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Dedicated to F. M. Dostoevsky



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Editor's Note ...

At a time when the world is fighting to recover from a global pandemic, the compassion of a pure soul, as Fyodor Dostoyevsky once said, can save the world. His reliance on the compassion of a pure soul, reminds us of the *Svetashvatara Upanishad*'s chapter-1, verse-1.3 that says “*Deva atman shakti*” (power of the divine soul). Within everyone presides a powerful divine soul that needs to be realised. What Dostoyevsky cites in his novel *Idiot* “beauty will save the world” can be equated to the Indian thought of *Satyam Shivam Sundaram*. Dostoyevsky, according to the Russian philosopher Vladimir Soloviev, in his conviction never separated the truth from the good and the beauty.

The present issue is dedicated to Fyodor Dostoevsky and includes articles of scholars across the globe reflecting Dostoevsky's life, works and philosophies.

Meeta Narain's article *The Psychic Phenomena in the Works of Dostoevsky* draws our attention to the fact that Dostoevsky belonged not purely to the world of literature, but also to the field of the occult sciences. The different psychic phenomena, be it telepathy or spiritual powers, are projected through his characters in different novels. His works reflect a blending of the irrational with the realistic that is intrinsically related to questions regarding self-existence, justice and brotherhood.

Gennady Karpenko's article *The Anthropology of F.M. Dostoevsky and I.A. Bunin: The Marginal* focuses on the fundamental nature of man as depicted by the two great writers. Their works reflect their belief that human nature doesn't have only a Christian or Rousseauist foundation. Dostoevsky arrives at an understanding of the concept of 'boundary zones' of a person which are not determined by any external factor. Actions and deeds which are carried out in a state of passion are fundamentally unpredictable and dangerous. Bunin highlights the formidable power of human nature which is mysterious, and generates an anthropological type – the 'born criminal'.

Ludmila Karpenko's article *Linguistic Peculiarities of Dostoevsky's Novel 'Teenager'* analyses the peculiarities of language usage in the novel *Teenager*. The author uses the complex approach combining elements of semiotic, lexicosemantic and contextual analyses. She notes that about 500 verbs with their roots denoting 'memory, remember' have been used, which highlight the motif of reminiscence in the novel. Specific linguistic means, such as synonyms and reiteration, have been used to outline the psychological state of the characters. Artistic imagery is created through symbolic names and anthroponyms.

Irina Poplavskaya's article *Winter Notes on Summer Impressions by F. M. Dostoevsky and the Problem of Nation-Building* analyzes Dostoevsky's ideology

of *pochvennichestvo*, that can be seen as the reconciliation of the Russian intelligentsia with the Russian common people. The Russian nationalism of the 19th century is determined by Orthodoxy, traditional Russian culture and Russian literature. The article examines how Dostoevsky deals with the problems of nation-building.

Nitish Akhauri's article *Nihilism in 'Crime and Punishment'* explores the character of Raskolnikov from the perspective of nihilism. The article does so by venturing into the inner world of the protagonist, his conscious and unconscious states.

Olga Leontovich's article *Dostoyevsky on Screen in Russia and Beyond* aims to reveal the mechanisms of intersemiotic translation used to adapt Dostoyevsky's works for foreign audiences in the form of feature films, novel-to-comic adaptations, animation, ballet performances and operas. The study shows that the most common strategy is domestication which involves the change of place, time, ethnicity of characters, their profession, gender and personal features.

Preeti Das's article *Why Dostoevsky is Relevant Today?* highlights that Dostoevsky is one of the most widely read Russian classical writers throughout the world whose writings appear to be the most contemporary for present-day readers especially under Russia – Ukraine War situations. His writings touched upon the issues that are directly relevant to the issues of modern societies making him as relevant as ever before.

S. Shalini's article *Precision Exhibited in 'Crime and Punishment' by Fyodor Dostoevsky* deals with Dostoevsky's innovative style of presenting *Crime and Punishment* with narrative realism and dramatic scenes. His compositional balance, narrative techniques, dialogic style, plot type, use of symbols, art of characterization and portraying the mood of suspense and anticipation makes his novel unique.

Nasar Shakeel Roomi's article *The Jovial Dostoevsky* is largely based upon Dostoevsky's memoirs, and letters which give a panoramic view of Dostoevsky's deep insight into human psychology. His *Writer's Diary* is yet another source revealing the fascinating details of his personality, unveiling the secret behind the jovial interruptions in many of his otherwise bleak literary works.

Sidra Anis's article *Reflection of Social Issues in Fyodor Dostoevsky's Work 'The Little Boy at Christ's Christmas Tree'* attempts to touch upon the social issues such as class, hunger, poverty, urbanism, emotional vulnerability etc. through a detailed analysis of the work *The Little Boy at Christ's*, highlighting

how the binary positive vs negative, cruel vs innocent and beautiful vs ugly exist in all the societies.

Sushma Kumari's article *The Concept of Beauty in Works of Dostoevsky and Indian Aesthetic Tradition* talks about Dostoevsky's work and influence of Indian aesthetic traditions on Dostoevsky highlighting upon the similarities between Dostoevsky's concept of beauty and Indian aesthetic tradition.

Ajoy Karnati's article *Stylistic and Structural Peculiarities in the Key Incidents of the Novel 'Crime and Punishment' of F.M.Dostoevsky in Contrastive Study with its English Translation* attempts to have a look at stylistic and structural peculiarities of Russian language, particularly at the rich style of Dostoevsky in comparison with the English translation of the novel. It further attempts to analyze how the Russian inflectional sentences were conveyed in the analytical language English.

We would like to express our sincere gratitude to all the contributors and reviewers.

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Антропология Ф.М. Достоевского и И.А. Бунина: Маргинальное

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Аннотация. В статье антропологические взгляды Ф.М. Достоевского и И.А. Бунина рассматриваются в их специфическом изводе: не христианские и руссоистские основы их представлений о человеке, а периферийные, которые существенно корректируют антропологические концепции писателей. Результатом наблюдений стало открытие и описание антропологических особенностей в их произведениях. Достоевский выходит на фиксацию «пограничных зон» в человеке, которые внешне ничем не детерминированы. Порождаемые человеком действия и поступки из зоны психофизиологического, осуществляемые в состоянии аффекта, возникающего «под влиянием какого-то вихря чувств», принципиально непредсказуемы и опасны. Бунин под влиянием идей криминальной антропологии Ч. Ломброзо высветил в человеке возможность пробуждения в нем атавистического, напомнил о грозной силе человеческой природы, которая живет своей таинственной жизнью, творя свою собственную историю, порождая и выпуская в общество такой антропологический тип, как «прирожденный преступник».

Ключевые слова. Достоевский, Бунин, антропология, всечеловечность, маргинальное, атавизм.

Хотя антропология Ф. М. Достоевского, как показывают научные публикации юбилейного для писателя 2021 года, является предметом пристального внимания со стороны исследователей [1], однако системно-комплексного решения «загадки человека», каким он представлялся писателю на протяжении всего творчества, начиная с его юношеского высказывания о человеке как тайне [8, т. 28, кн. 1, с. 63] и завершая словами о «некоторой великой тайне» Пушкина [8, т. 26, с. 149], еще нет. В целом проблему концептуализации антропологических представлений Достоевского выразил И. И. Евлампиев: «Окончательной и полной «концепции», объясняющей творчество Достоевского, так и не было создано <...> невозможно свести к набору рациональных формул то представление о человеке и Боге, которое заключено в художественных образах Достоевского» [9, с. 124]. Исследовательская мысль постоянно упирается в «парадоксальность» и «художественную образность искусства» [10, с. 5], то есть в некую неразрешимость и смысловую многозначность художественной антропологии Достоевского.

Но в своих фундаментальных основаниях представления писателя о человеке незыблемы и однозначны: они теоантропны и христоцентричны («...мне лучше хотелось бы оставаться со Христом...») [8, т. 28, кн. 1, с. 176], пронизаны живым чувством веры, национальной духовной традицией,

соотнесены с христианским кодом русской культуры [11, с. 31–160]. Пафос антропологии Достоевского связан с жертвенным подвигом Христа: Иисус Христос пришел в мир ради братского единения людей. И писатель в художественном творчестве, в социально-исторических событиях, в нестерпимо тяжелой жизни русского народа, в гении Пушкина прозревает вершинные проявления человеческого духа: «всемирную отзывчивость», «всеприимность», «всечеловечность» [8, т. 26, с. 148], – видит в них основу исторического [6], залог всепреодолевающего «братского окончательного согласия всех племен по Христову евангельскому закону!» [8, т. 26, с. 148].

Н. А. Бердяев одним из первых заговорил о всечеловеческом потенциале духовного наследия писателя: «Творчество Достоевского есть русское слово о всечеловеческом» [3, с. 12].

Однако если же исходить не из христологического содержания антропологии Достоевского и иметь в виду всеобъемлющую концепцию человека, запечатленную в творчестве писателя, то к ее христологическому измерению и привычному социальному, национальному, религиозному и философскому содержанию нужно добавить «маргинальное», то, что чаще всего остается за пределами исследовательского внимания, а именно: трудно вербализуемую, определяемую и контролируемую сознанием «темную зону» природно-антропологического, психофизиологического и бессознательного, эволюционно доставшуюся человеку как дар и/или как проклятие и проявляющуюся в нем в виде аффектов, сновидений, сновиденческих желаний, немотивированных хотений и накапливаемых созерцательных впечатлений (не нужно забывать еще и о проявлениях жестоко-звериного в человеке, совершаемых им в «здравом рассудке», по отношению к детям). Но (повторим) эта иррациональная зона психофизиологического находится на периферии исследовательского интереса. В центре привычного рассмотрения – религиозно-антропологическая «скрепа», которая «держит» человека в мире Достоевского. Первым, кто концептуально определил христологическую сущность антропологических взглядов писателя, был В. С. Соловьев. «В трех речах в память Достоевского» философ говорит о просветленной основе русской души: «Русский народ, несмотря на свой видимый звериный образ, в глубине души своей носит другой образ – образ Христов» [18, т. 3, с. 202].

Поэтому представляется весьма оправданным и актуальным обращение не к христологической основе, а к маргинальному аспекту антропологической концепции Достоевского. Сам писатель, выводя и очерчивая «темную зону» антропологического, оставляет ее в состоянии тревожной непроясненности, потенциально взрывной напряженности, имеющей, впрочем, свои сюжетные последствия.

Герои-апофатики и иррационалисты, такие как «подпольный парадоксалист», Федор Павлович Карамазов, Смердяков, Версилов, намечают в творчестве Достоевского другую антропологию, ставящую под сомнение богоподобие человеческой природы. Писатель высветляет в них ничем не детерминированную психобиологическую природу человека, его самость: иррациональное в человеке не менее властно, чем рациональное и благоразумное. Так, в «Записках из подполья» парадоксалист в своих отношениях с миром исходит из своего хотения как из своей неотчуждаемой собственности: «...хотенье покамест еще черт знает от чего зависит...» [8, т. 5, с. 117]. И такая его самость «совершенно и упрямо разногласит с рассудком» [8, т. 5, с. 118] и определяет в нем всепоглощающее желание «по своей глупой воле пожить»: «Свое собственное, вольное и свободное хотенье, свой собственный, хотя бы самый дикий каприз, своя фантазия, раздраженная иногда хоть бы даже до сумасшествия, – вот это-то всё и есть та самая, пропущенная, самая выгодная выгода, которая ни под какую классификацию не подходит и от которой все системы и теории постоянно разлетаются к черту» [8, т. 5, с. 113]. «Подпольный парадоксалист», каких, по мнению Достоевского, большинство, расшатывает позитивистскую («эвклидову», математическую) логику определения и опредмечивания человека. Он вопрошает и восклицает: «Эх, господа, какая уж тут своя воля будет, когда дело доходит до таблички и до арифметики, когда будет одно только дважды два четыре в ходу? Дважды два и без моей воли четыре будет. Такая ли своя воля бывает!» [8, т. 5, с. 117]; «Ведь дважды два четыре есть уже не жизнь, господа, а начало смерти» [8, т. 5, с. 118-119]. Апофеозом его замкнутой самости является желание пить чай на обломках мира: «Свету ли провалиться, или вот мне чаю не пить? Я скажу, что свету провалиться, а чтоб мне чай всегда пить» [8, т. 5, с. 174].

Но «подпольный парадоксалист» – это переходный тип в галерее «странных» героев Достоевского. Он пытается идеологически обосновать свою особую позицию как абсолютно свободночеловеческую и в ее обосновании ориентируется на критику социальных программ («хрустального дворца»), опирается на общегуманитарные установки: «...люди всё еще люди, а не фортепьянные клавиши» [8, т. 5, с. 117].

Однако важно обратить внимание на «исходы» и на побочные глубинные эффекты такого бегства «подпольного парадоксалиста» к абсолютной свободе, к своей «единственной собственности» [21]. «Чистое», изнутри себя стремление к абсолютной свободе, как показывает Достоевский (а позже утверждает Ф. Ницше), оборачивается (может обернуться) «волей к власти» [14]: «Без власти и тиранства над кем-нибудь я ведь не могу прожить... Но... но ведь рассуждениями ничего не объяснишь, а следственно, и рассуждать нечего» [8, т. 5, с. 175].

Достоевский выходит на фиксацию «пограничных зон» в человеке, которые внешне ничем не детерминированы. Порождаемые человеком действия и поступки из зоны психофизиологического, осуществляемые в состоянии аффекта, возникшего «под влиянием какого-то вихря чувств» [8, т. 13, с. 445], принципиально непредсказуемы. Так, например, Аркадий Долгорукий не может с уверенностью сказать об исходе последней «встречи» Версилова с Катериной Николаевной: «Все могло случиться тогда <...> он выскочил – и уж затем потерял рассудок. Хотел ли он ее застрелить в то мгновение? По-моему, сам не знал того, но наверно бы застрелил, если б мы не оттолкнули его руку» [8, т. 13, с. 446].

Причем Достоевский придает иногда «темной антропности» героя, его скрытым внутренним свойствам, направленным на творение зла, обобщающее значение, не только индивидуализирует, но и типизирует его. Таков рассказ о купце Скотобойникове, который «выгнал сирот из дому, и не по злобе токмо, а и сам не знает иной раз человек, по какому побуждению стоит на своем» [8, т. 13, с. 315]. Конечно, не нужно забывать, что распространение функции обобщения на весь «рассказ» придает ему притчеобразный характер: речь уже идет не только о конкретном купце, но и о душе человеческой: «Это – одна история об одном купце, и я думаю, что таких историй, в наших городах и городишках, случается тысячами, лишь бы уметь смотреть» [8, т. 13, с. 313].

Таким же темно-смутным героем предстает в романе «Братья Карамазовы» Смердяков. Он своим поведением, отношением к жизни, к национальным ценностям как бы манифестирует скрыто-непредсказуемый характер русского народа, его угрожающе странные выходки: «...может, вдруг, накопив впечатлений за многие годы, бросит всё и уйдет в Иерусалим, скитаться и спасаться, а может, и село родное вдруг спалит, а может быть, случится и то, и другое вместе. Созерцателей в народе довольно. Вот одним из таких созерцателей был наверно и Смердяков, и наверно тоже копил впечатления свои с жадностью, почти сам еще не зная зачем» [8, т. 14, с. 116–117].

Но если с некоторыми проявлениями «темной зоны» человек может взаимодействовать и как-то их корректировать (из-за угрозы общественного наказания не нажимать на спусковой крючок, не сжигать деревню или всего этого не делать из-за эстетического чувства), то над специфическими сновидениями он не властен: «проклятый сон», «мерзостный сон» приходит к человеку из глубин психобиологического прошлого, вселяется в его душу и поражает ее. Против явленного во сне «нравящегося бесстыдства» Аркадий Долгорукий ничего не может сделать (хотя это сновидение можно понять и как считывание «бессознательным» Я героя тайного желания втянуться в «нравящееся бесстыдство» со стороны Катерины Николаевны):

«Откудова же это все явилось совсем готовое? Это оттого, что во мне была душа паука! Это значит, что все уже давно зародилось и лежало в развратном сердце моем, в *желании* моем лежало, но сердце еще стыдилось наяву, и ум не смел еще представить что-нибудь подобное сознательно. А во сне душа сама все представила и выложила, что было в сердце, в совершенной точности и в самой полной картине и — в пророческой форме» [8, т. 13, с. 306–307].

Такого рода непросветляемую антропологию, «сумеречную харизму» человека [2, с. 68] исследователи творчества Достоевского пытаются чаще всего обойти, так как она мешает непротиворечивой концептуализации антропологического в произведениях писателя. Но вполне очевидно, что «темная харизма “человека-демона”» [2, с. 67], «несчастное состояние психики» [12, с. 51–56] требуют отдельного рассмотрения и освещения: «Не случайно внутри индивидуальных «я» многих героев Достоевского почти всегда обнаруживается некое иррациональное начало с отрицательным зарядом, слабо поддающееся контролю морально-правовых доводов, так что рассудок чаще всего оказывается поставленным в зависимость от этих деструктивных импульсов» [2, с. 67].

Как видим, «тайна человека», которую пытается разгадать Достоевский, не сводится только к светлой стороне человеческой природы. Интерес к темным психоментальным зонам человека, которые освещает писатель, приобретает свою актуальность в свете последующей научной традиции изучения человека. Эволюционная теория Ч. Дарвина открывала исследовательскую возможность более пристально посмотреть на связь «человеческого» с природно-звериным.

Если христианская традиция и руссоистские идеи обуславливали однозначное и изображение, и изучение человека в его онтологической основе как доброго существа, то дарвинизм и связанное с ним направление мысли скорректировали понимание человека: он стал мыслиться продуктом не только Божьего, но и животного (хищного) мира. На новом историческом витке развития антропологического знания были получены результаты, дававшие повод строить «объективный» портрет человека, где место домыслов и предположений заняли добытые научно-практическим путем конкретные антропометрические данные. Конечно, с позиций сегодняшнего дня они выглядят сомнительно, но в конце XIX – начале XX веков они воспринимались как последние достижения науки.

К рубежу веков антрополого-позитивистские представления, усиленные достижениями дарвинизма, стали реальной силой, влияющей на становление мировоззренческих ориентаций эпохи. С их точки зрения предпринимались попытки объяснить многие социокультурные процессы и антропологические проявления. Нашли объяснения и такие маргинальные с

точки зрения социальной нормы проявления в человеке, которые И.А. Бунин назвал «зоологическими». Они, пользуясь терминологией Дарвина и его последователей, атавистичны. Атавизм определялся ими как наследственная передача биологическим индивидам особенностей телесной, психической и интеллектуальной организации, принадлежащей их отдаленным животным, звериным предкам. Атавизм — это «возврат к родичам» [20, с. 40]. Причем некоторые характерные черты предшествующих поколений могут и не проступать в человеке, а вспыхнуть только те, которые сформировались в «первородных поколениях» [7, с. 175, 184].

Атавистические проявления в человеке формировали в нем или положительные, или отрицательные задатки. Они могли выступить в нем то как «божественный» дар природы, увеличивающий его способности до «ненормальных» размеров, то как ее жестокозвериная, казалось бы, навсегда преодоленная цивилизацией сила, проступающая в человеке помимо его воли и несущая человечеству, если она обращена в действие, неизмеримые страдания и разрушения. Но в том и в другом случае атавизм был отклонением от «нормы», свидетельствовал о вырожденческом процессе [13; 16]. Как писал М. Нордау, автор четырехтомного труда «Вырождение»: «Атавизм – один из самых существенных признаков вырождения» [15, т. 4, с. 138]. Поэтому человек, являющийся носителем этих признаков, назывался выродком.

Характеристика «выродков» велась в научной литературе в двух направлениях: люди, уклонившиеся от нормы, могут быть или гениальными, или преступными. В преступном типе обнаруживается возврат к рефлексам, когда уже не действует высшая форма психической деятельности – воля, способная обуздать в нормальном человеке преступную страсть [17, с. 245–246]. С другой стороны, последователи теории вырождения показали, что вырождающийся бывает иногда одарен блестящими умственными способностями, что «вырождение — непременно условие выдающейся оригинальности ума» [17, с. 472; 15, с. 7].

Ученые даже пришли к заключению, что «выродки» вносят в общественную жизнь больше изменений, чем обычные антропологические типы. «В общем история человеческого прогресса, – пишет Э. Ферри, – во многом обязана гениальным помешанным или даже преступникам; это люди гораздо менее других подвержены влиянию условностей, умственных и общественных привычек, меньше заботятся о собственной выгоде, а потому дают решающий толчок осуществлению реформ...» [19, с. 35–36]. Именно в таком научно-позитивистическом значении употребляет данное слово Бунин, называя людей с необычной памятью (Будду, Л.Н. Толстого) «вырождающимися» людьми [5, т. 9, с. 47]. В этом же смысле говорит о себе и герой бунинского рассказа «Петлистые уши» Адам Соколович: «Я так

называемый выродок» [5, т. 4, с. 389].

Так в творчестве И. А. Бунина под влиянием дарвинизма и идей позитивистской и криминальной антропологии Ч. Ломброзо, Э. Ферри, М. Нордау, Г. Тарда появился тип «прирожденного преступника». Бунин сбрасывает с современного человека все религиозные и социальные одежды и показывает на примере образа Адама Соколовича, как в общество может проскочить активное атавистическое явление – «прирожденный преступник» Герой рассказа «Петлистые уши» заявляет: «И вообще пора бросить эту сказку о муках совести, об ужасах, будто бы преследующих убийц. Довольно людям лгать, будто они так уж содрогаются от крови. Довольно сочинять романы о преступлениях с наказаниями, пора написать о преступлении без всякого наказания»; «Я так называемый выродок <...> У всякого выродка одни восприятия и способности обострены, повышены, а другие, напротив, понижены» [5, т. 4, с. 389].

Герой Бунина мук совести не испытывает. Но не потому, что он плохо воспитан и ему не привили в детстве нравственных качеств. Он равнодушен по своей природе, нравственная атрофия у него атавистична, досталась ему по наследству от животного мира, сильные особи которого выжили благодаря убийствам. И до сих пор атавистические признаки той звериной породы вдруг по неизъяснимым законам природы находят запечатление в отдельном человеке в виде не только внешних примет (петлистые уши), но и психофизиологических, какими наделены «прирожденные преступники».

Такой человек, как Адам Соколович, не по убеждению, а по атавистическим причинам способен дискредитировать любые гуманистические идеи, вырабатываемые человечеством. Но с этой точки зрения человек как бы не отвечает за свои реакции и поведение: могущественное, плохо поддающееся социальной детерминации его психобиологическое «Я» толкает его на путь внешне безмотивных действий, беспричинных поступков; слепые импульсы природы, необъяснимые взрывы чувств, властно вторгающиеся в сознание, заставляют его действовать нецелесообразно, неразумно, вопреки логике и здравому смыслу.

Таким образом, в русской литературе было выражено «антропологическое беспокойство»: человек более сложное явление, чем он представлялся в предшествующих традиционалистских учениях. Если Достоевский обратил внимание на темную сторону человека, которая ускользает от света божественного, то Бунин заострил проблему «зоологического»: он высветил в человеке другое «Я», не менее реальное, чем «Я» религиозное, разумное и социологизированное. Писатель напомнил о грозной силе человеческой природы, которая живет своей таинственной жизнью, творя свою собственную историю. Так и было обозначено в русской литературе наличие в человеке маргинального: культурно-исторические оптимистические

концепции человека, рисовавшие наступление социальной гармонии и Царства Божиего на земле, были дополнены идеями о всевластии атаквистических процессов внутри человеческого рода, который может породить «выродка, нравственного идиота от рождения», что и воплотилось, по убеждению Бунина, в Ленине, в «русском Каине»: «Он разорил величайшую в мире страну и убил несколько миллионов человек» [4, с. 329].

В целом, как показывает художественный опыт не только Достоевского и Бунина, русская классика не идеализировала человека, ставила под сомнение его «образ и подобие», и в этой своей функции сомнения она предъявляла человеку повышенные требования, тем самым концептуально и потенциально удерживая его в лоне антропологического и божественного.

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«Зимние заметки о летних впечатлениях» Ф. М. Достоевского и проблема нацистроительства

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Аннотация. *В статье анализируется идеология почвенничества Достоевского, основной смысл которой видится в сближении интеллигенции с простым народом, с «почвой». Почвенничество Достоевского рассматривается в связи с проблемой русского отношения к Европе, выбора дальнейшего исторического пути России и нацистроительства российского государства во второй половине XIX века. Отличительные особенности русской нации в XIX веке определяют православие, традиционная русская культура и русская литература. В контексте заявленной проблемы осмысляется творчество русских писателей Фонвизина, Грибоедова и Пушкина, получившее отражение в «Зимних заметках о летних впечатлениях» Достоевского. Раскрывается связь почвенничества с «русской идеей» Достоевского, синтезирующей все значимые мировые идеи и определяющей место России и ее культуры в истории мировой цивилизации.*

Ключевые слова: *Достоевский, «Зимние заметки о летних впечатлениях», почвенничество, «русская идея», нацистроительство, русская литература, фельетон.*

«Зимние заметки о летних впечатлениях» Достоевского были опубликованы во 2 и 3 номерах журнала «Время» за 1863 г. Они представляют собой цикл из восьми путевых очерков-эссе, созданных после первого заграничного путешествия писателя. Это путешествие, как известно, состоялось в период с 7 июня по 24 августа 1862 г. В течение двух с половиной месяцев Достоевский путешествовал по Европе и посетил Германию, Францию, Италию, Швейцарию, Англию. Основная проблема этого произведения – «проблема «русского отношения» к Европе, которая осмыслена как проблема выбора исторического пути России»¹.

При публикации в журнале автор дает подзаголовок этому произведению: «Фельетон за все лето». Этот подзаголовок, на наш взгляд, оказывается глубоко содержательным. Он определяет место данного материала в структуре журнала, раскрывает его двойственную художественно-публицистическую природу, акцентирует внимание на позиции автора, игре различными стилями, обращении к внешнему и внутреннему диалогу как способе выражения идеологической и эстетической точки зрения.

¹ Захаров В.Н. Поэтика хронотопа в «Зимних заметках о летних впечатлениях» Достоевского // Проблемы исторической поэтики. Вып. 11. Петрозаводск: Изд. ПетрГУ, 2013. С. 180.

В этом произведении преобладает «художественность эссеистического типа», которая составляет эстетическую основу «нового типа нероманной прозы Достоевского и не исчерпывается определением публицистичности, очерковости», а представляет собой «сложное синтетическое явление полижанровой природы»². Эта полижанровость заметок Достоевского связана прежде всего с особенностями оформления образа автора в них. Эстетическая природа образа автора в «Зимних заметках...» рождается на взаимных переходах, переключениях от иронии к пафосу и наоборот. Если под пафосом понимается эстетическое воссоединение внутреннего «я» с внешним миром, то ирония, напротив, разъединяет их, поэтому ироническое высказывание есть притворное приятие чужого пафоса, а на деле есть его дискредитация как ложного»³.

Переход от иронии к пафосу и от пафоса к иронии во многом определяет систему образных оппозиций в «Зимних заметках...». Это уже отмечавшееся многими исследователями противопоставление зимы и лета, Петербурга, с одной стороны, и Парижа, Лондона – с другой, противопоставление России и западноевропейских стран воспринимается как основа для конструирования национальных мирообразов в данном произведении. Принципиальный отказ повествователя от традиционного травелога, ориентированного на известные путеводители, как, например, путеводитель по Германии немецкого писателя Генриха Рейхарда (1751 – 1828), который упоминается в заметках, нежелание писать о Европе «с высоты птичьего полета», писать о ней как о «стране святых чудес», как о «земле обетованной», позволяет говорить об особой позиции автора в этом тексте. Смысл ее заключается в том, чтобы воспринимать путешествие как литературный факт, благодаря которому происходит осуществление особой «миссионерской функции» автора: миссии почвенника в России и на Западе⁴, который опирается на «собственные, но искренние наблюдения», на «простую болтовню, легкие очерки, личные впечатления, схваченные на лету», опирается на русское и западноевропейское искусство и литературу. Не случайно все исследователи этого произведения отмечали несовпадение впечатлений от реального путешествия писателя, отраженных в его письмах и мемуарах, с рассказом о нем в «Зимних заметках...», где вместо описаний преобладают суждения, рефлексия повествующего субъекта.

² Акелькина Е.А., Щенников Г.К. Зимние заметки о летних впечатлениях // Достоевский: Сочинения, письма, документы: Словарь-справочник / Сост. и науч. ред. Г. К. Щенников, Б. Н. Тихомиров. СПб.: Изд-во «Пушкинский Дом», 2008. С. 210.

³ Теория литературы: в 2 т. / Под ред. Н.Д. Тамарченко. М.: АCADEMIA, 2004. Т. 1. С. 75.

⁴ Новикова Е.Г. «Путешествие в Арзрум» А. С. Пушкина и «Зимние заметки о летних впечатлениях» Ф. М. Достоевского: путешествие как паломничество и миссионерство // Пушкин и Достоевский: Материалы для обсуждения: Международная научная конференция 21-24 мая 1998 года. Новгород Великий – Старая Русса, 1998. С. 96.

В первых четырех главах речь идет в основном об отношении русских путешественников к Европе. И здесь Достоевский говорит о том, что в русском сознании существуют два образа Западной Европы. Одно из них связано с идеальным восприятием Европы как «страны святых чудес». «Страна святых чудес» – это цитата из известного стихотворения А. С. Хомякова «Мечта», напечатанного в журнале «Московский наблюдатель» в 1835 г. Ср.:

О, грустно, грустно мне! Ложится тьма густая
На дальнем Западе, стране святых чудес:
Светила прежние бледнеют, догорая,
И звезды лучшие срываются с небес⁵.

В этом стихотворении, написанном в период созревания славянофильских идей Хомякова, «получили отражение общественные настроения разочарованности в будущем Европы после поражения революции 1830 г., которые вместе с тем породили в Хомякове и его

единомышленниках надежды на усиление благотворного цивилизационного влияния славянского Востока в мире»⁶.

Наряду с «русской» Европой в фельетоне Достоевского раскрывается и «реальная» Европа, какой ее видели русские путешественники в XVII – XIX вв. Описание этих двух образов Европы, присутствующих в русском сознании, дается на пересечении пафоса и иронии. Ср.: «... я въезжаю, наконец, в «страну святых чудес», в страну таких долгих томлений и ожиданий моих, таких упорных моих верований. <...> Ведь всё, решительно почти всё, что есть в нас развития, науки, искусства, гражданственности, человечности, всё, всё ведь оттуда, из той же страны святых чудес! Ведь вся наша жизнь по европейским складам еще с самого первого детства сложилась. <...> Как еще не переродились мы окончательно в европейцев? Что мы не переродились – с этим, я думаю, все согласятся, одни с радостью, другие, разумеется со злобою за то, что мы не д о р о с л и до перерождения»⁷. Этот фрагмент представляет собой внутренний монолог путешественника, в котором присутствуют явная и скрытая диалогичность, лейтмотивность, лексические повторы, смена интонаций, соответствующая смене эмоциональных настроений рефлексирующего героя.

Говоря о соединении «человеческого духа с родной землей», Достоевский

⁵ Хомяков А.С. Полное собрание сочинений и писем: в 12 т. Т. 1. СПб.: ООО Изд-во «Росток», 2021. С. 175.

⁶ Там же. С. 544.

⁷ Достоевский Ф.М. Собрание сочинений и писем: в 30 т. Л.: Наука, 1972-1988. Т. 5. С. 50. В дальнейшем все цитаты даются по этому изданию с указанием в скобках римскими цифрами тома и арабскими цифрами страницы.

развивает в «Зимних заметках...» идеи почвенничества, которые, как известно, впервые были изложены им в «Объявлении об издании в 1861 году журнала «Время». Это «Объявление» формирует новое направление в русской журналистике, становится литературным манифестом журнала «Время», воспринимается как «новое слово» писателя в истории идей и как основа его концепции нациестроительства. Для Достоевского «почва» - это метафора, ставшая идеологемой, это все, что «родит и роднит: народ, родина, родная речь, родная земля. Их объединяет тайна России. Ее не понимают не только иностранцы, но и сами русские. <...> Сокровенная тайна России заключается в том, что она – хранительница Православия»⁸. Почвенничество как новая идеология созидания России будущего формулируется и в «Зимних заметках...».

Исключительная роль в программе национального строительства отводится писателем литературе, отсюда не случайно в фельетоне встречается множество цитат, аллюзий, критических высказываний, связанных с творчеством известных русских писателей XVIII-XIX вв. Однако ключевыми фигурами в этом эссе оказываются Д.И. Фонвизин, А.С. Грибоедов и А.С. Пушкин. Так, глава II заметок начинается с неточной цитаты из письма Фонвизина к своему другу, генералу и сенатору Петру Ивановичу Панину от 18/29 сентября 1778 г. из Ахена, написанному во время заграничного путешествия. Ср. в «Зимних заметках...»: «Рассудка француз не имеет, да и иметь его почел бы за величайшее для себя несчастье» (66). В этом отрывке образ Франции и француза конструируется как образ Другого, который представлен в двойной рецепции: с точки зрения русского писателя, путешествующего по Европе в конце XVIII века, и преломления этой точки зрения в сознании повествующего субъекта «Зимних заметок...». Фонвизин в этом письме стремится «к приобретению точнейшего понятия о характере французов», у которых, «при неизъяснимом развращении нравов есть доброта сердечная» (480). Это понятие базируется, по его мнению, на всей системе современной французской философии и состоит в том, «чтоб люди были добродетельны независимо от религии» (481). И далее он подробно останавливается на понятиях «равенство» и «вольность» в применении к общественной жизни французов, говорит о проблеме воспитания во Франции, когда все юношество только учится, а не воспитывается, описывает положение дворянского, духовного и купеческого сословий, рассуждает о современном состоянии финансовой и судебной системы, восхищается «цветущим состоянием» их фабрик и мануфактур и в итоге приходит к выводу, что «со стороны практического нравоучения перенимать у французов, кажется, нечего» (482).

⁸ Захаров В.Н. Почвенничество в русской литературе: метафора как идеологема // Проблемы исторической поэтики. Вып. 10. Петрозаводск: Изд. ПетрГУ, 2012. С. 23.

С точки зрения национального строительства, «говорить о Другом значит также говорить о Себе по отношению к Другому»⁹. В данном случае, говоря о Франции, Фонвизин в то же время говорит и о русской национальной и культурной идентичности. В «Зимних заметках...» Достоевского так же, как и у Фонвизина, образ современной Европы рождается на пересечении внешней и внутренней точек зрения на неё, сохраняется общая проблематика и поэтика, связанная с использованием рассуждений, упоминаний конкретных фактов, обращением к интертекстуальным связям и к эстетической игре дискурсами. В этой связи можно говорить о том, что письмо Фонвизина прочитывается как своего рода палимпсест в художественной структуре фельетона Достоевского. Развивая дальше антизападнические представления Фонвизина, Достоевский приходит к выводу о том, что идеалы свободы, равенства, братства, провозглашенные Великой французской революцией, в Европе не осуществились. Так, например, говоря о братстве, писатель замечает: «Западный человек толкует о братстве, как о великой движущей силе человечества, и не догадывается, что негде взять братства, коли его нет в действительности. <...> Потому что в братстве, в настоящем братстве, не отдельная личность, не Я, должна хлопотать о праве своей равноценности и равновесности со всем остальным, а все-то это *остальное* должно бы было *само* прийти к этой требующей права личности, к этому отдельному Я и <...> признать его равноценным и равноправным себе, то есть всему остальному, что есть на свете» (106). Представленная в этом эссе модель взаимоотношения личности и социума, поведения отдельных Я в социуме может быть спроецирована и на отношения между отдельными нациями и государствами. И здесь главным оказывается не принцип «усиленного самосохранения, самопромышления, самоопределения в своем собственном Я <...> как самоправного отдельного начала» (106), а принцип совместного братского сосуществования. Этот идеологический конструкт вырастает из эстетического мироощущения Достоевского, из его художественной антропологии и самого феномена его диалогичности. В этой связи справедливым является утверждение М. М. Бахтина о том, что «основной категорией художественного видения Достоевского было не становление, а *сосуществование и взаимодействие*. Он видел и мыслил свой мир по преимуществу в пространстве, а не во времени. <...> Разобраться в мире значило для него помыслить все его содержания как одновременные и *угадать их взаимоотношения в разрезе одного момента*. <...> Только то, что может быть <...> осмысленно связано между собою в одном времени, – только то существенно и входит в мир Достоевского; оно может быть перенесено и в вечность, ибо в вечности, по

⁹ Пажо Д.А. Культурная иконография: от сравнительного литературоведения к культурной антропологии // Поляков О.Ю. Имагология: уч. пособие. Антология трудов по теории имагологии. Киров: ВятГУ, 2015. С. 151 – 152.

Достоевскому, все одновременно, все сосуществует»¹⁰.

Почвенничество как идеологическая основа будущего переустройства России оказывается тесно связано, по мысли писателя, с характером русской нации, с такими ее чертами, как терпимость и всеотзывчивость. И здесь Достоевский вновь обращается к творчеству Фонвизина, к его комедии «Бригадир» (1769), в которой автор обнаруживает интерес к изображению национального быта и национальных характеров, к образу мыслей, жизни русского человека¹¹. Достоевский цитирует в фельетоне диалог Софьи и Бригадирши из IV действия 2 явления комедии. В нем речь идет о капитане Гвоздилове, который, напившись, гвоздит свою жену, «а ни дай, ни вынеси за что. Ну мы, наша сторона дело, а ино наплачешься, на нее глядя.

Софья. Пожалуйте, сударыня, перестаньте рассказывать о том, что возмущает человечество.

Бригадирша. Вот, матушка, ты и слушать об этом не хочешь, каково же было терпеть капитанше?»¹². В уста необразованной бригадирше, как пишет Достоевский, Фонвизин вложил «одну из замечательнейших фраз» о терпении капитанши. Здесь «простая баба» своим пониманием, чувствованием и сопереживанием страданиям другого превосходит «оранжерейную чувствительность» образованной Софьи. «Это удивительное репарти (сиречь отповедь) у Фонвизина, – говорит писатель, – и нет ничего у него метче, гуманнее и... нечаяннее. <...> Да здравствует русская женщина, и нет ничего лучше ее безгранично прощающей любви на нашем русском свете. Ведь так, не правда ли?» (78). По замечанию комментатора данного произведения Достоевского Е.И. Кийко, в этом фрагменте будущее России виделось писателю через установление социального и культурного диалога между русским дворянством, интеллигенцией и простым народом (V, 750).

Претекстом «Зимних заметок...» можно назвать и комедию Грибоедова «Горе от ума» (1824). Новаторство комедии видится в том, что ум в ней «стал выражением национального разума, нового самосознания, а его герой, носитель этого разума, обрел статус героя своего времени, в котором можно было усмотреть черты не только декабриста, ни и романтика, и вольнодумца, и философа»¹³. О Чацком как типе русской жизни 1820-х гг., типе «русского европейца» говорит в своем фельетоне Достоевский. Он пишет: «Чацкий – это совершенно особый тип нашей русской Европы, это тип милый,

¹⁰ Бахтин М.М. Проблемы творчества / поэтики Достоевского. Киев: «NEXT», 1994. С. 233, 234.

¹¹ Лебедева О.Б. История русской литературы XVIII века. М.: Высшая школа; Изд. центр «Академия», 2000. С. 230.

¹² Фонвизин Д.И. Собрание сочинений: в 2 т. М.: Художественная литература, 1958. Т. 1. С. 85.

¹³ Янушкевич А.С. История русской литературы первой трети XIX века: учеб. пособие. М.: «Флинта»; Наука, 2015. С. 232.

восторженный, страдающий, взывающий и к России и к почве, а между тем все-таки уехавший опять в Европу, когда надо было сыскать, где оскорбленному есть чувству уголок...» (V, 82).

Но сегодняшний Чацкий, Чацкий 1860-х гг., «в новом поколении переродился», он готов к деятельности и «явится скоро опять, но уже не в истерике, как на бале Фамусова, а победителем, гордым, могучим, кротким и любящим. Он осознает <...> к тому времени, что уголок для оскорбленного чувства не в Европе, а, может быть, под носом, и найдет, что делать, и станет делать» (V, 82-83). Здесь герои комедии Грибоедова рассматриваются как выразители разных направлений в русской жизни 1860-х гг.: русских западников и «официальных» патриотов. Так, в Европе, пишет он, «поколение Чацких» размножилось, «подобно песку морскому, и даже не одних Чацких. <...> Сколько там теперь Репетиловых, сколько Скалозубов, уже выслужившихся и отправленных к водам за негодностью. Наталья Дмитриевна с мужем там непрременный член. Даже графиню Хлестову каждый год туда возят. Даже и Москва всем этим господам надоела. Одного Молчалина нет: он распорядился иначе и остался дома, он один только и остался дома. Он посвятил себя отечеству, так сказать, родине...» (V, 83-84).

Выразителем же глубинных основ русской жизни Достоевский считает Пушкина, называя его «пророком и провозвестником». Он говорит в заметках о способности Пушкина с исключительной силой проникать в душу своих героев, заключать в своем писательском сознании все сословия русской жизни и изображать саму жизнь «с точки зрения народного духа». Ср.: «Он, барич, Пугачева угадал и в пугачевскую душу проник... <...> Он, аристократ, Белкина в своей душе заключал. Он художнической силой от своей среды отрешился и с точки народного духа ее в Онегине великим судом судил» (V, 69). Можно сказать, что рассуждения Достоевского о Пушкине вписываются в профетическую линию развития русской литературы и воспринимаются как эстетическая основа идеологии почвенничества и «русской идеи» Достоевского, о которой он впервые заговорил в 1856 г. И если идеи почвенничества предполагали объединение интеллигенции и народа для сохранения своей национальной идентичности, то «русская идея», по мнению писателя, «может быть, будет синтезом всех тех идей, которые с таким упорством, с таким мужеством развивает Европа в отдельных своих национальностях; что, может быть, все враждебное в этих идеях найдет свое примирение и дальнейшее развитие в русской народности» (XVIII, 37).

«Русская идея» определяется особенностями национального характера и включает в себя православие, соборность, профетизм, эсхатологизм, мессианиззм. «Русская идея» дуалистична по своей природе. С одной стороны, «она выражает вечные, атемпоральные интенции русского народа

и в этом смысле – постоянна и неизменна как сам народ», с другой – «она всегда выражает конкретные, сиюминутные устремления народа, угадывает каждый следующий шаг на его историческом пути»¹⁴. Можно сказать, что «русская идея» в аспекте нацистроительства предполагает усвоение и синтез мировых идей, которые окажутся органичными русскому культурному сознанию и которые позволят России обрести свое место в истории мировой цивилизации.

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¹⁴ Сыромятников О.И. Русская идея как принцип поэтики романов Ф. М. Достоевского. Автореф. дис. ... д-ра филол. наук. Пермь, 2014. С. 11.

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ЯЗЫКОВЫЕ ОСОБЕННОСТИ РОМАНА Ф.М.ДОСТОЕВСКОГО «ПОДРОСТОК»

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Аннотация: В статье анализируются особенности использования языковых средств в тексте романа Ф.М. Достоевского «Подросток». Показана роль языковых средств в организации сюжетных, композиционных и выразительных особенностей романа. В работе использован комплексный подход, сочетающий элементы семиотического, контекстуального и лексико-семантического анализа. Сделан вывод, что важным средством организации романа служит реминисцентный стиль повествования, актуализирующий образы прошлого в особых нарративных формах. Способствует раскрытию темы памяти языковые средства – именная и глагольная лексика, реализующая мотив воспоминания. Специальное использование языковых средств отмечено также в компоновке пространственно-временных координат романа, в обрисовке психоэмоциональных состояний и чувств героев. Ф.М. Достоевский активно использует лексические средства, позволяющие раскрыть импульсивность и эмоциональность характера молодого человека. Еще одним важным средством актуализации смысла и средством создания художественной образности в творчестве Достоевского служит символика имен собственных. В исследовании установлена связь и содержания, и основных имен романа «Подросток» с евангельской притчей о сеятеле, соотношенность с этой притчей таких антропонимов, как Подросток, Версилов, Прутков, Стебельков, Сокольский.

Ключевые слова: Достоевский, языковые средства, реминисцентность повествования, антропонимы, притча о сеятеле.

В интерпретации письменной речи и художественного дискурса [1, с. 136] важно знание лингвoseмиотических приемов акцентировки текста, способствующих его прочтению.

Своеобразие художественного текста напрямую связано с используемыми в нем языковыми средствами – лексическими, грамматическими, стилистическими. Авторские приемы акцентировки художественного дискурса покажем на примере романа Ф.М. Достоевского «Подросток» [4, т. 13], одного из последних произведений писателя.

Сюжетная линия «Подростка» отражает процесс обретения духовных семейных связей молодым человеком Аркадием Долгоруким, получившим с ранних лет свое воспитание на стороне. В романе показано напряженное искание Аркадием связей со своим кровным отцом Версиловым, узнавание в нем достойных и отталкивающих черт, приобщение к семейным тайнам. В общении в семейном кругу происходит становление внутреннего мира главного героя, изменение его убеждений.

Одним из средств намеренной авторской организации содержания в романе

служит реминисцентный характер повествования. Роман «Подросток», созданный Ф.М. Достоевским, – первый большой прозаический реминисцентный текст. С точки зрения семиотики реминисценцию можно рассматривать как особый художественный код, обладающий содержанием и структурой и акцентирующий образы прошлого в особых нарративных формах, где память является одновременно и формой, и идеей и темой. Именно такой художественный синтез характерен для романа «Подросток», который построен в форме дневниковых записей двадцатилетнего Аркадия Долгорукого. Записки бывшего гимназиста о первых шагах его «на жизненном поприще» построены в реминисцентном ключе, обеспечивающем модус доверительного общения с читателем. Аркадий ведет все свои записи в форме воспоминаний, стремясь восстановить в подробностях обстоятельства происходящих с ним событий и постоянно указывая на это, начиная с описания первой встречи со своей семьей, со своим отцом Версиловым и с Катериной Николаевной Ахмаковой, вызвавшей в нем первые чувства. Способствует раскрытию темы памяти языковые средства – именная и глагольная лексика, реализующая мотив воспоминания: *память, воспоминание, беспамятство, памятный, припоминать, помнить, не забыть*. В романе более 500 словоупотреблений глаголов с корнем *памя-* *помин-* *помн-*. Некоторые фрагменты специально насыщены такой лексикой, обнаруживающей жанровую особенность текста: *Припоминаю солнце, вдруг осветившее комнату... Памятна мне тоже черная крошечная болонка; — Память! Я только это одно всю жизнь и помнил; ... несколько дней, которые все остались в моей памяти ...а это — редкость в моих воспоминаниях.*

Таким образом, одним из средств актуализации содержания служит намеренно выраженная автором в языковых средствах особая реминисцентная организация текста. Причем воспоминание является, по нашему мнению, именно сквозным структурообразующим фабульным приемом, а не частным элементом поэтики романа [3, с.11].

Показательно, как, структурируя текст, Достоевский передает восстановление эпизодов в памяти. В начале дневниковых записей автор сообщает: «... вздумал записать всё, что случилось со мной с прошлого года». Вовлекаясь в процесс повествования, он называет конкретную дату: «Я начинаю, то есть я хотел бы начать с девятнадцатого сентября прошлого года, то есть ровно с того дня, когда я в первый раз встретил...». Через несколько строк еще более приближается временная панорама описываемого события: «в то утро девятнадцатого сентября». Рассказчик сосредоточивает повествование на наиболее важных для него моментах, связанных с ожиданием встречи с отцом, обозначенная точка отсчета сохраняет свой организующий повествование смысл: «Месяц назад, то есть за месяц до девятнадцатого сентября...», «еще за три месяца перед

выездом». Вокруг обозначенной в начале романа даты выстраиваются и последующие главы. Вторая глава начинается словами «*В это девятнадцатое число я должен был тоже получить мое первое жалованье...*», начало третьей главы: «*В это девятнадцатое число я сделал еще один «шаг»*». Связаны с отправным моментом и последующие главы. Акцентировка воспоминания достигается воспроизведением четкого кадра, воспринимаемого проясненным сознанием «*Я помню весь тот день наизусть!*».

С содержательной стороной текста связана и компоновка его пространственных и временных параметров. Основной текст, передающий недавние и текущие события, постоянно перебивается ретрофрагментами, охватывающими события, связанные с его рождением, детством, периодом учебы в гимназии. Поэтому в романе наблюдаются разрывы и временной и пространственной линейности, хотя автобиографические сведения рассказчика весьма скупы.

В.Н. Топоров в связи с «Преступлением и наказанием» отметил тенденцию к минимализации времени перехода у Достоевского, что создает впечатление «неравномерности основных элементов романной структуры, заставляющее вспомнить ранние кинематографические опыты» [8, с.198]. Эта особенность стиля сохраняется и в «Подростке». Читатель постоянно наблюдает динамичную смену временных и пространственных координат событий в романе, что акцентируется глагольной лексикой, метафорически передающей скорость переключения от одних памятных картин к другим, напряженность развития сюжета, скорость перемещения героев:

Перелетаю пространство почти в два месяца; Я разом полетел в пространство; я тотчас же полетел к моему старику князю; улетею в облака; я полетел к Васину; Я полетел к князю Николаю Ивановичу; Я полетел на рулетку; она тотчас же полетела к Бьорингу; И она полетела к Катерине Николаевне. Татьяна Павловна прилетела в мою квартиру...). Эта стилевая особенность романа не только помогает передать динамичность развития событийной канвы, но и раскрыть импульсивность и эмоциональность характера молодого человека.

Достоевский как мастер психологического романа сконцентрирован на обрисовке психоэмоциональных состояний и чувств главного героя, активно использует различные синонимические средства, выражающие его удивление, нетерпение, возбуждение, беспокойство:

Я был страшно удивлен; и удивляюсь даже до сей поры тому, что был так еще тогда глуп; Версиков сумел-таки чрезвычайно удивить меня; я смотрел на него в глубочайшем удивлении.

Более пятидесяти раз в романе употреблены лексемы с корнем волн-:

волновать, взволновать, волновало, взволновало, взволновался, взволнован, в волнении и т.п.: ...но как изобразить мне... мое тогдашнее волнение, я снова почувствовал то же волнение; не мог не взволновать меня чрезвычайно глубоко...; Если б я не был так взволнован; я еще более волновался, я бы пропал до трех часов от волнения и под. Чаще всего писатель использует существительное волнение, сопровождая его определениями, передающими степень беспокойства: ...вскричал я в чрезвычайном волнении; я теперь, отпрываясь к нему, был даже в маленьком волнении.

Достоевский передает внутреннюю напряженную работу восприятия окружающей, непривычной для героя обстановки, используя при этом номинативные единицы с лексемами *тайна, тайный, странность, странный*:

Что-то было такое в его лице...что-то вроде какой-то тайной, себе неведомой гордости; я так полюбил тайну; так провел год в ...непрерывном тайном восхищении.

...об чем мы весь этот месяц с ним проговорили ...все о странных каких-то вещах; странное желание, странный вкус; Очень странно было ... и все странные мысли.

Ср. также: *промямлил как-то странно; образовались какие-то странные отношения; странное понятие; странная насмешка; странный друг; странность отношений; странная роль; странно к нему привязался* и под.

Текст оценивается достоевсковедами как один из лучших романов писателя в значительной степени благодаря описанию внутреннего мира героев, их психоэмоциональных состояний, сердечных чувств и переживаний: *...что-то осталось от вашего лица у меня в сердце на всю жизнь; восторг в их робких сердцах; простые сердца, но они любящие.*

Текст насыщен диалогами и исповедями героев, характеризующимися индивидуальными речевыми средствами. Такова, например, народная речь Макара Ивановича: *«Возьми песочку да посеи на камушке; когда желт песочек у тебя на камушке том взойдет, тогда и мечта твоя в мире сбудется, — вот как у нас говорится»*. Диалоги персонажей Достоевский виртуозно передает, используя парцеллированный синтаксис, расчлененность фраз, выражения с переключениями, паузами, поисками нужных слов, повторами, выдающими волнение героев. Таково описание объяснения с Ахмаковой. Неровность диалогического дискурса поддерживается отсылками на участие подсознательного и психофизиологических уровней.

Но актуализируют художественный дискурс и детали описываемого окружающего мира, городских пейзажей Петербурга, предметной

обстановки бытовых сцен. Важным средством актуализации смысла и средством создания художественной образности в творчестве Достоевского служит символика имен собственных, на что давно обратили внимание исследователи. Рядом топонимов указаны географические места проживания героев – имение в Тульской губернии, Москва, Петербург, Луга – и «разные другие деревни и города, даже за границей» – Париж, Эмс. Топонимические единицы связаны главным образом с реалиями Петербурга. В романе упоминаются знакомые читателю архитектурные ансамбли: Исаакиевский собор, Конногвардейский бульвар, Невский, Морская улица, Большая Миллионная, Царское Село и др. Достоевский показывает два мира Петербурга: и великолепие княжеской квартиры Сергея Сокольского, и более скромные условия Версилова, который жил в Семеновском полку, на Можайской улице, в коммунальной квартире. Этот район, как проанализировала И.А. Боженова, расположен на границе между богатыми жилыми кварталами и бедными деревянными домами ремесленников и мастеров, с харчевнями, куда Версилов любит заходить «от ужасной душевной скуки». Аркадий ищет комнату в гостинице «в конце Обуховского бульвара, у Триумфальной арки», «чтоб не останавливаться у Версилова» [2].

Важность роли имени для понимания художественном тексте была отмечена еще П. А. Флоренским, [7, с.231]. Значительную роль играют в «Подростке» и антропонимы, являющиеся частью целостной художественной системы [10, с. 3–5]. «Говорящими» в романе являются фамилии персонажей «Подростка» Зерщикова, Афердова. Их внутренняя форма семантически обнажена, указывает на характер и социальное поведение персонажей: Зерщиков – хозяин рулетки; Афердов – аферист, рулеточный шулер. Каково же значение имен главных персонажей? Тут существуют разные точки зрения. Исследовательница С.А. Скуридина предлагает связать значение имени Версилов с глаголом брусить (брусить камень арх. «выламывать из горы в брусках»), поскольку в рукописных редакциях к роману отец Подростка носит фамилию Брусилов [6]. Другая трактовка антропонима Версилов как производного от *верзила* – «рослый, но неуловимый человек» – обращает внимание на внешние черты героя. Отметим, однако, что хотя слово *верзила* и встречается единично в пятой главе текста романа, оно относится не к Версилову, а к Подростку. Т. А. Касаткина предложила рассматривать значение фамилии Версилов в связи с латинским глаголом *verso* – «катить, катать; кружить, вращать и т.п.» [5]. По ее мнению, в фамилии скрыта идея вращения, оборачивания, неустойчивости и беспорядка. Предлагались и другие трактовки, связывавшие значение фамилии Версилов со словом *версия* («версия лучшего человека»), с *Silvio* («русский европеец»).

Нам представляется возможным предложить иное объяснение

антропонимам главных героев романа «Подросток». На наш взгляд, стоит обратить внимание на связь и содержания, и основных имен романа «Подросток» с евангельской притчей о сеятеле (Мф.13:18–23), на возможную соотнесенность с этой притчей таких антропонимов, как Подросток, Версилов, Пруткова, Стебельков, Сокольский. В притче говорится о сеятеле, который бросил одни семена у дороги, другие на камнях, а какие-то – в терниях. Плод дали только те семена, которые попали на хорошую землю. В романе смысл этой притчи иносказательно передан в реплике Макара Ивановича Долгорукого. Сеяние, ростки, птицы – символы притчи. Слово на поверхности ума и сердца не понимающего человека, не пустив корней, лежит как семя на дороге, открытое для птиц и ветра. Приходит лукавый, который в притче передан в образе птицы или птиц, поклевывающих семя... *Добрая земля – это человек, сердце которого чисто и открыто для действия христового слова.* Главный герой романа Аркадий – это еще не окрепший росток, незрелый юноша, подросток. Его незрелость, брошенность, социальная незащищенность, его блуждания, отсутствие идеала и поиски идеала – составляют стержень романа. В главе первой Аркадий именно в растительном метафорическом ключе сообщает о Версилове: *«со мной он обращался как с самым зеленым подростком».*

Отдельно нужно сказать о фамилии Версилова, вызвавшей столько разных пониманий. Ее смысл представляется возможным связать с праславянским корнем **versь*, который восходит к праиндоевр. **цегк-* «степь, вереск». Вереск – род кустарников, приносящих вред тем, что сильным развитием своих корней препятствуют прониканию корней прорастающих семян и заглушают своими надземными частями всходы и молодые растенья. Это те же тернии, которые, согласно притче о сеятеле, заглушают всходы. Чтобы объяснить духовный смысл вещей, Библия прибегает к таким сравнениям, как вереск в пустыне и дерево при водах. В 17 главе текста Иеремии сказано: Так говорит Господь: ...Он будет как вереск в пустыне и не увидит, когда придёт доброе, и поселится в местах знойных в степи, на земле бесплодной, необитаемой (Иеремия 17: 5–6). В Библии вереск символизирует также сердце человека, который удаляется от Господа. Именно таково сердце Версилова, сомневающегося в Боге. Нарушая слово, данное Макару Ивановичу повенчаться на матери Подростка, он расколол завещанную ему Макаром Ивановичем древнюю, родовую, чудотворную икону. Подросток не прощает того, что Версилов периодически совсем забывал мать, бросал ее без помощи за границей. Аркадий вспоминает, что маленькие дети Версилова были не при нем, а у родственников; так он всю жизнь поступал с своими детьми, с законными и незаконными. Версилов ни к какому чувству, кроме безграничного самолюбия, не может быть способен.

Иногда исследователи с симпатией к герою пишут, что судьба Версилова не

вполне трагична для Достоевского. Но именно этимологизация фамилии Версилова с корнем **versъ* наилучшим образом проясняет сложный характер этого героя романа и отношение к нему Достоевского. Не вдаваясь в подробное обсуждение образа Версилова, вспомним, что Татьяна Павловна назвала его блажником (от блажь – дурь, шаль, дурость; упорство, сумасбродство). *«Сам под секиру лезет!»*. Но и упоминание секиры – это тоже отсылка к евангельскому тексту. В Евангелии от Матфея Иоанн Креститель говорит: *«Уже и секира при корне дерев лежит: всякое дерево, не приносящее доброго плода, срубают и бросают в огонь»* (Мф 3: 10).

Достоевский использует и другие средства акцентировки текста – символы [7, с. 298]. Сокровенные смыслы передают символы – икона, купола, звон колоколов, причащение в деревенском храме и голубок, пролетевший через купол, а также обращение к библейским текстам. Упоминание многострадального Иова: *«И Иов многострадальный, глядя на новых своих детушек, утешался, а забыл ли прежних, и мог ли забыть их — невозможно сие!»*.

Итак, в романе на метатекстовом уровне средством организации содержания служит реминисцентный характер повествования. Способствует раскрытию темы памяти языковые средства – именная и глагольная лексика, реализующая мотив воспоминания. Специальное использование языковых средств отмечено также в компоновке пространственно-временных координат романа, в обрисовке психоэмоциональных состояний и чувств героев. Ф.М. Достоевский активно использует лексические средства, позволяющие раскрыть импульсивность и эмоциональность характера молодого человека. Важную роль в актуализации смысла художественного дискурса выполняют лексические и синтаксические приемы и такие языковые средства, как антропонимы. Средством акцентировки текста служат символы, сквозные мотивы. Все эти разные средства актуализации художественного текста служат его более глубокому прочтению, подчинены декодировке скрытых смыслов.

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The Psychic Phenomena in the works Of Dostoevsky

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***Abstract:** The iconic works of F. M. Dostoevsky reflect the varied aspects of human existence, ranging from humanistic to the supernaturalistic manifestations of characters, making him a dynamic novelist of the literary world. His uniqueness lies in the fact, that he belonged not only to the literary circle, but also to the fields of psychology and sciences. His deep sense of understanding the society, to which he belonged, the influence of the western thinking on him and the psychic phenomena projected in his novels, occupy a special place in his writings. The paper has tried to project the varied forms of this phenomena through his characters in the different novels. It also reflects the influence of the occult science on him, making his own character complicated to understand. But such is the magnitude of his works, each comprising a different manifestation of the psychic phenomenon, which also acquaints us with his religious, philosophical, psychological perceptions towards life and thereby their reception in his novels.*

***Keywords:** psychic phenomena, supernatural, manifestations, occult science, dynamism, mystic, perception, reception, supernatural power*

Psychic phenomenon is a phenomenon, that is apparently inexplicable by natural laws, but projects telepathy, emotions, supernatural and spiritual powers – a psychological belief, which can be attained through contemplation and self – surrender to the supreme power. It is also an understanding of the intellectual apprehensions, belonging to the other world, which at times may not be understood by the common man, yet plays a major role in the formation of one owns beliefs and character. A person who dwells upon the questions, related to self-existence and projects this power through various modes of realistic and non – realistic outbursts, is often difficult to understand! Yet he is looked upon as a higher being, as his manifestations are based on facts, depicted in the fables and tales, dealing with devils and spirits in the primitive years of understanding to the complicated psychological nature of the human race in the latter years and thereby its portrayal on the behavior and professionalism of individual identities. F.M. Dostoevsky, belongs to this unique chain of intellectuals, who has tried to project his own perception of understanding the supernatural through his varied works of literary magnitude. Each work of his is unique in its disposition as it reflects the complicated human behavior, which captures the society he belongs to, at times helpless, and at others strong and positive.

F. M. Dostoevsky belongs to the league of the multifaceted and extraordinary novelists of the Golden Age of Russian literature, who has had an impact on the authors, scientists, psychologists and novelists of not only his era but of the other times too. Dostoevsky and Leo Tolstoy admired each other and Tolstoy considered his novels magnificent. “Albert Einstein called him a *great religious writer* who

explores *the mystery of spiritual existence*. Sigmund Freud looked upon him as a creative writer. Friedrich Nietzsche noted Dostoevsky as the only psychologist ... from whom one has much to learn as he drew the most beautiful strokes of fortune in his life from him.”¹⁵ The Norwegian novelist Knut Hamsun admired his “analysis of the complicated human structure, calling his psychologic sense as overwhelming and visionary. The Russian literary theorist Mikhail Bakhtin argued that Dostoevsky's use of multiple voices was a major advancement in the development of the novel as a genre.”¹⁶

Religion occupied a central place in his life right from his childhood days, as he belonged to a religious family of Orthodox Christianity and at a tender age knew the Gospel. The Russian translations of the German bible for children – “*One Hundred and Four Sacred Stories from the Old and New Testaments Selected for Children*” greatly influenced him, he attended the Sunday church programs and also participated in the annual pilgrimages to religious monasteries. He often was found reciting prayers to others and selected passages from the holy books to his guests. In addition to this, literature became a subject of deep interest to him as he frequently read fairy tales, legends and books by Russian and foreign authors. Unfortunately, his mother passed away at an early age, but his perseverance led him to carry forward his interest in translation and writing, which made his name to be circulated in the literary circles of Saint Petersburg. His active participation with the literary groups on varied sensitive issues, led him to receive a death sentence, too. This got converted into four years imprisonment to Siberian prison, and then to compulsory military service in exile for six years. This was followed by Dostoevsky taking up a journalistic career, where he published and edited most frequently and later wrote *A Writer's Diary*, a collection of his writings. His life underwent several changes, nevertheless his unusual talent was treated as a god's gift, which brought him unprecedented regard from the society.”¹⁷

Philosophy and religion became his passion and its concepts started overwhelmingly affecting the young and popular novelist. His writings, as such started to explore the conditions of the human race during the turbulent period of the 19th century Russia and the political, social, spiritual and philosophical atmosphere of the society started reflecting in his works. He came up with his iconic works like – “*Crime and Punishment (1866)*, *The Idiot (1869)*, *Demons (1872)*, and *The Brothers Karamazov (1880)*. This placed him to be rated as one of the top writers of the literary world, since his novels demonstrated the different facets of life, each being a masterpiece on its own. He, soon, started being looked

¹⁵ Freud, Sigmund, *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. The Hogarth Press. 1961. p.177

¹⁶ Bakhtin, M.M. *Problems of Dostoevsky's Poetics*. Edited and translated by Caryl Emerson. Minneapolis: University of Minnesota Press. 1984. p.384

¹⁷ Pattison, George, Thompson, Diane Oenning, eds. *Cambridge Studies in Russian Literature*. Cambridge University Press. ISBN 978-0-521-78278-4. 2001. p.135

upon as not only a writer, but also a philosopher and a theologian.”¹⁸ The period of the Czar Nicholas – I had a great impact on the writer, who had taken up to serious writing during this period. The Czar, was believed to have a horror mysticism, a psychic aroma around him, which attracted Dostoevsky towards the supernatural beliefs. He soon gets acquainted with the processes of its depiction in literary writings, which started reflecting his understanding of the psychic phenomena of different types. The question of spiritualism and its manifestations became a major concern of the time. As reflected in one of the articles, published in the journal of Dostoevsky studies

*“The literature of the time, however, was filled with psychic phenomena. Literary censorship during the 1840s encouraged parody and suggestive literature. European literary trends, such as Byronism and Hoffmannism, greatly influenced the writers in Russia official restraints hindered the free development of their artistic Spirits and spiritualism were popular in the tales of Odoevskij, Gogol and other writers.”*¹⁹

The psychic phenomena are reflected in some way or the other in each of the creation of Dostoevsky. The evil powers and the devils of the Russian and western folktales are similar to the ones portrayed in his works. His novel - *The Double (1846)*, discusses imbalance of the mind through the main character, as we find him mumbling to his own image. The problems of psychological imbalance are again portrayed by the heroine of *The Landlady*, written in 1847, where she is possessed by the devil and the author analyses the problem. Again, in the novel - *Netochka Nezvanova (1848)*, a clarinet player possessed an extraordinary violin, and when he played, he became a victim of the power of the devil over him.

The knowledge of this occult science of seances and mediums was promoted during the reign of Alexander II, who welcomed these spiritualists to the royal palaces as guests. This further enhanced the interest of Dostoevsky in this occult science, who thereby continued to write his impressions during this period. As such, Dostoevsky's works show both types of spiritualism - as depicted in the folktales through devils and spirits to the devil of a complicated nature, as witnessed by Ivan in his dreams in *The Brothers Karamazov*.

“There are references to spiritualism in the dream, which takes place in candlelight with a demon dressed possibly like a medium. The devil's statements about spiritualism refer to the Western occult science which was so popular in the country. The devil speaks of himself as a spirit and jokes that Ivan seems to

¹⁸ Leigh, David J. *The Philosophy and Theology of Fyodor Dostoevsky. Ultimate Reality and Meaning.* 2010. p.85-103

¹⁹ Berry, T.E. *Dostoevsky and Spiritualism.* Dostoevsky studies, Vol.1. **The Department of Slavic Languages and Literatures.** University of Maryland. 1980. p.160

*think that he is dreaming. At various times Ivan himself calls the demonic visitor a phantom, a hallucination and a ghost.”*²⁰

The understanding and impact of the seances on Dostoevsky is clearly visible in the novel, *Crime and Punishment*, through the discussions between the characters Svidrigalov and Raskolnikov on ghosts.

*“When Svidrigalov tells Raskolnikov about his dead wife’s visitations, the descriptions are similar to the spiritualistic visits during a seance. Marfa Petrovna appears only briefly and speaks a few trifling remarks. Her oral utterances are similar to the phrases in thousands of seances recorded in the nineteenth century. They are pointless and disappointing to the listener. The same is true of the appearance of Svidrigalov’s dead serf Filka: a momentary visitation and pointless comments. Dostoevsky could have remembered his own experiences at seances while writing the scene.”*²¹

Further, the iconic work also discusses the psychology, surrounding the thoughts and deeds of the characters in the story, which speaks of the varied views, changing from passage of time, of Dostoevsky on the existence of human race. Having considered that men from the higher society look upon the world more optimistically and have a clearer vision, it changed to mysticism, considering the world to be an illusion, capable of being subjected to one’s own thoughts and deeds. This, too is clearly manifested in the novel *Crime and Punishment*, where he shows the fate of people, who succumb to false ideals and do not follow the correct path. Dostoevsky’s psyche flares up when he sees the helplessness of those, who see the true face of the world, but cannot act. This negativity is a dangerous phenomenon and can even result in suicide. Seeing no purpose in life, negativity overpowers the hero, who has no other option left, but to end his life!

Dostoevsky’s personal life, too, is a witness to his deep interest in the psychic phenomena and he often discussed spiritualism with his peer groups. He associated devils with spiritualism. This is evident from his publication of *The Diary of a Writer*, in 1876, of his mindset on devils and spirits, where he writes:

*“...I think that a person who wants to believe in spiritualism cannot be hindered by anything, neither by lectures nor by entire commissions: and the disbeliever, if he really does not wish to believe, cannot be persuaded by anything. Since then, I have simply denied spiritualism, that is, in essence I have been indignant over the mystical aspect of its doctrine. But after that remarkable seance I suddenly guessed, or more so, suddenly realized, that it’s not enough that I don’t believe in spiritualism, but besides that, I don’t want to believe - so no sort of proof will ever shake my position...”*²²

²⁰ *ibid.* p.165

²¹ *ibid.* p.160

²² *ibid*

The complexity of the character of Dostoevsky is reflected in his dilemma of the existence and non – existence of the spirits, where he starts questioning himself of this spiritualistic phenomenon. He is confused, and not finding an answer to his questions, he finds himself at a loss to explain his theories on devils, but all the same his interest and knowledge lead him to their portrayal in his works. *Bobok* – a short story, in his *The diary of a writer*, is again a depiction of his imaginative thinking related to devils and spirits.

*“It has Poe’s blending of the irrational with the realistic: the hero overhears the conversation of the dead in a cemetery; it has Hoffmann’s exaggerations: noises coming from graves, etc.; it has the decadence of Baudelaire: the dying dead romp in a final orgy of debauchery; and the story has Gogol’s mixture of fantasy and morality: the dead question the purpose of their lives and discuss the nature of morality itself. Bobok has even been compared stylistically to Gogol’s The Dream of a Madman.”*²³

The seances, undoubtedly, had an impact on his writing, as the hero of *Bobok* is disturbed by the haunting voices from the graves and the irrelevant conversation of the spirits. Although, Dostoevsky finds these thoughts shallow, yet the thought of spirits seems to fascinate him. As such, *Bobok* has both the elements of absurdity and reality, both finding an equal place in the stories.

The collection of books in the private library of Dostoevsky show his deep interest in this occult science, to name a few - *Experimental Researches on Spiritualism*, by Professor R. Cera (1866), *Spiritualism and Science: Experimental Researches on the Psychic Force*, by William Crookes (1872). Dostoevsky showed keen interest in the writing style of the American writer - Edgar Allen Poe, who dealt with psychological phenomena. Dostoevsky was fascinated by Poe's technique of making an unreal appear real, as is evident from the fact, that an unauthored writeup, appeared in the journal, along with the stories of Poe.

*“The work, St. Petersburg Dreams in Verse and Prose, was by Dostoevsky as it is an autobiographical account of a writer which parallels the Russian author’s life. An imprisonment in Siberia is referred to as a journey to the moon, which shows just how much Dostoevsky made Poe’s images his own. Dostoevsky, like Poe, often intermingled naturalistic and irrational elements. The Russian author’s earlier works used folkloric devils, yet the influence of spiritualism is also evident in the esoteric aspects of the great novels.”*²⁴

The theme of love in the works of Dostoevsky explicitly defines his inclination towards the supreme power. He classifies love, as per the Greek philosophical tradition: love towards God, friendship, fatherly love and passion. As per the hierarchy, love towards God is considered the supreme form of love, as it indicates not only simple worship towards the Supreme power, but gratitude in the form of

²³ *ibid*

²⁴ Astrov V. *Dostoevskij on Edgar Allan Poe*, American Literature. v. XIV. 1942. p.72

love for creating this universe. Love towards friendship speaks of mutual understanding and support amongst the friends. Fatherly love is total dedication of oneself towards others, it encompasses the feeling of tenderness and care towards them. Finally, Dostoevsky looks upon passion as a negative form of love and this is evident from his works, where the negative characters suffer from this love. (Svidrigalov, Fyodor Karamazov, etc.) The psychology of characters in his novels, become complex to understand, as he attempts to keep his love towards God supreme and is himself confused in his disposition of thoughts. He often goes against the right path, with a dilemma in his mind, resulting in the psychic manifestations of his thoughts.²⁵

All incidents in the life of Dostoevsky have found a place in his works. All his works seem to reflect the present, as the writer's attention throughout his life was focused on the main issues of the social life of his era. For Dostoevsky, the contemporary reality was a turning point in the life of Russia. It was a quest toward the reformation of the human society, towards justice and brotherhood, so as to enable the society to be called perfect. And in this quest, the thoughts of Dostoevsky – be it political, social, psychological or mystical have come to occupy a significant place in the history of Russian philosophical thinkers. Hence, Dostoevsky had a great influence on the formation of the movements related to Existentialism, Personalism and Freudianism and was instrumental in paving the main philosophical and social identities of his time.

The religious and philosophical revival of the Russian society in the late 19th and early 20th century is an outcome of the preternatural, supernormal, supernatural, psychological yet divine and philosophical seeds sown by Dostoevsky in this direction. His diversified reflections on the existence of mankind, his perception of the humanistic and supernaturalistic forms, depicted via his characters in his iconic works, his sensitivity towards the era he belonged to and the psychic phenomena portrayed by the characters of his novels, have undoubtedly made F. M. Dostoevsky one of the most dynamic novelists of not only his times, but for the times, to follow. He always will remain a personification of boundless psychic enclosures, each possessing a uniqueness of its own, each representing the universal truth through the prism of psychic phenomena, an area to be always researched and investigated for the generations to come!

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²⁵ Шурий В. Ю. Проблема любви в философии Ф. М. Достоевского // Интеллектуальный потенциал XXI века: ступени познания. 2011

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The Jovial Dostoevsky

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Abstract: *The present paper touches upon the jovial side F. Dostoevsky's personality. We are looking at his individual approach to life and how much different he is from the perception he creates through his writings. His letters, memoirs, and memoirs of persons who have been close to Dostoevsky gives another aspect of his nature. The paper also gives a special mention some of his stories in which lies a strand of humour.*

Keywords: *Dostoevsky, Diary, Jovial, Memoir and Psychology*

F.M. Dostoevsky's most cited and read works like "Crime and Punishment", "Brother Karmazovs", "The Possessed" and many others leave a gloomy feeling about the writer as a person. While reading these works the reader is engulfed by death, suicide, molestation, murder. But there is another side to the great writer. The letters, memoirs of persons close to him, especially that of his wife Anna Gigoryevna Dostoevskaya reveal an entirely different Dostoevsky. In one of the many letters to Anna Gigoryevna he wrote: "You usually see me, Anya, gloomy, dull and capricious, - it is only from outside; inside I am different, believe me" (Ф.М. Достоевский Ф.Г. Достоевская Переписки). This unveils the secret behind the jovial interruptions in many of his otherwise bleak literary works.

Turning the pages of his personal life only adds to the humorous side of the towering literary giant. One of these occasions is worth mentioning. Anna Gigoryevna in her memoirs mentions how Dostoevsky proposed to her. He told her that he was working on a novel which was very interesting, but he was unable to find a fitting end for this novel and therefore wanted her help. While narrating the plot he described his protagonist as an old and sick person who has a thirst for a new life. He is lonely, disappointed in loved ones, has a passionate desire to find happiness again. The old man is a talented artist though an unsuccessful one. While listening to the way that Dostoevsky spoke about his protagonist, Anna Grigoryevna became convinced that he was speaking about himself. He goes on with the narration and says that his protagonist meets a young woman in an exhibition. The protagonist falls in love with her. The writer while describing the woman used the words which were in contrast to how he described his protagonist. She is meek, intelligent, kind, cheerful. When Anna Gigoryevna asked him is she beautiful, Dostoevsky answered that she is "not beautiful, but very good and that he loves her face". Dostoevsky carries on with the story by suggesting to give the woman a name – "Let's call he Anya". It did not dawn on Anna Grigoryevna that she was the one being described. She thought that he was talking about Anna Vasilyeva, a writer who could have become his wife. This did not happen as they were totally different personalities. Then Dostoevsky asked Anna Grigorievna how is it possible for Anya to agree to get married to this old, sick artist. Her reply was that Dostoevsky is being very harsh to his protagonist and that

if love is mutual why is marriage not possible. Dostoevsky said to her “put yourself in her shoes and think you are Anya and I am the artist and answer will you marry me? It was then that Anna realised the reason for the story which she was being narrated and answered: “I loved you and will forever love you” (Dostoevskaya 94-96). This incident can probably serve as a preamble to the discussion on the jovial side of the writer.

After their engagement (which was kept as a secret for some time) Dostoevsky could be found almost every evening at Anna Grigoryevna’s house. Once he came to her in a very good mood and on seeing him her voice as she puts it “rang like a bell”. She was bursting into merry laughter. He clapped his hand and with a comical tone said, “Well, what am I going to do with such a child, please tell me? What happened to that strict, almost stern Anna Gigoryevna who came to me to take shorthand? Surely someone has replaced her”. It ended with general laughter (Dostoevskaya 106-107).

According to those who were close to him, Feodor Mikhailovich was a jovial person, a barrel of laughs, genuinely cheerful, without the slightest hint of irritability. But nonetheless he had his own likes and dislikes for people.

He was a great put-on artist and constantly would improvise lively pictures and comedies directed against one or another of his acquaintances. While living in Lyublino next to his beloved sister, Vera Mikhaelovna Ivanova, F.M. Dostoevsky would spend evenings at her house where he would usually meet many young students who were hosted by A.P. Ivanov. (these students stayed there because they had no other place of their own). In evenings, as Maria Ivanovna, the second daughter of Dostoevsky’s sister, recalls that in spite of being 40 years old, Feodor Mikhailovich was extremely friendly with the young company and on most occasions, he would be the instigator of all kinds of entertainment and pranks. He would pick up the weak or funny points of anyone of them and while cracking jokes would playfully exploit his victim. There would be constant merry making. He would sometimes compose all sorts of comic poems addressed to his victims (Ivanova).

Maria Aleksandrovna Ivanova recalls about a very interesting episode which happened while he was in Lyublino. The Ivanovs’ valet was asked to live with Dostoevsky at night as he could not be left alone because of his epileptic attacks. After spending a few nights with Dostoevsky, the valet refused to stay any more. When asked for the reason of his refusal, the valet said that Dostoevsky was planning to kill somebody, he does not sleep and through the night repeatedly speaks aloud about the killing. Dostoevsky was working on “Crime and Punishment” and probably was improvising his Raskolnikov (Ivanova 41). This gives credence to the fact that Dostoevsky would totally immerse himself in his character, which resulted in that his characters came alive and totally believable. In the similar vein Anna Gigoryevna remembers how once when she was feeling down and depressed

Dostoevsky came and for hours humorously improvised his protagonist from his "Uncle's Dream". The immersion of the writer into his characters brings out engaging *dramatis personae*. Dostoevsky seems to live the lives of his protagonists while writing or even before that, maybe while conceptualising them. Alexander Vrangal, Baron, attorney and a close friend writes that he distinctly remembers one evening when Dostoevsky was in an infectiously cheerful mood, laughing while improvising "Uncle" from his "Uncle's Dream".

Fyodor Dostoevsky uses characterisation as a tool in evoking humour. The thought process of the characters, settings of the scene and its development creates a comic effect. The comical novel "Uncle's Dream" was written after many years of exile and prison. Imagine a writer who had to go through so much of physical and mental persecution writing amusing and humorous piece of work. To his friends Dostoevsky never complained about his fate. He says that "I assure you that, for example, I am related to everything Russian to such an extent that even convicts did not frighten me - they were the Russian people, my brothers in misfortune, and I had the good fortune to find generosity more than once even in the soul of a robber, because, in fact, could understand him; for he was Russian. My misfortune gave me a lot to learn in practice, perhaps this practice had a lot of influence on me, but I also learned in practice that I had always been a Russian at heart" (F. Dostoevsky, Letter to Apollon Maikov). Probably his protagonist Myshkin from his novel "The Idiot" sums up Dostoevsky's feelings: "But you never know what you dreamed of! And then it seemed to me that in prison you can find a huge life" (F. M. Dostoevsky). According to Boris G. Gerasimov, researcher of the Semipalatinsk period of Dostoevsky's life, his friends would say that he seemed even grateful to fate, which gave him the opportunity in exile not only to know the Russian man, but at the same time to better understand himself (Dolinin).

Let me draw your attention to some of his works which are very comical in nature. The first work is an episode from his abandoned project. He was writing a play which he thought could be turned into a novel. Though he thought that the plot was good enough for a novel, Dostoevsky himself was not happy the way it was turning out and was so critical about the whole project that he discarded it. An episode from the same project formed the basis of which we now know as "Uncle's dream". It was published in 1859. In 1856 Dostoevsky in his letter to Apollon Maikov wrote that he was working on a comic play: "I jokingly started a comedy and jokingly created so many comic situations, so many comic faces, and I liked my hero so much that I abandoned the form of comedy, despite the fact that it was successful, actually for pleasure, as I could follow the adventures of my new hero longer. swarm and laugh at him myself. This character is somewhat like me. In short, I am writing a comic novel, but so far, I have written everything as separate adventures, I have written enough, now I sew everything together" (F. Dostoevsky, Complete works).

The situation and characters of "Uncle's Dream" (F. Dostoevsky, Uncle's Dream

(Kindle edition) are very comical, and the dialogue structure gives a humorous effect. The plot, though simple, is in itself hilarious. There is a lady (people call her Napoleon as their fate is quite similar), who is amongst the high echelons of the provincial setup. Maria Alexandrovna Moskaleva is considered as the first lady in Mordasovo, whom no one loves, and “even many sincerely hate her” but at the same time everyone is afraid of her as she is the topmost scandalmonger “in the world, or at least in Mordasov” and “will not fall asleep all night if she has not learned something new the day before”. – Why with all this, she knows how to behave in such a way that, looking at her, it will not enter ones head, that this high-ranking lady should be the first gossip in the world, or at least in the province. She knows, for example such scandalous things about some of the Mordasovites “that if she tells them at any given opportunity then there will be an earthquake in Mordasov.” She knows how to “kill, tear apart, destroy her rival with one word.”

Maria Alexandrovna wants to marry off her daughter Zina to a wealthy prince, an old “lump of composition, not a man at all! ... He is half a corpse; he’s only the memory of a man; they forgot to bury him! Why, his eyes made of glass, and his leg of cork, and he goes on coils; he even talks on coils!”. The only positive point Maria finds in him is that he is very rich “having four thousand souls (slaves). He would spend his day, measuring wigs, and powdering and pomading himself. This prince stammers and his behaviour and speech come out very comical. He forgets, confuses names and persons. The very first day he mixes up Maria Alexandrovna with Anna Nikolaevna Antipova, her sworn enemy.

Maria Alexandrovna makes a very shrewd plan to marry her daughter, who is in love with another person, to the prince. She tells Zina that the prince is old and sick and would die in maximum two years and Zina would become a rich, independent widow inheriting the property and wealth of the prince and then can marry anyone she likes. When confronted by Zina that this is deceit, Maria almost blackmails her and says that as a true Christian you will be filling the heart of a dying man with hope and love and with the money inherited she can help her lover to recover from his illness. The plan is to marry the prince without him realising what actually occurred and taking advantage of the “senile feebleness” of the prince. Now there is another twist. After convincing Zina, she convinces Pavel who calls the prince his uncle and who wants to marry Zina. She tells him the same story as how he can marry Zina after his uncle’s death. With both Zina and Pavel on her side she takes the plunge. Maria by the sheer playing around with her words makes the prince propose to Zina. She advises Pavel to stay away for a while to which he agrees with a doubt “what if the Uncle does not die”. After he leaves Maria exclaims: “There goes one fool, got rid of satisfactorily”. It is in such instances that we see how Dostoevsky creates comic situations with the help of the words used by his characters.

Maria wants to complete her project to “confiscate” the prince before Zina changes her mind. But all her plans fall flat as Pavel after realising the cunningness of Maria

convinces the prince that the proposal, he made to Zina was just a dream or maybe he had been purposely intoxicated and he must have seen this dream in a drunken stupor. This leads to scolding, abuse and vituperation amongst the women folk who had gathered at Maria's place and her direct attack on the prince calling him "one-legged misery, toothless, one-eyed". Despite Maria's insistence that this was not a dream but it happened in reality, the prince seems absolutely adamant that this is was a dream and probably Maria either trespassed his dream or maybe she dreamt it herself too. Maria, a woman who could cunningly turn reversals into victory is finally defeated.

Another story of Dostoevsky that fits in the canvas of our discussion is called "Bobok" (F. Dostoevsky, *Bobok - From Somebody's Diary* (kindle edition)). With philosophical astuteness Dostoevsky lay threadbare the frivolous interests of people. The discussion amongst the dead (corpses) in "Bobok" is overheard by an unsuccessful writer who is the protagonist of this work. This conversation in the cemetery exposes the concern of the people about their social status, their ego. One of the dead pronounces that after death truth is exposed as it is "impossible to live on earth and not lie". In the grave "we tell our stories aloud and not be ashamed of anything now".

The conversation seems not about lying at all. It is about the trust deficit that runs deep amongst us. If we see the character of the writer protagonist Ivan Ivanovich *visa vi* the personification of the dead the first thing that strikes us is that in the living world there are not many who understand each other.

The protagonist is unsuccessful as his works are not appreciated and thus not published. Being a psychologist, Dostoevsky, as far as I can comprehend shows the inner self of the protagonist whose inner thoughts and conflicts are being articulated by the dead in the cemetery where he sits on a grave. The entire description constructed with stinging satire, which M. Bakhtin in his "Problems of Dostoevsky's poetics" calls "classical Menippean" (Bakhtin 141).

The dejected writer seems to be going insane. But at the same time his expressions give us a profound insight into our own self. He says "the wisest of all in my opinion, is he who can, if only once a month, call himself a fool – a faculty unheard of these days. In olden days, once a year at any rate, a fool would recognise that he was a fool, but now a days not a bit of it. And they have so muddled things up, there is no telling a fool from a wise man".

If we see today's Twitter, Facebook or any other social media site we will be able to relate ourself with what Ivan Ivanovich says in "Bobok", he says: "Now a day's humour and fine style have disappeared, and abuse is accepted as wit".

I would like to mention one more of his work which is called "Crocodile" (F. Dostoevsky, *The Crocodile and Other Stories* Kindle Edition). I will not go into the controversy it created because of a few calling the work a satire against

Chernyshevsky. The story unfolds in an arcade in St. Petersburg where a crocodile is being exhibited. The central character goes with his wife to see the crocodile which suddenly swallows him. He settles down inside the crocodile and is very pleased to find himself in the stomach of the creature. The crowds swell to see these extraordinary phenomena as the protagonist starts “instructing the public” and is happy that “only now I am able to dream at leisure about improving the fate of all mankind. Truth and light will now issue forth from a crocodile.... I shall revolutionise everything and I shall become the new Fourier”. His wife declines to join the husband inside the crocodile as she has now started getting attention of the public and gentlemen particularly. The owner of the crocodile, a German, is excited and happy as with the swelling crowd his income is increasing. A Russian bureaucrat does not want to slit open the stomach of the crocodile as that way it will discourage foreign investment into Russia. Incidents after incidents are so humorous that you have to read it to feel it. Right from the whole process of the crocodile swallowing the main character, the reaction of his wife, her affair with another man, the newspaper that carried the news of the incident, in short not a passage goes without laughter.

The topic which I have taken is huge. There is a lot to say and discuss besides what I have said as far as humour of Dostoevsky is concerned. What I have done here is just open a small window to the other side of the great writer. I would like to stop here and take a breather to later continue my work on this topic. To end let me quote from Dostoevsky’s novel “The Adolescent”: “If you wish to glimpse inside a human soul and get to know a man, don’t bother analysing his ways of being silent, of talking, of weeping, of seeing how much he is moved by noble ideas; you will get better results if you just watch him laugh. If he laughs well, he is a good man” (F. Dostoevsky, *Ves Dostoevskii* (Kindle Edition)

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Nihilism in *Crime and Punishment*

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Abstract: *When Dostoevsky wrote Crime and Punishment in 2nd half of 19th century, Nihilism was prominent trend in Russia. Hence, one of the main philosophies described in the novel Crime and Punishment is nihilism, along with its counterpart, anti-nihilism. The main character of the novel Raskolnikov struggles throughout the novel with the guilt of his crime, by introducing flexible rules of the moral code and moral nihilism. Ironically, the nihilistic stance portrayed by Raskolnikov is the exact opposite of the author's belief system.*

Dostoevsky shows us the nihilistic view of the protagonist, his inner world, and his conscious and unconscious states. Supporters of nihilism, including the protagonist, Raskolnikov, are indifferent to moral codes which encourage others to follow social norms. Because of this such people became pessimistic. The most interesting thing about this psychological novel is the dual personality of Raskolnikov. On one hand, he was cold, indifferent and antisocial; on the other hand, he was kind and compassionate towards others. Though we find, when Raskolnikov discovers spirituality, he casts aside his nihilism. With the help of this novel, Dostoevsky expresses his hatred for nihilistic worldview.

Keywords: *Nihilism, Dostoevsky, Crime and Punishment, Raskolnikov*

Nihilism was a popular philosophy in the mid-19th century in Russia. Almost all writers of that period discuss this trend in their writings. Dostoevsky too contributed his point of views on these themes. In most of the works of Dostoevsky of the 1860s; Notes from the Underground, Crime and Punishment, The Possessed and so on, the theme of Nihilism has been discussed in detail. During 1860s Dostoevsky spent much of his time travelling Western Europe. There he analysed the western ideas that were influencing Russian youth. Throughout this period, he worked for the journals; Vremya (1861–63; “Time”) and Epokha (1864–65; “Epoch”) where he criticized western ideas and discussed Nihilism in the Russian context. In the novel, Crime and Punishment, one of the major themes is nihilism, along with its counterpart, anti-nihilism. Dostoevsky demonstrates his dislike for materialism, western utilitarianism and Nihilism through this novel.

So, what is nihilism? - It is difficult to define the concept of nihilism because of its vagueness. In clear words, it is particularly a negative kind of scepticism in which an individual dismisses even the notion of existence. As a result, all values, moralities, authority, beliefs, and emotions are meaningless and empty to a nihilist. Ivan Turgenev popularised the term “Nihilism” in his 1862 novel "Fathers and Sons." The protagonist of the novel called himself a Nihilist. Nihilism is associated with the Russian revolutionary movement in 2nd half of the 19th century. The principles of nihilism can often be associated with the principles of utilitarianism, existentialism and anarchism.

Nihilism of 19th century Russia supports the idea that religion, family and other

social ties should be rejected, and rationality and science should be preferred. But “*Russian Nihilism negated not the normative significance of the world or the general meaning of human existence, but rather a particular social, political and aesthetic order. Despite their name, the Russian Nihilists did hold beliefs – most notably in themselves and in the power of their doctrine to effect social change*”.²⁶ Supporters of nihilism in Russia, including the protagonist of the novel “Crime and Punishment”, Rodion Romanovich Raskolnikov, are unconcerned about moral precepts that inspire other people to follow civilised societal norms. One of the indications of Raskolnikov's nihilism is his connection with his family. His mother says that the family will be reunited soon and that they will be able to hold one other again after nearly three years. But we can see that Raskolnikov is unwilling to be near his family, although nothing is holding him back in St. Petersburg. Part 1, Chapter 4 of the novel starts with the lines: “His mother’s letter had been a torture to him”.²⁷ He has no job and is completely alone. His face was pale and deformed after reading the letter from his mother, and he had a bitter and angry look on his face Raskolnikov's treatment of his mother, or anybody else in his family, is strange. When he runs out of money, he pawns his late father's silver watch and a ring that his sister gave him. Once again, there are no emotions associated with the items that his family members gave him. These positions of Raskolnikov show that he was influenced by nihilistic philosophy. Raskolnikov struggles with the guilt of his crime throughout the novel, by introducing flexible rules of the moral code and moral nihilism. Raskolnikov's nihilistic view is, ironically, opposed to the author's own beliefs.

What happens if societal rules don't apply to everyone? This is the subject explored in the novel. Dostoevsky depicts Raskolnikov's nihilistic viewpoint, his inner world, and his conscious and unconscious states. Raskolnikov's dual personality has been shown in a very interesting way. On the one hand, he is cold, indifferent and, of course, antisocial; on the other hand, he is very kind.

Existentialism - Nihilism, is associated with another philosophy i.e. Existentialism. Existentialism holds that a person's life is totally defined by his own free choices, i.e. his actions determine his nature, each of his choices is free, and he bears full responsibility for it. As a result, life has no meaning until we give it to it. Existentialism is a school of thought that focuses on what it means to be human – to exist. Existentialism is most recognised for dealing with nihilistic problems, yet it is also a form of anti-nihilist philosophy. Existentialism's core thesis is that “Existence precedes essence” i.e. we are not born with an already defined essence or purpose, but first we exist, then with the help of our lived

²⁶ Lovell, Stephen. Nihilism, Russian, 1998, doi:10.4324/9780415249126-E072-1. Routledge Encyclopedia of Philosophy, Taylor and Francis, <https://www.rep.routledge.com/articles/thematic/nihilism-russian/v-1>. (18/03/2022)

²⁷ Dostoyevsky, F. (1866). Crime and Punishment. Moscow, Russia: The Russian Messenger, p81

experience, we give meaning or purpose or essence to our life.

At the beginning of the novel "Crime and Punishment" we find that the main character is in isolation. Despite being a good student at university, he dropped out of university due to poverty. He lives in a small, poor room in the locality of lower-income people. He is experiencing a 'loss of essence' in his life and is unsure how to get it back. According to existentialists, a person's starting point is characterized by a so-called "existential position" or a sense of disorientation or confusion in a meaningless and absurd world. In the novel, Raskolnikov is in a conflict between individual freedom and social rules. Thus, he starts a journey to find meaning, purpose and essence of life.

In the novel "Crime and Punishment", a minor character Lebezyatnikov, who is also influenced by nihilist ideas, defines the purpose of nihilism is "to negate more". He rejected family and social ties, to advocate materialism. He believed that there is no "mind" or "soul" outside the physical domain. Albert Camus, the popular Existentialist critic became fascinated with Dostoevsky's characters.²⁸

Associated with nihilism is the philosophy of "utilitarianism" or the idea that moral choices should be made in the interests of a greater number of people. Raskolnikov excuses Alyona Ivanovna's murder at first on utilitarian grounds, arguing that the "louse" has been eliminated from society. For him, the murder is a utilitarian act, because he can help the society with the money stolen after the murder. Raskolnikov is certainly a nihilist; he doesn't recognise the emotions of others and he completely ignores the social conventions of the world. Nevertheless, when Raskolnikov finds love, he discards his nihilism. By showing his immoral action, the novel discusses nihilism as an empty socio-political movement. Because Raskolnikov demonstrated the impracticality of this principle, Dostoevsky assured that nihilism was impractical. His commentary on this topic seeks to discredit the theory of the "extraordinary man" by showing Raskolnikov as a character who is difficult to understand because of his insanity.

The idea behind Raskolnikov's character

Belinsky, who saw harsh criticism as a sincere concern for the Russians, impressed Dostoevsky. However, Petrashevsky's irony aided Dostoevsky's transition from Hegelian doctrines to an overtly Christian moral code. Dostoevsky's encounter with Hegelianism in the 1850s revealed a striking similarity between his negative characters and left-Hegelian ideals. In this regard, Joseph Frank noted that "if Dostoevsky had no effective answer to Belinsky in 1845, he amply made up for it later by the creation of his negative heroes".²⁹ In most of his novels written in

²⁸ Petrova, A.D. (2021). Camus and Dostoevsky: The perception of Dostoevsky by French existentialist. *Journal of Language and Linguistic Studies*, 17(Special Issue 2), p.1447-1458.

²⁹ O'Kidhain, Ian L. "Dostoevsky's Hegelian Parody in Crime and Punishment." *Inquiries Journal/Student Pulse* 3.06 (2011) <http://www.inquiriesjournal.com/a?id=543> (18/03/2022)

1860s, we find such negative heroes.

The novel "Crime and Punishment" highlighted the evils that Dostoevsky found in the philosophy of left Hegelianism. Raskolnikov is trying to surpass humanity, based on his theory about 'extraordinary people' and claiming that these "extraordinary people" or "Übermensch" were capable of righteous negative actions. Deceived by the perception of his theory, Raskolnikov kills the pawn broker, leading him on a self-destructive path that lasts only a few days before his imprisonment. Following Dostoevsky's experience, Raskolnikov later finds redemption in suffering and Christianity while imprisoned. Raskolnikov is a real negative hero, but he is not the Hegelian type. He is blend of Hegelian ideas with the character of Belinsky.

Nature's ultimate objective, in historical terms, is the growth of the Spirit, which leads to development of the society. Nature, on the other hand, does not grow of its own; it advances through the foundations of the Idea and finally emerges in subjective experience. This consciousness, according to Romanticism, can take numerous forms, but Hegel, in particular, maintained that Heroes subconsciously grasp the idea by the use of an agency inside themselves, i.e. 'Spirit'. In reality, it is from the Spirit, that the Heroes derive their primary motivation, which motivates them to behave heroically. Hegel used 'Spirit' to explain how Heroes might do horrific things like massacres. In Crime and Punishment, we find Raskolnikov following the ideas of Hegelian hero and considering himself similar to Napoleon or Newton.

In the novel Crime and Punishment, Raskolnikov writes an article that defines the state of 'ordinary and extraordinary people' in the social order. Investigator Porfiry Petrovich is the first person who discloses Raskolnikov's theory. He mentions: "*all men are divided into 'ordinary' and 'extraordinary.' Ordinary men have to live in submission, have no right to transgress the law, because, don't you see, they are ordinary. But extraordinary men have a right to commit any crime and to transgress the law in any way, just because they are extraordinary*".³⁰ Raskolnikov says that an extraordinary person has the authority to obligate certain law-breaking based on "his conscience". He says, "*Newton would have had the right, would indeed have been in duty bound ... to eliminate the dozen or the hundred men for the sake of making his discoveries known to the whole of humanity. But it does not follow from that that Newton had a right to murder people right and left and to steal every day in the market*".³¹ He defends this logic in a relation to Hegel's idea, stating that Newton wouldn't have had to kill anyone whenever he chose to, or to steal on a regular basis; he should have committed a crime only for the fulfilment of his Spirit. In the way he presents his example of Napoleon. Raskolnikov also

³⁰ Dostoyevsky, F. (1866). Crime and Punishment. Moscow, Russia: The Russian Messenger, p247

³¹ Dostoyevsky, F. (1866). Crime and Punishment. Moscow, Russia: The Russian Messenger, p466

adopts the position of a Hegelian actor. Raskolnikov reminds that extraordinary people's acts can be justified if the end result is beneficial to society. He claims that every historical leader is a criminal since he/she disobeys old, often sacrosanct rules in favour of new ones, and in some circumstances, even commits crime or murder.

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Dostoyevsky on Screen in Russia and Beyond

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Abstract: *The present research aims to reveal the mechanisms of intersemiotic translation used to adapt Dostoyevsky's works for foreign audiences in the form of feature films, novel-to-comic adaptations, animation, ballet performances and operas. The study shows that the most common strategy is domestication which involves the change of place, time, ethnicity of characters, their profession, gender and personal features. Intertextuality is represented in allusions to other well-known literary works, plays and musical pieces. The macromeaning of the products of intersemiotic translation can vary from really important problems of great philosophical significance to minor everyday issues.*

Key words: *Dostoyevsky, screened adaptations, intersemiotic translation, domestication.*

Introduction

Dostoyevsky, probably better than any other Russian writer, managed to express the essence of the Russian character – passion, soul searching, conscience and inner struggle. But his heritage has gone far beyond the Russian borders and has acquired a universal value. This explains why so many cinematographers in different countries have made attempts to produce screened versions of his works. We are aware of at least 200 screened adaptations all over the world, among them about a dozen Indian films which range from adaptations proper to what is called “loosely based on” Dostoyevsky's books.

The aim of the present research is to analyse adaptations created by cinematographers from countries other than Russia in order to answer the following questions: 1. What ideas of Dostoyevsky's works do the authors of the adaptation texts focus on? 2. What semiotic means are used for this purpose? 3. How does the cultural and linguistic specifics of the original correlate with the target culture? 4. What steps are undertaken by the author(s) of the adaptation to bring the key ideas home to the target audience?

Theoretical foundations and methodology

Being secondary to the original text, a screen adaptation is more than a reproduction – it is an individualized interpretation of the original by film directors and their teams. In this research, we proceed from the assumption that screened adaptations of literary works are a product of intersemiotic translation. This notion was first used by Roman Jakobson (1959) to describe a particular type of semiosis – expression of verbal meaning with the help of non-verbal signs. This paper is part of a study which has been going on for over ten years and has resulted in the publication of a number of works devoted to the screened adaptations of Russian classics in Russia and abroad (e. g. see Leontovich 2015; 2019).

Visual perception plays a critical role in human life. Originally, it was the leading form of receiving and transmitting information. The invention of writing changed human mentality, becoming a “bombshell in human history”, a mental and cognitive revolution that profoundly changed the human mind (Innis 1951; McLuhan 1962; Havelock 1976; Ong 1982; Roepke 2011). Nowadays, however, we are witnessing a reverse process – the return of the new generation from the intellectual, “literate” meaning-making to visual perception. As Iedema (2003: 33) puts it, the influence of digital communication, the globalization of trade, commerce and culture produce changes in our ‘semiotic landscape,’ the main signs of which are “the de-centring of language as favoured meaning making” and the “blurring of the traditional boundaries between and roles allocated to language, image, page layout, document design, and so on” (Ibid). According to Jay, “vision, aided by new technologies, became the dominant sense in the modern world, even as it came to serve new masters” (Jay 1993: 45). Bakhtin’s idea about the dialogical nature of meaning (1979) is implemented in film which can be interpreted as a multi-level dialogue between the original and target texts (Naremore 2000: 67).

The framework of the study is built around the following research methods: discourse analysis; semiotic analysis and contextual analysis (for a detailed description of the methodology see Leontovich 2019). The material of the present research includes 24 foreign adaptations of Dostoyevsky’s works plus 6 Russian ones used for the sake of comparison.

Forms of intersemiotic translation

Dostoyevsky’s works exist in the following intersemiotic forms:

- book illustrations;
- novel-to-comic adaptations, e. g. *Dostoyevsky’s Comics* (Canada 2000); *Crime and Punishment* and *The Brothers Karamazov* in Japanese mangas by Osamu Tezuka (2013; see a detailed analysis in Novikova 2019), etc.;
- animation: *Dream of a Funny Man* (Russia 1992), *Crime and Punishment* (Poland 2002), *A Gentle Spirit* (Poland 1985), *Crocodile* (Russia 1991), etc.;
- ballet performances: *Petersburg dreams* (Russia 1977), *The Beggar Boy at Christ’s Christmas Tree* (Russia 1977), *The Idiot* (Russia 1980), *The Brothers Karamazov* (Russia 2017);
- operas: *The Gambler* (Belgium, 1929), *The White Nights* (Russia 1968), *The Idiot* (Russia 1986), *The House of the Dead* (Czechia 1989), *The Brothers Karamazov* (Russia 2008), *Crime and Punishment* (Russia 2016), *The Beggar Boy at Christ’s Christmas Tree* (Russia 2021);

- films, which will be discussed in detail below.

The essence of intersemiotic translation is the transference of meaning from the verbal system, which presupposes a sophisticated process of meaning making mediated by words, to sensual (visual, aural or tactile) perception. New technologies used in cinematography open up unlimited opportunities which allow cinematographers to partially replace the 'literate' perception by image and sound. The transition from one semiotic system to another is a complicated intellectual process, and its study reveals the mechanisms of this transition.

Adaptations of Dostoyevsky's works as a form of intercultural communication

Non-Russian adaptations are of special interest to us because their analysis is a way to see how Dostoyevsky's works make a journey through space and time in order to reach the minds and hearts of people with a different linguistic and cultural background and what semiotic means are employed for their interpretation from a different cultural perspective.

Intersemiotic translation involving intercultural contacts is affected by the difference between worldviews and linguistics means used to verbalize them. In order to make a foreign work comprehensible for the audience, cinematographers have to adapt it to the knowledge, experience and values of the spectators.

Language. Films combine verbal and non-verbal forms of expression. When translated into a different language, Dostoyevsky's original meaning expressed in Russian undergoes serious changes. Language use is not merely associated with a certain ethnicity – every new language changes the perception due to the differences in the conceptualization and categorization of the environment and social context. Moreover, it correlates with a certain manner of speaking, intonation, modality, degree of emotionality, etc. Our material includes films in English, French, German, Japanese, Finnish, Polish, Italian, Korean, etc. As far as Indian films are concerned, due to the country's multilingualism, the films open up an interesting linguistic panorama: *Neramu Siksha* (an adaptation of *Crime and Punishment*) was screened in 1973 in Telugu language; its remake *Needhikku Thalaivanangu* (1976) was done in Tamil and *Shikshaa* (1979) in Hindi; *Elu Suttina Kote* (1987) appeared in Kannada language. It is worth mentioning that although the Indian adaptation of *Idiot* (1992) is done in Hindi, the characters pronounce some phrases in English (*I love you, I love you! But if you want me to, I can order him. Why does she treat me like a prostitute?*), which is a way to express their higher social status (Leontovich 2019).

Accents can also perform different functions, pointing to a character's low or high position in society, educational level, 'otherness', etc. The Austrian actress Maria Schell who played one of the leading parts in *Le notti bianche* (a 1957 Italian adaptation of *The White Nights*), learned her role in Italian which earned her the

respect of the film crew. Later it was decided not to dub her role – it is possible to assume that her accent added charm to her performance – it was probably pleasant to the ear and emphasised her uniqueness.

Introduction of changes

Cinematographers have different opinions about the loyalty to the original: some try to imitate every little detail of a literary work; others believe that the original is only a frame or a starting point for their own endeavour. Besides, in an intercultural context, film directors have to choose between “loyalty to the original, comprehensibility for the target audience and freedom of creativity” (Leontovich 2019). The film-makers have to decide whether to follow in Dostoyevsy’s footsteps as closely as possible or distance themselves from it and lead “an independent existence away from the original” (E-Chu, 2014).

Even if cinematographers make up their minds to reproduce the original as accurately as possible, they still would not be able to avoid certain changes for the reasons outlined below.

1. Even in a very detailed literary narrative many things remain unsaid. For example, there are many different ways to represent Raskolnikov’s appearance from *Crime and Punishment*, even though Dostoyevsky gives him the following characteristic: “He was, by the way, exceptionally handsome, above the average in height, slim, well-built, with beautiful dark eyes and dark brown hair”. The representation of the novel’s setting can also be done in multiple forms.
2. A variety of worldviews, customs and values determined by intercultural differences can result in different comprehension of people and events.
3. The original work may be viewed not as a final entity but as an inspiration for the cinematographers’ self-expression.

The adaptation starts with the title which already is a form of interpretation. This can be illustrated by different adaptations of *The White Nights: Quatre nuits d’un reveur* (‘*Four nights of a dreamer*’, France – Italy 1971); *Iyarkai* (‘*Nature*’, India 2003); *Ahista Ahista* (‘*Step by Step*’, India 2006), *Saawariya* (‘*My Love*’, India 2007); *Cafe Noir* (‘*Black Coffee*’, South Korea 2009); *Priklyucheniye* (‘*Adventure*’, Kazakhstan 2014). The US adaptation of *The Brothers Karamazov* is accompanied by the second title: *The Murderer Dmitri Karamazov* (1958); one of the Indian adaptations of *Crime and Punishment* got the name *Needhikku Thalaivanangu* (‘*Bow your Head for Justice*’, 1976); both of these titles already act as certain clues to the cinematographers’ ‘reading’ of the original.

Domestication and foreignization

Domestication and foreignization are the leading translation strategies widely used not only in interlingual but also intersemiotic translation. Foreignization relies on preserving the ‘otherness’ of the original, its exotic flavour, whereas domestication presupposes changes to the original allowing to bring it closer to the audience, make it more comprehensible both intellectually and emotionally.

Most of the Russian cinematographic adaptations of Dostoyevsky’s works stick to the originals where the action takes place in Russia in the middle of the 19th century. On the other hand, most of the foreign films constituting our research material use the strategy of domestication, which, according to an analysis, involves three major changes: place, time and ethnicity of the characters. It is done by transferring the action to the native country of the target audience, in most cases to contemporary world, giving the characters native names and making them speak the spectators’ language.

The protagonist of Dostoyevsky’s short novel *The White Nights* acting as a narrator is a young man who lives in St. Petersburg and is not named in the book. He meets a young woman Nasten’ka who arouses his romantic feelings. The action of the French adaptation *Quatre nuits d'un rêveur* (*Four Nights of a Dreamer*, 1971) unfolds in Paris. The ‘dreamer’ is the young painter Jacque who accidentally meets Martha when she is going to jump down the bridge Pont Neuf. In the Italian adaptation of the same book *Le notti bianche* (1957) the action takes place in Livorno, a port city in Italy, shortly after the end of World War II. The image of the city is something in between St. Petersburg and Venice with their canals and romantic atmosphere. In a way, it is similar to the Indian adaptation *Saawariya* where the setting and characters are definitely Indian, but, on the other hand, the landscapes have some similarity to St. Petersburg, with its canals, bridges and shadows reminding of white nights.

The situation with the adaptations of *Crime and Punishment* is similar: the events of *Crime et châtement* (France, 1956) unfold in Paris, and the main character’s name is René Brunel, whereas the action of *Rikos ja rangaistus* (Finland, 1983) takes place in Helsinki, and the main character is called Antti Rahikainen; the Mexican adaptation *Crimen y castigo* (1951) relocates us to the 20th century Mexico City, and Raskolnikov acquires the name Ramón Bernal. It is interesting that though in the latter film the setting and the plot are considerably changed, the film-makers partially preserve the names of the other characters: the police inspector is called Porfirio Marín (cf. Porfiriy Petrovich in the novel) and the prostitute met by Ramón keeps the original name Sonia.

If in Dostoyevsky’s *Idiot* Prince Myshkin arrives in St Petersburg from a Swiss clinic where he was treated for epilepsy, the setting of the Japanese 1951 adaptation is Japan after World War II, and the protagonist Kinji Kameda returns home crashed by the war and captivity. On the other hand, the events of the Indian *Idiot* (1992) occur in the 1990s, and the characters drive big jeeps instead of horse-

driven carriages (Leontovich, 2021). The Japanese adaptation of *The Brothers Karamazov* (2016) “relocates the action from nineteenth-century Skotoprigronevsk to twenty-first century Karasume, a fictional provincial town in Japan” (Doak 2016).

Other changes connected with cultural specifics involve the professions of the characters, their gender and personal features. Thus, in Dostoyevsky’s *Crime and Punishment* the money lender murdered by Raskolnikov is an old woman, but in the Indian adaptation it is a middle-aged man, as it was not a female profession. Sonia, the young woman Raskolnikov falls in love with in the novel, is a prostitute; however, in the Indian film she is just a woman from a poor family because the negative attitude towards prostitutes in Indian society would not arouse enough sympathy for her from the spectators.

Plot

Domestication leads to serious changes in the plot which is to different degrees adapted to the tastes and values of the target audience.

Let us look at the plots of the foreign adaptations of *Crime and Punishment*.

Rikos ja rangaistus (Finland, 1983). After the death of his girlfriend in a car accident, Antti Rahikainen, a slaughterhouse worker, kills the man responsible for her death. Eeva, a woman from a catering service, witnesses the murder and allows the main character to leave, advising him to report himself to the police. Hunted by the police, Rahikainen wanders around Helsinki, gives a beggar the valuables he acquired due to the murder, manages to obtain a fake passport in order to leave Finland, but after a farewell talk with Eeva turns himself in to the police.

Shikshaa (India, 1979). Krishna is a spoiled young man coming from a rich family. Racing in a new car, he accidentally blinds Balaiah and kills his brother. When his crime is discovered he is thrown out of the house, starts working as a servant and gets acquainted with Balaiah and his family. Due to the feeling of remorse, he vows to improve their lives. Balaiah, on the other hand, is searching for the person guilty of his brother’s death and his blindness in order to kill him. Though Krishna knows about Balaiah’s vow, he continues helping him. When Balaiah finds out the truth, he forgives Krishna.

Non-verbal semiotics used in the films is also of utmost importance and can sometimes be very unusual. The portrait of Lenin on the wall of the main character’s room in *Ehu Suttina Kote* (based on Raskolnikov from *Crime and Punishment*) is the personification of his rebel spirit, as well as the sounds of the Russian revolutionary song “Vihri vrazhdebnye veyut nad nami...” (“Enemy storms are raging above us...”) at the background. In general, music plays an important role in the adaptations as a source of powerful emotional impact. Though it is somewhat unusual for a Russian spectator to hear Indian music

accompanied by Indian traditional dances in adaptations of Dostoyevsky works, it has contributed to the box-office success of such adaptations of *The White Nights* as *Chhalia* (1973) and *Saawariya* (2007) (Leontovich 2019).

Intertextual connections

Intertextuality represented in allusions to other well-known works is a powerful tool weaving the fabric of world culture, so it also deserves our attention.

For example, the French film *Les Possédés* by Andrzej Wajda illustrates a chain of text connection: it is based on the play written by Albert Camus (1959), which, in its turn, is based on Dostoyevsky's novel *The Demons*.

Film critics have discovered intertextual links between *Le notti bianche* (Italy, 1957) by Visconti and *The Idiot* by Kurasava (Japan, 1952) in the episode where Mastroianni's character burns his hand with a match when reading a letter. The same film directed by Visconti opens with the music from Rossini's *Barber of Seville*.

According to Doak (2016), the mood created in the Japanese adaptation of *The Brothers Karamazov* (2016) "is enhanced by <...> an emotionally laden soundtrack that mixes late Romantic composers (Grieg, Ravel, Tchaikovsky) with angry rock (Led Zeppelin, Lou Reed, Nirvana). "Paint It Black" by the Rolling Stones <...>.

Macromeaning of the adaptation

Finally, we come to the most important point of the analysis: what are the main ideas the film-makers want to express by means of the adaptations? What is the message they want to send to the audience?

Sometimes this message coincides with what the literary critics view as the essence of Dostoyevsky's works, such as guilt and redemption in numerous adaptations of *Crime and Punishment*. As the main character of the Finnish film *Rikos ja rangaistus* put it, "I killed a louse, and I became a louse myself". However, this motive allows us to see significant differences. Dostoyevsky's attitude relies on Russian Orthodox values which constitute the basis of his outlook. Foreign scholars point out that directors from other cultures, especially non-Christian ones, "have historically tended to play down the writer's Christian themes because of the difficulty of finding cultural equivalents" (Doak 2016).

The essence of the original can be completely transfigured at the director's will. For example, the French film *La Chinoise* (1967) loosely based on *The Demons* portrays a radical Maoist group of French students in Paris committed to revolutionary violence. *Dostoevsky Comics* published by "Drawn and Quarterly" (Canada) shows how, after writing his famous article, Reskolnikov turns into Batman. In the American comedy-drama web series *Classic Alice* made after

different classic literary works, the allusion to *Crime and Punishment* is quite innocent: the college student Alice Rackham steals a test, which results in a conflict between her and Andrew who tries to save her from the consequences by using his father's influence and money. We can see that the macromeaning of the products of intersemiotic translation can vary from really important problems of great philosophical significance to minor everyday issues.

Final considerations

Though the adaptations of Dostoyevsky's works demonstrate a great variety in terms of quality and depth of understanding, it is possible to conclude that they express universal values significant for people, no matter what culture they come from. On the other hand, foreign adaptations open up unlimited opportunities for the analysis of culture-specific interpretation of meanings through their verbal and non-verbal representations.

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Shikshaa, dir. S. Ramanathan. India, 1979.

The Brothers Karamazov, dir. Junichi Tsuzuki, Genta Sato, Shosuke Murakami. Japan. 2016.

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Why Dostoevsky is relevant today?

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Abstract: *Dostoevsky is one of the most widely read Russian classical writers throughout the world whose writings appear to be the most contemporary for present-day readers especially under Russia – Ukraine War situations. His writings touched upon the issues that are directly relevant to the issues of modern societies making him as relevant as ever before. Crime and Punishment, The Idiot, Brother Karamazov are not only great stories, but even modern readers find them ‘His or Her own Story’. However, even if characters are timeless, it is surprising that even present-day circumstances and places appear to be similar to those faced by a modern reader. Dostoevsky’s characters are the strength of his novels and Dostoevsky’s characters are like “...opening a door into a drawing-room full of extreme characters...” Modern, culturally diverse societies are facing challenges that are very close to each other where tolerance, and all-inclusiveness, remain mere big terminologies with no practical applicability. The proposed paper is an attempt to revisit the understanding of Dostoevsky’s characters and Diary of a Writer highlighting the prominence and relevance for modern societies. Dostoevsky’s reading becomes all the more important as Vladimir Putin echoed Russian literature in search of national identity.*

Keywords: *Russian Culture, Russia-Ukraine War, Dostoevsky, Russian identity, Diary*

Introduction

The relevance of Dostoevsky has widely been recognised globally in modern societies. Famous for ambiguity and paradox Dostoevsky continues to be a source of great national pride in Russia and the world. The deep human psyche is explored through main characters that are unique and different from the characters of other Russian writers which can easily be identified with the universal common problems. Intrigued by the working of the human mind Dostoevsky detailed the depth of the Russian soul and at the same time assigned a special role to Russia. It was not only Dostoevsky but most Russian writers, throughout endeavoured to define the Russian national identity. Well-known is the fact that Russian literature greatly helps in understanding Russian society, history, and culture. The power of Dostoevsky’s writing does not merely introduce Russian culture, help in understanding Russian history or stop at influencing the thought process of an individual but touches upon major socio-political challenges. Belinsky’s Problems of Dostoevsky’s Poetics provided the most convincing arguments for why Dostoevsky’s writing was unique and created a new way of looking at the world, inciting people to think from a different, more impactful perspective. Despite so-called developed, civilised modern societies, the key challenges of modern societies are not very different from the then society. The violation of human rights, children’s rights, crime against women, equal access to education and others continue to be the major social challenges making Makar Devushkin, Raskolnikov, Sonia Marmeladova, Sofia Semyonovna very pertinent even today.

What can one look for in the writings of Dostoevsky, one of the greatest supporters of Slavophil, in the present context, especially, in the war situation?

Even though the fact that Dostoevsky's world is constantly changing faith, and belief in God provide the base of past stability. The noticeable impact of his writings began in the 19th century when his ideas and ideologies influenced the minds and hearts of intelligentsia, educated people who wanted to change the old socio-religious structure in fundamental ways. This was the time Dostoevsky attacked this group (Westernizers), but at the same time; he depicted them with so much sympathy and pity. Dealing with the Utopian Conception of History he calls upon us to 'render universal service to humanity'³² and understand Russia's role in mankind in general. Post First World War in 1918, the issues raised by Dostoevsky that were perceived as specific to Russian society, became issues of western society and culture also. The present paper briefly touches upon his perspectives through his selected characters and touches upon the selected sections of *The Diary of a Writer* dealing with its relevance with the present-day reality, especially Dostoevsky's stand on the war situation.

Relevance of Dostoevsky's Characters

Dostoevsky's paradox is that on one hand his characters are poor people, hungry, without hope for the future and on the other hand he genuinely believed that "Russia will emerge much stronger than Europe"³³. One of the main reasons for such a strong, promising inference was his great hope in Russian women especially because of her determined, confident and daring approach to overcoming obstacles³⁴ unlike men (Dostoevsky 1876: 340). The poverty of Dostoevsky's character (primarily male) is not merely linked to living hungry, below the poverty line but their "unhappiness" driven by hopelessness and hatred towards self. This thought was more dangerous than anything else. Characters like Makar Devushkin, who was ashamed of his position are very much present today. This kind of "unhappiness" or "negativity", and "poverty of thoughts" can only bring misfortune and loss of confidence leading to slow decay and deterioration of the situation. In a society full of cynicism, pessimism and disenchantment only women 'remained much more faithful to the pure worship of the idea, to the duty of serving the idea'³⁵ (Dostoevsky 1876: 340-341).

The development in modern societies is measured in terms of employability, economic self-sufficiency, lifestyle etc., and not so much in terms of the value

³²https://ia803201.us.archive.org/34/items/the-diary-of-a-writer/The-Diary-Of-A-Writer_text.pdf

³³ <https://fedordostoevsky.ru/works/diary/1876/05/08/>

³⁴ Dostoevsky – *Diary of A Writer* – Unquestionable Democracy, Women
https://ia803201.us.archive.org/34/items/the-diary-of-a-writer/The-Diary-Of-A-Writer_text.pdf

³⁵ https://ia803201.us.archive.org/34/items/the-diary-of-a-writer/The-Diary-Of-A-Writer_text.pdf

system. In this regard, Dostoevsky's Raskolnikov demonstrated that "It's not because of a good life that people commit crimes". It is the level of hopelessness in the surrounding that led Raskolnikov to commit a crime. It was given circumstances that led him to think that he could control the lives of others. These circumstances haven't changed much today. More than the reason for the crime, Dostoevsky emphasized 'experiencing the mental torment after committing the crime', which was the punishment for an already committed crime. Hence, the reading of *Crime and Punishment* inspires young minds not only to overcome the challenges but to take decisive steps in the right direction and not cross the fine line between them. Labelling people as criminals or mad drastically reduces their ability to shape their own lives and hides the real complexities of their situation as is, clearly projected in the 'Idiot'.

His focus was on making people think in the required direction which was evident in the polyphonic genre of his novels which provided a platform to all its characters the freedom of expression of their thoughts. As mentioned earlier rationality, and logic occupy an important place in Russian literature serving purposes other than mere entertainment. In *Brothers Karamazov*, the trial of Dmitri or the Grand Inquisitor demonstrates the principles of arguments. Harvey Siegel noted about *The Brothers Karamazov* that it "brings reasons to the life, to make us feel the force of reasons"³⁶. As per him, Dostoevsky touched upon socio-economic issues, the human psyche, morality, and the nature and scope of reason.

Therefore, his thoughts on education were more prominent when he became the editor of the journal 'The Citizen'. Dostoevsky gave an impetus to education though education was one of the prime focuses of the journal since 1872. The importance of reasoning was visible in Dostoevsky's perception on child rights, women, education and so on and is better understood through his *Diary of a Writer* and his contribution as editor of the journal *Citizen*. Extensive work on Dostoevsky's editorial and journalistic work was published in monthly journals 'Vremya' (1861 – 1863) and 'Epokha' (1864 – 1865).

The rationale behind this is his anxiety 'to instil a sense of true citizenship in his readers that would help to raise the morale level of the nations as he perceived it (Zohrab 2004:185, 186). Several reforms were introduced affecting primary, secondary and women's education, and military school, but the most, notable were the reforms of classical schools of 1871. There was a debate on the merits of classical education in the European traditions and Russian classical education. The German and English public school systems, technical education was established in Russia by Peter The Great. Dostoevsky favoured the classical Russian education

³⁶ Harvey Siegel, "Teaching, Reasoning, and Dostoevsky's *The Brothers Karamazov*," in *Rationality Redeemed? Further Dialogues on an Educational Ideal* (New York and London: Routledge, 1997), pp. 54

system. Since then almost every issue of the citizen included some commentary on education, especially in the columns of its regular contributors, one of whom was a liberal pedagogue, below. While another was the more conservative Moscow correspondent Nekrasov responsible for the column, Moscow notes (Zohrab 185, 186). The purpose behind was to inculcate the required thought process, to make people take a conscious decision in the national interest. This is no exception as Russian literature's contribution to the development of the idea of Russianness has, throughout, been very prominent. The literature of dissent condemned the authoritarian regime and envisioned societies that were founded on compassion rather than coercion.

Dostoevsky: The Diary of a Writer

Extensive research has been done on Dostoevsky and his writings, however, every reading of him in a changed situation gives a fresh interpretation to it. Dostoevsky's work is a continuation of classical thinkers seeking a close relationship between faith, understanding, and reasoning. Although he was a strong believer in God's existence, the ultimate question remained 'what God's existence entailed for the world' (Wellek, Zhenkovsky 1962:130). It has long been discussed that the main thrust of Dostoevsky's work remains political as he "seeks to revolutionize the world through attunement to highest truth" (Sandoz E. 648: 1978). The Russian glorification was not purely linked to Dostoevsky's faith in Russian Christianity but also he genuinely believed that "Russia will emerge much stronger than Europe", which raised criticism. The Diary of a Writer of May³⁷ 1876 emphasized that the reason for the destruction of great powers would be the democratic aspirations of the vast majority of lower strata whereas this was not the case as the demos in Russia is contented and satisfied³⁸. There have not been many supporters of democracy or rather not many thinkers could see democracy as the ultimate form of governance in Russia. Since historical times majority of Russians felt comfortable and secure under the strong leadership. Given the present scenario, the Russia-Ukraine war, full of uncertainties and multiple sanctions on Russia an effort is made to understand what steps may help to restore peace and stability. Do Russians feel safe after the bold steps taken by Putin and Zelensky?

Immediately post-collapse of the USSR the social media platform was flooded with the debates on the relevance of Dostoevsky for modern society, which subsequently subsided with time. However, the relevance of Dostoevsky is not merely to mark the 200th Anniversary of Dostoevsky, but the thrust here is that Dostoevsky wrote fiction about the really important stuff. His concern was always what it is to be a human being—that is, how to be an actual *person*, someone whose

³⁷ <https://fedordostoevsky.ru/works/diary/1876/05/08/>

³⁸ Ibid

life is informed by values and principles, instead of just an especially shrewd kind of self-preserving animal.

How would have Dostoevsky reacted to ongoing Russia – Ukraine War? The Diary of a Writer extensively discusses the war theme and gave convincing arguments in favour of preserving the human race and maintaining peace. At the age of 26, Dostoevsky himself fought in the Crimean War for a short time. The situation is very similar to the present day. Vladimir Putin being a great admirer of Dostoevsky decides to go for a special military operation after long uncertainties of earlier 2021 whether Russia will attack Ukraine or not. The situation is very similar to the early 19th century when people blindly followed Czar’s manifesto with a strong belief that they are ready to take a great step towards the revival of humanity.³⁹ People’s support for the same, expressed through their monetary and material donations, primarily, was associated with their belief in the betterment of the situation.

“The war will clear the air which we breathe and in which we have been suffocating, closeted in spiritual narrowness and stricken with the impotence of decay. The wiseacres are shouting that we are perishing from our own domestic disorganization, and that, for this reason, not war but lasting peace should be sought so that we may be transformed from beasts and blockheads into human beings, so that we may learn order, honesty and honor: “then go ahead and help your Slavic brethren”—thus they wind up their song in accordant chorus”⁴⁰

Does Putin enjoy the popular Russian support to decide on initiating the special military operation? It is difficult to say as there is information war also going on along with the actual war. However, the threat of information war affecting the future of Russia was already being discussed for a long time. I. N. Panarin came up with his book on ‘Information War’ in 2008. How Dostoevsky would have reacted towards the same today? Analysing the political philosophy of Dostoevsky, Elis Sandoz quotes him showing his delineation of the Russian empire’s expansionist foreign policy and its motivation in embracing the other Slavic peoples (Sandoz 1978: 651). The questions raised by Dostoevsky in 1877 have not lost their significance in defining Russia’s role in shaping global politics.

“Why should Russia assume such a task? – What for? – In order to pursue a superior, great life; in order to shine to the world with great, disinterested and pure idea; in order to create, at length, a great and mighty organism of a brotherly union of nations; to create this organism not by means of political violence, not by sword, but by persuasion, example, love, disinterestedness, - by light; to elevate those little ones to our level, so that they shall perceive in Russia her

³⁹ The background of the then situation is described in the Diary, April, Chapter one, 1877 <https://fedordostoevsky.ru/works/diary/1877/04/01/>

⁴⁰ The Diary of a Writer, April, 1877, page 661 https://ia803201.us.archive.org/34/items/the-diary-of-a-writer/The-Diary-Of-A-Writer_text.pdf

motherly mission – such is Russia’s goal, such are her benefits”.⁴¹ (also in Sandoz 1978: 651)

Dostoevsky strongly believed in humanitarian values and ‘rejected any social and political teaching which reduces man to merely constitutive elements.’ The Legend of the Grand Inquisitor serves as the best example of this⁴². It seems all the alternative options were absorbed or remain underutilised possibly thanks to the self-centred, egoistic nature of oligarchs, elites and political leaders ignoring the lessons propounded by great thinker Dostoevsky.

Conclusion

Dostoevsky appeals to humanity and the idea of Russianness as manifested in Orthodoxy and in common national culture symbolised as the “people’s truth” (Sandoz 1978: 671). He warns the nations that “if nations fail to live by superior disinterested ideas, by the lofty aims of serving mankind, and merely serve their own “interests,” they must unflinchingly perish, grow benumbed, wear themselves out, die⁴³.

The ultimate aim of Dostoevsky was to preserve the truth, the vision of mankind, and its traditions (Sandoz 1978: 673). As Solzhenitsyn questions the purpose of literature – Why do we have literature at all.? After all, the writer is the teacher of the people.; Surely that's what we have always understood? And a greater writer is, so to speak, a second government. That's why no regime anywhere has ever loved its great writers, only it's minor ones⁴⁴ (quoted in Sandoz 1978: 674). Dostoevsky’s political ideas were driven by his own life experience, his arrest for supporting revolutionary socio-political ideas and his overall perception and belief that advocated a change in the Russian society and his escape from. He did reject much of western thoughts but it was more focused on the practical efforts and not only on theoretical presuppositions.

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⁴¹ Dostoevsky, Diary (Nov, 1877, Chapter. 2, 3), 2:901 https://ia803201.us.archive.org/34/items/the-diary-of-a-writer/The-Diary-Of-A-Writer_text.pdf

⁴² For detailed refer to E. Sandoz. Ellis argues that Dostoevsky’s concern was primarily to bridge the gap between the ruling class and the people living in different moral and religious world and the role of educated class should come to respect religious beliefs and values of the peasantry. (pp – 664 - 665) https://www.jstor.org/stable/2129860?seq=17#metadata_info_tab_contents

⁴³ Dostoevsky, Diary (Nov, 1877, Chapter. 2, 3), 2:901 https://ia803201.us.archive.org/34/items/the-diary-of-a-writer/The-Diary-Of-A-Writer_text.pdf

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Precision Exhibited in Crime and Punishment by Fyodor Dostoevsky

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Abstract: *This paper deals with Dostoevsky's innovative style of presenting Crime and Punishment with narrative realism and dramatic scenes. This acclaimed him the title dramatic novelist. His compositional balance, narrative techniques, dialogic style, plot type, use of symbols, and art of characterization makes his novel unique. It also describes Dostoevsky's compositional balance, techniques, realism, impressive scenes, character chemistry, and texture. Dostoevsky portrays the mood of suspense and anticipation as in any good crime fiction.*

Keywords: *Dostoevsky, Crime and Punishment, crime, punishment, dexterity, crime fiction, realism, compositional balance, symmetrical distribution, epilogue, individualistic, horror, universal classic.*

Russians have a great tradition of producing first class literature and this quality has been passed from generation to generation. By studying their literature, we can get a lot of information about the religion, culture, and life of the Russian people. After the collapse of the Soviet Union, Russia slowly opened to the western world and has now become one of the superpowers in politics, business and culture.

Dostoevsky lived the period of the Tsar dynasty and the horrors of the period influenced the writings of this great master. Fyodor Dostoevsky lived in this corrupt Russia and survived the horrors of the period. The 19th century is considered as the golden century of Russian literature because of great masters who lived in this period. In addition to Dostoevsky, Alexander Pushkin and many other major poets lived in this period. Leo Tolstoy also lived in the same period and conquered the world with his novels like 'War and Peace'.

Fyodor Dostoevsky used St. Petersburg city as a background for all his novels because this city is the hallmark of Russian culture and lifestyle. In the novel *The Underground Man*, Dostoevsky describes St. Petersburg as "the world's most artificial city". In the novel *Crime and Punishment*, St. Petersburg is compared to the mental dilemma of the protagonist Raskolnikov.

Individualization of his characters, even the minor ones is a characteristic feature of Dostoevsky's art. The depth that he creates them is one of his main features. Any character for that matter has a notable function in the plot as well as the proposal of ideological arguments. Any Dostoevsky creates heroes and villains who have a very different story to tell us. According to critics, "Dostoevsky has created a man who is singular yet universal. He is someone with whom we can sympathize, empathize, and pity, even if we cannot relate to his action. He is a character we will remember him forever, and whose story echoes throughout

history” (Sachdeva 22-23).

Dostoevsky’s usage of names in different combinations of first, middle, surname and diminutive forms often makes the reader confused. Sometimes the readers have no idea as to who they are reading about. Dostoevsky goes overboard in the use of minor characters. Some examples are, Razumikhin (intellectual), Zamyotov (the one who notices), Marmeladov (meaning candy or marmalade), and Luzhin (meaning puddle). Svidrigailov is the name of a wicked Prince of a Russian fairy tale.

Dostoevsky’s frame of mind in *Crime and Punishment* is somber, brooding, and profoundly contemplative. For most of the novel, the reader lives in the consciousness of Raskolnikov who is introspective and gloomy. A mood of suspense and anticipation is created as in any good crime fiction. The murder scenes and the scenes where the characters die either by accident or commit suicide or even prolonged illness are all presented in a brutal manner. After he commits the crime, he is haunted by nightmares due to the fear he has in his mind.

Dostoevsky is recognized as a writer of superior ability and the German philosopher Nietzsche described him as a man of great psychological ability. The novels of Dostoevsky described the life of ordinary people who lived in Russia in those times. He could easily stimulate the readers with his anecdotes, parodies and rational thinking. Many of his characters underwent a psychological change during their lifetime. This kind of novels come under the category ‘Psychological Realism’. Dostoevsky is considered as one of the best writers who wrote in this style.

The Weltanschauung of Fyodor Dostoevsky is influenced by the living conditions of Russia of his times. The ruler of Russia was Peter the Great and he was an admirer of the European way of life. He wanted to change Russia into a modern country like England and France. But the old lifestyle of Russia had more supporters among the ordinary people of Russia. There was great disparity in the society of Dostoevsky’s Russia. The poor people lived the life of true slaves because of the serfdom system. They worked all their life for their masters and were not even fed and clothed properly. They were treated just like animals. Like many of his contemporaries, Dostoevsky was also very sensitive to the lives of the people who surrounded him. So, he became a socialist and acted against the government.

The Underground Man is one of the best discussed novels of Dostoevsky. This novel discusses the hopeless life of the unemployed youth of Russian cities. They had no money, no apartment and no prospect of getting a girlfriend. In this novel, the personal experiences of the novelist are reflected in the protagonist’s sufferings. This novel transforms Dostoevsky from a psychological observer to a

social reformer.

Some novels of Dostoevsky introduce complex characters like Raskolnikov in *Crime and Punishment*. Raskolnikov had a divided personality with evil and goodness fighting inside his mind for gaining supremacy. He justifies a murder committed by him on the ground the woman he murdered was so bad that she had no right to live. Raskolnikov feels that, by killing the pawnbroker, he had removed a harmful 'insect' from society.

Another example is the character of Sonya. In spite of being a prostitute, she displays many human traits and raises to the level of a heroine because of her attitude and willingness to help others. She even becomes the main personality behind the redemption of Raskolnikov. This is the reason why Dostoevsky never refers to her as a 'prostitute' but uses more euphemistic language to describe her.

In order to spread political, social and moral theories, fiction was used as the most effective channel. The genre that was budding during this era was crime fiction. Through several men of genius, Russian literature won a place of honor in the history of universal literature.

Dostoevsky is a master of montage. He weaves a new story by combining several genres, style and themes of old novel-writing methods. The action develops on three levels: physical action, working of the character's mind, and philosophical argument. Dostoevsky could make *Crime and Punishment* a unique novel because of the strong arguments in it and the clear and graceful plot structure. Dostoevsky's literary technique uses realism and dramatic methods by combining them with a psychological approach. Dostoevsky is a careless stylist and sloppy technician. His style turns out to be one of the richest aspects of his work.

The structure of the novel has a very clear structure. His novels begin at a beginning and has a distinct middle part. The story ends with a distinct end also. The novel is divided into six parts and an epilogue, and the parts have logical content. The parts of the novel are further divided into chapters. The rationale and proud nature of Raskolnikov is studied in detail in the third part. He becomes quite irrational in the fourth, fifth and sixth parts. Dostoevsky uses a very symmetrical system of distribution to achieve a balance in his composition. Each part is further broken into, several chapters. Sometimes he ends a chapter with the arrival of a character that catches the reader by surprise. A high level of suspense is always maintained throughout the novels of Dostoevsky.

The title of the novel "*Crime and Punishment*" is very effective because of its direct connection with the themes involved in the novel. The title summarizes the arguments and narratives brought in the novel. These two ideas of crime and punishment are always retained as the focal point of the narrative. It is so small and self-explanatory. This title is translated from the Russian language

Prestuplenye i Nakazaniye. Concepts of 'crime' and 'punishment' are dealt in great detail in the novel and the traditional approaches to these notions are questioned by Dostoevsky. Crime comes before punishment and the same thing happens in the novel. More than the physical punishment, the mental torment which the protagonist undergoes matters. Dostoevsky's use of this title is apt and suggestive.

Dostoevsky always maintains a connection between the epilogue and the remaining part of the novel. A very aesthetic link is always maintained between them. However, the epilogues of Dostoevsky are often seen critically by many scholars. The epilogue is much important to understand the story and the central themes. The character of Raskolnikov moves from his traditional Russian roles and he also admits his crime. The wonderful relationship between him and Sonya makes the star appeal of the novel. It is the focal point and without this, the story would not be successful. Without the epilogue, the story would be open-ended and unfinished.

Dostoevsky uses a third person narrative style in *Crime and Punishment* to increase its objectivity. The viewpoint of Raskolnikov is always prominent in the novel. The narrator also speaks from the view of Luzhin, Lebezyatnikov, Razumikhin, and Katerina. He too has his thoughts and opinions. The narrative of Dostoevsky includes a lot of details and it can be often confusing to the reader. Dostoevsky uses many internal monologues. Raskolnikov sometimes talks aloud and sometimes reflects in private. The readers get excited by the narrative techniques. Dostoevsky has succeeded in creating anxiety in the mind of the readers by cleverly juxtaposing the narrative. There is enough drama and suspense to make the readers complete the novel.

Dostoevsky has widely used symbols in his novel. He uses symbols like characters, figures, colors and objects. These symbols are used to stand for concepts and ideas that are central in the novel. When Raskolnikov dreams, the novelist uses it for showing something to the readers. In his dream about the horse, the mare has to sacrifice itself for the men. This could be symbolic of women like Dunya and Sonya sacrificing themselves for men. Sonya hands over the cross to Raskolnikov before he moves out to make the confession. The reform of Raskolnikov is revealed by this symbol. The cross symbolizes the reality that he has started to recognize his sin. The very beginning of the novel has a symbolic meaning, "At the beginning of July, during a spell of exceptionally hot, weather, toward evening, a certain young man came down onto the street from the little room he rented from some tenants is S-Lane and slowly, almost hesitantly, set off towards K- n Bridge" (5).

According to Vadim K. Kozhinov, Dostoevsky mentions the extremely hot evening in St. Petersburg to suggest the horrific situation of the crime. (Quoted in Gill 145). Dostoevsky introduced the symbolism from city life and the

possibilities for making use of examples from the lives of city people were cleverly utilized. I.F.I Evnin comments on the innovative skill of Dostoevsky, "The first great Russian novel in which the climactic moments of the actions are played out in dirty taverns, on the street, in the sordid black room of the poor" (qt. in Peace 24). The problems of the city are connected by Dostoevsky to the thoughts of Raskolnikov and his later activities. Dostoevsky transforms the dirty houses, the busy roads and the dirty houses and inns into a collage of metaphors that communicate with the reader on a psychological level. The crowded streets, shabby houses, taverns, noise, and stench are all transformed by Dostoevsky into a rich store of metaphors for the states of mind. Donald Fanger asserts that "The real city . . . rendered with a striking concreteness, is also a city of the mind in the way that its atmosphere answers Raskolnikov's spiritual condition and all most symbolizes it. It is crowded, stifling and parched" (qt. in Peace 28).

Dostoevsky is an expert in dialogue and makes use this talent in the novel *Crime and Punishment*. Mikhail Bakhtin has referred to this matter. In *Crime and Punishment*, there are hidden monologues. After going through the letter sent by his mother, Raskolnikov goes through an inner conflict. He talks to himself and also to Pulkheria, Dunya, and Sonya, though of course none of them are there. The narrator also provides information, that does not seem to come from any of the characters. When Dostoevsky discusses topics like philosophy and politics, he indirectly discusses the ethical and social impacts of the situations involved. The split between Lebezvaynikov and Luzhin is given as, "He had heard, like everyone else, that particularly in St. Petersburg, there were to be found progressives, nihilists, public accusers, and so on, but like many people he tended to exaggerate and distort the sense of the significance of these labels to the point of absurd" (434). This cannot be Lebezvaynikov's and Luzhin's perspectives. It may be the narrator's voice. According to Bakhtin, Dostoevsky concentrates on the power of ideas and gives importance to the connection of dialogue with ideas. He emphasizes ideas by connecting it with the lives of many people. (Bakhtin).

The importance of Dostoevsky as a dramatic novelist is well established. The novel has many dramatic scenes and the scene of Raskolnikov killing the pawnbroker is a good example for this type of narrative. There are also several confrontations between characters which are often dramatic. Dostoevsky's characters often indulge in quarrels of fierce nature and calm discussion are never seen between them. Dostoevsky tells us that the same person can have two different personalities hidden inside him. He gives extremely contrasting characters. For example, Raskolnikov is obsessed with a theory that Marmeladov lives only by impulse. Raskolnikov is not reasonable whereas Razumikhin is quite bearable. Raskolnikov breaks the relationship with his family, while Dunya and Sonya completely sacrifice themselves for the family. Sonya's soft nature is different from Raskolnikov's rude personality.

Crime and Punishment is basically a novel dealing with a psychological theme. The texture of the novel and the theme revolves around the idea of Crime and punishment. Dostoevsky's stylistic mastery still deserves to be examined on his use of music and certain patterns of sound. Dostoevsky could create dramatic situations and a lot of suspense through the dialogues of the characters who played an important role in the novel. They often create the special tonality of the novel.

Dostoevsky avoids rushing the story forward and depends a lot on accidental incidents in the lives of the characters to move his story forward. This was a common practice among writers of his times. In this novel, many times the characters overhear things accidentally or eavesdrop, or dramatically appear to someone out of dark. Dostoevsky states that coincidences as matters of fact. He uses these coincidences to make more turning points in the lives of the characters.

Dostoevsky's plot type has different stages. The first stage portrays the falling stage in the life of Raskolnikov. He has a lot of issues in his life. He leaves his studies and spends his time in filling his mind with dangerous thoughts. In addition to all this, he also has physical issues and his health was always in a precarious condition.

Raskolnikov goes through many stages in his life and the nightmare stage is one of them. He sees terrible dreams about his horse getting attacked and finally getting killed. Such dreams change his attitude and he develops a desire to kill 'bad people' around him.

There is an imprisonment stage in his life. Raskolnikov becomes a victim of his own bad thinking and he viciously slays both Alyona and her abused sister, Lizaveta. Raskolnikov's becomes as bad as a bad dream. The life of Raskolnikov is disturbed by the dreams he sees and his entire youthful period becomes a challenge because of this problem.

The final stage is Rebirth. Sonya helps the hero for achieving redemption from the crimes and guilt conscience. When Raskolnikov is in great distress Sonya appears and saves his life. He falls in love with her and the romantic setting of the river is very much in contrast with the dirty surroundings in which he lives.

Dostoevsky makes effective use of the literary techniques of suspense, foreshadowing symbols, coincidence, individualization, and narration. Dostoevsky reveals details slowly in his narration keeping the reader in great suspense and curiosity.

Dostoevsky's style in Crime and Punishment is loaded with repetition of stories, images, and ideas. His observations on the tone of voice, gestures, dialogue, and action with great consistency amount to stage direction. Stylistically, this novel is a test of patience and reading skills. Dostoevsky writes in bigger paragraphs

and many of his psychological ideas are dealt in such great detail that the reader gets enough space to imbibe them completely.

Many psychologists, like Camus and Sartre have described the great qualities of Dostoevsky as a narrator of stories. Even after his death, Dostoevsky continues to influence generations of people because of his great way of telling themes and the psychological content of his novels. The artistic style of Dostoevsky enables him to dive into the insight of human dilemmas and his literary technique makes the novel a universal classic.

In the final analysis, Dostoevsky was a writer who had a strong social commitment. The sufferings of the ordinary people were sensitive to him. Instead of becoming an indifferent intellectual, he chose to become a socialist activist and spent four precious years of his life in the Siberian desert. Dostoevsky can be compared to Mahatma Gandhi because both jumped into action for bringing justice to the people who live around them. Both were highly educated members of the upper classes but chose to concentrate their activities to improve the lives of the lower classes.

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Reflection of Social Issues in Fyodor Dostoevsky's Work "The Little Boy at Christ's Christmas Tree"

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Abstract: *Social issues are an ever-present attribute of all societies and scholars in every age and in every discipline have tried to address this through their works. Fyodor Dostoevsky is one such brilliant classic author who through his scholarly writings tried to address different social issues. Any type of social issues brings disharmony in the society affecting different sections of people. In this story Dostoevsky has chosen an orphan child as his hero and his perspective to reflect on the various issues existing in society. Written in the year 1875 the story reflects on the dark side of the society. The proposed paper attempts to touch upon the issues such as class, hunger, poverty, urbanism, emotional vulnerability etc. through a detailed analysis of the text. Interestingly in this story Dostoevsky has touched upon the ugly or the cruelty of the society through the lens of an innocent child. A careful analysis of the story reveals how the binary positive/negative, cruel/innocent and beautiful/ugly exist in all the societies.*

Key words: *Poverty, social issues, orphan hood, emotional vulnerability, Christmas.*

"The Little Boy at the Christmas Tree" is a very short story written by Fyodor Dostoevsky who is considered to be one of the most famous writers of Russian Literature. It was published initially as 'The Boy at Christ's Christmas tree' in 1876 in his *Writer's Diary*. The story describes succinctly the harsh social issues of Russian society through the suffering of a six years old anonymous protagonist at the night of Christmas. In the story, the boy is hungry and braves the biting frost before ultimately succumbing to it on the one hand and on the other there are rich people who have lit Christmas trees and are celebrating by dancing, singing and having delicious meal.

As the title of story itself reveals, the themes and motifs from Christianity are prevalent in Dostoevsky's writings. The presence of religious themes owes its reasons partly to his upbringing in Orthodox Christian family and partly to his revival of Christian faith in Siberia where he used to carry the Bible all the time. One finds religious themes in his other famous writings as well such as *Crime and Punishment*, *The Brother's Karamazov*, *Devils* among others. But the religious themes in Dostoevsky are very intricately intermixed with the social, psychological and philosophical aspects of human problems and human condition.

Even though Dostoevsky was not a sociologist, sociologically relevant issues are so meticulously addressed in his writings that just after the publication of his first novel 'Poor Folk' famous Russian critic Vissarian Belinsky called him a new Gogol and described the novel as Russia's first 'social novel'. It is in this backdrop of Dostoevsky's understanding of social problems that the paper analyses social issues in 'The Little Boy at Christ's Christmas Tree' under broader themes of

wretchedness of the poor folk, division of society into classes of rich and poor, orphanhood and the use of religious motif as solution to social problems.

In the very beginning of the story, Dostoevsky confuses the reader by making a contradictory statement regarding the reality and fictionality of the story. At one moment he states that he has made up the story out of his own imagination and at another moment he announces that this story may have happened somewhere.

*"I am a novelist, and it seems that one "story" I did invent myself. Why did I say "it seems," since I know for certain that I did actually invent it; yet I keep fancying that this happened somewhere, once upon a time, precisely on Christmas Eve, in some huge city during a bitter frost."*⁴⁵

As it is clear from the above mentioned part, Dostoevsky seems little confused about the genesis of the story. He wonders if he fictionalized it or it really happened. Dostoevsky's this confusion led many to believe that this story may have been inspired by a real story, or Dostoevsky may have fictionalized real events. The last line of the excerpt *"This happened somewhere precisely on Christmas Eve, in some huge city during a bitter frost."*⁴⁶ gives the story a universal outlook. And it is only in the end of the story that the reader comes to know that the city where the story takes place is Petersburg. Even in the end of the story he says that he had "promised two stories based on true events".

The story begins with the description of a six year old child who is hungry and shivering in cold. The mother of the child is lying in a cellar and has died due to cold and malady but the poor child does not know it as when he touches the forehead of the mother, he only thinks that his mother has become "cold as a wall"⁴⁷. Herein lies the mastery of Dostoevsky in describing the death of the mother. The reader since beginning of the story knows about the death but the child does not know because at the tender age of six a child only knows that his mother has become cold as wall. So right from the very beginning of the story the coldness word that Dostoevsky uses has a significant meaning attached to it. For example, the word 'cold' here refers to the seasonal cold in Russia and the story also takes place in the frosty cold time. The cold also refers to the lifeless body of his deceased mother.

One of the prime issues that this story deals with is the problem of poverty. Poverty is presented in the story through the miserable life of the protagonist and his surroundings. The place where the child had been living along with others cramped like animals is described by Dostoevsky as cellar which may roughly mean an underground. The cellar symbolizes the wretchedness of the poor people cut off

⁴⁵Dostoevsky, F. "The Little Boy at Christ's Christmas Tree" in *The Diary of Writer*. Translated by Boris Brasol, New York: George Braziller, 1919 , p.168

⁴⁶ ibid

⁴⁷ ibid

from the society of the rich people. The author describes the cellar as a damped space where people are bundled up together and are living in a pauperized state. It is also evident from the bundle of rags on which the deceased mother of the child was lying dead and a woman of eighty in the other corner of the same space was moaning and groaning almost as if waiting for the death. The child presented in the story is also not properly dressed, and in lack of the warm clothes he is shivering from cold and dies finally. An excerpt from the text reveals in a better way as to how Dostoevsky describes this place:

“He was clad in a shabby dressing gown of some kind, and he was shivering. Sitting in the corner on a chest, wearily he kept blowing out his breath, letting it escape from his mouth, and it amused him to watch the vapor flow through the air. But he was very hungry. Several times that morning he came up to the bedstead, where his sick mother lay on bedding thin as a pancake, with a bundle of some sort under her head for a pillow.”⁴⁸

It can be understood from the above excerpt that the story very well highlights the division of society into classes i.e. the privileged vs the underprivileged, the rich vs the poor. The use of cellar in this story symbolizes the class division and this art of the description of binaries is very particular to Dostoevsky. The anonymous protagonist of the *The Notes from the Underground* also, as the title reveals itself lives in a basement completely cut off from the society outside. The presence of characters from both the classes makes it evident. On one hand there were Christmas trees with *“lights, gold papers, apples, dolls and horses”⁴⁹* on it and the rich children were laughing, playing, dancing as it was Christmas and on the other hand the main protagonist, the poor child had nothing to eat and just looked these other halves through the window. Starving to eat something the poor child goes out on the street. He observed that houses were being decorated and the streets were lit up but unfortunately this small child is not a part of this world. But his innocence and hunger make him to go to every house in search of food. Some ladies were distributing cakes, but when this small child wanted to eat the cake and approached the lady, he was actually rejected by merely giving alms. This is because of his pathetic look does not suit the festive situation. This demonstrates how society judges one from his outer appearance. This is a very sensitive issue which Dostoevsky touches upon in his story. Here an excerpt from the story shows the feelings of the small child:

“The coin rolled from his hand, bouncing down the steps he was just unable to bend his little red fingers to hold on to it. Very fast, the little boy ran away, and quickly he started going, but he himself did not know whither to go. Once more he was ready to cry, but he was so frightened that he just kept on running, and blowing on his cold little hands. How dreadfully lonesome he felt, and suddenly

⁴⁸ ibid

⁴⁹ Dostoevsky, F. “The Little Boy at Christ’s Christmas Tree” in *The Diary of Writer*. Translated by Boris Brasol, New York: George Braziller, 1919, P.169

despair clutched at his heart."⁵⁰

Another very important issue, that the story highlights, is orphanhood. Orphanhood is a state of a being when an individual is not just devoid of being parentless but also deprived of almost everything particularly if one belongs to the poor section. The entire presentation of how the child is afraid of the dogs, darkness points to the fact that he has lost his emotional support. Dostoevsky was concerned about these orphans, he wanted to make people realize through his writings their responsibility to help these orphans, poor, helpless, homeless people in this world.

While dealing with the turmoil of an orphan child Dostoevsky addresses the issue of the crisis of humanity. The story depicts the cruelty of people towards this orphan child even when they observe his pitiable condition. On the one hand there were people who were enjoying and the other sight presents the child in a pitiable situation where he not only has lost his mother but he finds himself in state of complete alienation. This lack of sympathy towards the child shows the complete dehumanization of the world we live in. In the story at many instances Dostoevsky uses a sentence "*mercy on us*" which means that the world has become completely dehumanized.

The story is ironic in the sense that it shows the celebration of Christmas by the privileged section of the society but they seem to forget the main essence of the festival. They simply seem to remember Jesus Christ but do not remember anymore what constitutes the teachings of the Jesus. The poor child is simply given some alms so that he goes away, when instead of the alms the child needed food. In the face of this dehumanization of the society, Dostoevsky shows that Jesus himself has Christmas tree for the underprivileged even if the world might not have one for them. In dream the child sees a heavenly Christmas tree and upon enquiring it is revealed by other poor children like him that it is Christ's Christmas tree.

*"This is Christ's Christmas tree," - they tell him. On this day of the year Christ always has a Christmas Tree for those little children who have no Christmas tree of their own..."*⁵¹

Dostoevsky employs religious themes from Christianity in his writings. Here, through the figure of Jesus and his Christmas tree, he tries to find a solution of the worldly problem. If the world has become so dehumanized that it can not take care of a poor child on Christmas day then Jesus is there to take care of him. The appearance of a heavenly Christmas tree can be understood as a strong criticism

⁵⁰ Ibid, P.170

⁵¹ Dostoevsky, F. "The Little Boy at Christ's Christmas Tree" *The Diary of Writer*. Translated by Boris Brasol, New York: George Braziller, 1919, p.171

of the social system where poor people have nothing but suffering.

Dostoevsky goes one step further in his critique of the society and in the end of the story one discovers that the child had frozen to death. “... porters found the tiny body of a little boy who had hidden behind the piles of kindling wood, and there had frozen to death”.⁵² Dostoevsky believes that the poor child gets united with his mother before the lord in heaven. The story thus is not just an ordeal of a young boy but of the humanity in general.

“The Little Boy at Christ’s Christmas Tree” is one of the best specimens to understand the literary craft of Dostoevsky. Even in this short story he presents beautifully the harsh realities of society through the innocence and suffering of a child protagonist. The story appears very realistic because the problems of society are shown by the use of binaries such as cruel and compassionate, rich and poor, the bright light of the Christmas to the darkness of the cellar, the delicious food of the rich and hunger of the child. The use of binaries in the story shows that the society and life both made up of binaries.

The theme of Jesus and his Christmas appears not as a central theme but as a subtext of the social problems. Dostoevsky brings religious themes in this particular story as a critique of society and its systems which fail to take care of a child. The death of the protagonist also means the end of child’s suffering in the world. In brief, Dostoevsky describes the story in such a way that it no longer remains a Russian story about Russian society but acquires a universal outlook.

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⁵² Ibid., p. 172

Concept of Beauty in Dostoevsky's Work and Indian Aesthetic Tradition

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Abstract: *The Indian aesthetic traditions is as old as Vedic traditions of India. It has been studied on various aspects such as aesthetics concepts in art and literature. The comparison between concepts of Indian and western aesthetics has also been done so far. Many and Russian authors and philosophers such as Leo Tolstoy, Fyodor Dostoevsky, Nikolai Chernyshevsky have talked about the aesthetics in their works. Despite the fact that these authors and philosophers are influenced by the western philosophy and western sense of aesthetics, they had not denied the influence of Indian aesthetics and philosophy in their writings. The present paper specifically talks about Dostoevsky's work and influence of Indian aesthetic traditions on Dostoevsky. The objective of this paper is to study and analyze similarities between Dostoevsky's concept of beauty and Indian aesthetic tradition.*

Keywords: *Beauty, Dostoevsky, Indian Aesthetics*

In his work Dostoevsky has produced exemplary protagonists such as Prince Mishkin in *The Idiot*, Rashkolnikov in *Crime and Punishment* etc. who represent different philosophies of Dostoevsky. For example, Raskolnikov of *Crime and Punishment* represents Dostoevsky's quest on Nihilism and 'theory of Superman' which was quite prominent during that time.

Firstly, we shall analyze the concept of beauty in Indian aesthetic tradition. In Indian Vedanta Philosophy (Advaita Vedanta) it is clearly said that the art and artist cannot be separated from each other. In Advaita Vedanta any piece of art is considered as *Brahman* or the ultimate reality. Art is metaphysical in nature and the artists or the producers of art are Karmanas who tries to reach to the Brahman or the ultimate reality through his/ her work. According to Ananda Kumaraswami, a very prominent philosopher of Advaita Vedantic philosophy, art should behave as prominent medium to reach the *Brahman* or the ultimate reality.⁵³

In Indian aesthetic tradition Kalidasha, one of the most celebrated authors in Sanskrit literature equated beauty with concept of perfection. He is extremely scrupulous in his taste and concept for beauty. His famous character Dushyat in *Abhigyanashakuntalam* is not happy with the portrait of Shakuntala, which according to Dushyant is nefarious and immature and not even matched with the reality. Kalidasha while explaining his character Dushyant emphasizes an artist who aspires to create or achieve the ultimate reality or the ultimate beauty but

⁵³ <https://www.examlover.com/todayhistory/anand-kumaraswamy-the-legend-of-art-and-vedant-todays-history#:~:text=Anand%20Kumaraswamy%20was%20a%20well,pass%20a%20barrister%20to%20England.>

unfortunately, he is not able to achieve it. Kalidasha's concept of beauty is always an implied perfection. This means a thing is considered to be beautiful if it is matter of joy forever, the imperfect or not beautiful object creates unfulfilled promises of the creator and hence will lead to gloom and unhappiness. Kalidasha always thinks that the imperfect creator remains indifferent towards his/her creations and leads toward imperfections. Kalidasha always deplores that creators or artists are always indifferent towards perfection. He equates ecstasy with agony. Kalidasha thinks that any account of beauty cannot be complete if we do not give the reference to a connoisseur, whose enjoyment indicates its consummations and fulfillment. Another classical Indian author Magha explains about beauty that it cannot be fixed or remain static. Beauty has dynamic nature and it always appear to be new, it is of inexhaustible potentiality which appears every time new. Indian classical author Anandvardhan, Abhinav Gupta and many others told that one cannot curtail beauty or art into a formal and strict structure. Any piece of art could be beautiful if it offers endless possibility of thoughtfulness to the readers or learners of art. *Abhinavgupta* has gone one more step in interpreting the art. According to him beauty is linked to the transcendental experience, and this transcendental experience could be achieved through *Rasa* or essence of taste.⁵⁴

Beauty in Anandavardhana and Abhinavgupta's poetics could not be completed without *sahridaya* which expresses the inner most beauty or glory of the art. Jagannath Pandit who analyses beauty *Rmaniyata* or *paradipadaka Sabdah*, the world which expresses beautiful things.

Natyashashtra, also called as fifth Veda, of Bharat Muni is considered to be the core of Indian aesthetics tradition. It talks about *navrasa* or nine types of emotions which invokes emotions among humans through artistic performance.

To conclude it one can easily say that in Indian aesthetics traditions beauty is transcendental or related to Brahman, the ultimate reality. Art and aesthetic have symbiotic relations, aesthetic enjoyment in India is based on and aimed at an experience that takes place in chitta or the creative space or the center of humans where appropriate shape or form of an image is determined.

Plato once said that the Beauty has special connections with the Form of God. The Form is everlasting, means not increasing or diminishing. Meaning it could not be beautiful at one point and ugly at another point.⁵⁵

Western philosophers consider aesthetics or beautiful object is symmetrical to its all parts of the objects. It has identical structure and cannot be get separated. This theory of beauty is called Symmetrical theory. Functionality or theory of functional beauty remain the most discussed thing in Western aesthetics traditions.

⁵⁴ <https://englishsummary.com/rasa-theory/>

⁵⁵ <https://aquileana.wordpress.com/2015/11/25/%E2%96%BAAphilosophy-beauty-according-to-plato-mythology-some-greek-myths-based-on-beauty%E2%AD%90/>

Functionality or functional beauty has a purpose to fulfill. Meaning any form of art if created, it has functional value or purpose. Object could be beautiful only when it performs its objectivity. Plato also define form of an art as incorporeal unchanging or ideal.

Comparison between Indian and Western aesthetics:

Eastern (Indian) and Western aesthetic traditions celebrate arts with different meaning. Indian aesthetics celebrate art as *Navrasas* or in the form nine emotions. It is complete celebration of life. Indian aesthetic tradition focuses on inner beauty of the object. An art in Indian aesthetics is always more inviting or demanding the indulgence of spectators. While western aesthetics are more codified and more visual, more focused on outer ward. Art is more formative and appealing to spectator or observers.

Dostoevsky's aesthetics or sense of beauty

We get to know about the Dostoevsky's concept of aesthetics or beauty through his novels. In his novel *Notes from Underground* Dostoevsky attacked on the western philosophical concept of scientific Determinism and rationalistic approach of western philosophers toward the reality. He was a great critic of utilitarianism of 19th century. One should note that Dostoevsky was against of rationalism, but not against reason. He understood the narrow reduction of human psyche.

Thomas Scanlon in his interpretations to aesthetics and philosophical concept of Dostoevsky wrote in his essay "*The Philosophy and Theology of F. Dostoevsky*" how Dostoevsky rejected determinism and rational egocentrism, western materialism and nihilism.⁵⁶

Dostoevsky's concept of harmonious beauty: For Dostoevsky purpose of beauty should be the whole not just to focus on forms or the expressions. He advocated the complete fulfilment of any form of art in that sense which will serve to satisfy the inner peace of a man. Any form of art must have cognitive value, artist will be treated as redemptory of moral social life of any place. Beauty should be of moral values and art should have moral purposes.

His aesthetics of harmonious beauty talks about the immaterialism of any art form. According to him art is not a material or it cannot be utilitarian purposes. Another revolutionary observation about art by Dostoevsky could be seen as he thinks art has purpose of serving world or other people, it is not for the sake of artist only this should be for all people or social and moral significance. Art is always natural human need for beauty which include harmony and tranquility. Art fulfils deep natural and human need, satisfies aesthetic requirement and made up of social harmony and tranquility. Art must consist of social and cognitive value. Cognitive value means truth about humanity and world. Harmony means it should be in equal

⁵⁶ <https://utpjournals.press/doi/pdf/10.3138/uram.33.1-2.85>

status of art and reality with humanity and world.

Dostoevsky in 1854 stated that “there exists nothing more beautiful than Christ”. As Prince Mishkin in *The Idiot* says “Only Beauty will save the World”⁵⁷

Another way to investigate Dostoevsky's philosophical inclination is to investigate Buddhist philosophy and Hinduism, both originated in India. According to Hinduism, if you pursue each desire to its logical conclusion, you will discover that the limited objective you achieve will not be enough to quench your limitless thirst. Your endless wants can only be satisfied by merging with the Infinite. Buddhism was developed to assist the soul in achieving this spiritual submergence. It's not a coincidence that they look same. Keep in mind that Russia is not a Western European country, and the Asian message of rejection of selfish ambitions has found a great following there. Dostoevsky had a lot in common with Asian intellectuals; he, like Gautama Buddha, spent his life trying to figure out how to answer the question "how can we?"

The moral law will catch up to those who think they are above it, as Dostoevsky's theory recapitulates Gautama Buddha's: a clear-eyed examination of the psychological implications of such activities tells us that those who think they are above it will be caught up in it. However, his Christian and contemporary Western upbringing keeps him from adopting an entirely Asian perspective: the individual soul, with all of its needs, is the most essential thing on the planet. Dostoevsky's concept of Right Conduct is to give up false pride but not individuality or all effort.

Dostoevsky, on the other hand, opposes a value system that idealizes reason. He does not believe reason is the dominating capacity in our minds, nor does he believe it should be. In contrast to the Greeks, he does not believe in Logos as the source of ultimate reality. *Notes from Underground* is the most powerful anti-logocentric ontology argument ever published. It persuades me quite well. He says, "Look at mankind." Do you think of man as a rational animal?

Conclusion

Once Dostoevsky himself said to get the philosophical boost one must look towards Asia.⁵⁸ Form the above discussed points I would like to conclude that despite his inclination toward the western philosophy we cannot deny the nuances of the eastern philosophy especially the Indian philosophical traditions. He sometimes sounds very similar to Kaildasha when he explains the purpose of an art. His concept of harmonious beauty could be seen in works of many Indian classical authors such as Kailash, Abinavgupta etc. India and Russia despite the fact that both have vast geographical distance and differences but at the same time the cultural and philosophical ties between the two countries remains indisputable and

⁵⁷ <https://www.valpo.edu/christ-college/files/2014/11/Will-Beauty-Save-the-World.pdf>

⁵⁸ <https://www.theschooloflife.com/article/fyodor-dostoevsky/>

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Stylistic and structural peculiarities in the key incidents of the novel “Crime and Punishment” of F. M. Dostoevsky in contrastive study with its English Translation

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Abstract: *It is a known fact that, as per typological classification of languages is done based on their morphological structures, therefore this classification is also called as morphological. As per this classification, Russian language possesses inflectional construction and English is considered an analytical language. In the present paper, it has been attempted to have a look at stylistic and structural peculiarities of Russian language, particularly at the rich style of Dostoevsky in comparison with the English translation of the novel “Crime and Punishment”. Inflectional structure helps Russian language to express grammatical relations in a condensed form, which are expressed in English analytically.*

Keywords: *Crime and Punishment, Typological classification of languages, Morphological structures, Inflectional and analytical constructions, Grammatical relations, Stylistic and structural peculiarities*

In the present paper, an attempt was made in order to analyze how the Russian inflectional sentences were conveyed in the analytical language English. As inflectional language encompasses grammatical indicators inside the word, and the English translator has to use more words to convey the same in the target language.

“— **Здравствуйте, Алена Ивановна,** — начал он как можно развязнее, но голос не послушался его, прервался и задрожал, — **я вам... вещь принес... да вот лучше пойдемте сюда... к свету...**”⁵⁹

“**“Good evening, Alyona Ivanovna,”** he began, trying to speak easily, but his voice would not obey him, it broke and shook. **“I have come... I have brought something... but we'd better come in... to the light...”**”⁶⁰

Since there is no exact equivalent to **Здравствуйте**, the translator has replaced it with **Good evening**, which is acceptable. However, the transliteration of **Алена Ивановна**, doesn't convey the exact Russian cultural nuance. This could have been replaced with **Ma'am**.

In these sentences in place of 11 Russian words 16 were used in English, which is normal for inflectional and analytical languages. However, in original dialogues hesitation of Raskolnikov was expressed by punctuation marks, which is missing in translation.

⁵⁹ <https://ilibrary.ru/text/69/p.7/index.html>

⁶⁰ <http://www.bibliomania.com/0/0/235/1029/11119/1/frameset.html>

“— И, бросив ее, он прямо, без приглашения, прошел в комнату. Старуха побежала за ним; язык ее развязался.

— **Господи! Да чего вам?.. Кто такой? Что вам угодно?**⁶¹

“And leaving her, he passed straight into the room uninvited. The old woman ran after him; her tongue was unloosed.

"Good heavens! What it is? Who is it? What do you want?"⁶²

Pushing her aside, he has directly entered the room uninvited, could have been a proper translation. *Старуха* and *The old woman* are the examples of synthetic and analytic structures of Russian and English.

Да чего вам?.., and Что вам угодно? Which express the old woman's relations towards Raskolnikov can't be expressed in English. Oh My God! could have been proper equivalent for Господи!

“— **Помилуйте**, Алена Ивановна... знакомый ваш... Раскольников... вот, заклад принес, что обещался намедни...

— **И он протягивал ей заклад.**⁶³

““**Why**, Alyona Ivanovna, you know me... Raskolnikov... here, I brought you the pledge I promised the other day...” **and he held out the pledge.**⁶⁴

Could have been better the use of – Excuse me! Instead of Why. **ей** - *For her to see* is missing here. (Russian words: 16, English: 26)

“Старуха взглянула было на заклад, но тотчас же уставилась глазами прямо в глаза незваному гостю. Она смотрела внимательно, злобно и недоверчиво. Прошло с минуту; ему показалось даже в ее глазах что-то вроде насмешки, как будто она уже обо всем догадалась. Он чувствовал, что теряется, что ему почти страшно, до того страшно, что кажется, **смотри она так, не говори ни слова еще с полминуты, то он бы убежал от нее**⁶⁵

“The old woman glanced for a moment at the pledge, but at once stared in the eyes of her uninvited visitor. She looked intently, maliciously and mistrustfully. A minute passed; he even fancied something like a sneer in her eyes, as though she had already guessed everything. He felt that he was losing his head, that he was almost frightened, so frightened **that if she were to look like that and not say a word for another half minute, he thought he would have run away from her.**⁶⁶

The use of Russian imperative form in the place of third person singular

⁶¹ <https://ilibrary.ru/text/69/p.7/index.html>

⁶² <http://www.bibliomania.com/0/0/235/1029/11119/1/frameset.html>

⁶³ <https://ilibrary.ru/text/69/p.7/index.html>

⁶⁴ <http://www.bibliomania.com/0/0/235/1029/11119/1/frameset.html>

⁶⁵ <https://ilibrary.ru/text/69/p.7/index.html>

⁶⁶ <http://www.bibliomania.com/0/0/235/1029/11119/1/frameset.html>

conjugated form forced the translator to use 10 extra words in order to express the inner feelings of Raskolnikov, few minutes just before committing the crime, which would be read by millions and millions of the word people.

“— Да что вы так смотрите, точно не узнали? — **проговорил** он вдруг тоже со злобой.”⁶⁷

““Why do you look at me as though you did not know me?” he **said** suddenly, also with malice.”⁶⁸

Here it is not easy to convey the exact meaning of **проговорил** (произвести речь или говорить на какой-то отрезок времени), which has a lot of weight in this situation, as Raskolnikov never wanted to say anything like that. It becomes obvious in the following dialogues.

“— **Хотите берите**, а нет — я к другим пойду, мне некогда.”

“Take it if you like, if not I'll go elsewhere, I am in a hurry.”

“**Он и не думал это сказать, а так, само вдруг выговорилось.**”⁶⁹

“He had not even thought of saying this, but **it was suddenly said of itself.**”⁷⁰

Хотите берите in this construction advantages of inflectional structure is seen, where omission of the subject is possible.

само выговорилось. Just two words were conveyed by 5 words.

“**Старуха опомнилась**, и решительный тон гостя ее, видимо, ободрил.”⁷¹

“**The old woman recovered herself**, and her visitor's resolute tone evidently restored her confidence.”⁷²

In this case, **the old woman recollected**, may suit better. It is not easy find English equivalents for Russian reflective verbs.

“— Да чего же **ты**, батюшка, так вдруг... что такое? — спросила она, смотря на заклад.

— Серебряная папиросочница: ведь я говорил прошлый раз.

Она протянула руку.”⁷³

““But why, my good sir, all of a minute.... What is it?” she asked, looking at the pledge.

⁶⁷ <https://ilibrary.ru/text/69/p.7/index.html>

⁶⁸ <http://www.bibliomania.com/0/0/235/1029/11119/1/frameset.html>

⁶⁹ <https://ilibrary.ru/text/69/p.7/index.html>

⁷⁰ <http://www.bibliomania.com/0/0/235/1029/11119/1/frameset.html>

⁷¹ <https://ilibrary.ru/text/69/p.7/index.html>

⁷² <http://www.bibliomania.com/0/0/235/1029/11119/1/frameset.html>

⁷³ <https://ilibrary.ru/text/69/p.7/index.html>

"The silver cigarette case; I spoke of it last time, you know."

She held out her hand.

"But why, my good sir, all of a minute.... What is it?" she asked, looking at the pledge.

"The silver cigarette case; I spoke of it last time, you know."

She held out her hand.⁷⁴

— Да чтой-то вы какой бледный? Вот и руки дрожат! Искунался, что ль, батюшка?"⁷⁵

"But how pale you are, to be sure... and your hands are trembling too? Have you been bathing, or what?"⁷⁶

Here, батюшка can be conveyed by **my dear**. Modern Dostoevsky would have used *дорогой мой*. In this dialogue the old lady is taking to him informally. However, in another dialogue, she approaches to him differently.

For instance, here, she expresses her concern to him with вы, again in the next dialogue she questions him informally, Искунался что ль, батюшка?

In the original it is clear that the old lady was unable to place Raskolnikov to a noble person or to one of the service staff. So, there is a dilemma in her approach towards him, which are missing in translation.

“— Лихорадка, — отвечал он отрывисто. — Поневоле станешь бледный... коли есть нечего, — прибавил он, едва выговаривая слова.”⁷⁷

“"Fever," he answered abruptly. "You can't help getting pale... if you've nothing to eat," he added, with difficulty articulating the words.”⁷⁸

The beauty of the Dostoevsky's language can be felt in each sentence and dialogue. The pale looking hero comes with a murder plan with a wrapped-up gift. But self-pride makes him difficult to express that ... *коли есть нечего*, all his dilemma is clearly visible in the original. However, these expressions are missing in the translation.

“Силы опять покидали его.

Но ответ показался правдоподобным; старуха взяла заклад.”⁷⁹

“His strength was failing him again. But his answer sounded like the truth; the

⁷⁴ <http://www.bibliomania.com/0/0/235/1029/11119/1/frameset.html>

⁷⁵ <https://ilibrary.ru/text/69/p.7/index.html>

⁷⁶ <http://www.bibliomania.com/0/0/235/1029/11119/1/frameset.html>

⁷⁷ <https://ilibrary.ru/text/69/p.7/index.html>

⁷⁸ <http://www.bibliomania.com/0/0/235/1029/11119/1/frameset.html>

⁷⁹ <https://ilibrary.ru/text/69/p.7/index.html>

old woman took the pledge.”⁸⁰

Russian inflectional structure allows in far lesser number of words to express than in analytical English. Russian plural subject *Силы* gets replaced by singular *His strength* and *ответ* by *his answer* following analytical structure of English.

“— Что такое? — спросила она, еще раз пристально оглядев Раскольникову и взвешивая заклад на руке.

— Вещь... папиросочница... серебряная... посмотрите.

— Да чтой-то, как будто и не серебряная... Ишь навертел.

Стараясь развязать шнурок и оборотясь к окну, к свету (все окна у ней были заперты, несмотря на духоту), она на несколько секунд совсем его оставила и стала к нему задом. Он расстегнул пальто и высвободил топор из петли, но еще не вынул совсем, а только придерживал правой рукой под одеждой. Руки его были ужасно слабы; самому ему слышалось, как они, с каждым мгновением, всё более немели и деревенели. Он боялся, что выпустит и уронит топор... вдруг голова его как бы закружилась.”⁸¹

“She asked once more, scanning Raskolnikov intently, and weighing the pledge in his hand.

"A thing... cigarette case.... Silver.... Look at it."

"It does not seem somehow like silver... How he has wrapped it up!"

Trying to untie the string and turning to the window, to the light (all her windows were shut, in spite of the stifling heat), she left him altogether for some seconds and stood with her back to him. He unbuttoned his coat and freed the axe from the noose, but did not yet take it out altogether, simply holding it in his right hand under the coat. His hands were fearfully weak, he felt them every moment growing more numb and more wooden. He was afraid he would let the axe slip and fall.... A sudden giddiness came over him.”⁸²

The old lady was always suspicious about the intruder, so she keeps looking at him and his gift suspiciously since the beginning. Dostoyevsky makes it clear in each sentence. At the same time, though she was a rich landlady, she shows interest and was curious to know what Raskolnikov got for her, so her greediness makes her a victim.

Otherwise, she was very careful, (*все окна у ней были заперты, несмотря на духоту*), she doesn't even leave him from her gaze for a second.

⁸⁰ <http://www.bibliomania.com/0/0/235/1029/11119/1/frameset.html>

⁸¹ <https://ilibrary.ru/text/69/p.7/index.html>

⁸² <http://www.bibliomania.com/0/0/235/1029/11119/1/frameset.html>

Raskolnikov comes prepared mentally and materialistically, but his present state of mind doesn't allow him, so his hands become numb and woodenly. The whole process has been explained beautifully in Dostoyevsky's language, Руки *его были ужасно слабы*; самому ему слышалось, как они, *с каждым мгновением, всё более немели и деревенели*. вдруг *голова* его как бы *закружилась*.

The structure of Inflectional languages such that it allows anything to become a subject, whereas in analytical English, *голова* is replaced with *giddiness*.

“— Да что он тут наворотел! — с досадой вскричала старуха и пошевелилась в его сторону.

Ни одного мига нельзя было терять более. Он вынул топор совсем, взмахнул его обеими руками, едва себя чувствуя, и почти без усилия, почти машинально, опустил на голову обухом. Силы его тут как бы не было. Но как только он раз опустил топор, тут и родилась в нем сила.”⁸³

“But what has he tied it up like this for?” the old woman cried with vexation and moved towards him.

He had not a minute more to lose. He pulled the axe quite out, swung it with both arms, scarcely conscious of himself, and almost without effort, almost mechanically, brought the blunt side down on her head. He seemed not to use his own strength in this. But as soon as he had once brought the axe down, his strength returned to him.”⁸⁴

In this case budged or has started moving towards could have been better option in place of moved.

According to Ozhegov & Shvedova's Dictionary (Ru-Ru) (for Lingvo x5) and Ushakov's Dictionary (Ru-Ru) (for Lingvo x5) МИГ, - Мгновение, очень короткий промежуток времени. В один м. (в одно мгновение, в один момент). Therefore, minute can't be an equivalent of миг, could have been conveyed by moment, second or a blink.

The transitive родилась was conveyed by returned, in order to get the nearest equivalent.

“Старуха, как и всегда, была простоволосая. Светлые с проседью, жиденькие волосы ее, по обыкновению жирно смазанные маслом, были заплетены в крысиную косичку и подобраны под осколок роговой гребенки, торчавшей на ее затылке. Удар пришелся в самое темя, чему способствовал ее малый рост. Она вскрикнула, но очень слабо, и вдруг вся осела к полу, хотя и успела еще поднять обе руки к голове. В одной руке еще продолжала держать «заклад». Тут он изо всей силы ударил раз и другой, всё обухом и

⁸³ <https://ilibrary.ru/text/69/p.7/index.html>

⁸⁴ <http://www.bibliomania.com/0/0/235/1029/11119/1/frameset.html>

всё по темени. Кровь хлынула, как из опрокинутого стакана, и тело повалилось навзничь. Он отступил, дал упасть и тотчас же нагнулся к ее лицу; она была уже мертвая. Глаза были вытаращены, как будто хотели выпрыгнуть, а лоб и всё лицо были сморщены и искажены судорогой.”⁸⁵

“The old woman was as always bareheaded. Her thin, light hair, streaked with grey, thickly smeared with grease, was plaited in a rat's tail and fastened by a broken horn comb which stood out on the nape of her neck. As she was so short, the blow fell on the very top of her skull. She cried out, but very faintly, and suddenly sank all of a heap on the floor, raising her hands to her head. In one hand she still held "the pledge." Then he dealt her another and another blow with the blunt side and on the same spot. The blood gushed as from an overturned glass, the body fell back. He stepped back, let it fall, and at once bent over her face; she was dead. Her eyes seemed to be starting out of their sockets, the brow and the whole face were drawn and contorted convulsively.”⁸⁶

By using *простоволося* Dostoyevsky wanted to underline that her greediness, otherwise the noble women during that time used to pay a lot of attention over their hairstyle. As per English system, Russian plural *волосы* has been conveyed in singular *hair*, accordingly other immediate constituents agree with the subject in singular, whereas in Russian agreement takes place in plural.

Удар пришелся в самое темя, чему способствовал ее малый рост. In this sentence consequence, which is the new and important part, is given in the beginning and reason if given in the end, that's how Dostoyevsky had used the flexibility of Russian word order. However, the strict word order of English forced the translator to convey the same in reverse order, *As she was so short, the blow fell on the very top of her skull.*

The choice of the word combination *вся осела* once again proves the richness and vast vocabulary resources of Dostoyevsky.

В одной руке еще продолжала держать «заклад» (In one hand she still held "the pledge.") In this sentence, the inflectional structure of allows to omit the subject as it is indicated by the predicate. However, in English the subject must be used. It also underlines Dostoyevsky's attempts to demonstrate the greediness of the old lady.

Тут он изо всей силы ударил раз и другой, всё обухом и всё по темени. (Then he dealt her another and another blow with the blunt side and on the same spot.) In the translation of this sentence a bit of generalization is apparent. In place of the phrase *on top of all overhead*, *on the same spot* has been used, and *изо всей силы* was omitted in the target language.

Кровь хлынула, как из опрокинутого стакана, и тело повалилось навзничь.

⁸⁵ <https://ilibrary.ru/text/69/p.7/index.html>

⁸⁶ <http://www.bibliomania.com/0/0/235/1029/11119/1/frameset.html>

Immediately after the attack, the author F. M. Dostoevsky used an inanimate noun instead of animate noun, in order to show the world that the old lady is no longer a living being, but a corpse by saying ***тело повалилось навзничь***.

Он отступил, дал упасть и тотчас же нагнулся к ее лицу; она была уже мертвая. After completing the planned murder, Raskolnikov relaxes a bit, that is nicely expressed by Dostoevsky, who used a complex sentence, formed mainly by crisp sentences non-extended (нераспространённые предложения) sentences without secondary clauses (второстепенные члены предложения). Moreover, in this sentence subject ***Он*** is used only in the beginning and it was omitted in other parts, thanks to synthetic structure of Russian language, where it is possible to omit the subject. However, the moment subject changes, the pronoun ***она*** is used in the role of subject in the last part of the same complex sentence, ***она была уже мертвая***.

Richness of Dostoevsky's style can be observed in his abilities to use such sentences, like, ***Глаза были вытаращены, как будто хотели выпрыгнуть, а лоб и всё лицо были сморщены и искажены судорогой.*** However, ***были вытаращены*** were omitted in the English translation and the form of instrumental case ***судорогой*** was conveyed by an adverb ***convulsively***, due to analytical characteristics of English.

This kind of typological analysis would help us to do modifications in teaching methodology of the Russian as a foreign language, as for the beginners the teaching of Russian takes place mostly in English. This research can also be extended to include Indian languages belonging to different families.

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