

# РОЛЬ «ОЧЕЛОВЕЧЕВАНИЯ» ПРЕДМЕТНОЙ ОБСТАНОВКИ В ТВОРЧЕСТВЕ Ф. М. ДОСТОЕВСКОГО

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**Аннотация.** В данной статье объясняется наличие нотки необычности, иллюзорности, которая является способом характеристики духовного, душевного мира его героев в произведениях Достоевского. Красочная тональность его произведений создается и анализируется через преломление и трансформацию окружающей действительности через психику главного героя.

**Ключевые слова:** романа, сфера, природа, пейзажный, пейзаж, герои, смысловые, характерно.

## THE ROLE OF “HUMANIZATION” OF THE SUBJECT SETTING IN THE WORK OF F. M. DOSTOEVSKY

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**Annotation.** In this article that is explained the presence of a flavor of unusualness, illusoryness is noted, which is a way of characterizing the spiritual, mental world of his heroes in the Dostoevsky’s works. Colorful tonality of his works are created and analized through the refraction and transformation of the surrounding reality through the psyche of the main character.

**Key words:** романа, сфер, природа, пейзажный, пейзаж, героев, семантических, характерно

I.M. Chirkov emphasizes that in Dostoevsky we see “a strict connection between the descriptions of the external objective sphere and the internal sphere, the complete parallelism of both is one of the main structural and semantic points” [2].

The consistency of this connection in Dostoevsky reaches the point that in his works there are descriptions of external reality without its direct relation to the experience of this or that hero.

Nature in Dostoevsky shades and enhances the moods of the heroes. Thus, at the beginning of the novel "Poor People" there is a landscape sketch of the St. Petersburg spring. Makar Devushkin writes to Varenka: "Today I woke up like such a clear falcon - it's fun! What a good morning it is today, little mother! Our window was opened; the sun is shining, the birds are chirping, the air breathes the scents of spring. And all nature is revived" [1, vol. 1, p. 18]. And then there follows a change in Makar Devushkin's well-being, and this is immediately reflected in the image of the outside world. In the response letter, a completely opposite note sounds: "For no reason at all, there was such a holiday in my soul; it was fun!.. Only later, as soon as I looked around, everything became as before—gray and dark" [1, vol. 1, p. 27]. The appearance of the outside world sensitively reflects, almost until the end of the novel, all the changes in the hero's mood in accordance with Varenka's fate. The same interpenetration of the two main spheres of the writer's depiction of the world—external and internal—is equally reflected in many other works of the writer. However, the function of landscape in Dostoevsky is not limited to the fact that the external environment is only an external shell for internal events, only a springboard for the characters' experiences. From this narrowly subjective aspect of the image of the external environment, Dostoevsky moves on to an internally objective verbal depiction of the externally objective world. A unique relationship is established between the inner world and the outer world: nature and man come closer and unite in a new semantic formation - in humanized nature. On this path of searching for the human in nature, Dostoevsky achieves, through semantic transformations, the ordinary meaning that we associate with external things. For example, in the novel "Teenager", in connection with Arkady's spiritual solitude, with his awareness of the hostility and callousness of the world around him, a short landscape sketch of autumn Petersburg is given: "It has already become completely dark and the

weather has changed; it was dry, but the nasty St. Petersburg wind rose, caustic and sharp, at my back, and blew up dust and sand all around. How many gloomy faces of the common people, hastily returning to their corners from work and trade! Everyone has their own gloomy concern on their face and not one, perhaps, common, all-uniting thought in this crowd! [1, vol. 6, p. 76]. Here it is easy to notice the correspondence between Arkady's mood and the external situation, the consonance between the state of a person and the surrounding world, "gloomy faces" and a dull, cold St. Petersburg evening. But it is just as easy to see the imperceptible transformation of meaning connected with external things; Dostoevsky's hidden humanization of the externally objective environment attracts attention. This is achieved by combining the epithets sharp and caustic with the word wind.

In Dostoevsky's novels there are other ways of conveying mood into the landscape. Thus, it is characterized by the emphasized repetition of features of the external environment, which alternately contrast and harmonize with the plot development of the novel. The effect of such contrast and correspondence is enhanced by interweaving it with the motif of unusualness. This unusualness arises, for example, when the writer eliminates the boundary between wakefulness and sleep of Raskolnikov, the hero of the novel *Crime and Punishment*. Here is the situation depicted in one of his dreams: "Strange, the stairs seemed familiar! Here is a window on the first floor: sadly and mysteriously the moonlight passed through the windows..." [1, vol. 4, p. 276]. And further: "In the hallway it was very dark and empty, not a soul, as if everything had been taken out; Quietly, on tiptoe, he walked into the living room; the whole room was brightly bathed in moonlight... A huge, round, copper-red moon looked straight into the windows. It's been so quiet for a month, Raskolnikov thought, he must be asking a riddle now. He stood and waited, waited for a long time, and the quieter the month was, the stronger his heart beat, and it even became painful. And all is silence. Suddenly, an instant dry crack was heard, as if a splinter had been broken, and everything froze again. The awakened fly suddenly hit the glass and buzzed pitifully" [1, vol. 4, p.

276]. In addition to the repetition of the same or slightly changed words, creating a feeling of some kind of frightening silence, in addition to the contrast between it and Raskolnikov's mental state, here there is a destruction of the usual sense of the causal connection of things in Raskolnikov's thoughts. In the judgment "It's been so quiet since the month," the usual causal interpretation of the phenomena of reality is inverted, the usual logic of things is inverted. Inevitably there is a feeling that we are in some special sphere, not in what we call the real world.

Landscape motifs, thus, not only complement, but also sharpen and accentuate the main plot and thematic focus of F. M. Dostoevsky's works. Therefore, his landscape is not only a landscape of impression, but also a landscape of expression. It expresses what is internally connected with the depicted human world.

#### **The list of used literatures.**

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