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## **The image of the investigator and the criminal in the novel crime and punishment**

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### **Abstract**

The relevance of the study is determined by the fact that the novel "Crime and Punishment" and is considered by modern scholars as an introduction to the artistic world of the five major novels of the writer. It touches upon a complex set of cultural, historical, social, nationally psychological, moral and philosophical problems that are deeply developed in the subsequent work of Dostoevsky.

**Keywords:** crime, punishment, morality, man, law, justice

### **Introduction**

During his stay in hard labor, Fedor Mikhailovich was forced to communicate not only with political criminals, but also with dangerous criminals - killers and thieves. Observing these human characteristics, the writer came to the conclusion that the vast majority of crimes were committed by these people on the basis of terrible despair. After the abolition of serfdom, many peasants who did not have a livelihood went to big cities where they drank, robbed and killed.

**Methodology:** When writing an article, the dialectical method was used as a general scientific, fundamental method of cognition.

Special research methods were also used, in particular, historical, concrete sociological, logical, systemic, structural, axiological and comparative legal. Research literature, which examines the moral aspects of punishment, can be divided into two groups. The first is authors from the legal, criminal law, criminological sphere who touch upon the ethical problems of punishment.

### **Analysis**

The legal idea from the time of Plato, who said in the Laws that "no one should ever go unpunished for any act", did not doubt the necessity and inevitability of punishment for a committed and proven crime. Moreover, the problem field associated with the phenomenon of punishment goes beyond the strict legal sphere. Traditionally, this problem has attracted the attention of philosophy, which deals with issues related not only to the inevitability of crime, but also to the justification of punishment. In other words, philosophy is interested in the ethics and metaphysics of crime and punishment.

I must say that the problem of crime and punishment, unfortunately, is ((an eternal "problem." Researchers note: "Since civilization has existed, the true tragedy of human existence is the need to live among everyday crimes, to see their repulsive essence, to understand all their horror and, at the same time, not have enough spiritual strength to decisively and permanently end them. ""a person is such that he does not put up with this state of things, being in a constant search for a solution, at least to improve the situation in the criminal sphere. Therefore, this topic is always relevant: "... the crime problem never loses its relevance punishment. Mankind persistently looking for ways to remedy the moral of each offender, and, consequently, society as a whole. "And here the moral dimension of the problem of punishment is of decisive importance, since the opposition of two paths is always found: the path of harsh and often cruel punishment and the path of education and conviction. Behind these paths are different ethical and anthropological worldviews. Tensions and conflict between them are inevitable, and often, only harsh punishment can at least somehow justify and atone for inhumane crimes. A special place in the question of the moral and psychological mechanisms of the origin of "guilt" belongs to the author.

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It was then that the writer first came up with the idea to write a novel full of dramas and internal conflicts. According to the plan, the work was conceived as a confession of Raskolnikov, which revealed the spiritual experience of the protagonist. However, during the writing of the novel, the author began to realize that he was not able to limit himself to the experiences of Raskolnikov alone — the plot required more depth and fullness. Having reacted with a great deal of criticism to the written material, Dostoevsky burned an almost completed novel and wrote it again - the way the whole literary world knows it. The writer also had a problem with the title of the work. There were several working versions, including "The Tale of the Criminal," "Under Trial." As a result, he settled on the option "Crime and Punishment." The essence and meaning of the name of the novel lies not only in the criminal punishment for committing a crime, but, above all, in the mental torment of the criminal. Any crime entails an inevitable punishment, and it is impossible to hide from it.

Fedor Mikhailovich worked on the novel in the years 1865-1866, and immediately after its completion it was published in the popular magazine "Russian Herald". The reaction to the work was very mixed, from sharp rejection to violent admiration.

In the 80s of the 19th century, the novel was translated into many European languages. His influence on the world literary process turned out to be huge: writers began to develop the theme touched by Dostoevsky and, at times, openly imitate classics, theatrical productions were staged in different cities of the world, and later the imperishable work was repeatedly screened. It is known that Fyodor Dostoevsky spent some time in exile in hard labor. And so, being there, the writer came across a variety of people. And who usually serves time in hard labor - political criminals, criminals, thieves and murderers.

### Discussion

The main theme of the work is the oppression and terrifying poverty of most of society, whose sad situation is of little interest to anyone. Also, the red line is the topic of misconceptions of the individual and forced rebellion due to suffocating poverty, social inequality and hopelessness.

The problem of false beliefs raised in the novel is relevant at all times. The theory to which Raskolnikov was exposed, about permissiveness and the possibility of committing a crime for good purposes, is destructive. It is she who causes arbitrariness, violence and terror.

This fact is very important to take into account when speaking about the analysis of the novel Crime and Punishment, because it was there, far from home in the penal servitude, that Dostoevsky studied and investigated the fate of these people in the most thorough manner. And not only their life stories interested Fyodor Dostoevsky, but also the motives that pushed a person to commit a crime. What important conclusions did Dostoevsky draw? These conclusions will help us a lot in analyzing the novel Crime and Punishment and revealing the image of Raskolnikov. It turns out that most of the time criminals acted, driven by dissatisfaction with the social situation of people in Russia.

In his novel, Dostoevsky wanted to convey his Christian ideas about life, according to which you should try to live a moral life, not yielding to pride, lust, egoism. Living for the sake of neighbors, doing good, sacrificing one's own interests for the benefit of society - this is what the writer teaches. It is for this reason that at the end of the epilogue Rodion Raskolnikov

comes to faith, which is the salvation of his tormented soul, and gains hope for salvation.

### Composition

The structural composition of Crime and Punishment is quite simple: the novel consists of 6 parts, each of which, in turn, consists of 6-7 chapters. The novel is divided into two components: the first describes the ordeal of the protagonist, his reasoning, and, as a result, the crime he committed. Then follows the punishment and self-disclosure of Raskolnikov, and the remaining 5 parts of the work are devoted to this.

A characteristic feature of the novel is a certain inconsistency in the chronology of Raskolnikov's actions. By this, the author wanted to emphasize the instability of the internal state of the protagonist, his loss. A wonderful addition to the mood of Raskolnikov are the dark, gray streets of St. Petersburg, the description of which Dostoevsky allocated a lot of space in the work. In the final part of the novel - the epilogue - the writer pointed out the possible healing of Raskolnikov thanks to sincere repentance and faith in God. The moral revival of the hero became possible only thanks to his complete rethinking of his life, actions, values.

Dostoevsky paid much attention not only to the poor student, but also to other central characters: Razumikhin, Duna Raskolnikova, Pulcheria Alexandrovna, Sonya Marmeladova, Svidrigailova. The character of each of them is described vividly, colorfully, the interaction of these heroes perfectly complements the overall picture shown by the author.

Despite the intricacies of storylines, all of them, one way or another, are connected with Raskolnikov. It is noteworthy that many of the characters described are waiting for a tragic fate, and by the end of the novel, only a few will survive.

### Main characters

About the heroes of the work, we wrote a separate article - The main characters of "Crime and Punishment." main characters Rodion Raskolnikov is a poor student, a young, proud, disinterested young man. He "was remarkably good-looking, with beautiful dark eyes, dark Rus, taller than average, thin and slender."

Sonya Marmeladova is the daughter of Marmeladov, a drunkard, a former titular adviser. "A girl of small stature, about eighteen years old, a thin, but pretty pretty blonde, with wonderful blue eyes."

Pyotr Petrovich Luzhin is the groom of Duni, prudent, "stiff, hackneyed, with a cautious and obtuse physiognomy," Mr. Forty-five.

Arkady Ivanovich Svidrigailov is a gambler with a controversial character who has crossed several lives. "A man of about fifty, taller than average, burly."

Porfiry Petrovich - the bailiff of the investigative affairs, who was engaged in the murder of the old woman-interest-bearer. "A man of about thirty-five, a little under average height, full and even with an abdomen, shaved, without a mustache and without a whisker." Clever man, "skeptical, cynic." PORFERY PETROVICH - the central character of the novel F.M. Dostoevsky's "Crime and Punishment" (1866), the bailiff of investigative affairs at one of the police units of St. Petersburg, conducting the case of the murder and robbery of the old percent-interest woman Alena Ivanovna and her sister Lizaveta.

Two months before these events, P.P. He drew attention to an anonymous newspaper article "On Crime", which, for ideological reasons, justified the killing by a person of the

"highest rank" people of the "lower rank", and through the editor he learned the name of the author - Raskolnikov. The basis of the conflict between P.P. and Raskolnikov makes a dispute about the essence of the crime, during which the killer sets out his thoughts about the "right to crime" for "extraordinary" people. Exposing the metaphysical roots of Raskolnikov's nihilism, a dualistic worldview and disbelief in God, which does not have P.P. nevertheless makes it clear to the criminal that he is exposed.

Gradually, an astute investigator brings the suspect to a nervous breakdown and actual confession. However, the appearance of the painter Mikolka, unexpected for all, who took the blame for the primordial popular need to "suffer" for the sake of atonement for the sin of inconsistency with the ideal, which is Christ, confuses his immediate plans.

Razumikhin is a student, a friend of Rodion. A very stupid young man, although sometimes rustic, "his appearance was expressive - tall, thin, always poorly shaven, black-haired. Sometimes he went wild and was known as a strong man." Dunya (Avdotya Romanovna) Raskolnikova is Raskolnikov's sister, "a firm, prudent, patient and generous, albeit with a passionate heart," girl. "She was dark blond, a little brighter than her brother; his eyes are almost black, sparkling, proud, and at the same time sometimes, for minutes, unusually kind.

If we talk about the literary direction of the novel, then it is fully consistent with "realism." The protagonist of the novel Rodion Raskolnikov is in a position bordering on poverty, he ate almost nothing the second day and owes a decent amount to the landlady for the rent. The young man goes to the old interest-bearing woman Alena Ivanovna, pondering along the road

"Mysterious" case, thoughts about which had troubled him for a long time - the hero was going to kill.

Former student Rodion Romanovich Raskolnikov leaves his closet in the attic and takes as mortgage to the old woman, the percent-lender Alena Ivanovna, who is preparing to kill, the last valuable thing. On the way back, he enters one of the cheap drinking rooms, where he accidentally meets a drunk official who has lost his place, Marmeladov. He tells how the consumption, poverty and drunkenness of the husband pushed his wife, Katerina Ivanovna, to a cruel act - to send his daughter from her first marriage to Sonya to earn money on the panel.

Raskolnikov receives from the province a letter from his mother describing the troubles suffered by his younger sister Dunya in the house depraved landowner Svidrigailov. He learns about the imminent arrival of his mother and sister in St. Petersburg in connection with the upcoming marriage of Duni. The groom is a prudent businessman Luzhin who wants to build a marriage not on love, but on the poverty and dependence of the bride. Mother hopes that Luzhin will financially help her son finish the course at the university. Reflecting on the sacrifices that Sonia and Dun bring for the sake of those close to him, Raskolnikov is strengthened in his intention to kill the percussionist - a worthless evil "louse." Indeed, thanks to her money, "hundreds, thousands" of girls and boys will be delivered from undeserved suffering. However, the aversion to bloody violence rises again in the hero's soul after a dream he remembered about his childhood: the boy's heart torn from pity to a naughty slaughter to death. Nevertheless, Raskolnikov kills with an ax not only the "ugly old woman", but also her kind, gentle sister Lizaveta, who unexpectedly returned to the apartment. Having miraculously gone unnoticed, he hides the stolen in a random place, without

even evaluating its value.

Soon Raskolnikov with horror discovers alienation between himself and other people. Sick from the experience, he, however, is not able to reject the burdensome cares of his comrade at the University of Razumikhin.

From the conversation of the latter with the doctor, Raskolnikov learns that on the suspicion of murdering the old woman, the painter Mikolka, a simple village guy, was arrested. Painfully reacting to conversations about a crime, he himself also arouses suspicion among others. These "criminals" then become "new legislators." Thus, without recognizing the biblical commandments ("Thou shalt not kill," "Thou shalt not steal," etc.), Raskolnikov "authorizes" "the right of those who have it" - "blood of conscience." Clever and insightful Porfiry unravels in the hero an ideological killer who claims to be the new Napoleon.

However, the investigator does not have evidence against Rodion - and he lets the young man go in the hope that a good nature will defeat the errors of the mind in him and lead him to confess to the deed. For the detective, the nodal figure is the image of the investigator. The world's detective literature presents the most diverse images of investigators. Despite their apparent diversity, several traditional types can be distinguished.

Indeed, the hero is increasingly convinced that he was mistaken in himself: "the real ruler <...> smashes Toulon, does the massacre in Paris, forgets the army in Egypt, spends half a million people in the Moscow campaign," and he, Raskolnikov, is tormented by "vulgarity" "And the" meanness "of a single murder.

Clearly, he is a "trembling creature": even after killing, he "did not step over" the moral law. The motives of the crime the mselves double in the consciousness of the hero: this is a test of oneself for the "highest rank", and an act of "justice", according to revolutionary socialist teachings, transmitting the property of "predators" to their victims. At home, Raskolnikov finds Porfiry, who convinces the young man to confess: the "theory", which denies the absoluteness of the moral law, rejects from the only source of life - God, the creator of a single by nature humanity - and thereby condemns his captive to death. "You now <...> need air, air, air!" Porfiry does not believe in the guilt of Mikolka, who "accepted suffering" because of the primordial popular need: to atone for the sin of inconsistency with the ideal - Christ.

But Raskolnikov still hopes to "step over" and morality. Before him is an example of Svidrigailov. Their meeting in the inn reveals the sad truth to the hero: the life of this "most insignificant villain" is empty and painful for himself.

The first time Raskolnikov went to Porfiry Petrovich with a laugh. Raskolnikov is sure that the investigator knows everything about him. He does not dissuade him. They argue about the nature and causes of crimes, the investigator mentions an article by Raskolnikov on this topic.

The second meeting takes place at the initiative of Raskolnikov himself, although "it was all the more terrible for him to meet this man again: he hated him without measure, endlessly, and was even afraid of his hatred to find himself somehow." In a conversation, Porfiry Petrovich hints to Raskolnikov that he is a suspect. "Did you see the butterfly in front of the candle? Well, so it will be all, everything will be around me, like around a candle, spin; freedom will not be sweet, it will begin to think, get confused, it will confuse itself around, like in networks, alarm yourself to death! "

The investigator drops the mask only at the last moment when

he comes to Raskolnikov's apartment. He sympathizes with Rodion, wishes him well, but he is also a provocateur who must draw out confessions from the suspect. The investigator sympathizes with Raskolnikov, loves him in his own way, and he can't catch it when Porfiry Petrovich is serious, and when he plays the fool. He says terrible things, gives terrible hints, but makes them in the form of a joke, and this is even more than hints, hurts Rodion. The laughter of the investigator turns giant Raskolnikov into a comedian. Rodion rebels against this humiliation and comes across this.

Porfiry is a mystery to the hero, a magnet to which he reaches and from which he repels. The investigator wills Raskolnikov against his will. Porfiry Petrovich's face and his "hi-hi" mixed with compassion are intolerant of the "Napoleon" from Stolyarny Lane. And only when he comes to Raskolnikov's apartment, he doesn't laugh, doesn't giggle — and with this he takes off his mask and finishes off Raskolnikov. Exhausted by the fear of exposure, Raskolnikov "suddenly felt like he was weak, physically weak." One sudden extraneous thought suddenly almost makes him laugh: "Napoleon, the pyramids, Waterloo and a skinny nasty receptionist, an old woman, an interest-bearing woman, with a red laying under the bed - well, what is it like to digest even Porfiry Petrovich!.. Where can they digest! Aesthetics! it will hurt: "will climb, they say, Napoleon under the bed to the" old lady"? Eh, crap!.. "

The protagonist of Crime and Punishment gradually realizes that he is by no means Napoleon and that, unlike his idol, who quietly sacrificed the lives of tens of thousands of people, unable to cope with their feelings after the murder of one "nasty old woman." Raskolnikov feels that his crime - unlike the bloody acts of Napoleon - is shameful, unaesthetic, and is trying to determine where he made a mistake. "The old woman is nonsense!" He thought hotly and impulsively. "The old woman is probably a mistake, that's not the point! The old woman was only a disease... I wanted to step over as soon as possible... I didn't kill a man, I killed a principle! Principle I killed, but didn't cross over, I stayed on this side... I only managed to kill. And I didn't succeed, it turns out. "

In the novel, the detective appears before us not as a logical-intellectual who recreates the picture of murder according to the evidence found, not as a sophisticated professional, but as a psychologist who intuitively comprehends the essence of Raskolnikov and his complex, not clear inner world for him. In the traditional detective story, the detective plays the role of the "avenger" for the crime committed, and the punishment of the criminal becomes the inevitable triumph of justice. Indeed, the detective as a work, the law of the genre of which is the victory of good over evil, the truth over lawlessness, was opposed and continues to be opposed often to unfair reality. In Dostoevsky's novel, the investigator does not act as the "avenger" for the murder committed by the criminal, but as the savior: Porfiry Petrovich helps Raskolnikov come to repentance and save his soul.

According to the analysis of the novel Crime and Punishment, it becomes clear that Fedor Dostoevsky offered his vision of how to solve this global problem in Russia. Someone will think that this is a revolutionary movement and the overthrow of the autocracy, but the writer saw a different development - it is necessary to improve the spiritual life of the people by introducing Christian morality into the masses. In fact, it was Christian principles that could affect a person's heart and rebuild his mind and soul. However, the reason for the increase in crime was not only the terrible financial condition of the people, new philosophies also became an important

component of this growth. Analysis of Rodion Raskolnikov in the novel Crime and Punishment Since Rodion Raskolnikov is the main image of the novel Crime and Punishment, So, Rodion Raskolnikov really was poor, but he decided not to kill the old usurer not only by poverty, but mainly by ideological considerations. His theory was that each person belongs to one of two categories - "ordinary people" and "extraordinary people." According to Raskolnikov, those who live in harmony with public principles, obey the law, do not violate orders and do not want to change anything are related to the first category, that is, ordinary people, such a gray mass.

It should be noted that the image of Rodion Raskolnikov is revealed most clearly at the moment when he decides to see which group of people he himself belongs to, and therefore kills the old woman. Raskolnikov is undoubtedly very talented, intelligent and proud at the same time, however, his dreams and aspirations for a better life remain only in his head - poverty prevents them from being realized. Poverty haunts Raskolnikov everywhere - his sister is getting married not at all because of poverty, Father Sonechka (Marmeladov), a titular counselor who has been reduced, becomes an alcoholic and finally drops, and Sonechka Marmeladova herself was forced to become a hoker prostitute.

Here are the circumstances in which the image of Raskolnikov is formed in the novel Crime and Punishment.

The details of the analysis of the novel Raskolnikov reasoned so that the insignificance killed by a strong personality was not useful to anyone, but helped to become others happy. And in this sense, Raskolnikov did not consider his criminal act a sin. Killing the old usurer, Raskolnikov wanted to take her money to help others. In the end, the old woman profited from the misfortunes of others, so why not take what was acquired in such a vile way and give it to the poor who need it? Yes, making an analysis of the novel Crime and Punishment, you involuntarily think about these problems.

But the image of Raskolnikov reveals even deeper when, after committing a crime, the protagonist of the novel realizes terrible things - he became a killer, the blood on his hands prevents even embracing his loved ones, and his conscience gnaws at him. Here Raskolnikov understands that Sonechka Marmeladova's position is no better than that of him, however, she did not allow her heart to harden and become embittered with people, but she retained faith in God. It is noteworthy that it was Sonechka, from whom Raskolnikov expected sympathy and help, who was the first to talk about his crime.

**“Crimes and Punishments”-Conclusions:** Did Rodion Raskolnikov hear from Sonechka what he wanted to hear? Sonya advised him to repent and open his soul to people, but Raskolnikov did it differently: he confessed to the crime to law enforcement officers and was eventually sent to serve his sentence in hard labor. Both of these characters of Dostoevsky - Raskolnikov and Sonya Marmeladova destroyed their souls, but only Sonechka was led by deep moral convictions, and Rodion was the idea. But what is changing in Raskolnikov while he is serving his sentence? Sonya contributes to the fact that he is spiritually reborn and his moral principles are being transformed. Fyodor Dostoevsky reveals in his novel that happiness in a person's life is possible only if a person follows Christian principles, has faith in God and does good. It is this that will fill life with meaning, and not at all the struggle for power and hardheartedness.

The practical significance of the work. The work has undoubted high practical significance. The results of the work can be used in high school courses "History of political and legal doctrines". The main task of Dostoevsky as an artist of the word is to reveal the spiritual world of the hero. He tries to show the internal causes that arose due to external circumstances and prompting Raskolnikov to kill, as well as the emotional experiences of the hero, who in such a brutal way tried to establish himself in his theory and determine what type of people he refers to: "extraordinary" person or "louse, like everyone else". The author wanted to show the struggle of consciousness with the subconscious. The heroes of the novel do not just reflect on their actions, they painfully try to find a way out of the circumstances. It is only a pity that this exit is criminal. The protagonist, a former student who is in extreme poverty, became the author of the theory about the division of people into "strong personalities" and "creatures trembling," that is, people who are not able to cross across an acceptable moral border, and those who can be destroyed to achieve their own goals. Of course, this is very scary when a person has such ideas. And do not think that this is just a fiction or events of the days past. In recent years, the level of murders committed on domestic grounds has grown tremendously in the country. And if we count professional criminals or those who first committed the crime? And all this is due to the absence of any moral core in people who have been taken to extremes with their lives. One of the main themes of the work is psychological pressure on a person. Poor youth Rodion Raskolnikov kills an old woman and a young girl who became an accidental witness to a crime. After committing the murder of a young man, his conscience torments, nightmares torment him. The author tried to create all conditions so that after the deed the killer began to torment her conscience. And indeed, after the murder, the world in the eyes of Raskolnikov became somehow gray, gloomy, and uncomfortable. Everything suggests that Rodion focused on the consequences of his actions. The young man did not notice anything other than his personal experiences. An agonizing nightmare is the author's psychological device, which he used to show the reader how painful further torment can be after committing such an act. At the same time, Dostoevsky has another, no less significant metaphysical understanding of guilt, which Vyach points to. Ivanov. It combines in itself the universality of human guilt and at the same time makes one feel personal responsibility for it. Vyach. Ivanov notes that "the idea of guilt and retribution, this central idea of tragedy, is also the central idea of Dostoevsky." The philosopher says that "guilt and retribution" are concepts of moral philosophy that are first explored Dostoevsky ethically and then metaphysically. What conclusions does Dostoevsky draw from such a consideration of these concepts? Here, above all, the moral message of love is important, in the light of which the idea of the old man Zosima about universal guilt is revealed. This means a deeper level of penetration into a person's personal guilt, into those moral layers of his personality, where the Oedipus consciousness did not reach, blinded by the injustice of Doom. Vyach. Ivanov says that "with Dostoevsky wine and retribution follows the salvation of the criminal through moral and spiritual rebirth." This is the difference between dostoevsky and Tolstoy, whose guilt leads to death. Such an understanding of guilt in which universality (since this is a metaphysical feeling) does not abolish personal responsibility opens the way to genuine human dignity.

We can say that if for an ancient person metaphysical guilt meant the action of non-moral fate ("fate"), to overcome which meant becoming a full-fledged moral subject, for Dostoevsky's moral ideas, a metaphysical understanding of guilt means a deeper comprehension of it, in which the subject feels his responsibility for what is happening, and not the action of an external random and hostile fate.

### Conclusion

In addition to the unjustified cruelty of crimes, there is another important problem that reveals the moral inconsistency of the institution of punishment, which was also under the close attention of Dostoevsky. In his own words, he was always preoccupied with one and the same thought, which he could not solve for himself - this was the idea of an ineradicable inequality of punishments for the same crimes. Based on the analyzed material, the most common situations are identified in which the moral asymmetry of the crime and punishment is manifested in such contradictions:

- **Between the pursuit of justice and the absolute injustice of punishment.**

Hundreds of books, thousands of articles in Russia, Europe and America are devoted to philosophical interpretation, artistic analysis of the works of Dostoevsky, the history of his life and work. This huge interest in the creative heritage of the writer is very natural. Dostoevsky unprecedentedly sharply posed fundamental moral, socio-aesthetic, and psychological problems of an all-human and timeless scale: on the meaning of life and the purpose of an individual's existence, on happiness and the price that must be paid for him, on the spiritual wanderings of a person. To comprehend the secrets of human life, Dostoevsky spent his whole life.

Because of its global nature and importance, this problem has been, is and will be for a very long time, in my opinion, at the top of scientific understanding. It is especially important to teach at law schools, where it is of great importance.

The heroes of Crime and Punishment and the people of the twenty-first century have much in common. Modern society is not much different from nineteenth-century society: the same problems, the same situations. Only the level of nobility per capita over the past hundred and fifty years has fallen sharply. Thus, the writer with his images tried to warn the reader against such a fate, making his creation even more relevant today!

Even if criminal acts are committed for good purposes, responsibility cannot be avoided anyway. This is what Dostoevsky informs us - the title of the work reflects this thought made by him.

Rodion Raskolnikov committed a crime for the sake of future good undertakings, but this crime caused him only suffering. The idea that Dostoevsky preaches in the novel is relevant to this day. We had a subject that studied the history of political and legal doctrines. It seems to us that it would be nice to add a course on the novel to future lawyers. Test based on the novel by F. M. Dostoyevsky "Crime and Punishment"

### From the suggested answer choices, select one correct one.

#### 1. At what time of the year does the novel Crime and Punishment take place?

- a. In winter
- b. In the spring
- c. In the summer
- d. In the fall

**2. How long does the novel Crime and Punishment last until the epilogue?**

- 1 year
- Six months
- 1 month
- 14 days

**3. Indicate the name and patronymic of Raskolnikov**

- Roman Rodionovich
- Grigory Romanovich
- Rodion Romanovich
- Grigory Rodionovich

**4. How old was Raskolnikov at the beginning of the novel?**

- 19-20
- 23-24
- 30-32
- 20-21

**5. To which class did Raskolnikov belong?**

- bourgeois
- raznoshinets
- a nobleman
- merchant

That's why I read literature, legal awareness and legal culture of a person increase.

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