, rebel against the entire world order, so unreasonably arranged. And their rebellion takes on 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, were passionately eager for "living life." [6].

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