

THE POETICS OF THE CONFLICT BETWEEN THE INDIVIDUAL AND SOCIETY IN FYODOR DOSTOEVSKY'S CRIME AND PUNISHMENT: A TEXTUAL ANALYSIS OF COMPOSITIONAL NODES

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Abstract

This article examines the poetics of the conflict between the individual and society in F. M. Dostoevsky's novel "Crime and Punishment." The conflict is analyzed not only as the ideological and thematic foundation of the work but also as a principle of the artistic organization of the text. The methodological basis of the study includes textual, structural-poetic, and hermeneutic methods of analysis.

Keywords: F. M. Dostoevsky, "Crime and Punishment," Raskolnikov, conflict between the individual and society, poetics, compositional node, textual analysis, moral conflict, spiritual rebirth.

Introduction

F. M. Dostoevsky's novel "Crime and Punishment" is one of the works in which social issues are inseparable from the philosophical analysis of the human personality. The story of Raskolnikov's crime reveals not only the drama of an individual, but also a crisis of consciousness that seeks to put individual will above the moral law. Therefore, the conflict of personality and society in the novel is not limited to the external collision of the hero with the social environment. It is formed as a multi-level artistic system, including composition, symbolism, motif structure, psychology and evangelical overtones.

The problem of "Crime and punishment" has an extensive research tradition. For this work, works in which the novel is considered in terms of polyphony, artistic space, personal freedom, tragic consciousness and evangelical symbolism are of fundamental importance.

M. M. Bakhtin in his work "Problems of Dostoevsky's Poetics" substantiated the idea of the polyphonic nature of the writer's novels, where the character acts as a carrier of independent consciousness, and the truth is revealed in the collision of different voices [1]. This concept is important for the analysis of "Crime and Punishment" because Raskolnikov's theory is not tested by an external court of law, but by interaction with other moral positions.

Yu. M. Lotman showed that the artistic space of a literary text is not a background of action, but an independent semantic system [6]. This approach allows us to consider the space of the novel — the square, the old woman's apartment, Sonya's room — as a system of signs through which Raskolnikov's inner state and the logic of his moral ordeal are revealed.

N. A. Berdyaev interpreted Dostoevsky's work in the context of the problem of freedom and responsibility [2]. In this perspective, Raskolnikov's crime can be understood as a false exercise of freedom, transformed into self-will. L. I. Shestov, referring to Dostoevsky's philosophy of tragedy, emphasized the impossibility of rationally resolving the ultimate issues of human existence [9]. His approach is especially important for understanding why the spiritual overcoming of conflict in the novel is not limited to the logical rejection of an erroneous idea. The research of V. N. Zakharov, T. A. Kasatkina, K. A. Stepanyan, and L. I. Saraskina occupies an important place in modern Dostoevsky studies. They reveal the evangelical subtext, artistic anthropology, motivational structure and spiritual issues of the novel.

However, the conflict between personality and society is often considered either as a socio-philosophical problem or as an element of ideological content. In this article, it is analyzed as a principle of poetics: through compositional nodes, motifs, symbolic details and the internal dynamics of a literary text.

Let's consider the first composite node, Raskolnikov's dream about a slaughtered horse, located before the final transition from intent to crime. His compositional function is that before committing the murder, the reader sees Raskolnikov's moral nature, which is not yet subordinated to the logic of his philosophical construction. This composite node does not just anticipate a crime, but reveals in advance its internal impossibility for a person who retains the ability to be compassionate.

The dream scene is organized as a clash of two ways of dealing with violence. On the one hand, there is a child who is directly experiencing someone else's pain; on the other, there is a crowd that turns cruelty into a public spectacle. At the center of this clash is a horse, a defenseless creature that is being wantonly slaughtered. The brief remark "Spot her!" concentrates the crude logic of force, which is socially supported and therefore especially scary.

Little Raskolnikov's reaction is fundamentally the opposite of the crowd's behavior. He is unable to remain an observer: he cries, rushes to the horse, kisses its dead muzzle. These actions do not require comment: the artistic text itself reveals the moral basis of Raskolnikov's personality. The future theory of the "extraordinary man" turns out to be not a natural extension of his inner world, but a violent rationalistic superstructure over a living moral sense.

The symbolism of the episode is based on the juxtaposition of childhood and collective cruelty. The horse symbolizes sacrifice, Mikolka — not only individual rudeness, but also arbitrariness sanctioned by the social environment, the crowd — a society that has lost the ability to moral resistance. Raskolnikov's childhood consciousness is connected with moral memory, which will later be suppressed by a philosophical construct, but not completely destroyed.

In this aspect, the episode correlates with Bakhtin's understanding of Dostoevsky's inner dialogic consciousness [1]. The dialogue arises not only between the characters, but also inside Raskolnikov himself: the voice of compassion and the voice of a future idea collide in it.

T. A. Kasatkina's research on the spiritual structure of Dostoevsky's word and image allows us to additionally see in this dream not a psychological accident, but a manifestation of the deep moral organization of the personality [5].

Consequently, the first compositional node forms the moral prerequisite for the destruction of Raskolnikov's theory. The conflict between an individual and society does not begin with a crime, but with an internal discrepancy between natural compassion and a future attempt to justify violence. Already here the poetics of the novel enters into a polemic with the philosophical construction of the hero.

The transition from a dream to a crime is fundamental: the moral feeling manifested in a child's vision does not disappear, but it turns out to be suppressed. Therefore, the following composite node does not show the statement of a theory, but its verification by action.

The murder scene is the culmination of the first part of the novel. In the plot plan, Raskolnikov implements his plans; in the poetics of the work, the opposite happens — the philosophical structure begins to collapse at the moment of implementation. The episode's composition is constructed as a transition from the illusion of rational control to psychological disintegration. Before the crime, Raskolnikov tries to subordinate reality to calculation: he thinks over the time, route, weapon, and details of behavior. However, in the episode itself, this rational scheme disintegrates under the pressure of chance, fear, and objective reality. Keys, doors, sounds, an axe, and footprints cease to be neutral details and turn into elements of psychological pressure. The apartment space turns out to be not a place of freedom, but a trap where a person becomes a prisoner of his own design.

The role of Lizaveta is especially important. In Raskolnikov's mind, the old pawnbroker has been transformed into an abstract category in advance: he tries to see her not as a person, but as an obstacle, a "louse," a means of testing an idea. Lizaveta cannot be included in this logical scheme. Her appearance destroys the calculation: Raskolnikov is faced not with a philosophical abstraction, but with a specific defenseless person. The second murder finally destroys the illusion that the crime can be justified as a rational experiment.

The motive of blood reinforces the irreversibility of the deed. For Raskolnikov, the crime should have remained an act of reason, but the blood brings him back to the physical and moral reality of the act. It becomes a sign of the impossibility of replacing a living person with an abstract function. So an artistic detail destroys Raskolnikov's theory.

The murder scene is mirrored by a dream about a horse. In the first composite node, Raskolnikov witnessed violence and rejected it; in the second, he himself becomes a source of violence. This change of position does not negate the previous moral experience, but rather makes the internal conflict more acute. The crime is directed not only against the victims, but also against Raskolnikov's own moral nature.

The philosophical interpretation of N. A. Berdyaev, who saw Raskolnikov's crime as a false exercise of freedom, finds accurate artistic confirmation here [2]. The theory promised liberation from moral boundaries, but it leads to dependence on fear, chance and conscience. In the context of Dostoevsky's artistic anthropology, studied by K. A. Stepanyan, it is especially

important that the person in the novel cannot be reduced to an ideological function: any attempt at such information leads to a spiritual catastrophe [8].

The second compositional node translates the internal conflict of the personality into an irreversible artistic state. Raskolnikov's theory collapses not in subsequent repentance, but at the moment of his own incarnation. The poetics of the scene show that crime does not confirm freedom, but reveals the spiritual enslavement of the individual.

After the murder, the destruction of the philosophical structure has already taken place, but its spiritual overcoming has not yet begun. Raskolnikov is experiencing the disintegration of the idea, but does not have a new basis for internal restoration. This function is taken over by the third compositional node, the reading of Sonya's chapter on Lazarus.

The scene of Sonya Marmeladova reading the gospel story about the resurrection of Lazarus occupies a central place in the second half of the novel. After the crime and the disintegration of Raskolnikov's philosophical construction, the narrative shifts from the analysis of the crime to the problem of the spiritual restoration of the individual.

The choice of the story about Lazarus is crucial. The novel introduces not an abstract moral lesson, but the plot of the transition from death to life. By this point, Raskolnikov is in a state of spiritual isolation: he is alienated from people, from his own conscience, from the possibility of natural communication. Therefore, the gospel text becomes not an external quotation, but an internal compositional code of the novel.

Raskolnikov himself is the initiator of the reading. This detail destroys the idea of the scene as a direct religious sermon by Sonya. Raskolnikov has not yet accepted the gospel truth, but he has already been brought to the need for a different spiritual experience. During the reading, the external action almost stops, but the compositional dynamics do not disappear: the sound of the gospel text opens up a new perspective of the novel.

Sonya in this scene does not prove, but testifies. Her position is the opposite of Raskolnikov's rationalism. If his philosophical construction exists as a logical scheme, then Sonya embodies the experience of compassion, faith and moral fortitude. Therefore, reading about Lazarus becomes not a dispute of concepts, but a meeting of two ways of existence.

The symbolism of the episode is organized around the resurrection motif. However, Dostoevsky avoids the simplified scheme of immediate transformation. Raskolnikov does not become a new person after reading it. The Gospel text opens up the possibility of a spiritual path, but it does not negate freedom of choice and internal struggle. That is why the Lazarus motif is continued only in the epilogue, where the "new story" of the hero begins.

Lotman's semiotic approach allows us to consider this compositional node as the introduction of "text into text", which changes the semantic structure of the work [6]. The Gospel story does not illustrate the novel, but enters into a dialogue with it. The philosophy of tragic experience, developed by L. I. Shestov, helps to understand why Dostoevsky's spiritual overcoming cannot be reduced to a rational rejection of error [9]. It is associated with a deep inner experience that is not limited to logical belief.

The third compositional node translates the conflict of personality and society into the sphere of spiritual experience. If a dream revealed the moral inadequacy of a philosophical construct

before the crime, and murder revealed its destruction in action, then reading about Lazarus opens up the possibility of restoring a personality after internal disintegration. The poetics of the novel here take on a focus not only on condemning crime, but also on depicting the difficult path of spiritual rebirth.

Thus, the three considered compositional nodes form a single system of artistic proofs. A dream about a slaughtered horse reveals the moral impossibility of violence; the murder of an old woman and Lizaveta demonstrates the collapse of a philosophical construct at the moment of its realization; reading about Lazarus opens up the prospect of spiritual overcoming of internal conflict.

This system is not based on the principle of an external sequence of episodes, but as a development of a unified poetic logic. The first node shows Raskolnikov as a person capable of compassion. The second is as a person who suppressed this compassion for the sake of an idea. The third is as a person who is once again faced with the possibility of spiritual recovery. The conflict of personality and society in the novel is therefore not only a theme or a problem. It becomes a way of organizing an artistic whole. The composition, symbolism, motifs of sleep, blood, death, and resurrection form a consistent structure in which Raskolnikov's philosophical construction is refuted not by external commentary, but by the very fabric of the literary text.

The analysis allows us to draw the following conclusions:

Firstly, the conflict between personality and society in the novel "Crime and Punishment" arises before the commission of a crime and is initially revealed as an internal moral conflict of Raskolnikov.

Secondly, the murder scene shows the destruction of the philosophical construction of the hero already at the moment of its practical implementation. Artistic reality turns out to be stronger than the rationalistic scheme.

Thirdly, the Gospel story about the resurrection of Lazarus serves as the compositional center of the second half of the novel, opening up the prospect of spiritual overcoming of the internal disintegration of personality.

Fourthly, the three compositional nodes form a single poetic system that determines the development of the plot, symbolism and philosophical issues of the work.

Fifth, the poetics of the novel becomes an independent way of philosophically refuting the idea of an "extraordinary man." That is why the conflict between the individual and society should be considered not only as the subject of the image, but also as an internal principle of the artistic organization of "Crime and punishment".

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