



THE ARTISTIC AND MEANINGFUL ORIGINALITY OF THE STORY "THE WEAK HEART" BY F. M. DOSTOEVSKY

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ABSTRACT	KEYWORDS
The story "Weak Heart" continues and develops one of the main essential themes of Dostoevsky's early work — the fate of a Dreamer in society. Due to the limited plot space, a small number of characters and the expression of the event series, the story tends to the dramatic kind of art.	<i>novel, dreamer, "weak man", "type of a positively beautiful person".</i>

According to N. M. Perlina's comment, the prototype of the main character is Ya. P. Butkov, a modest and shy young man who was bought out by A. A. Kraevsky from conscription and thereby enslaved by him into "literary slavery". Less convincing is O. G. Dilaktorskaya's version about A. I. Polezhaev as a possible prototype of Vasya. Critical speeches of contemporaries were directed against excessive exaltation in the description of the friendship of Arkasha and Vasya, but on the whole were positive (M. M. Dostoevsky, N. A. Dobrolyubov, O. F. Miller, A. F. Koni, S. S. Dudyshkin).

The general opinion of critics about the meaning of the story and the causes of Vasya's tragedy was divided: most of them came to the conclusion that Vasya's death was due to the psychological characteristics of his development, when any joy of life is perceived as lawless happiness, and "excess of moral suspiciousness" drives the hero to insanity; Dobrolyubov believed that the cause of the tragedy lies in the unfair structure of society, and Vasya's death was caused by the cruel exploitation of an inexorable boss.

The image of Vasya Shumkov is associated with the ideas of utopian socialism, which so occupied Dostoevsky at that time. The desire of the heroes to live in threesomes, "commune" is characteristic. Vasya needs universal happiness, paradise on earth: "you would wish that there were not even unhappy people on earth when you get married...". If V.S. Nechaeva calls these dreams of Vasya "Manilovsky", then K. V. Mochulsky believes that this is a reflection of the "brightest and greatest" dream of Dostoevsky himself: "the torment of all" drives the hero of the story crazy: "the "weak man" Vasya Shumkov hides from "lawless" happiness into madness. A strong man, Ivan Karamazov, proudly refuses him and "returns the ticket".

But both do not accept bliss if it is not for everyone." The image of the main character of the story embodies the type of "Schiller's dreamer", opposed by Dostoevsky to the byronic character (see: Schennikov G. K. Dostoevsky and Russian realism. Sverdlovsk, 1987. p. 34). This is an altruistic hero. A weak heart, according to Mochulsky, turns out to be a hot heart. The emotional exaltation of Arkasha and Vasya's friendship has an autobiographical basis: Dostoevsky's relationship with I. N. Shidlovsky was also tremulous, sensitivity made the young writer weep over the lines of Schiller and Karamzin. The story turns out to be a kind of memory of the time of young raptures; the more unexpected is its sad ending. The irritated I. S. Turgenev, according to the memoirs of S.L. Tolstoy, in 1881 called this side of Dostoevsky's creative manner "the reverse commonplace": it is necessary to do everything directly opposite to the truth of life (not "turn pale and run away" from leo, but "blush and stay put") (I. S. Turgenev in the memoirs of contemporaries: In 2 vols. M., 1969. Vol. 2. p. 374). In fact, the hero enjoys the patronage of his superiors, the location of his beloved girl, he has a friend who sincerely loves him, Vasya is hardworking and diligent.

And on this "pink" background, a catastrophe happens — madness "from happiness". Such a "turn" violates the horizon of readers' expectations, turns out to be the "painful effect" that hurts the reader, torments him, does not allow him to read the text "without a trace" for himself. The "unhappiness of happiness" turns out to be the true essence of the hero's tragedy. The point here, perhaps, is not only in the high altruistic character of Vasya, who is not able to enjoy the joys of life "alone" when not everyone is happy around, but also in the deep layer of human psychology, always ready for self-destruction, self-destruction without any external reasons.

The presence in human nature of some needs that are not cognizable by man himself, aspirations that do not fit into the "rational" schemes of happiness in any way: love, prosperity, a favorite thing, even "social activity" - was sensitively guessed by Dostoevsky. "Weak hearts" are, first of all, hearts that are more subtle, sensitive, sensitive to these deep needs that are not realized by "strong hearts".

Such sensitivity leads to self-destruction, which is why a sensitive heart turns out to be weak. The image of Vasya in a certain sense foreshadows the "type of a positively beautiful person", and in the plot of the "Weak Heart" one can see echoes with the future novel "Idiot": the appearance of the hero (weakness, pallor, physical disability — lopsided), his behavior, naivety, truthfulness; love for the "abandoned" "poor Lisa", finally, madness.

The concept of the tragedy of good in the world was laid by Dostoevsky back in the forties, but then he could not oppose this concept of a positive beginning, which the writer would find during the years of hard labor. In this regard, it is hardly possible to agree with V. Ya. Kirpotin, who believes that the image of Vasya Shumkov is "a negative justification of the thesis about the equality of people among themselves," its main feature is an inferiority complex, and the whole story as a whole can be considered as a "psychological study on the topic of excessive humility."

The images of other characters in the story are less significant; they rather turn out to be "circumstantial" in relation to the image of Vasya. This is the "background" on which the drama of the "weak heart" unfolds. Special attention of researchers was attracted by the image of Julian Mastakovich, duplicating some of Bykov's features in "Poor People" and developing further up to the image of Luzhin.

Julian Mastakovich, according to some versions, was ennobled by Dostoevsky because of censorship conditions (V. Ya. Kirpotin believed that the "image of the "good general" was given here); nevertheless, the "predatory" essence of this character is quite obvious. The "good-natured exploiter"

subtly plays on the sensitivity of the hero: "Feel, Vasya, always feel the way you feel now ..." This exploitation is quite sincere: Julian Mastakovich sheds tears, contemplating the madness of the "pet", and, apparently, is sure that he has always been a true benefactor of Shumkov. Therefore, Nefedevich, a more "down-to-earth" character in the story than Vasya, sees in Julian Mastakovich not just a boss, but a "higher being": "And he, Julian Mastakovich, is generous and merciful <...>. He, brother Vasya, will listen to you and me and will take us out of trouble."

The female character of the story — Lisa — turns out to be related to the heroine of "White Nights". There was also a "sad story" in her life: the groom, who left without writing a word and suddenly returned with his wife. Vasya, in love, turns out to be the savior of "reputation" and "exit". At the same time, Lizanka is quite sincere in her feelings for the hero.

There is also determination in her character, like Nastenka or Varenka Dobroselova. But, of course, this is not the type of "Russian heroine" — less than a year after the tragedy with Vasya, Lizanka will get married, although she will retain touching memories of Shumkov.

Nefedevich is the "prosaic" hero of the story, although he is infected by the sentimentality of his friend. His rosy dreams do not go beyond "silverware" and "scarf", but he is able to deeply understand the tragedy of his friend. Arkady Ivanovich in the story is a "narrative perspective", the point of view that determines the assessment of events and delivers information to readers. His "third person" is actually the face of the narrator of the story. It is in his "zone" that the famous digression about a city that is about to "sparkle with steam to the dark blue sky" turns out to be - the motif of "fantastic Petersburg", repeated in "Petersburg dreams ..." and "Teenager". <...>.

In the story there is also a specific author-narrator, periodically interrupting the course of the narrative with emotional inserts: "Well? well, I ask, what was Arkady Ivanovich to do? <...> Really, I'm even sometimes ashamed of Vasya's excessive enthusiasm; it, of course, means a kind heart, but... awkward, not good!" is also characteristic of the beginning of the story, where the author too clearly "betrays" himself: "... and since there are many such writers who start this way, the author of the proposed story, solely in order not to resemble them (that is, as some may say, due to unlimited self-esteem), decides to start right from the action."

It is known that Dostoevsky suffered a lot because of ridicule in the circles of St. Petersburg writers, not being able to "not be offended" by injections and thereby provoking them again. "Arrogantly" starting "Weak heart" with "self-certification", he thereby emphasizes that he is not afraid of these accusations and attacks. Throughout the story, the "playground" of the author's zone, remote from the heroes and events contemplated by the heroes from the outside, does not subordinate the narrative to the "monological outlook".

The anonymous narrator turns out to be an "eyewitness" of the events at the same time as the characters and readers, he also does not know what will happen next, as they do. Therefore, the story is devoid of a novelistic "pointe", a spectacular turn-denouement. The languor of Arkady's forebodings, his vanity "to save a friend" portend a gloomy denouement. What it will be is unknown, but it will be inevitable: "Indeed, trouble was being prepared; but where? but which one?"

In this work, Dostoevsky continues to develop the forms of non-direct speech used by him in earlier stories: "He felt that he had done so little for Vasya so far! He even felt ashamed of himself when Vasya began to thank him for such a little thing! But there was still a whole life ahead, and Arkady Ivanovich breathed more freely..."

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