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Metaphysics and Axiology of Crime and Personality in F. Dostoevsky's Novel “Crime and Punishment”

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Abstract. This article covers a phenomenological study of the irrational/rational in the theory of law in Dostoevsky's novel “Crime and Punishment”. The different sides of the irrational and the rational are focused around the Paradox of Napoleon, expanded in the Russian idea of law. The paper is devoted to a description of Raskolnikov's Bonapartism as the source of the Russian idea of law. The paper distinguishes rational and irrational in the theory of law. As an irrational nature, it explores resentment consciousness and the connection with it of freedom/conscience and individual morality. The hero's delusion, his ‘powerlessness’ in the ontological and religious sense, is analyzed as a value concept of resentment consciousness. The paper classifies the characters according to the features of resentment consciousness and is based on the dichotomy “mean person” / “mean” consciousness of value. The double treatment of crime and punishment, in its ethical and criminal nature, is considered as the source of two types of comprehension of death, from a physical and a metaphysical position. The contrast of the ethical in the phenomenology of crime has become a justification for the hero and levels the criminal meaning of the crime. Therefore, the priority of repentance and the absence of remorse as the main concepts of orthodox axiology. The significance of the problem under consideration lies in the research into the specificity of the formation of a philosophical and religious conception of Russian reality and Russian idea in Dostoevsky's works as a peculiarity of his philosophical and literary method. The novelty of the work lies in the use of a phenomenological approach to the description of the ontological and sociological aspects of the theory of law, correlating them with the category of consciousness.

Keywords: Raskolnikov's Bonapartism, phenomenology of crime and punishment, Resentment consciousness, repentance.

Research area: cultural studies, philological sciences.

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Метафизика и аксиология преступления и личности в романе Ф. Достоевского «Преступление и наказание»

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Аннотация. Статья представляет собой опыт феноменологического изучения иррационального/рационального в теории права в романе Ф. Достоевского «Преступление и наказание». Разные стороны иррационального и рационального сфокусированы вокруг парадокса Наполеона, развернутого в русскую идею права. Работа посвящена описанию бонапартизма Раскольникова как источника русской идеи права. В работе дифференцированы иррациональное и рациональное в теории права. В качестве иррациональной природы исследовано ресентиментное сознание, связь с ним свободы/совести, индивидуальной морали. В качестве ценностных понятий ресентиментного сознания анализируется заблуждение героя, его «бессилие» в онтологическом и религиозном смысле. В статье приведена классификация героев по признакам ресентиментного сознания и на основе дихотомии «подлый человек»/«подлое» ценностное сознание. Двоякая трактовка преступления и наказания в этической и криминальной природе рассмотрена как источник двух типов осмысления смерти с позиции физического и метафизического. Противопоставление этического в феноменологии преступления стало оправданием героя и нивелирует уголовный смысл преступления. Отсюда приоритетность покаяния и отсутствие раскаяния как главных концептов православной аксиологии. Значимость рассматриваемой проблемы состоит в изучении специфики становления философско – религиозной концепции русской действительности и русской идеи в творчестве Достоевского как особенности его философско – художественного метода. Новизна работы заключается в использовании феноменологического подхода для описания онтологического и социологического аспектов теории права, в корреляции с категорией сознания.

Ключевые слова: бонапартизм Раскольникова, феноменология преступления и наказания, ресентиментное сознание, покаяние.

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Introduction

Crime in the novel by F. Dostoevsky “Crime and Punishment” (hereafter and elsewhere “C&P”) as an object of philosophical, ontological, sociological and law research has formed independent fields of study in science, both global and Russian. One of the problems that remains topical for research and contributes to the development of new approaches to understanding the writer’s method is to establish the relationship between Napoleon’s paradox and the theme of upbringing as two aspects in the nature of crime. This is, on the one hand, the paradoxical nature of the crime, which is a peculiar refraction of the idea of law. It has traditionally been described in the concepts of the “Paradox of Napoleon” and the “Russian idea of law/crime”. On the other hand, it is the spiritual – religious interpretation of crime that opposes the idea of law and brings the topic of upbringing up to date. The result of this consideration is the conception of Rodion Raskolnikov’s two crimes. This is the plot – driven crime, which consists of the killing of the old money – launderer, and the axiological crime topic, which relates to the hero’s crime against his mother. It consists in forgetting and betraying her instructions and precepts, which was one of the factors that determined the murder of Alena Ivanovna. Assessing this as a factor no less important than interpreting law as a philosophical and ontological category of crime makes it possible to differentiate the two contexts of crime causation and the single path of redemption and the implementation of punishment.

The most developed direction in the history of the stated topic is the religious – spiritual and exegetical interpretation. Without being able or seeing the necessity to give an overview of the extensive source base here, we will single out those works, which, firstly, clearly reveal an interest in the metaphysics of the individual and the metaphysics of crime. These are questions of comprehending faith and God, of committing a crime to understand whether

God exists. A key problem in Dostoevsky’s late novel work, the problem defined the crosscutting philosophical plot from “C&P” to “The Brothers Karamazov” as a way of moving towards the faith. This approach is reflected by D. Barsotti. Barsotti’s theologian’s thought that “Crime and Punishment” is a novel in which, more than in any other, God is presented (Barsotti, 1999: 208) also shows the strangeness of the novel’s Christian context to the official Church and to Christian morality.

In connection with the description of polyphony as a phenomenon antithetical to Dostoevsky’s ideological system, T. Kovalevskaya describes the writer’s method from the perspective of gnoseology and philosophical and religious anthropology and notes the influence of anti – hero ideas on the mystical or apathetic novel (Kovalevskaya, 2012: 25). The researcher’s conception of mimicry is based on her interpretation of the truth given, according to the writer, to the people in the image of Christ in the body and which consists in loving one’s neighbor as himself.

The development in the early twentieth century of sociology, psychology and existentialism makes it possible to judge from the perspective of modern science the possibility of considering crime in the novel “C&P” in its phenomenological approach. F. Nietzsche’s justification of the concept of resentment consciousness is developed in the sociological theory of M. Scheller (Scheller, 1999). Scheller drew attention to a feature of the phenomenological singularity of the value delusion caused by Resentment: “a feature of the internal disposition that arises in a person who seeks to ‘discredit’ the alien values pressed upon him” (Scheller, 1999: 36). The traditional scholarly consideration of crime and punishment from the perspective of the concept of value, using Scheller’s sociological findings, allows us to develop a typology of characters in Dostoevsky’s novel from the perspective of resentment types. This point of view builds a connection between

Scheller's ideas and Merezhkovsky's view of "C&P" as a book of repentance without remorse (Merezhkovsky, 1995).

The topicality of Scheller's and Merezhkovsky's ideas is due to the study of Raskolnikov's metaphysics of law, based on Napoleon's paradox. The disappointment of Dostoevsky's hero in Bonapartism is based on philosophical and historical – cultural foundations, which accompanied the history of Russian romanticism and its replacement, by realism in the Russian literature of the 19th century, during the 1920s-30s, even in Pushkin's work, starting with the period of his exile in Odessa. Lotman wrote about the paradox of Napoleon in Pushkin's ontology in connection with A. Pushkin's poems "Demon" "Deserted sower of freedom", "The unmoving guardian slumbered on the royal threshold", "Why were you sent, and who sent you?" The scientist has investigated the phenomenon of Bonapartism, which is a paradox for Russian history. Lotman's ideas were developed in the paper by K. Urazayeva: the concept of Pushkin's "Odessian text" as an alien being has been justified and the philosophical and literary characteristics of Pushkin's ontology based on the classification of Bonapartism, Orthodoxy and Faustian text (Urazayeva, 2022)

The possibilities of the phenomenological approach presented here are contained in the treatment of M. Bakhtin, who has established origins in the longing to embody the "dreamer": from the idea of the "man from the underground" and the "hero of the accidental family" (Bakhtin, *Problems of Poetics*, 2002: 115). Bakhtin cited as Raskolnikov's prototypes the ideas of Max Stirner in his treatise "The Only and His Property" and the ideas of Napoleon the Third that he had developed in his book "The History of Julius Caesar" (1865) (Bakhtin, *Problems of Poetics*, 2002: 103). The hero's conviction, "If there is no God, all things are permitted", goes back to them.

The phenomenological "dialogue" between Merezhkovsky and Scheller is continued by the works of contemporary researchers devoted to the metaphysics of crime. For example, I. Dneprovskaya, from the perspective of the metaphysics of crime as law, and on the level of

spiritual meanings of the legal existence of the personality, established not only the violation of law but also "the possibility for the individual to find the real meaning of his existence through the denial and rebellion, and thus return the individual to the normative space of culture, and with it, to the sphere of law" (Dneprovskaya, 2011: 46). The researcher's conclusion that "in Dostoevsky's philosophy both the finding of grace and the crime are based on the same spiritual ability of man to overcome the limits of present reality" (Dneprovskaya, 2011: 46) is built on the thesis of radical denial of law (crime), if the motive of denying law was the search for the spiritual meanings. In his study of the dual reality of the novel, the Chinese scholar Zhang Biange substantiates the idea: "Crime at the empirical level indicates the presence of sin at the metaphysical level" (Zhang Biange, 2021).

The metaphysics of crime involves analyzing philosophical categories such as freedom, community and love in correlation with the cultural and historical experience of Christianity. This is the subject of V. Stepchenkova's study (Stepchenkova, 2022). Using the material of the novel "The Brothers Karamazov", the scholar analyses freedom as the freedom of choice in the aspect of acceptance or non – acceptance of suffering: "the attitude towards suffering is an emanation of the spirituality of the characters" (Stepchenkova, 2022: 8). The researcher shares the established scholarly view that the motif of acceptance of suffering characterises the process of spiritual growth and transformation of the characters and is bound up with the motifs of purification, humility, repentance, joy and resurrection. This motif goes back to "C&P", but it is also, where the boundary of evolution in the writer's mind runs. In "The Brothers Karamazov", the motif of non – acceptance of suffering is "linked to the process of the exhaustion of the soul and the ideas of nihilism, socialism, humanism, permissiveness" (Stepchenkova, 2022: 8). Hence the gradation of the writer's treatment of the non – acceptance of suffering in the motif of escape – external (leaving, departure, running away, suicide) and internal (madness, drinking, dreams, remembering, dreaming). Meanwhile, in "C&P", running away is translated into the

fate of Svidrigailov, from the project of going to America to his suicide. Stepchenkova's conclusion about the freedom as the main gift to man and evidence of God's love for man, because the concept of true unity is conditioned exclusively by the freedom and love, and "true love has a free character and unites people" (Stepchenkova, 2022: 21), allows us to identify the origins of the established value dominants of late Dostoevsky, exactly in "C&P".

The novelist's thoughts in "The Writer's Diary" are a kind of transitory model in the transition from the metaphysics of crime to its axiological interpretation. The writer's spiritual protest against external explanations of evil and crime – based on the social environment and the denial of punishment on that basis – brings to light the hatred of positive – humanitarian theory. The writer does not accept the denial of the freedom of the human spirit and the responsibility associated with it (Dostoevsky, 2020: 80).

The axiological context of the philosophy of crime, specifying the role of nurture and the family theme in the novel, anticipates the works of contemporary Russian scholars appealing to questions of value ideas (Esaulov, Tarasov, Sytina, 2021).

Another methodological starting point of the article is V. Razumovskaya's thesis about F. Dostoevsky's "strong" texts, his creation by means of various semiotic systems (Razumovskaya, 2018). The scholar's search for and definition of the units of translation from the perspective of the cultural information represented in the texts led to the definition of the structure and the main elements of the center of translation attraction, the core of which is the "strong" text of Russian literature and culture of "C&P". The researcher's observation about cultural names as the main object of artistic translation, which creates the main difficulties, confirms the relevance of a phenomenological reading of the novel.

The approach of O. Tabachnikova is also methodologically significant for this paper, who poses the problem of the irrational in the novel "C&P" from the perspective of the study of the work by an English – speaking audience. Proceeding from the thesis that the moral

attitude is the dominant in Russian classical literature, Russian philosophical thought and cultural tradition, the researcher refers to the opinion of V. Zenkovsky about the priority of charity in relation to justice (Tabachnikova, 2022). One of the authors of this article (2022), undertaking a phenomenological reading of the novel "C&P", has convincingly demonstrated the role of resentment consciousness in crime by showing the religious sensitivity/indifference of Dostoevsky's characters. The interpretation of crime and punishment in the dichotomy of insight/repentance, which turns into a dichotomy of "mean man"/type of "mean" value consciousness of the hero, refers back to the books by Merezhkovsky and Scheller, which were mentioned above. Against this context, the concretization of the novel's polyphony by "different morals" becomes a principle of defining law – awareness and law understanding in the novel as a rational hypostasis.

A special layer in connection with Bonapartism as a subject of study of the metaphysics of crime and personality is Toichkina's work on the role of the French folk song "Malbrook is about to march" with the theme of resurrection in F. Dostoyevsky's novel "Crime and Punishment" (Toichkina, 2005). Toichkina points out the traditional mentioning by researchers of the literary genesis of the song and the major motif dissonant with the theme of the song, the jocular style: "... on Russian soil, as early as the epoch of the Patriotic War of 1812, the song about Malbrook took on a new life; the ironic story of its hero's unsuccessful campaign was perceived as an allusion to the defeat of Napoleon" (Toichkina, 2005: 245). The allusion to Napoleon's defeat, contained in the song, is associated in Dostoevsky's novel with the Napoleonic theme of the novel, as well as with the theme of resurrection. To illustrate this thesis, the scholar cites the concept of the way of Raskolnikov, who will have to "die" (commit a sin) in order to "rise again". Hence, it is no coincidence that the motif of the song emerges the moment when Raskolnikov listens to the silence of the staircase after the murder. The song also precedes the moment of his "resurrection" to life in the epilogue of the novel: "Raskolnikov came out of the barn to the very shore, sat down on the

logs stacked by the barn and looked out over the wide and desolate river” (246). For Toichkina, the role of the song in the novel stems from its function as a sign of man’s connection to “other worlds”. The author argues his point of view with the scenes from the novel when the song is played: it is the meeting with Marmeladov, with Sonya, the moment of murder.

The song’s iconic role is also defined by its link to the destiny of Katerina Ivanovna and Sonya. As the scholar writes: “The motif of the songs that conclude Katerina Ivanovna’s romantic destiny, on the one hand, embodies the ideal world that was realized in her mad fantasies in conditions of inhuman squalor and allowed her to keep herself, and on the other, reveals the new world awaiting the heroine: the romance to Lermontov’s poem “In midday heat, in the Dagestan valley” introduces a death – sleep motif” (Toichkina, 2005: 247).

Toichkina using the example of French quotations in the speech of Raskolnikov, Porfiry, Svidrigailov and Katerina Ivanovna also examines the question of French intertextual links. The scholar also reveals the connection between the song genre and the destiny of the characters.

Theoretical framework

The concept of the present paper is built on the application of a phenomenological approach that contributes to a description of the metaphysics of crime and identity, centered on the law and consciousness, the resentment consciousness as the lack of religious sensitivity of Raskolnikov, which caused the criminal, but not the moral crime. The transposition of resentment to crime and punishment contributes to the establishment of the profane and sacred in the worldview of the hero as indicators of law consciousness and law understanding, the maturation of the hero’s idea of crime and the writer’s idea of punishment. The hero’s reflection becomes a field for approbation of the author’s philosophical and religious views on issues of faith and God saving, and the relationship between the hero and his mother. Thus, the interpretation of law takes on the character of ethical and phenomenological conceptions of crime and punishment.

Statement of the problem

The topicality of the undertaken experience lies above all in the separation of the topic of upbringing, the family topic, the relationship between Raskolnikov and his mother, and the consideration in unity with Napoleon’s paradox. In this way, the unity of the metaphysical and axiological contexts in the philosophy of crime and the typology of the hero is ensured. The aim of the paper is to analyze the relationship between Bonapartism and the theme of education as a concept of crime and repentance as redemption. Hence the objectives of the article: 1) to establish the role of Napoleon’s paradox as the source of the metaphysics of personality and crime, in other words “conditioned human criminality”, 2) to analyze the upbringing and family theme as the social and axiological cause of Rodion Raskolnikov’s crime, 3) to reveal the role of the upbringing in the novel as a factor of atoning for the guilt of the criminal, 4) to study the resentment consciousness as a factor of the hero’s Napoleonism.

Methods

For the development of the concept of the paper, the phenomenological approach became the methodologically determinant, the productivity of which provides a description of the ontological aspect of the problem and of the characters’ resentment consciousness. The hermeneutic approach was the source of the analysis of the hero’s reflection because of the impact of the philosophical and religious views of the novel’s author. The research of spiritual and ethical aspects of crime has determined the appeal to an axiological method.

Discussion

Bonapartism and the resentment consciousness of the hero. The metaphysics of the personality and crime

The analysis of Bonapartism and its paradoxical nature in Dostoevsky’s novel allows us to reveal the content of the problems of “Russian Napoleon” from the perspective of faith and salvation. Examining the paradoxical nature of Bonapartism’s treatment of law allows us to answer the question about the novel’s

dominant moral imperative and to answer the question: is it a book about the punishment for a crime or about the justification of a hero? Accordingly, is the hero's crime ethical or purely criminal? Raskolnikov's interpretation of the crime as a realization of Napoleonism is paradoxical. At the same time, the establishment of the author's idea: whether the hero's crime is the result of delusion, illusion, conflict of values, who in imitation of Napoleon established for himself new high values or, on the contrary, this complete crushing of Bonapartism in the novel and denial of the Russian idea of right – raises the question of a kind of correction of the Wednesday theory by popularizing the ideas of Orthodoxy, including Christian piety in everyday life as a guarantee of inner integrity of personality.

The hero's division of people into "trembling creatures" and "having rights" becomes an expression of the "internal boundlessness of aspiration" (M. Scheller) and a consequence of the "abolition of the once substantive and value – quality conditionality of aspiration" (Rozanov, 1990: 31). However, the "desire to overcome the "bar", to set the "record" as the main motive – interpreted in sociology as a progressive principle, becomes in Dostoevsky's concept a sign of Raskolnikov's "powerlessness" in ontological and religious sense, which confirms the philosophical character of "powerlessness" as one of the manifestations of "downward – looking life".

Raskolnikov's helplessness is caused by realization the aesthetic difference between Napoleon's crime and his own and the conclusion: "Fear of aesthetics is the first sign of powerlessness!" (489). Merezhkovsky draws attention to the exposure of Raskolnikov's "aesthetic" husk, which "exposes the question of the hero's criminality" and conditions the complete identity of Napoleon and Raskolnikov's crimes for the symbolist writer (Merezhkovsky, 1995: 188). Raskolnikov's doubts and despair become an expression of powerlessness: "Is it, is it all? " (37). But it is not his crime that the hero doubts, is it the crime in general? The resentment

nature of Raskolnikov's consciousness explains the "extreme tension between the impulse for revenge, hatred, envy and their manifestations on the one hand, and impotence on the other, leading to the critical point at which these affects take the "form of resentment" (Scheller, 1999)

By projecting this understanding into Dostoevsky's translation of different morals, we are able to interpret crime in an ethical sense as a conflict of values in Raskolnikov's mind. Therefore, the imitation to Napoleon as the ruler of the world, unconditional and high, gives birth to the illusory values of the hero, making his consciousness resentment.

The connotation of "to kill", the rationale for its ethical implications: "I wanted to kill for myself, for myself alone" (86), "... I had to find out then, and quickly, whether I was a louse, like everyone else, or a man? ... I only wanted to try" (86), "I want to live myself, or I would rather not to live" (86), "I wanted to dare" (85). Raskolnikov's doubts and despair become an expression of powerlessness: "Is it really, really all this?" (37). However, it is not his crime that the hero doubts, is it crime in general?

Orthodox piety as an ideal educational model

Several families are represented in the novel's narrative, all of whom are 'working' to reveal the author's intent. For us, the main character's family is of primary interest. Raskolnikov was born into a typical poor family: his father was a poor official who did not have enough money, and after his death, his wife Pulcheria Alexandrovna Raskolnikova was left with two children, living on a small pension after the death of the family breadwinner. The family is struggling in the grip of poverty, but struggles to maintain the status and education of the people in their circle, perceptions that are closely linked to a certain upbringing and education. The widow tries to give her children a chance to "go out into the world": to help her son gain a university degree in law so that he can apply for what she believes to be a proper official position, and to give her daughter a chance to acquire the knowledge and manners that will allow her to arrange her personal life with the help of a successful marriage.

¹ The novel is quoted from Dostoevsky F. Crime and Punishment. Moscow: EXMO, 2020. – 672 c. The cited pages are indicated in parentheses.

Orthodox piety, to which the family attaches a great importance, becomes the central focus of the parent – child relationship. Raskolnikov's mother and sister show the Christian humility and self – sacrifice of serving their neighbor, forgetting their own personal interests when it deals with helping to Rodion. He understands this, appreciates it, and suffers from his impotence to make a difference in material matters, eventually losing his sense of purpose in obtaining his cherished diploma and turning to his dreams of soon becoming rich in some extraordinary way. The hero's exhaustion under the weight of life's circumstances, which leads him to crime, is not, according to Dostoevsky, a justification for the crime. The author has transferred the social meaning of the theme of "the life he has eaten" to another plane – the axiological component of his spiritual world.

Sacrifice for the sake of unselfish love of God and neighbor becomes a peculiar test of the content of Dostoevsky's characters. In her letter to her son, Pulcheria intuitively expresses her understanding of Rodion's situation. He does it by asking the most important question: "Do you still pray to God, Rodia, and believe in the goodness of our Creator and Redeemer? I fear, in my heart, that the latest fashionable faithlessness has not also visited you. If so, then I pray for you. Remember, my dear, how in your childhood, when your father was still alive, you were babbling your prayers in my lap and how happy we all were then!" (Part III). The poor mother has not yet learned that the watch her son inherited from his father has become a means of preparing for a future crime.

"Pulcheria" ("pulchra" in Latin) means "beautiful". The Empress Pulcheria, the daughter of the Eastern Emperor Arcadius and granddaughter of Theodosius the Great, left a good trace in the history of Byzantium. Dostoevsky draws a kind of subtle analogy between the life story of his character and a famous historical figure canonized by the Orthodox Church (commemoration 10/23 September) [Brockhaus and Ephron]. Queen Pulcheria, herself distinguished by her piety and state and political abilities, was unable to pass them on to her brother Emperor Theodosius II,

whose upbringing she had been called to take care of in the family. It is only after Theodosius the Second's death that she becomes a full – fledged ruler, making a series of decisions that save the Empire from internal religious strife and the attack of the Huns. Raskolnikov's mother is destined for a different fate.

The spiritual epiphany of Raskolnikov's mother, whom the author shows as "an uncreated miraculous icon – a fusion of love, prayer and action" (Fokin, 2013: 156), leads to her premature death. Dostoevsky shows how murderous for the human mind the actions of their loved ones can be, the consequences of which cannot be remedied in mortal life, leaving only the trust in the mercy of God.

Pulcheria falls into a sickly state, close to madness. It is the noble, sublime madness of a mother whose mind refuses to accept the hunch that her Rodion has done something wrong. Her relatives do not tell her about the crime or her son's exile, but her maternal intuition is hard to fool, and death comes. It is another crime in Raskolnikov's life.

The antipode of a mother like Pulcheria Alexandrovna is Katerina Ivanovna Marmeladova, sometimes seen as Raskolnikov's double. What binds them together is a passion to get the justice they want, with no regard for anything. Both are swept away by pride, leading one to a gruesome death on the pavement from a throat bleed, the other sent to hard labor. "He (Raskolnikov – I.M.), like his emotional double – Katerina Ivanovna – wants justice immediately and, by all means. Her desire for justice and her belief in it are such that even if the children cry of hunger, she still takes it upon herself to beat them, or, as it will be said elsewhere, "she longs for universal happiness to the point of demanding that everyone should not dare to be unhappy" (Kasatkina, 1993: 83).

Dostoevsky reveals to the reader the peculiarities of the human psyche at extreme family situations, revealing at this moment the depths of the unconscious in the behavior of the man (the hero), realizing his religious ideas about the value of human life in God. The humble, meek and sacrificial Pulcheria Alexandrovna and the proud, cruel and hysterical Katerina Ivanovna, but both of them receive the

kind of support from those around them that unmistakably testifies to Dostoevsky's faith in the mercy of God.

Conclusion

Therefore, the phenomenological approach undertaken in this paper has enabled an analysis of the axiological foundations of Dostoevsky's worldview and their role in the metaphysics and axiology of crime and personality in Dostoevsky's novel. The theoretical significance of the paper lies in the substantiation of the idea of law as a paradoxical Bonapartism. The scientific novelty of the obtained results is due to the application of the phenomenological approach, which contributed to the understanding

of the resentment consciousness as the cause of the hero's delusion, a factor in the philosophy of crime and punishment. The practical significance of the research lies in the study of the novel by university students and the use by researchers of the concepts associated with the phenomenology of crime as the boundary between law consciousness and law understanding in the works of a Russian writer. This includes the understanding of Dostoevsky's methods in constructing a philosophical and religious conception of Russian reality and the Russian idea. The relevance of the issue under consideration is also determined by the practice of judicial proceedings facing the ethical and delinquent nature of the crime.

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