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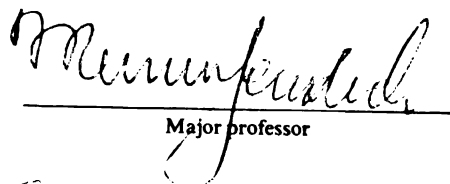
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**DIALOGUES IN DOSTOEVSKIJ'S PRESTUPLENIE I NAKAZANIE AND  
BRAT'JA KARAMAZOVY: AN EVALUATION OF BAXTIN'S POLYPHONY**

**By**

**Curt Marshall Whitcomb**

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## **ABSTRACT**

### **DIALOGUES IN DOSTOEVSKIJ'S PRESTUPLENIE I NAKAZANIE AND BRAT'JA KARAMAZOVY: AN EVALUATION OF BAXTIN'S POLYPHONY**

by

**Curt Marshall Whitcomb**

The dissertation analyzes the polyphonic relationships in Prestuplenie i nakazanie and Brat'ja Karamazovy. It defines narrators and primary characters, who have one or more voices which denote specific attitudes without being defined linguistically, sociologically, or psychoanalytically. These voices manifest themselves as contrasts and contradictions, but not as "moods." The dissertation identifies five voices for each narrator. Dostoevskij reveals crucial developments not through mere narrators, but through characters who themselves "narrate" and "author," thereby increasing the power of their voices and motivating their direct and sustained expression of ideas. The characters' voices penetrate narration through indirect quotations, quasi-direct discourses, and "character zones." In quasi-direct discourses the narrators yield to the tone and texture of the characters' voices while formally retaining control of their speech. "Character zones" represent the characters' "unauthorized" entries into narration. Dostoevskij speaks through both favored and unfavored voices in a manner consonant with polyphony.

The characters reveal themselves and others through their opinions about personages and key issues, supplanting the narrators and providing complete portrayals of one another. Most characters, Raskol'nikov, Aleša, and Dmitrij among others, have two or more voices. To understand Dostoevskij's treatment of ideological issues, one must consider precisely whose voice comments upon them. Some characters' voices actually penetrate the speech of others, who thus make statements not belonging to their own voice complex. The characters have no static profile that the narrators could objectively portray and are therefore sources of rather than vessels for

ideological opinions. Some features of dialogue condition the polyphonic exchanges: penetrating and provoking devices, the "lazejka" device, the "ogljadka" device, circumscription, inner and hidden dialogues, and gestures.

The dissertation thoroughly evaluates Baxtin's theory that the characters' voices contend powerfully with Dostoevskij's in many ways. Baxtin himself does not recognize how many distinct narrator and character voices are present in these two novels. The dissertation proves that the narrators neither define the characters nor reveal more than they do, but rather yield important prerogatives like characterization to the personages themselves. Characters' voices penetrate each others' speech and narration. Dostoevskij uses the facts of the novels against certain characters. His narrators occasionally introduce damaging details about these characters, who themselves compromise their own arguments with their own statements. These phenomena do not overshadow the dominance of polyphony in the novels.

**To my father  
and to the memory of my mother and brother**

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## INTRODUCTION

In this dissertation I ascertain the ways in which Baxtin's polyphony is present in Dostoevskij's Prestuplenie i nakazanie and Brat'ja Karamazovy, and define the role it plays in these novels. I also address limiting factors for polyphony in order to determine the qualitative degree of its presence in these novels. All of the topics that I discuss apply to both of these novels, so that no arguments are based on evidence from only one of them. I chose Prestuplenie i nakazanie and Brat'ja Karamazovy for this study because they are the best known in world literature, because they were written at widely different points in Dostoevskij's career, and because they may be considered among the most dissimilar of Dostoevskij's novels.<sup>1</sup> The concept of the voice is central in Baxtin's theory of polyphony. To this end I define voices of narrators and personages, and demonstrate how these voices interact with one another to produce the polyphonic structure of the novels.

Baxtin's concept of polyphony, as expressed in his works Problemy poëtiki Dostoevskogo, Estetika slovesnogo tvorcestva, and Voprosy literatury i estetiki envisions a plurality of unique and independent voices, each representing and bearing the ideas of an individual consciousness while it interacts with the others.<sup>2</sup> According to Baxtin: "Повсюду - определенная совокупность идей, мыслей и слов проводится по нескольким неслиянным голосам, звуча в каждом по-иному."<sup>3</sup> Baxtin stresses that in polyphony the voices of personages participate in dialogue on an equal basis with the voices of the author: "Изображаемое слово сходится со словом изображающим на одном уровне и на равных правах."<sup>4</sup> He also considers it essential that ideological stances expressed through the voices of Dostoevskij's characters are brought into each others' purviews and evaluated by each other: "Каждая чужая 'правда,' представленная в каком-нибудь романе, непременно вводится в диалогический кругозор всех других ведущих героев данного романа."<sup>5</sup> Baxtin argues that in the polyphonic novel the author presents little through narrators that the personages themselves do not already know: "... у рассказчика нет кругозорного избытка, нет перспективы."<sup>6</sup> The

voices of characters therefore become central in the polyphony novel, since they assume many of the tasks that a narrator would otherwise perform: "Все то, что автор-монологист оставил за собой. . . Достоевский отдает своему герою, превращая все это в момент его самосознания."<sup>7</sup> These are the properties of Baxtin's polyphony which I interpret as most central to it and which I evaluate in Prestuplenie i nakazanie and Brat'ja Karamazovy.

Chapter One examines the manifestations of polyphony in the narration of the novels. The narration incorporates a number of both narrator and character voices, which alternately compete for readers' attention. Dostoevskij conducts the narration of the novels through five different voices, each of which is not reducible to linguistic characteristics or to particular dialects, but represents an individual attitude toward personages, events, and issues. He discourages his readers from relying upon narrators for "correct" interpretations of what is proceeding, and thereby requires them to reckon with all of the voices in the novels. In this way Dostoevskij foregoes easy victories over his less favored characters with the hope of making readers' agreement with him all the more significant and committed.

I argue in Chapter One that for the narrators of each novel five different voices are present, none of which enjoys particular domination over heroes' voices throughout the novels. On this one matter I diverge somewhat from Baxtin's view about narration in Dostevskij's novels: "Слово рассказчика и в позднейших произведениях не приносит с собою по сравнению со словом героев никаких новых тонов и никаких существенных установок. . . В общем, рассказ движется между двумя пределами: между сухоосведомительным, протокольным, отнюдь не изображающим словом и между словом героя."<sup>8</sup> Baxtin here overlooks the variety of narrator voices which is not reducible to a pattern of alternation between a dispassionate narrator and personages.<sup>9</sup> Grossman observes that Dostoevskij's novels appear to be composed of widely differing genres.<sup>10</sup> This has bearing on the narration of these novels. Baxtin however adds an important qualifier: "Если бы Гроссман связал композиционный принцип Достоевского - соединение чужеродных и несовместимейших материалов - с множественностью не приведенных к одному идеологическому знаменателю центров-сознаний, то он подошел бы вплотную к художественному ключу романов Достоевского - к полифонии."<sup>11</sup> Each narrator voice is associated with a particular speech genre, so that Grossman's observation is applicable to the polyphonic

structure of the novels.

Included in Chapter One is a survey of means Dostoevskij employs to guarantee that narrators retain only a minimal degree of external omniscience and delegate as many of their functions as possible to characters. This does not vary with narrator voice, since no one of these necessarily reveals more about characters than do the others. Baxtin considers that polyphony radically changes the structure of Dostoevskij's novels by sharply altering the relationship between heroes and narrators in what Baxtin calls a "в маленьком масштабе коперниковский переворот."<sup>12</sup> Reality in the novels thereby no longer qualifies the hero, but instead itself becomes qualified by being refracted through the heroes' consciousnesses. To this end Dostoevskij's personages often appear as narrators and even as "authors" in their own right as they relate information about themselves and others, and compose literary "works" to assist them in presenting their ideological positions.<sup>13</sup> The narrators appear to tacitly recognize the active presence of characters' voices and to approach them as if they might respond. Characters for their part take over narrative passages in what ✓ Baxtin calls "character zones." He considers that these passages signal dialogue between the voices of narrators and characters: "У героя романа, как сказано, всегда есть своя зона, своя сфера влияния на окружающий авторский контекст, выходящая - часто очень далеко выходящая - за пределы отведенного герою прямого слова"; "Притом эти два голоса диалогически соотнесены, они как бы знают друг о друге (как две реплики диалога знают друг о друге и строятся в этом взаимном знании о себе), как бы друг с другом беседуют."<sup>14</sup> Baxtin here finds character zones in the immediate vicinity of heroes' utterances. We will see, however, that character zones are present not only in the same area as direct or indirect utterances of characters, but also in passages about characters in which only a narrator seems to speak.

Dostoevskij's narrators actively take positions, siding with heroes which Dostoevskij favors and openly rebuking heroes which Dostoevskij opposes. I do not believe that this affects polyphony negatively, since narrators speak directly, in a manner consonant with their particular voices, without denying characters the opportunity to express their own views about themselves and thus "answer" criticism. Baxtin correctly points out that polyphony does not deny the author's own presence among the voices and intonations of the

novel: "От автора полифонического романа требуется не отказ от себя и своего сознания, а необычайное расширение, углубление и перестройка этого сознания."<sup>15</sup> He argues that since Dostoevskij's heroes can overturn any judgement about themselves, the author treats them as if they could answer him and avoids making statements about them that they or another character would not make: "... о них ничего не говорится звонко или за закрытой дверью."<sup>16</sup> We will see that narrators criticize minor characters much more directly and frequently than they do primary ones. Dostoevskij's opinions enter the novels through the speech of narrators and characters, both those he favors and those he does not. This does not guarantee them dominance, however, but only places them in direct confrontation with opinions of personages.

Chapter Two presents an evaluation of character voices, their relationships to each other, and their role in characterization. I demonstrate the presence of more than one voice for nearly every primary character in the novels. These voices reveal themselves not lexically, syntactically, or stylistically, but rather by their tone and attitude to what they discuss and to the worlds presented in each novel. This represents an extension of what Baxtin discusses when he characterizes dialogue between personages, since he generally speaks of single voices for characters which vary their tone as they influence each other. I consider it not only possible, but essential to define voices within personages in order to clarify their inner dialogues and varying ideological positions. The voices of Dostoevskij's personages play a major role in characterization which rivals and even surpasses the narrators', bearing out Baxtin's statement: "Слово героя о себе самом и о мире так же полновесно, как обычное авторское слово; оно не подчинено объектному образу героя как одна из его характеристик, но и не служит рупором авторского голоса."<sup>17</sup> Characterization of heroes by narrators alone would leave an incomplete and fragmentary picture of them. As characters comment upon others, they also reveal themselves by the manner in which they express their opinions, so that the process of characterization acts in two directions at once. As noted above, I consider it correct to speak not merely of individual character voices, but of voice complexes for each primary hero. Familiarity with each character's voice complex makes it possible to discern differences between overtly similar statements by personages, illustrating thereby how a given position in the novels may

become two-sided when expressed with two different voices. This is because the ultimate quality of a belief or thought, according to Baxtin, is a function of the individual voice: "Она не может быть нейтральной к самосознанию."<sup>18</sup> The assessment of voice complexes for each hero offers a way to clarify ideological positions as they are presented in the novels. A voice of one personage may penetrate that of another, just as it may in narration as a character zone. This penetration provides subtle evidence that voices exert pressure upon one another from within as well as externally in open dialogue. It happens both with positive and negative heroes, and ties their voices together in such a way that readers must not immediately assume that a given utterance represents the true feeling of the speaker.

Chapter Three examines certain dynamic factors in the novels which, according to Baxtin, condition the process of polyphonic dialogue. These factors have their basis in Baxtin's view of dialogue, which in turn is central to his theory of polyphony. Baxtin defines not phonemes, words, phrases, or sentences, but utterances as the real units of speech, the boundaries of which are determined by changes in speakers. In this way the self-conscious awareness of speakers dictates the course of dialogue as they both interpret what has already been said and anticipate what will be said. The factors which I evaluate in Chapter Three are: penetrative devices, the лазейка ("loophole") device, the отялька ("sideward glance") device, circumscription devices, and inner and hidden dialogue.<sup>19</sup>

Characters try to penetrate the thoughts and intents of others for various reasons. They may wish to assess their beliefs in order to combat them or accept them. They may also want to learn of hostile intentions. These penetrating attempts motivate the speech of characters and thereby provide a medium for ideological dialogue. Characters approach one another directly with questions and challenges, or indirectly by influencing the course of conversation or by simply listening carefully for signs of the speaker's real meaning. The лазейка device in its many variants allows characters to continue dialogue by escaping summations that would end it to their own disadvantage. Words with a лазейка in Baxtin's view appear to be final but actually are not, and in this way possess a chameleon-like quality: "Лазейка - это оставление за собой возможности изменить последний, окончательный смысл своего слова."<sup>20</sup> Nearly every character practices some form of the лазейка device as they redirect, equivocate on, openly

contest, or avoid judgements of other personages about them or their arguments. While the *лазейка* device permits characters to escape actual attempts to provoke them, the *оглядка* device preserves them from possible ones. Baxtin describes the *оглядка* as a defense mechanism by which characters actively anticipate responses to their speech.<sup>21</sup> I find that the heroes do this by focusing attention on effects of their past statements, possible outcomes of future ones, and the persuasiveness of their statements as they utter them. They also follow conversations between others in order to decide how they themselves should speak. Personages use circumscription devices to frustrate another's use of the *лазейка* and *оглядка* devices. They try to anticipate conclusions of dialogue partners in order to overturn them in advance or to parody them. They also propose conclusions for others as the only ones possible. These circumscription devices represent attempts to end dialogue in a manner agreeable to one's own point of view, and generally do not prove successful to personages who use them. None of the factors mentioned in this paragraph is unique to the polyphonic novel, but together they play a strong supporting role by motivating and promoting the polyphonic interaction of voices which characterizes the novels.

Manifestations of inner dialogue and hidden dialogue illustrate how voices interact within the consciousnesses of each personage. Baxtin discusses inner dialogues of Raskol'nikov and Ivan.<sup>22</sup> Not only these two, but nearly every hero in the novels conducts some form of inner dialogue. They employ only one voice when they "talk to themselves" or deliberate alternatives. They bring two or more voices into play with other forms of inner dialogue and hidden dialogue. Hidden dialogue for Baxtin occurs when an absent speaker's words act upon those of the present speaker, who accounts for the other's voice without necessarily being consciously aware of its influence.<sup>23</sup> I discuss the importance of hidden dialogue in critical passages from the novels, as characters respond unaccountably to others' remarks and experience difficulty in maintaining desired voice tones. Chapter Three concludes with a discussion of the role gestures play in polyphonic dialogue.

In the conclusion I address aspects of Prestuplenie i nakazanie and Brat'ja Karamazovy which in some way contradict Baxtin's theory of polyphony. Baxtin recognizes that some passages in Dostoevskij's novels fall

out of the polyphonic scheme.<sup>24</sup> The issue for polyphony, however, is whether this occurs throughout large portions of the novels. Dostoevskij sometimes has his narrators use their superior knowledge to convey information about characters that the latter themselves are not aware of. He also uses compositional techniques to influence readers' understanding of key voices, and thereby sidesteps the voices of his characters and narrators in promoting his views. Dostoevskij compromises the voices of some characters by selective revelation of details, and contradicts assertions of others with facts of the novels. This side of Dostoevskij's activity does not overshadow his polyphonic technique, which remains dominant in both novels.

### Notes

<sup>1</sup>As one illustration of the last point, the storyline of Prestuplenie i nakazanie appears to revolve around a single hero, while that of Brat'ja Karamazovy moves back and forth to follow at least several heroes.

<sup>2</sup>M. Bartin, Problemy poëtiki Dostoevskogo (Moscow: "Sovetskaja Rossiya," 1979); Estetika slovesnogo tvorčestva (Moscow: "Iskusstvo," 1979); Voprosy literatury i estetiki (Moscow: "Xudožestvennaja literatura," 1975).

<sup>3</sup>Bartin, Problemy poëtiki Dostoevskogo, p. 310.

<sup>4</sup>Ibid., p. 311

<sup>5</sup>Ibid., p. 86.

<sup>6</sup>Ibid., p. 292.

<sup>7</sup>Ibid., p. 60.

<sup>8</sup>Ibid., p. 291.

<sup>9</sup>For this reason I consider Vinogradov's treatment of *сказ* inapplicable to the novels. Vinogradov states:

Вообще характером речи 'сказителя,' ее отношением к литературно-повествовательным формам определяется в сказе соотношение образа рассказчика с образом автора-писателя. Чем меньше в сказе социально-экспрессивных ограничений, чем слабее его социально-речевая замкнутость, то есть чем сильнее тяготение сказа к формам общего литературного языка, тем острее выступает в нем момент писательства, а чем теснее сближение образа рассказчика с образом писателя, тем разностороннее могут быть формы диалога, тем более возможностей для экспрессивной дифференциации речей разных персонажей. . . Соотношения между образом рассказчика и образом 'автора' динамично

даже в пределах одной сказовой композиции. Это величина переменная. Динамика форм этого соотношения меняет не-престанно функции основных словесных сфер сказа, делает их колеблющимися, семантически многоплановыми.

V. Vinogradov, O jazyke xudožestvennoj reči Moscow: Gosudarstvennoe izdatel'stvo xudožestvennoj literatury, 1959), pp. 122-123. Baxtin himself remarks: "В.В. Виноградов несколько недооценивает значение диалогических отношений между речевыми стилями. . ." Baxtin, Problemy poëtiki Dostoevskogo, p. 234. Korman provides a clue to the reason why Baxtin does not address voices of narrators in their own right:

Характерно, что термином 'повествователь' и соответствующими ему словосочетаниями. . . М.М. Бахтин предпочитает не пользоваться. Это далеко не случайно. За оппозицией 'авторская речь' - 'прямая речь' стоит противопоставление автора. . . и героя. . . как явлений однопорядковых и, в конечном счете, равноправных.

B. Korman, "Iz nabljudenij nad terminologiej M.M. Baxtina," in Problema avtora v russkoj literature 19-20 vv. (Iževsk: Udmurtskij gosudarstvennij universitet im. 50-letija SSSR, 1978), p. 187.

<sup>10</sup>L. Grossman, Poëtika Dostoevskogo (Moscow: Izdatel'stvo AN SSSR, 1925), pp. 174-175, 178, cited in Baxtin, Problemy poëtiki Dostoevskogo, pp. 17, 18.

<sup>11</sup>Baxtin, Problemy poëtiki Dostoevskogo, p. 19.

<sup>12</sup>ibid., p. 56.

<sup>13</sup>I use the term "author" in the traditional sense as the creator of a literary work rather than as the creator of a given utterance. Korman points out the necessity of this distinction in view of the variety of meanings this word has for Baxtin: ". . . нетрудно указать на множество мест, где сама мысль двоятся и в пределах одного предложения совершается переход от одного значения к другому или они совмещаются, взаимонакладываясь." Korman, p. 189.

<sup>14</sup>Baxtin, Voprosy literatury i èstetiki, pp. 133, 138.

<sup>15</sup>Baxtin, Problemy poëtiki Dostoevskogo, p. 80.

<sup>16</sup>Baxtin, Èstetika slovesnogo tvorčestva, pp. 184, 322.

<sup>17</sup>Baxtin, Problemy poëtiki Dostoevskogo, p. 7.

<sup>18</sup>Ibid., p. 64.

<sup>19</sup>I use the term "device" in a more general sense than the formalist one of a tool which the author uses to his own ends. "Device" here denotes strategies by characters in the course of dialogue, and refers only indirectly to Dostoevskij's creative methods.

<sup>20</sup>Baxtin, Problemy poëtiki Dostoevskogo, p. 271.

<sup>21</sup>Baxtin, Èstetika slovesnogo tvorčestva, p. 228.

<sup>22</sup>Bartin, Problemy poëtiki Dostoevskogo, p. 277, 302.

<sup>23</sup>Bartin, Estetika slovesnogo tvorčestva, p. 228-229.

<sup>24</sup>Bartin, Problemy poëtiki Dostoevskogo, p. 80.

Chapter I  
Polyphony in Narration: The Voices of Narrators,  
Characters, and the Author

This chapter analyzes polyphonic relationships between author, narrator, and character voices in the narration of Prestuplenie i nakazanie and Brat'ja Karamazovy.<sup>1</sup> I determine five narrator voices in the novels which I call the chronicler, the hagiographer, the journalist, the gossip, and the observer. Although these voices are present in both novels, they are more distinctly marked in Brat'ja Karamazovy. The variation between these voices cannot be reduced to alternation between a ~~xxx~~ narrator and the author figure, as in Vinogradov's theory.<sup>2</sup> They do not simply reflect characters' voices, but present themselves as unique personalities with individual tastes, interests, and prejudices. I do not consider degrees of omniscience in differentiating these voices. I distinguish them not by what they reveal about the action, but by the tone i.e. voice quality, with which they do it.

The extent of superior knowledge which the narrators generate affects the degree of polyphony in both novels. Narrators demonstrate several ways by which they avoid portraying characters' words, thoughts, and action through a more omniscient or even an independent viewpoint. They promote polyphony therein by allowing the personages themselves to perceive as much as possible through their own purviews, requiring readers to reckon with those purviews. Narration often takes place through characters' points of view, a phenomenon which increases the prestige of their voices by allowing them to explain, interpret, or speculate on events. Characters strengthen the prestige of their voices also by appearing as authors in their own right.

Characters' voices penetrate the narration as quasi-direct speech and as "character zones," and in doing so render the boundaries between narrators' and characters' roles fluid and indistinct. Narrators in this way have no ground that is uniquely theirs and which characters also cannot occupy. Dostoevskij takes an active part in the dialogues of each novel not only as creator, but as a voiced presence. I distinguish his polyphonic role here from his role in determining unvoiced compositional relationships between

characters and events. Dostoevskij's polyphonic activity takes place: (1) when narrators quote characters in an ironic context; (2) when narrators comment about characters' words and acts; and (3) when both positive and negative characters voice Dostoevskij's views. Tolstoj

### Variety of Narrator Voices

The multiplicity of narrator voices in the novels contributes strongly to polyphony in narration.<sup>3</sup> These voices do not depend upon which characters they discuss, although the narrators' attitude toward the action does have bearing upon the voices they adopt. Kantor and Meijer have discerned the presence of a chronicler in Brat'ja Karamazovy whose voice contrasts with that heard in the remaining narration.<sup>4</sup> Perlina finds that the narrator of Brat'ja Karamazovy is also a hagiographer capable of speaking through two voices, one mundane and the other inspired.<sup>5</sup> I adopt their terms, "chronicler" and "hagiographer," to denote two narrator voices. In addition I describe three others: the journalist, the gossip, and the observer. Recalling Grossman's comments about genre variety in Dostoevskij's novels, I consider these voices representative of five genres: (1) chronicle or log; (2) hagiography, in which an inspired witness describes his or others' experience with the miraculous; (3) a 19th century secular journal, in which journalists publicize views and facts to educate or to propagandize; (4) gossip; and (5) traditional, protocol-oriented narration by an educated literary voice.<sup>6</sup> The observer must not be confused with the author himself, since this voice is no closer to Dostoevskij than most of the others.

Several critics discuss the traits of the chronicler.<sup>7</sup> I would add that the chronicler overtly declares himself with comments like: "Это я прошу читателя заметить с самого начала" (XIV, 14); "Повторяю, я не намерен описывать все допросы и шаг за шагом" (XV, 95).<sup>8</sup> He frequently relies on rumors, for example, in speculating on Fedor Pavlovič's relationship to Smerdjakov (Book III, Chapter 6) and in providing biographical information about Grušen'ka (Book VII, Chapter 3).<sup>9</sup> The chronicler cautions readers about his own lack of omniscience: "Я завещания сам не читал, но слышал. . ." (XIV, 14). He does this with calculation in an oddly placed interpolation, which is designed to alert readers to the suspicious nature of Katerina Ivanovna's testimony at Dmitrij's trial: "Я не передаю всех вопросов и в точности всех ее ответов. . ." (XV, 111). XV, 111

The chronicler calls attention to himself much less in Prestuplenie i nakazanie in order to avoid removing the focus from Raskol'nikov. He is present, however, as one of the guests at Marmeladov's wake, just as the chronicler of Brat'ja Karamazovy is present at Dmitrij's trial, and begins his description of the wake by offering a judgement: "Трудно было бы в точности обозначить причины, вследствие которых в расстроенной голове Катерины Ивановны зародилась идея этих бестолковых поминок" (VI, 290). The chronicler goes on to speculate about her reasons for the ostentatiousness of the wake: "Бесъма вероятно и то, что Катерине Ивановне захотелось..." (VI, 290). He even tells what was served at the wake: *Вино* во множественном числе и многоразличных сортов не было, *надежды* тоже; это было преувеличено, но вино было" (VI, 290-291) (Emphasis is Dostoevskij's) Readers also find out from the chronicler who attended the wake and who did not: "Не пришел тоже и толстый подполковник (в сущности отставной штабkapитан)... " (VI, 293). The chronicler is present in a muted form during Luzin's visit to Raskol'nikov, partly in order to convey an unpleasant initial impression of him from the viewpoint of one who is already in the room.<sup>10</sup> He adopts a more distinct position at the beginning of the Epilogue while relating the transcript of Raskol'nikov's trial. Like the chronicler at Dmitrij's trial, he refers to the evidence and testimony as if unaware that the events have been intimately followed throughout the novel. Raskol'nikov and Razumixin here become figures from an official record: "Преступник твердо, точно и ясно поддерживал свое показание..." (VI, 410); "Бывший студент Разумихин откопал откуда-то сведения и представил доказательства..." (VI, 412).

The hagiographer speaks with an inspired voice, as in the account of Aleša's vision of Cana and his subsequent contact with "other worlds" (Book VIII, Chapter 4).<sup>11</sup> The parallelism of the passage ("Сказано: 'Раздай все и иди за мной, если хочешь быть совершен.' Алеша и сказал себе: 'Не могу я отдать вместо 'всего' два рубля, а вместо 'иди за мной' ходить лишь к обедне'" (XIV, 25) shows that the hagiographer is speaking here. I argue that the hagiographer and chronicler are distinct.<sup>12</sup> The hagiographer distinguishes himself by his inspired voice and by use of Slavonic lexicon, as in this example: "... прозвучали слова старца, предрекавшего столь близкую кончину свою" (XIV, 72). It is the hagiographer who conveys the apocalyptic tones of Raskol'nikov's dream in the Epilogue: "Спастись во всем

мире могли только несколько человек, это были чистые и избранные, предназначенные начать новый род людей и новую жизнь, обновить и очистить землю. . . (VI, 420). The hagiographer promises not an apocalyptic, but rather a gradual transformation in Raskol'nikov, one that is still worded in inspired religious language: ". . . история постепенного обновления человека, история постепенного перерождения его. . . знакомства с новой, доселе совершенно неведомою действительностью" (VI, 422).<sup>13</sup>

The journalist is distinct both from the chronicler and the hagiographer in his knowledge of and overt concern with contemporary issues. The chronicler in *Brat'ja Karamazovy* subtly becomes a journalist who no longer equivocates, but argues with conviction about the origins of nervous fits with peasant women in the harshness of their lives: "Но впоследствии я с удивлением узнал от специалистов-медиков. . ." (XIV, 44). Even when discussing issues which by their subject matter seemingly belong to the province of the hagiographer, the journalist shows himself by his preparedness to debate in the assertion: ". . . ибо социализм есть не только рабочий вопрос, или так называемого четвертого сословия, но по преимуществу есть атеистический вопрос. . . вопрос Вавилонской башни. . ." (XIV, 25). It is not the hagiographer, but the journalist who hedges on the question of miraculous events involving the старцы in order to introduce his own evidence: "Конечно, все это лишь древняя легенда, но вот и недавняя быль. . ." (XIV, 27). The narrator adopts the journalistic voice to persuasively motivate Ivan's nightmare: "Не зная ничего в медицине, рискну высказать предположение. . ." (XV, 70). Raskol'nikov's nightmare about the beating of the horse is introduced in precisely this way: "В болезненном состоянии сны отличаются часто необыкновенною выпуклостью, яркостью и чрезвычайным сходством с действительностью. . . их и не выдумать наяву этому же самому сновидцу, будь он такой же художник, как Пушкин или Тургенев" (VI, 45-46).<sup>14</sup> The journalist makes a generalized statement about drunkards on the pretext of explaining Marmeladov's need to draw Raskol'nikov into conversation: "Эта привычка обращается и иных пьющих в потребность. . ." (VI, 13).<sup>15</sup> He also expresses his sentiments about the use of the insanity plea: "Тут кстати подоспела новейшая модная теория временного упомощательства, которую так часто стараются применять в наше время к иным преступникам" (VI, 411). Additional details characteristic of the journalist have been noticed.<sup>16</sup>

The gossip speaks with a voice quality which has nothing in common with journalism or hagiography, and suggests a fascination with the trivial not normally found with the chronicler. He seems to look through keyholes in order to convey what goes on "behind closed doors."<sup>17</sup> The gossip dominates the passage describing Perxotin's encounter with Hoxlakova: "Я бы, впрочем, и не стал распространяться о таких мелочных и эпизодических подробностях. . ." (XIV, 406). He cannot resist commenting suggestively on Nikolaj Parfenovič's solicitude for Grušen'ka (Book IX, Chapters 10 and 11). The gossip highlights Zosimov's vain attempts to impress Dunja with his knowledge: "Заметив вскользь, что Авдотья Романовна стала особенно внимательно выслушиваться, Зосимов несколько более распространился на эту тему" (VI, 159). The gossip gives a blow-by-blow account of the row between Katerina Ivanovna and Amaliia Ivanovna: "Катерина Ивановна тотчас же 'подчеркнула' ей, что так как она чумичка, то и не может судить о том, что такое истинное благородство. Амалия Ивановна не снесла и тотчас же заявила. . ." (VI, 299). The gossip speaks with a chatty yet ironic tone about intimate details of Svidrigajlov's prospective in laws' family life which are hardly front-line story material: ". . . благородность была высказана самая пламенная и подкреплена даже слезами благоразумнейшей матери" (VI, 386); "Просидели и прошептались часов до двух. Невеста, впрочем, ушла спать гораздо раньше, удивленная и немного грустная" (VI, 288). (His interest in these details is somewhat justified, since they contrast the mother's eagerness at Svidrigajlov's proposal with Pul'xerija Aleksandrovna's reluctance to force a similar alternative upon Dunja.) I consider the gossip dominant in an additional example.<sup>18</sup>

These narrators contrast with a more general narrator whom I call the observer.<sup>19</sup> He occupies himself with following characters and conveying their words, acts, and thoughts, and is widespread in both novels. Although the observer periodically comments on characters' behavior, this is not a defining trait, since other narrator voices also do this. The observer stays with Raskol'nikov nearly throughout Part One, combining protocol treatment of his thoughts and actions with periodic evaluative remarks. The same observer follows Svidrigajlov's progress toward suicide and conveys the sequence of his dream and final acts to the reader: "Свидригайлов очнулся, встал с постели и шагнул к окну" (VI, 391); "Он злобно приподнялся,

чувствуя, что весь разбит; кости его болели" (VI, 393). It is no longer the chronicler or gossip, but the observer who transmits the scene in which Lužin accuses Sonja: "Лужин молчал и презрительно улыбался. Впрочем, он был очень бледен. Казалось, что он обдумывал, как бы ему вывернуться" (VI, 309). He is generally present during Raskol'nikov's conversation with Sonja, as in the example: "Соня молча смотрела на своего гостя, так внимательно и бесцеремонно осматривавшего ее комнату, и даже начала, наконец, дрожать в страхе, точно стояла перед судьей и решителем своей участи." (VI, 242). The observer accompanies Aleša during the repeated надрывы of Book IV: "Но в гостиной беседа уже оканчивалась; Катерина Ивановна была в большом возбуждении, хотя и имела вид решительный" (XIV, 169). He transmits Dmitrij's concerns in Book Three to readers by partially identifying with them: "Итак, ревность закипела в нем снова. Во всяком случае надо было спешить. Первым делом надо было достать хоть капелку денег на перехватку" (XIV, 344). He also accompanies Ivan during his visits to Smerdjakov: "Длинным, молчаливым взглядом встретил он Ивана Федоровича, и, по-видимому, несколько не удивился его прибытию" (XV, 58). It is no longer the chronicler, but the observer who describes Smerdjakov's answer to Fedor Pavlovič's question about finding him a wife: "Но Смердяков на эти речи только бледнел от досады, но ничего не ответил. Федор Павлович отходил, махнув рукой" (XIV, 116).<sup>20</sup>

The narrator voices are not always set off clearly from one another. The observer who follows Ivan (Book XI, Chapter 7) is interrupted by a remark in the style of the chronicler: "Главное же, во весь этот месяц страшно страдала его гордость, но об этом потом. . ." (XV, 56). Lebezjatnikov's conversation with Lužin (Part V, Chapter 1) is portrayed by the observer, but the journalist appears distinctly with a remark about Lebezjatnikov:

Это был один из того бесчисленного и различного легиона пошляков, дохленьких недоносков и всему недоучившихся самодуров, которые мигом пристают непременно к самой модной ходячей идее, чтобы тотчас же опошлить ее, чтобы мигом окарикатурить все, чему они же иногда самым искренним образом служат (VI, 279).

The characteristic mark of the journalist here is not his transmission of the author's attitudes alone, but his outspoken concern with a contemporary public issue which is not directly connected with the story. Details of narration involving the treatment of Kolja have also been seen.<sup>21</sup>

Dostoevskij has his narrators take positions that he himself does not share. The chronicler pokes fun at Grigorij's "важный и резонный" manner directly after describing his charitable act in raising a tombstone for Aleša's and Ivan's mother (XIV, 22). He refers to Grigorij as a "kamerdiner" at Dmitrij's trial, a foreign word that aligns him with the townspeople (XV, 96). The chronicler gives a deceptive twist to the narrative by regretting the time spent on "... столь обыкновенных лакеев. . ." (XIV, 93), that is, on Grigorij and Smerdjakov. He does not condemn the judge's stance at Dmitrij's trial outright ("Его занимало явление, классификация его, взгляд на него как на продукт наших социальных основ. . ." [XV, 92]), but only comments noncommittally: "...он относился довольно безразлично и отвлеченно, как, впрочем, может быть, и следовало" (XV, 92).<sup>22</sup>

The multiplicity of narrator voices represents a multiplicity of personal stances toward events in the novels. No one stance is consistent throughout the novels. This is because Dostoevskij does not allow readers to automatically trust narration and place less emphasis on heroes' voices than they warrant. Narrator voices are not linked with characters' speech in condescending *сказ* narration, but must hold their own with characters in comprehending and conveying the meaning of what proceeds. This means that when characters' voices penetrate narration in quasi-direct speech and character zones, they actually master it without the narrators' "permission."

### Varying Degrees of Narratorial Insight into Characters

Narrators' superfluity of knowledge over characters in the novels is generally only temporary, apparent, or incomplete. This reduces the distance between narrator and character voices, thereby contributing to polyphony in narration.<sup>23</sup> Baxtin considers that in the polyphonic novel the author consciously does this: "Все то, что автор-монологист оставил за собой. . . Достоевский отдает своему герою, превращая все это в момент его самосознания."<sup>24</sup> This is a strongly dominant, but not an absolute trait of the narration, since of course there are instances in which Dostoevskij's narrators reveal information not known to personages.

Some judgements about heroes carry the implication that they are conclusions the heroes themselves could come to. This conscious yielding to characters' voices constitutes a sort of dialogue. The observer says about Raskol'nikov, for example: "И если бы в ту минуту он в состоянии был

правильнее видеть и рассуждать. . ." (VI, 65); ". . . сам на себя подивился, если бы мог на себя поглядеть" (VI, 342); "Если бы он захотел подумать немного, то, конечно, удивился бы тому, как мог он так говорить. . ." (VI, 81); "Он увидел бы, если б был проницательнее. . ." (VI, 172).<sup>25</sup> The publicist's generalization about drunkards like Marmeladov ("Оттого-то в пьющей компании они и стараются. . . даже и уважение" [VI, 13-14]) proves not to be the ultimate judgement about him, since he will soon provide his own self-assessment to Raskol'nikov. The observer reveals that there is more to Dmitrij's feeling for Grušen'ka than he realizes, but Dmitrij will soon see this for himself (XIV, 344). The chronicler and observer characterize Kolja in detail (Book X, Chapter 1). Yet these narrators say relatively little about Kolja that he does not echo later, for example, about his vanity, his need to show off, and his drive to dominate others. The narrators in this way delegate some of their prerogatives to characters even while apparently retaining them for themselves.

The narrators have a way of directly cancelling any edge over characters in knowledge about them in order to substantiate what they say with the characters' own words.<sup>26</sup> In Prestuplenie i nakazanie this may be a remnant of first-person narration: ". . . от своей привычки к монологам, в которой он сейчас сам себе признался" (VI, 6). Raskol'nikov similarly notices his own change in voice: ". . . странными показались ему его собственное одушевление и охота. . ." (VI, 208). The observer's comment about Raskol'nikov and Svidrigajlov ("Между ними произошло нечто похожее на сцену их первого свидания. . ." [VI, 355]) is confirmed shortly afterward by Svidrigajlov (VI, 357). The chronicler quotes Fedor Pavlovič's own words when discussing his abuse of his second wife: "Меня эти невинные глазки как бы бритвой тогда по душе полоснули. . ." (XIV, 13). He again cites Fedor Pavlovič's words to corroborate his fits of panic: "Душа у меня точно в горле трепещется в эти разы. . ." (XIV, 86). Yet another example is the comment about Katerina Ivanovna: "Много было молодой невыдержки. . . это она почувствовала сама" (XIV, 172). The observer seeks documentation even when not making critical remarks: ". . . это сравнение. . . так и сверкнули. . . в уме Алёши, он это потом припомнил" (XIV, 180); ". . . как сам объявил потом, 'для оскорбления сказал'" (XIV, 506). A variant of this is Svidrigajlov's redundant description first by the observer, then by Raskol'nikov (VI, 189, 214, 357-358). In another instance, a comment in the

narration anticipates Razumixin's very words: "... и не надел бы его, 'так, нарочно бы не надел" (VI, 162). In precisely this way Dmitrij seconds the observer's "and so on" with his own words: "И так далее, господа, и так далее" (XIV, 431).<sup>27</sup> An inverse corollary to the above phenomenon is the way narrators occasionally second characters in their judgements. The observer seems to catch up with Raskol'nikov's point of view in the sentence: "Он бросился стрёмглав на топор (это был топор). . ." (VI, 59). He hurries to agree with Hoxlakova: "... вдруг сказавшая очень верную мысль" (XIV, 173). His opinion about Katerina Ivanovna's feeling for Dmitrij ("И только из гордости она сама привязалась к нему тогда любовью. . ." [XV, 122]) only echoes what Aleša, Ivan, and Dmitrij had said about her earlier in the novel.<sup>28</sup>

Dostoevskij's narrators go out of their way to abstain from revealing information about characters and events.<sup>29</sup> Smerdjakov's suicide motives, for example, are not explained directly, but only suggested through his complex relationship with Ivan. It is not clear from the observer's seemingly omniscient narration whether Smerdjakov even regrets the murder: "Нельзя было, однако, угадать, чувствует ли он раскаяние или что" (XV, 65). The question of whether Raskol'nikov actually would have confessed on the square if not for the bystanders' mockery is left open. The observer also withholds explanation of Raskol'nikov's intent at the beginning of the novel, as he offers no clue to the meaning of the italicized words "это," "проба," and "дело." (Dostoevskij does this partly to promote suspense). The observer only hints at a feeling in Svidrigajlov which precedes Dunja's surrender of the revolver: "Это было избавление от другого, более скорбного и мрачного чувства, которого бы он и сам не мог во всей силе определить" (VI, 382).<sup>30</sup> He refuses to speculate on Raskol'nikov's whereabouts during the night before Svidrigajlov's suicide: "Всю эту ночь провел он один, бог знает где" (VI, 395). There are additional means by which narrators restrain from displaying their surplus of awareness.<sup>31</sup>

We have seen that the narrators of Prestuplenie i nakazanie and Brat'ja Karamazovy largely avoid omniscience in conveying the words and deeds of characters to readers.<sup>32</sup> They even deliberately yield in their judgements to the consciousnesses of characters. Indefinite particles and modal expressions in narration give the impression that narrators are reluctant to express their own interpretations independently of what personages might say. When

narrators do release information on their own, they generally avoid stating what is beyond the power of characters to perceive, and even rely upon them for corroboration. These properties of narration in both novels give support to Baxtin's assertion that nothing is said about Dostoevskij's personages "behind their backs."<sup>33</sup>

### Narration through Characters' Voices

Personages in the novels share the narrators' role by conveying events from their own point of view. This further erases the line between character and narrator responsibilities and promotes the equality of their voices. The degree to which characters narrate in Dostoevskij's novels has been widely noticed.<sup>34</sup> Narration through characters' voices creates an atmosphere in which their judgements may be presented more easily. This is true even when narrators merely substitute characters' points of view for their own. For example, the description of Raskol'nikov's meeting with his family through Zosimov's eyes helps to balance out the ironic treatment given Zosimov elsewhere by making him the key witness to an important moment: "...Зосимов... с удивлением заметил... Он видел потом... он и подивился..." (VI, 171). Raskol'nikov's change of demeanor is witnessed from Razumixin's point of view: "... он как-то вдруг стал спокоен, как будто неожиданная и тревожная мысль поразила его" (VI, 208).<sup>35</sup> The observer abandons Raskol'nikov's perspective to show the action from Dunja's point of view: "Дунечка еще никогда не встречала его таким на улице... окликнуть его или нет?... Вдруг она заметила... Свидригайлова" (VI, 374). Several brief passages show narration from bystanders' viewpoints, as during Raskol'nikov's encounter with the drunken girl, when the aggressor considers him a "досадный оборвонец" (VI, 40). The policeman gives his view of Raskol'nikov, a complete stranger to him: "Странен, верно, и он ему показался: в таких лохмотьях, а сам деньги выдает!" (VI, 41); "... вероятно приняв Раскольникова или за помешанного, или за что-нибудь еще хуже" (VI, 42). Another bystander's opinion of Raskol'nikov comes from someone he approaches (Part II, Chapter 6): "... господин, испуганный и вопросами и странным видом Раскольникова..." (VI, 121). These instances show how far Dostoevskij deviated from his initial intention to tell all through Raskol'nikov. Raskol'nikov's point of view, however, remains the dominant one: "Раскольникову она показалась лет тридцати..." (VI, 22); "... ему

опять-таки было ясно. . . он понимал. . . он это видел. . ." (VI, 247).

The importance of characters' voices in narration is even more apparent when they reveal information about themselves and others. Both Rakitin and Fedor Pavlovič indicate that Ivan is seeking to claim Katerina Ivanovna's affections for himself (XIV, 75, 157). Developments with Grušen'ka's former fiancé are conveyed by her and Katerina Ivanovna. Muisov first reveals Ivan's prediction of how: "... все будет позволено, даже антропология. . ." without belief in immortality: "... я вам расскажу, господа, другой анекдот о самом Иване Федоровиче, интереснейший и характернейший" (XIV, 64). Fedor Pavlovič introduces details of Dmitrij's involvements with Grušen'ka and Katerina Ivanovna, adopting the mock-pathetic tone that is characteristic of him: "Ведь город трещит и гремит от его кутежей!" (XIV, 66). Rakitin later picks up the explanation of Dmitrij's triangular involvement with his uniquely cynical, contemptuous voice: "И все это при всем своем благородстве и бескорыстии, заметь себе это!" (XIV, 75). Dmitrij himself gives the most detailed account of this set of relationships: "Если всю правду, то вот как было, себя не пощажу" (XIV, 105). Raskol'nikov surprises both the police and readers with the news about his earlier engagement to his landlady's deceased daughter.<sup>36</sup> Razumixin reveals more than he knows to Raskol'nikov while discussing Miten'ka's confession and expressing his own doubts in the painter's guilt, during which he manages to incorporate Miten'ka's colorful, colloquial speech in the narrative (VI, 106-108).<sup>37</sup> Frequently shifting points of view gives readers even more reason to avoid relying on narrators for a consistent interpretation of events.

### Characters as Authors

The "authorship" of various anecdotes, legends, dreams, and other creative narratives by personages is important for polyphony in view of Baxtin's criterion that Dostoevskij's novels delegate as much of the author's role as possible to characters. This activity of personages gives their voices even greater prestige than does their activity as narrators of events, since it automatically gives them a forum for revealing their ideological positions in their own words. Dostoevskij criticism has centered on the propensity of characters to become authors of their own works.<sup>38</sup> Ivan is the author not only of the Legend of the Grand Inquisitor, but also of anecdotes from which

his Devil quotes in Book XI. He is also a publicist in his presentation of material from his "dossier." Smerdjakov confounds Grigorij with the paradoxes he learned from Ivan. Rakitin's article and his testimony at Dmitrij's trial, while they hardly increase his prestige with readers, do represent a point of view with which Dmitrij and others must reckon. Raskol'nikov's article represents an important instance of authorship and is actually a published work, yet Pul'xerija Aleksandrovna's letter is no less important in the novel. Razumixin's explanation of the murder and of Miten'ka's probable innocence is not only entertaining, but has a unified polemical direction which makes it a worthy counterpart to Raskol'nikov's article. Svidrigajlov's reminiscences belong to the autobiographical genre.<sup>39</sup> Marmeladov's tale of how he might be judged in Heaven turns out to be not only his confession, but the ultimate formulation of his vaunting self-abasement. Luzin presents his own justification of his activity during his first meeting with Raskol'nikov. Katerina Ivanovna creates idylls both of the past and of the future as she recollects her youth and dreams about the school she would open for young women. Raskol'nikov briefly engages himself as an architect with his musings about civic improvement in the Parisian style.<sup>40</sup> Each of these narratives represents an ideological stance and a view of the world which is characteristic of the particular personage, but even more importantly is revealed by that very personage rather than a narrator.

### The Presence of Characters' Voices in Narration

Personages control narrative passages by several routes. Their statements or thoughts enter narrators' speech as "borrowed" items. Quasi-direct speech represents a hybrid construction which belongs both to the narrator and to the personage with which it is associated. In "character zones" heroes' speech actually dominates narrators' speech. Dostoevskij's narrators quote personages in a manner that goes beyond protocol transmission of their utterances.<sup>41</sup> In one type of quotation the observer "interprets" Smerdjakov's implied words in reconstructed parenthetical "direct" quotes: "Сам, дескать, первый заговорил, а не я" (XIV, 244); "Не скажешь ли, дескать, еще чего, не прибавишь ли. . ." (XIV, 250). Another method of quotation consists of borrowing characters' names for one another and using them in narration, for example, when the observer adopts Sonja's

term for Raskol'nikov: "Она . . . быстро подняла было на *него* глаза. . ." (VI, 250). (Emphasis is Dostoevskij's.) He drops briefly into Dunja's and Razumixin's points of view by using their names for one another, Avdot'ja Romanovna and Dmitrij Prokof'ič (VI, 164, 165). "Балаамова ослица," Fedor Pavlovič's label for Smerdjakov similarly penetrates the narrative (XIV, 114, 117).<sup>42</sup> The observer employs "милая барышня," Grušen'ka's term for Katerina Ivanovna, to show at once his disapproval of the first of her slyness and of the second for her calculation (XIV, 138).

Quasi-direct discourse occupies an important position in Dostoevskij's novels.<sup>43</sup> It augments the importance of characters' voices by helping them to penetrate narration, and in this way constitutes a supporting element in the polyphonic structure of the novels. Baxtin cites only examples of quasi-direct discourse in his discussion of "character zones," although I use this latter term differently in the paragraph below.<sup>44</sup> The lexicon is clearly Raskol'nikov's in the segment: ". . . слушать всякий вздор про всю эту обмыдленную дребедень. . ." (VI, 5). The observer's qualification is actually Raskol'nikov's in the sentence: "Но он не очень теперь боялся, даже не боялся совсем" (VI, 60). The environmental factor in St. Petersburg is represented through Raskol'nikov's voice rather than the narrator's by means of quasi-direct discourse: ". . . хоть бы капля дождя во все эти дни" (VI, 74). Quasi-direct discourse reveals that Raskol'nikov is not simply punished by inner turmoil over his motives for murder, but himself consciously initiates and continues his inner dialogue: "Да, это так; это все так" (VI, 87). Quasi-direct discourse introduces a humorous touch at the expense of minor characters, who are nevertheless privileged to have a voice of their own. Perxotin's voice, for example, is heard in the self-important, methodical tone the chronicler adopts: "Казалось бы, что всего прямее и ближе. . . отправиться в дом Федора Павловича узнать, не случилось там чего, а если случилось, то что именно, и, уже убедившись неоспоримо. . ." (XIV, 402). The gossip similarly echoes Hoxlakova's voice in an otherwise protocol passage: ". . . уже предчувствовала, что в ночь ей не миновать обыкновенного в таких случаях мигрена" (XIV, 403). The narrator's identification with Ivan is at once sympathetic and ironic in the words: "Он уверенно ждал, что Смердяков *все* теперь скажет" (XV, 61). (Emphasis is Dostoevskij's.) The boundaries are occasionally blurred even between quasi-direct and direct speech, as when Zosimov's voice moves from the former to

the latter without losing its phlegmatic, pedantic character: ". . . и . . . и, конечно, приезд родных его укрепит, рассеет и подействует спасительно, 'если только можно будет избегнуть новых особенных потрясений'. . ." (VI, 159). Razumixin's voice in narration seems too sharply defined and prolonged even for quasi-direct discourse in the example quoted here only partially: "И . . . и главное, он такой грубый, грязный, обращение и него трактирное; и . . . и, положим, он знает. . ." (VI, 162). It is the chronicler who seems to intrude in a direct quotation of Katerina Ivanovna: "Из милости! Прошу покорно! У папеньки Катерины Ивановны, который был полковник и чуть-чуть не губернатор. . ." (VI, 292).

Although Baxtin uses only examples of quasi-direct speech as illustrations of what he calls "character zones," his term seems especially applicable to another way in which characters' voices are incorporated into narration.<sup>45</sup> These are distinct from quasi-direct speech in that they are discernible even when there is no sign of either direct or indirect utterances by characters. The observer adopts Fedor Pavlovič's laconic, sporadic manner of speaking as well as the words he would likely use if describing the action: ". . . записку настрочил. . . подали закуску, коньяк. . . не находил о чем говорить. . ." (XIV, 254). Fenja's voice appears in narration (Book VIII, Chapter 3) through colloquialisms which impart suspense and a sense of action to the episode: ". . . и след простыл. . ."; ". . . что было силам. . ."; "закричала благим матом"; ". . . заклалась-забожилась. . ." (XIV, 352). The observer identifies sympathetically with Dmitrij in the character zone: ". . . он все разом понял, все, все разом. . ." (XIV, 357). Hoxlakova's voice is clear in a judgement about her attire: ". . . она хоть не лежала в постели, но все равно, днем, в привлекательном, но пристойном дезабилье полулежала у себя в будуаре на кушетке" (XV, 13).<sup>46</sup> A character zone in reverse, or "narrator zone," is discernible in Aleša's Erlebte Rede: ". . . совесть тянет ее повиниться, именно перед ним, перед Алешей, со слезами, со взвизгами, с истерикой, с битьем об пол" (XV, 181). The piquant, cynical view of Katerina Ivanovna's anticipated behavior is highly uncharacteristic of Aleša's voice and belongs instead to the gossip. The observer's comment that Raskol'nikov ". . . сам тут же засмеялся над своей мальчишескою выходкой" after asking Polja to pray for him shows not his, but Raskol'nikov's attitude toward the act (VI, 147). The observer's key word for Svidrigajlov is "комфортно" to show what the latter considers important: "Был он щегольски и

комфортно одет. . ." (VI, 188). This word reappears in a passage showing Svidrigajlov's voice throughout: "Разговор показался ему занимательным и знаменательным, и очень, очень понравился. . . устроиться покомфортнее, чтоб уж во всех отношениях получить полное удовольствие" (VI, 253). In his sarcastic treatment of Lužin, the observer adopts Lužin's own euphemism for Sonja: ". . . такого юного и в некотором смысле *интересного* существа" (VI, 286). (Emphasis is Dostoevskij's.) He seems to take a patronizing rather than emphatic view of Raskol'nikov's wish to confess with dignity, yet the reader is nonetheless struck by the earnestness of Raskol'nikov's wish: ". . . перевести дух, чтоб оправиться, чтобы войти *человеком*" (VI, 406). (Emphasis is Dostoevskij's.)<sup>47</sup>

Unusual syntax in narration constitutes an additional type of character zone, which conveys the voices of personages more subtly than in the examples above. Several critics have shown how syntax in narration reflects heroes' voices.<sup>48</sup> Dunja's wary hesitation about meeting Svidrigajlov at a place of his choosing may be felt in the brief hesitation of the observer: "Ей хотелось спросить, дома ли по крайней мере его хозяйка, но она не спросила. . . из гордости" (VI, 376). (Ellipsis is Dostoevskij's.) A similar example in the Epilogue perhaps refers to Razumixin's hesitation to let Raskol'nikov know of his plans for the future: ". . . поселиться в том самом городе, где будет Родя, и . . . всем вместе начать новую жизнь" (VI, 413). Chapter titles have been cited as reflecting characters' voices.<sup>49</sup> I would add an important case involving the title "Не ты, не ты!" which represents Aleša's words not only in the same chapter, but also in another one, "Это он говорил." This latter chapter represents Ivan's words ("Это он говорил, это он говорил!"), which Aleša's words follow as a response: "А не ты, не ты?" (XV, 87). Dostoevskij's use of quasi-direct discourse, character zones, and other forms of highly conditional indirect quotation are systematic in both novels. Readers must therefore pay particular attention to passages concerning personages, in order to ascertain whose judgements are conveyed in narration.

### The Author's Voice in Dialogue with Characters' Voices

It would be difficult to deny that Dostoevskij through his narrators strongly contends with characters' voices.<sup>50</sup> Baxtin recognizes this activity of Dostoevskij's and insists that polyphony does not deny him opportunities for

expression: "От автора полифонического романа требуется не отказ от себя . . . а необычайное расширение. . ."<sup>51</sup> Important for polyphony are dialogical approaches toward heroes, that is, opinions openly expressed, or slanting of quotations in which narrators advertise their own positions without denying heroes the chance to argue different ones. The means at Dostoevskij's disposal for accomplishing this are: (1) narrators' slanting of quotation; (2) intervention on behalf of favored heroes; (3) narrators' criticism of other characters; (4) innuendo and open mockery; and (5) expression of the author's views in narration and through heroes.

Narrators use out-of-context quotations to show their dislike of personages and disapproval of their actions. The observer reveals his displeasure at Dmitrij's naive, shortsighted attempts to solve his problems with Fedor Pavlovič, Grušen'ka, and Katerina Ivanovna: ". . . борясь с своей судьбой и спасая себя. . ." (XIV, 329); ". . . и единственно потому, что не хватило денег, о позор!" (XIV, 331). Dostoevskij peppers the narration about Kolja with the boy's own expressions in order to make his use of them seem odd or unnatural: ". . . 'мужественный' Коля сам расплакался, как шестилетний маньчик, от 'чувств'. . ." (XIV, 465); ". . . было бы позорно играть 'в наш век' в лошадки, но что он делает это для 'пузырей'. . ." (XIV, 467). The observer appears to doubt Ivan's resolve to tell the police about Smerdjakov, and distances himself from Ivan's intent by abruptly quoting him: "Решение было взято и уже не изменится. . ." (XV, 68). His quotation marks around the word "документ," referring to Dmitrij's letter to Katerina Ivanovna, show that the observer disagrees about its value as evidence (XV, 55). His quotation marks around "математическое доказательство" show that he does not accept Ivan's belief that the letter proves Dmitrij's guilt (XV, 54). The chronicler singles out Fedor Pavlovič's label for his wife - "кликушка" - to suggest that it is used inappropriately and unjustly (XIV, 22). The chronicler uses this word himself in reference to certain peasant women, but without quotation marks (XIV, 44). He also cites Fedor Pavlovič's understanding of his financial conflict with Dmitrij in a less-than-neutral manner: ". . . что по таким-то и таким-то сделкам. . . он и права не имеет требовать ничего более, и проч. и проч." (XIV, 12).<sup>52</sup> The observer gives his own opinion of Raskol'nikov's motives for murder by stating his hero's view that: ". . . задуманное им - 'не преступление'. . ." (VI, 59). He distances himself from Raskol'nikov's impression of Sonja ("Почти с мучением смотрел он

на 'несчастную помешанную'" [VI, 249]) and conveys Lužin's intentions toward Sonja with sarcasm: "Петр Петрович встретил ее 'ласково и вежливо'. . ." (VI, 286). The chronicler focuses attention on Katerina Ivanovna's prideful delusions by quoting them: ". . . никто из них не имеет права перед ним 'свой нос задирать'" (VI, 290); ". . . доказать им, что Катерина Ивановна из самого благородного, 'можно даже сказать, аристократического дома. . .'" (VI, 298).

The narrators intervene directly upon occasion to defend certain heroes. Muisov's uncharitable first impression of Zosima is followed by the explanation about Muisov's frame of mind: "Вообще он был не очень доволен собой" (XIV, 37). The chronicler gives no quarter to Zosima's detractors after his death: ". . . одни, из наиболее бестолковых. . . другие еще тех бестолковее. . . слышалось от иных завистующих" (XIV, 301). The observer had already answered Fedor Pavlovič's charges against the institution of elders: "Федор Павлович слышал, где в колокола звонят. . . Но. . . сам не понимал первого слова" (XIV, 82). He seems to express disappointment that the investigators do not value Dmitrij's explanation about his love for Grušen'ka: ". . . ясно было, что и для них не в том состоит теперь главный пункт" (XIV, 433). The observer makes a special point of Aleša's manner with Kolja: ". . . он как будто именно ему, маленькому Коле, отдает этот вопрос на решение" (XIV, 500). Although he makes fun of Grigorij, the chronicler gives support to his testimony at Dmitrij's trial: ". . . старый слуга рассказывал спокойно, без лишних слов, своеобразным 'языком, а вышло страшно красноречиво" (XV, 97). In one case, the chronicler only pretends to intervene for Ivan. He first transmits Ippolit Kirillovič's discrediting remarks about Ivan in their entirety, then only afterward explains the prosecutor's motives: ". . . тот раз или два публично осадил его в спорах, и Ипполит Кириллович, помня это, захотел теперь отомстить" (XV, 127). Dostoevskij's approach here is rhetorical, but it is also polyphonic, because the narrators express opinions openly as partial individuals.

The narrators do not refrain from directly criticizing characters' words and deeds. In one example the observer distances himself from Ivan's Legend of the Grand Inquisitor: "Он разгорячился говоря и говорил с увлечением" (XIV, 237). The remark is not made from a superior position, however, since Ivan himself senses after parting with Aleša that he had not

maintained the tone he had wanted to. The observer makes no secret of his dissatisfaction with Dmitrij's plan to raise money from Samsonov, calling it "грубый и небрезгливый" (XIV, 332). He takes a "best friend's advice" approach to Dmitrij's schemes in Book VIII: "... он до конца все то время надеялся, что ... эти три тысячи ... придут, слетят к нему. ... хоть с неба" (XIV, 331); "Увы, 'план' его был тут" (XIV, 345). The observer makes a subtle critical reply to Raskol'nikov when the latter rejects the thought that in going to murder Alena Ivanovna he is walking to his own execution. Following the words: "... он сам поскорей погасил эту мысль. ..." (VI, 60), the observer restores the analogy between Raskol'nikov and a condemned man with narration designed to evoke the feeling of one's last moments before death: "Лестница к старухе было близко, сейчас из ворот направо. Он уже был на лестнице. ..." (VI, 60) During the scene of the murder itself he "reminds" Raskol'nikov about his earlier overconfidence about details: "... минутами он как будто забывался или, лучше сказать, забывал о главном и прилеплялся к мелочам" (VI, 65).<sup>53</sup> At one point in Brat'ja Karamazovy the observer distances himself from a statement that is true in order to call attention to it, namely, Ivan's words about his own guilt in Fedor Pavlovič's murder: "Наконец сел. ... и вымолвил странный афоризм. ..." (XV, 54). Other note-worthy examples involving Raskol'nikov have been addressed.<sup>54</sup> All of these instances suggest that the criticism is made by narrators who do not remain aloof, but appear to persuade the personages to revise their behavior.

The narrators employ innuendo against major characters. The chronicler remains circumspect about calling into question Ivan's motives for returning home as a mediator between Dmitrij and Fedor Pavlovič: "... имел тогда вид посредника. ..." (XIV, 17). The observer speaks indignantly about Fedor Pavlovič in a passage the latter would not have disagreed with: "Особенно указывал он на свой нос. ... Этим он, кажется, гордился" (XIV, 22). The observer makes it clear that he considers Rakitin a hanger-on at Mixail Makarovič's: "... Ракитин, поведившийся впоследствии приходить очень часто. ... ежедневно терся в их доме" (XV, 26). He uses the same technique to raise doubts about whether Rakitin belongs at the monastery: "... молодой паренек. ... покровительствуемый почему-то монастырем и братиею" (XIV, 36). Smerdjakov's treatise on faith does not pass without comment: "Тригорий. ... что-то из все этой дребедени вдруг понял. ..." (XIV, 119).<sup>55</sup>

The narrators similarly use open mockery to contend with the voices of personages that the author does not favor. Muisov is ridiculed by the statement: "... чуть ли и сам он не был... участником на баррикадах..." (XIV, 10), and by the alogism: "... несмотря на все молодое негодование свое... в это дело вылезался" (XIV, 11). A barb at Muisov's self-possession is present in the observations: "... простая либеральная ирония перерождалась в нем почти что уж в гнев" (XIV, 33); "Муйсов рискнул было даже поцеловать ручку..." (XIV, 79). The chronicler reserves similar treatment for Rakitin, who makes a positive impression on the spectators at Dmitrij's trial: "... независимостью мысли и необыкновенным благородством ее полета" (XV, 99). He mocks Rakitin with a word-weaving litany ("Оказалось, что он все знал, удивительно много знал, у всех-то он был, все-то видел, со всеми-то говорил" [XV, 99]) or labels him with a euphemism - "человек серьезный" (XIV, 310). Neljudov is ridiculed by excessive repetition of a single adjective (хороший) in a litany resembling the one mentioned directly above ("... хорошего общества, хорошей фамилии, хорошего воспитания и хороших чувств и хотя жуир..." (XIV, 408) or by inappropriate use of the word даже: "... карты бросили... и даже Николай Парфенович прибежал от барышень..." (XIV, 408); "... как-то начальственно даже ответил Николай Парфенович" (XIV, 434). Diminutives also are enlisted for this purpose: "Личико его изобразил особенную даже важность" (XIV, 434); "... каким-то умиленно радостным голоском..." (XIV, 440). Kolja is mocked by an oxymoron: "... с горделивой скромностью отозвался Коля" (XIV, 496). The gossip drops snide remarks about Хохлакова: "... с вовсе не старою еще вдовицей..." (XIV, 406); "Вкусы бывают чрезвычайно многообразны, это известно" (XIV, 406). Dostoevskij's chronicler actively patronizes the prosecutor at Dmitrij's trial: "Но Ипполит Кириллович был одобрен: никогда-то ему до сих пор не аплодировали!" (XV, 125). Lužin receives the same biting sarcasm: "По крайней мере Петр Петрович тотчас же *пожалел*" (VI, 305). (Emphasis is Dostoevskij's.) Sarcasm is used mostly with minor characters like Lebezjatnikov whose voices Dostoevskij does not take seriously.<sup>56</sup>

Although this chapter strictly speaking involves narrative speech, it is enlightening to consider how often Dostoevskij's opinions appear in the utterances of both positive and negative characters.<sup>57</sup> This increases the prestige of all major characters, since it forces readers to evaluate characters'

stances on their own terms rather than comparing their distance from the author's system of thought. Critics have focused abundantly on the role favored characters play in presenting Dostoevskij's ideas.<sup>58</sup> I would like to include additional cases from Dostoevskij's notebooks and essays. Dmitrij's ironic treatment of Rakitin's treatise on "хвостики" and brain research reflects Dostoevskij's own thoughts in "A Memory of Feelings."<sup>59</sup> Razumixin's assertion ("Живая душа жизни требует, живая душа не послушается механики, живая душа подозрительна, живая душа ретроградна!" [VI, 197]) and Porfirij Petrovič's exhortation ("... отдайтесь жизни прямо..." [VI, 351]) both reflect Dostoevskij's view that consciousness is a disease sapping one's ability to live.<sup>60</sup> In another instance, Aleša's response to Ivan ("... надо воскресить твоих мертвецов, которые, может быть, никогда и не умирали" [XIV, 210]) is a metaphorical expression of Dostoevskij's own dream about Russian's role in helping Europe recover her cultural heritage, which he reveals in his speech about Puškin (XXVI, 147-148). Dmitrij recalls Dostoevskij's recollections of the peasant Marej with his dream about finding a kindred soul in prison and resurrecting him (XV, 31).

Others have discussed cases in which Dostoevskij speaks through characters he does not entirely favor.<sup>61</sup> I would add several more, for example, Dostoevskij's agreement with Ivan about the problem of cruelty to animals and its relationship to the even greater problem of cruelty to human beings.<sup>62</sup> Ivan's portrait of Rakitin, which Rakitin himself cites (Book II, Chapter 7) is similar to Dostoevskij's own version of the contemporary seminarist.<sup>63</sup> The Devil's assertion ("... надо всего только разрушить в человечестве идею о божестве..." [XV, 83]) parallels Dostoevskij's own view that love of humanity is inconceivable without belief in God.<sup>64</sup> The Inquisitor's prediction to Christ ("... он даже бросит хлеб твой и пойдет за тем, который обольстит его совесть" [XIV, 232]) agrees with Dostoevskij's own opinion that people will not give up hardships solely in exchange for bread.<sup>65</sup> Fetjukovič's rejection of Fedor Pavlovič as a father in any sense of the word is approached surprisingly closely by Dostoevskij's private comment about the Kroneberg incident that a family based upon pitilessness would not be worth having.<sup>66</sup> In the Devil's comment ("То-то вот реформы-то на неприготовленную-то почву, да еще списанные с чужих учреждений, - один только вред!" [XV, 78]) one hears in a joking manner what Dostoevskij states seriously about the artificial implanting of

socialism.<sup>67</sup>

Among further examples one may cite Ivan's admission to Aleša about Russians' uncritical acceptance of European progress ("... что там гипотеза, то у русского мальчика тотчас же аксиома. . .;" [XIV, 214]), which itself anticipates Aleša's joke to Kolja: "Покажите вы... русскому школьнику карту звездного неба... и он завтра же возвратит вам эту карту исправленную" (XIV, 502). Ivan also cites accusations of atrocities by the Turkish army, as does the author. His mention of a folk saying "... облекат - нянтя совесть" [XIV, 220]) characterizes Dostoevskij's attitude toward Spasovič and anticipates the treatment of Fetjukovič in Book Twelve. Ippolit Kirillovič indicts Fedor Pavlovič as "... один из современных отцов" (XV, 126), thus seconding Dostoevskij's own criticism of the "men of the forties." Kalganov puts forward the author's opinion about the harmful effects of modern civilization on the countryside in his negative view of more recent popular folk songs (XIV, 393). (The fact that not Dmitrij or Grušen'ka, but Kalganov puts forward this opinion indicates that even minor characters take ideological stances in Dostoevskij's novels.) The Devil gives a parodic twist to Dostoevskij's ideas about the meaning of suffering in life: "Без страдания какое было бы в ней удовольствие. . ." (XV, 77). Porox in Prestuplenie i nakazanie is generally treated with humor and condescension, but, like Ippolit Kirillovič, he shares Dostoevskij's concern with the frequency and special character of contemporary suicides (VI, 408). The numerous examples cited above indicate that negative characters, like positive ones, frequently reflect Dostoevskij's thinking about important issues. Dostoevskij speaks through the former partly to make his ideas more persuasive to ideological opponents. In doing so, however, he also encourages readers to take negative heroes seriously and to consider all ideological positions in the novels carefully. The examples cited here indicate that Dostoevskij prefers to express himself through personages in both novels even more than in narration. In doing so he augments the prestige of their voices and strengthens the polyphonic character of the novels.

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The discussion in this chapter has centered on the presence of numerous voices in the narration of Prestuplenie i nakazanie and Brat'ja Karamazovy, and has remained cognizant of the fact that only relationships

between voices can be considered polyphonic. I have demonstrated the presence of five narrators in each novel: the chronicler, the hagiographer, the publicist, the gossip, and the observer. They differ not by their level of omniscience or by the content they discuss (although obviously different matters interest the gossip than interest the hagiographer), but by the tones and attitudes they adopt to what they discuss. This proves the existence of polyphony in narration even if the influence of characters' voices in narration is not considered.

Dostoevskij strives to keep narration near the plane of characters' voices, so that they know as much as possible about themselves and other characters. The task narrators have of conveying information often appears minor compared with their activity in giving their opinion about information which characters themselves introduce. Dostoevskij does this partly for the purpose of creating and maintaining suspense, but the novels as a result largely meet Baxtin's condition for narration in a polyphonic novel, that narrators should not enjoy powers of communication and interpretation superior to characters'. The narrators frequently refer to heroes' words for corroboration of what they say, and speak as if heroes themselves were about to either echo or dispute them. They generally avoid clarifying heroes' thoughts until the latter themselves are ready to do it. The narrators use tentative language full of modal expressions, as if anticipating that they themselves might be proven wrong in what they say. While someone anticipating conventional narration from an openly proclaimed omniscient point of view might interpret the hesitation and hedging of Dostoevskij's narrators as merely a device for building interest, the course of the novels reveal that Dostoevskij's narrators actually do not give the most important information at a given moment, but defer instead to the characters involved with the story for its gradual interpretation.

Narration from characters' points of view and through characters' voices keeps the plane of narration near that of the voices of personages. In this way the questions "What happened?", "What will happen?", and "Why?" are largely a province of personages as they provide narration with redundant contradictory and complementary accounts of conversations and events. As "authors" of their own works, they reveal their ideas about others and themselves, thereby helping to fulfill an important requirement for the presence of Baxtin's polyphony - that the self-consciousness of heroes is the

artistic dominant. While narration takes place on the level of characters, the converse is also true as characters speak in narration through quasi-direct discourse, character zones, and speech interference. The line between narration and indirect and even direct speech of characters is generally blurred and at times erased entirely.

The author enters into dialogue with characters by answering their words, commenting ironically on them or openly criticizing their outlooks. In doing so, however, they create the impression that their heroes might conceivably take their advice or criticism seriously, or that they are engaged in debating their characters and contending with them for the reader's opinion. Dostoevskij expresses his opinions not solely through favored characters, but through nearly all heroes. This increases the importance of their voices relative to the voices of narrators. Indeed, Dostoevskij expresses so much of his thought through characters precisely because he considers their voices important, either for him to encourage or for him to confront.

### Notes

<sup>1</sup> Belknap highlights the impact polyphony has on narration in Dostoevskij's novels: "Bakhtin's sense that Dostoevskij developed a polyphonic novel, which is necessarily misread if one listens to only one voice in it, is essentially a statement about the relationship between the author and his narration." R. Belknap, "Recent Soviet Scholarship on Dostoevskij: A Review Article," Slavic and East European Journal, XI (1967), 75-86.

<sup>2</sup> V. Vinogradov, O stile xudožestvennoj prozy (Moscow: Gosudarstvennoe izdatel'stvo xudožestvennoj literatury, 1959), pp. 122-123, 128-129.

<sup>3</sup> Miller discusses this phenomenon in Idiot: "Bakhtin has written of the polyphonic effect created by the voices of the different *characters* in Dostoevskij's novel. Equally effective in maintaining the real reader's interest, however, are the varied narrative modes. Here, and increasingly throughout the novel, the narrator's different voices rapidly interrupt and intersect each other to give the chapter as a whole a polyphonic texture." (Emphasis is Miller's.) R. Miller, Dostoevsky and "The Idiot": Author, Narrator, and Reader (Cambridge: Harvard University Press, 1981), p. 133. Belknap finds more than one narrator personality, or "voice," in Gogol's "Povest' o tom, kak possorilsja Ivan Ivanovič s Ivanom Nikiforovičem." He considers that Gogol's narrator "grows up" in the course of the story, appearing at different ages with correspondingly different outlooks on what occurs. R. Belknap, "Narrative Time in Nineteenth Century Prose," AATSEEL Meeting, New York, 1986. (Dostoevskij's narrators, however, do not change linearly, but alternate throughout the novels.)

<sup>4</sup> V. Kantor, "Brat'ja Karamazovy" F. Dostoevskogo (Moscow: "Xudožestvennaja literatura," 1983), p. 18. J. Meijer, "The Author of Brat'ja

Karamazovy," in The Brothers Karamazov by F.M. Dostoevskij (The Hague: Mouton, 1971), passim.

5 N. Perlina, "Toward the Concept of an Ideal Hero in Dostoevskij's Brat'ja Karamazovy," Russian Language Journal, XXXVII, No. 128 (Fall 1983), 68-70.

6 I am indebted to N. Perlina for pointing out the importance of relating these narrative voices to genres in Dostoevskij's novels, and for suggesting these genres.

7 Kantor suggests that the chronicler is set off from other narrators by references to "our" town as opposed to, for example, discussions of elderism. Kantor, p. 58. Meijer believes that the chronicler who describes events in Books One and Twelve of Brat'ja Karamazovy is different from the narrator who follows Alesja, Dmitrij, and Ivan in other parts of the novel. Meijer, passim. Oates' view that the narrator adopts a markedly different attitude toward the heroes in the final book echoes what Kantor and Meijer argue. J. Oates, "The Double Vision of the Brothers Karamazov," Journal of Aesthetics and Art Criticism, XXVII (1968), 205. Egeberg's observation about the frequency of interpolations such as "прибавляю" and "повторяю" applies to the chronicler. E. Egeberg, "Ekspozicija Brat'jev Karamazovyx," Scando-Slavic, XXVII (1981), 145. Danov's view that: "... at times, the narrator simply allows that he is confused" similarly applies to the chronicler. D. Danov, "Notes on Generating a Text: The Brothers Karamazov," Modern Language Studies, XI, No. 1 (1980-1981), 87. "The local resident relates background information, provides some foreshadowing by anticipating events, and generally takes care of the material and social setting. . . V. Terras, A Karamazov Companion (Madison: University of Wisconsin Press, 1981), p. 88.

8 All citations from the novels are from F. Dostoevskij, Polnoe sobranie socinenij v 30-i tomax (Leningrad: "Nauka," 1972). Volume and page number are indicated in parentheses.

9 Vetlovskaja considers this hesitation on the part of narrators merely a device designed to encourage readers to trust their "conscientiousness." V. Vetlovskaja, Poetika romana "Brat'ja Karamazovy" (Leningrad: "Nauka," 1977), p. 25. I consider that Dostoevskij assigns this trait to the chronicler in order to distinguish him from other narrator voices in the novel.

10 Nuttall notices a change in narrative which I believe signals the entrance of the chronicler's personality: "He is capable of halting a narrative in which the omniscient author has been thoroughly absorbed in the movement of gripping events. . . merely in order to remark, *in propria persona* that the only way to preserve good looks in old age is to cultivate a nice nature." A. Nuttall, Dostoevsky's "Crime and Punishment": Murder as Philosophic Experiment (Edinburgh: Scottish Academy Press for Sussex University Press, 1978), p. 106.

11 I am employing Perlina's term for this narrator's voice to refer only to speech which she would relate to the "inspired" plane of narration (Perlina, pp. 68-70). Baxtin refers to the "Cana" scene as a hagiographically stylized moment in narration, and considers it the only narrative passage of its type in the novel. I believe that this and other narrative passages reveal a

hagiographic voice rather than stylized depiction.

12 Vetlovskaja on the other hand feels that the hagiographic tone of the narration in Brat'ia Karamazovy is strong enough to overshadow the chronicle aspects of narration. V. Vetlovskaja, "Otnosenie avtora k reči personazej," Izvestija AN SSSR (Serija literatury i jazyka), XXVIII, vyp. 4 (1969), 319.

13 One additional example involves Sonja's reading of the Bible to Raskol'nikov. Rosenshield says about this passage: "The language is solemn; there is no irony." G. Rosenshield, "Crime and Punishment": The Techniques of the Omniscient Author (Lisse: Peter DeRidder Press, 1978), p. 131. "... в сцене чтения Евангелия Соня названа архаическим словом - блудница, которое должно напоминать о женщинах, приходящих к Иисусу." V. Šklovskij, "Povesti o proze: Razmyšlenija i razbory," 2 vols. (Moscow: "Xudožestvennaja literatura," 1966), v. I, p. 240.

14 Miller comments about one narrative voice in Idiot which aptly suits the journalist in Prestuplenie i nakazanie and Brat'ia Karamazovy: "... he is a collector of the responses of other people, as an amateur sociologist or psychologist." Miller, p. 124.

15 The publicist makes aphoristic remarks about social phenomena, and poses as one who has made a study of the problem in question. He appears here, to use Miller's expression, as an "amateur psychologist."

16 Grossman notes the use of "нотаbene" and "резюме" to introduce authoritative opinions and scientific, factual explanations. L. Grossman, "Dostoevskij - xudožnik," In Tvorčestvo F.M. Dostoevskogo, edited by N. Stepanov (Moscow: Izdatel'stvo AN SSSR, 1959), p. 354.

17 Kiraly's comments about passages like this suits the narrator as gossip: "... в больших же романах интимность повествователя по отношению к главным героям всегда непущкая, а заинтересованность в их деле покровенности и даже пошлостя." G. Kiraly, "Nedeklarirovannyj avtor v sfere povestvovanija," International Dostoevsky Scholars Bulletin, VII (1977), 101.

18 Terras notes the narrator's "implied snicker" while describing Samsonov's past and current relationship to Grušen'ka, Terras, p. 280.

19 Miller employs a similar term to designate this type of narrator - "narrator-observer." Miller, p. 91.

20 Miller discusses a gothic narrator voice which maintains a tone of heightened terror. Miller, p. 8. Some readers may notice a sixth voice in passages from each novel. The narrator of Prestuplenie i nakazanie seeks this effect in describing Raskol'nikov's silent exchange with Razumixin at the end of Part IV, Chapter 3. The narrator of Brat'ia Karamazovy strives to generate dread in the reader at the possible outcome of Katerina Ivanovna's testimony (Book XII, Chapter 4). I would not ascribe this to gothic narrator, as does Miller, passages in which the narrator identifies with characters through quasi-direct discourse, and have found only these examples of a gothic tone which is purely the narrator's.

21 Terras notes the narrator's desire to show his geographical familiarity with the town at the beginning of Book X, Chapter 1. Terras, p. 377. Thereafter, however, the observer takes over the narration about Kolja's activity on the given day.

22<sup>Y</sup> Ščennikov finds that the narrator utters an opinion alien from the author's by expressing doubt in the peasants' ability to understand the issues at Dmitrii's trial. G. Ščennikov, "Sud i pravosud'e v Brat'iax Karamazovyx i idealy Dostoevskogo," In Russkaja literatura 1870-1890 godov, sb. 7 (Sverdlovsk: 1974), p. 46. Egorenkova points to another example by juxtaposing the narrator's comment ("В большинстве случаев люди, даже злодеи, гораздо наивнее и простодушнее, чем мы вообще о них заключаем" [XIV, 10]) with Dostoevskij's own view that human behavior is extraordinarily complex and varied. G. Egorenkova, "Poëtika sjuzetnoj aury v romane F.M. Dostoevskogo Brat'ia Karamazovy," Filologičeskie nauki, No. 5 (1971), p. 28. F.M. Dostoevskij, Neizdannyy Dostoevskij (Literaturnoe nasledstvo, v. LXXXIII), edited by V. Bazanov et. al. (Moscow: "Nauka," 1971) p. 417.

23 Vladiv considers part of the polyphonic structure: "... a technique of direct witnessing of the action to the exclusion of all action which cannot be directly witnessed. . . ." S. Vladiv, "Dostoevsky's Major Works as Semiotic Models," in Proceedings of the Russian Colloquium: University of Melbourne, August 26-27, 1976, edited by Christesen, N., and Scurfield, J. (Melbourne: Russian Department, University of Melbourne, 1977) p. 54.

24 M. Baxtin, Problemy poëtiki Dostoevskogo (Moscow: "Sovetskaja Rossiya," 1979), p.60.

25 Odinson describes how the narrator clarifies Raskol'nikov's consciousness without adopting a superior position of knowledge: "В таком плане разъяснить состояние Раскольникова мог только автор с его 'всезнанием' и 'всеведением.' Однако - и это тоже вполне вероятно - подобные мысли доступны и герою. . . Мы видим, как автор 'вырастает' из героя." V. Odinson, Tipologija obrazov v xudozhestvennoj sisteme F.M. Dostoevskogo (Novosibirsk: "Nauka," 1981), p. 85.

26 In Rosenshield's words, "... the narrator can be said to have covered his tracks." Rosenshield, p. 65.

27 Miller comments on a similar example in Idiot: "... it is unusual (except perhaps, in the work of Gogol) for a character to echo, almost verbatim, the sentiments expressed by a narrator of whom the character is supposedly unaware." Miller, p. 215. The several examples I have listed indicate that this is not out of the ordinary, but is an integral aspect of Dostoevskij's polyphonic technique.

28 In an additional instance, Shaw finds a double level in the narration at the conclusion of Raskol'nikov's dream about the beating of the horse, in which the narrator echoes Raskol'nikov's present-tense conscious awareness of waking up with his own past-tense description of the event. J. Shaw, "Raskol'nikov's Dream," Slavic and East European Journal, XVII, No. 2 (1973), 135.

29 As Evnin points out, Dostoevskij's notebooks for Prestuplenie i nakazanie show his intent to give narration a neutral, matter-of-fact quality and to avoid direct evaluation. F. Evnin, "Roman Prestuplenie i nakazanie," in Tvorcestvo F.M. Dostoevskogo, p. 169. Meijer observes that the narrator of Brat'ja Karamazovy rarely qualifies characters directly. Meijer, p. 26. Egorenkova finds that the narrator's words about Grusen'ka give an incomplete picture of her and are later supplemented by the views of other characters. Egorenkova, p. 29.

30 Koprince argues persuasively that Svidrigajlov is paralyzed and frustrated in his unchanged wish to assault Dunja by her surrender of the revolver. R. Koprince, "The Episode in Crime and Punishment," an unpublished Ph.D. dissertation, University of Michigan, 1978, p. 82. I interpret this passage rather to mean that Svidrigajlov is briefly relieved of his drive for suicide when Dunja refuses to pull the trigger again, only to confront it once again when she denies positive feeling for him. That two plausible explanations are possible for Svidrigajlov's state of mind serves to bring home the underdetermined nature of Dostoevskij's narration which requires readers to look at heroes' voices for understanding of their behavior.

31 Meijer and Terras both point to the use of modal expressions in narration as a way to avoid pinpointing characters' precise thoughts or motives. Terras cites the equivocation on Fedor Pavlovic's attitude toward the death of his first wife, and also to the frequency of "может быть" in the chronicler's treatment of Fedor Pavlovic's marriages. Terras, p. 81. Meijer finds that Dostoevskij's narrators use modal expressions even at their most omniscient levels. Meijer, p. 20. (These observations about Brat'ja Karamazovy would be just as relevant if applied to Prestuplenie i nakazanie, where the observer eavesdrops on Razumixin's possible feelings about Dunja, yet uses "кажется" and "может, именно потому, что" to give the appearance that he is only suggesting about Razumixin's true feelings [VI, 165]). Osmolovskij comments on the frequent use of indefinite compounds like "что-то" and "какое-то" in characterizing events and people in Prestuplenie i nakazanie. O. Osmolovskij, "O portretnom metode Dostoevskogo-romanista," Voprosy russkoj literatury, I, No. 25 (1975), 75-76. This not only shows the original plan for first-person narration and the subsequent inclination of narrators to identify with Raskol'nikov, but also gives the impression that narrators consciously avoid giving their own evaluations apart from heroes'. This device is seen frequently in Brat'ja Karamazovy, for example, in the chronicler's words "как-то," "где-то," "говорят," and "по другим" to provide the illusion of rumor in explaining the circumstances of Adelaida Ivanova's death (XIV, 9).

32 "Dostoevskij speculates and lets the reader speculate, and in this way, by shifting the point of view and by each new shift putting into doubt the previous one, involves the reader in the psychological process, thus removing himself. . ." Z. Folejewski, "Murder Mystery or Christian Tragedy: Remarks on Some Structural Aspects of The Brothers Karamazov," Forum International, III (Fall 1980), 116. . . . this is a special feature of Dostoevsky's art that we often do not know what is going on inside of his characters and that we are left in the dark about their motivations. Bakhtin himself speaks of this lack of "finality" in Dostoevskij's heroes." R. Wellek, "Bakhtin's View of Dostoevsky: 'Polyphony' and 'Carnavalesque,'" Dostoevsky Studies, I (1980), 34. Wellek makes this point in the process of challenging Baxtin's concept of polyphony in Dostoevskij, yet I consider that this

statement could serve as an affirmation of it.

33 Baxtin, p. 80.

34 "... Dostoevskij seems to have entered into the minds of different people and seen the world around them from their point of view." T. Pachmuss, "The Technique of Dream-Logic in the Works of Dostoevskij," Slavic and East European Journal, IV (1960), 236. Meijer singles out the dramatization inherent in Dostoevskij's narration in the form of shifting points of view. Meijer, pp. 23-24. Terras demonstrates how the narrator in Brat'ja Karamazovy moves from an external position prior to Dmitrij's arrest to his point of view: "Dostoevskij lets the whole horror of this scene filter through Dmitrij's consciousness." He finds several other examples in the novel which show shifts in point of view between characters as well as between them and the narrator. Terras, pp. 311, 322, 345. Gassieva cites a passage in which Svidrigajlov "narrates" to Raskol'nikov the way he appears when he walks down the street. V. Gassieva, Osobennosti postroenija romana F.M. Dostoevskogo "Prestuplenija i nakazaniia", 3 vols. (Ordžonikidze: 1980), v. III, p. 10. "Yet not only do we occasionally see through the eyes of other major characters in Raskol'nikov's presence, we see through the eyes of minor characters as well." Rosenshield, p. 27.

35 Verč has this to say about Dostoevskij's frequent use of the word "вдупр": "... Достоевский не хочет занять какую-то определенную позицию по отношению к этому факту или к персонажу... Это слово... не включает у себя никакого 'смыслового избытка'..." I. Verč, "O 'neozidannom dejstvii' u Dostoevskogo," Canadian - American Slavic Studies, XII (1978), 412.

36 Horsman mentions several additional examples from Prestuplenie i nakazanie: "It is Raskol'nikov's confession to Sonja that tells us what his motives were in committing the murder. Mrs. Raskol'nikov's letter, as has already been noted, tells us much about several characters; Svidrigajlov frankly tells Raskol'nikov a great deal about his past; Marmeladov gives us his own sorry story. None of these can have the viewpoint of an omniscient author: each represents the subjective impression of a single fallible human being. D. Horsman, "Crime and Punishment: A Study in Technique," New Zealand Slavonic Journal, VI (Summer 1970), 35.

37 Danov uses Lotman's term "перекодировка" to describe situations in Brat'ja Karamazovy in which: "... each character is given to tell what he knows, as the novelist parcels out certain information for reconsidering while discarding the rest." In this way, he says: "... an event is frequently resurrected in narrative and retold from a new perspective providing an added or different dimension." He considers the most conclusive version generally to be the one told: "... by a single character most in a position to know." Relative to polyphony he states: "Dostoevskij's novel may thus be regarded as polyphonic not only in Baxtin's sense - that there are a number of distinct autonomous voices, each representing an idea - but also in the sense that there is a "polyphony" of perspective whereby a number of viewpoints contributes to the depiction of a single event." A. Shukman, Literature and Semiotics: A Study of the Writings of Yu. M. Lotman (Amsterdam: 1976) p. 72, cited in Danov, pp. 94-95. Danov, pp. 89, 76-77, 81, 86. Belknap treats two prominent events in Brat'ja Karamazovy which are transmitted by a number of characters: Dmitrij's treatment of Snegirev,

for which he finds four versions, and the murder of Fedor Pavlovič, for which he finds ten. R. Belknap, The Structure of The Brothers Karamazov (The Hague: Mouton, 1967), pp. 98-100. Rowe mentions one instance of multiple narration by characters, namely, the three descriptions of Raskol'nikov's theory (by Porfirij Petrovič, by Raskol'nikov himself, and by Svidrigajlov). W. Rowe, "Crime and Punishment and The Brothers Karamazov: Some Comparative Observations," Russian Literature Triquarterly, No. 10 (1974), 335. Wasiolek notes that Razumixin and Raskol'nikov each have a different version of Raskol'nikov's troubles with his landlady. E. Wasiolek, "Raskol'nikov's Motives: Love or Murder," American Imago, XXXI (1974), 255. "Lebezjatnikov provides crucial clues; Raskol'nikov pieces it all together immediately." L. Welch, "Luzhin's Crime and the Advantages of Melodrama in Dostoevsky's Crime and Punishment," Texas Studies in Literature and Language, XVIII, (Spring 1976), 136.

38 Meijer feels Dostoevskij often makes his characters into authors in their own right, Meijer, p. 28. Kantor singles out the roles of Ippolit Kirillovič and Fetjukovič not only as prosecutor and defense attorney at Dmitrij's trial, but also as authors of a sort with their differing versions of the murder of Fedor Pavlovič. Kantor, p. 47. Miller treats the жизнь of Zosima not only as a work of his authorship, but also as one in which Aleša has an important role as editor: "Zosima's account of Joseph betrays Aleša's hand in its editing and selection for the 'Biographical Notes.'" R. Miller, "The Biblical Story of Joseph in Dostoevskij's The Brothers Karamazov," Slavic Review, XLI, No. 4 (1982), 663.

В Братьях Карамазовых нет ни одного внефабульного 'куска,' который не представлял бы собой такой истории: история Зосимы, история Таинственного посетителя, история Маркела, история Великого Инквизитора, история 'бабы элющей-презлющей,' история в Кане Галилейской и т.д. И все эти истории рассказываются не автором, а самими героями.

G. Egorenkova, "Sjužetnost' kompozicii," Filologičeskie nauki, No. 6 (1976), 14-15. Perlina points out the role of Fedor Pavlovič as the author of anecdotes and sacrilegious stories. She also notes that both Ivan and Rakitin call out Aleša on his "plagiarism." N. Perlina, Varieties of Poetic Utterance: Quotation in "The Brothers Karamazov" (Lanham: University Press of America, 1985), pp. 40-41, 47.

39 Svidrigajlov's voluntary revelation of details from his family life simultaneously with his attempts to present his past behavior as somewhat justifiable make his reminiscences especially appropriate for the genre Baxtin calls автобиография-самооправдания. M. Baxtin, Voprosy literatury i estetiki, p. 218.

40 Lindenmeyr provides the journalistic background for Dostoevskij's allusion to plans of Napoleon III for the renovation of Paris in the thoughts of Raskol'nikov. A. Lindenmeyr, "Raskol'nikov's City and the Napoleonic Plan," Slavic Review, XXXV (1976), pp. 37-47.

41 "Dostoevsky was therefore intent on presenting the feel of consciousness as well as its content and logic." Rosenshield, p. 42. "Das ist ein permanenter Dialog, das sowohl zwischen den Romangestalten als auch zwischen den Autor und den zentralen Figuren seiner Werke auf gleichberechtigter Grundlage stattfindet." M. Wegner, "Zur Romankonzeption Fedor M.

Dostoevskij, "Zeitschrift für Slawistik, XXVIII, No. 5 (1983), 689.

<sup>42</sup> Hart finds an instance when the narrator quotes Raskol'nikov's term for Luzin as an expression of disapproval: "The narrator picks up the epithet 'fiance' (жених), uttered with such vehemence by Raskol'nikov, and uses it as the basis for an elaborate physical description. . ." P. Hart, "Looking over Raskol'nikov's Shoulder: The Narrator in Crime and Punishment," Criticism, XIII (1971), 171.

<sup>43</sup> Volosinov defines quasi-direct discourse as combining within a single utterance the tone and word order of direct discourse by characters with the verbal tenses and persons that the narrator uses in indirect speech, and considers that this allows the author to combine characters' and narrators' accents. V. Volosinov, Marxism and the Philosophy of Language, translated by L. Matejka and I. Titunik (New York: Seminar Press, 1973), pp. 147, 155. (Bartın has been named as the author of the work from which this is cited: "The authorship of Marxism and the Philosophy of Language, published in 1929, is clearly Bartın's." K. Clark and M. Holquist, Mikhail Bakhtin [Cambridge: The Belknap Press of Harvard University Press, 1984], p. 166. Volosinov's emphasis on the role of quasi-direct discourse as cited above may be taken for this reason if not as Bartın's directly, then at least as representing an opinion which Bartın would share.) McHale stresses that Volosinov's definition of quasi-direct discourse, recognizes the difference between characters' voices and narrators' rather than formal linguistic markers as the dominant aspect of quasi-direct discourse: "... the marginal and complex categories which his typology provides for are not primarily formal-grammatical, but conceptual-semantic. . ." B. McHale, "Free Indirect Discourse: A Survey of Recent Accounts," PTL, III, No. 2 (1978), 262. Nilsson includes examples of quasi-direct discourse in his categorization of suspense-building devices which represent: "... an interplay between an objective recording of what is happening and a more expressive rendering of the nervous working of Raskol'nikov's mind." N. Nilsson, "Dostoevskij and the Language of Suspense," Scando-Slavica, XVI (1970), 40. Zundelović concludes: "... перед нами проходит как бы борьба автора с персонажем, слежа одного за другим." He cites examples such as "... вдруг спасение!" and "... какое, какое было ему теперь дело до взаимного письма. . ." as representative of the temporary blending of Raskol'nikov's and the narrator's voices. (Zundelović's view of the ultimate function of quasi-direct discourse in Prestuplenie i nakazanie, however, is incommensurate with Bartın's idea of polyphony in Dostoevskij's novels, since he considers it a means by which the author pursues his hero and guides him to his ultimate punishment.) Ja. Zundelović, Romany Dostoevskogo (Tashkent: "Srednjaja i vyssaja škola," 1963), pp. 15-16, 14, 14, 16.

Er verwischt die *Grenzen* zwischen den Segmenten mit dem reinen Erzählertext oder dem reinen Personentext einerseits und den beiden Texte in bestimmten Merkmalen repräsentierenden Interferenzsegmenten andererseits. Dan verschleiert er den Anteil der beiden Texte am auktorial-personal oszillierenden Erzählbericht. (Emphasis is Schmid's.)

W. Schmid, "Zur Semantik und Ästhetik des dialogischen Erzählmonologs bei Dostoevski," Canadian-American Slavic Studies, VIII (1974), 383.

<sup>44</sup> Bartın, Voprosy literatury i èstetiki (Moscow: "Xudožestvennaja literatura," 1975), pp. 132-133.

45 "у героя романа, как сказано, всегда есть своя зона, своя сфера влияния на окружающий авторский контекст, выходящая - часто очень далеко выходящая - за пределы отведенного герою прямого слова." Baxtin, Voprosy literatury i estetiki, pp. 132-133. (Baxtin here views character zones as a general property of the novel. Examples cited in this work, however, are considered to contribute precisely to the polyphonic element in Prestuplenie i nakazanie and Brat'ja Karamazovy.)

46 Hall calls attention to the use of French in narration as a way of signalling Xoxlakova's voice. He also mentions the narrator's use of "*qui faisant la cinquantaine*" to describe the Devil, who himself uses much French. V. Hall, "Dostoevsky's Use of French as a Symbolic Device in The Brothers Karamazov," Comparative Literature Studies, II (1965), 173.

47 Comments by Hart about the narrator's treatment of Luzin (Part II, Chapter 5) and by Niemi about the tone of Pul'xerija Aleksandrovna's letter (Part I, Chapter 3) suggests that the two passages are similar enough for the former to represent a character zone of Pul'xerija Aleksandrovna, the more so since both passages are about the same person. Hart says about the treatment of Luzin: "... by the very act of denying certain ludicrous similarities, the narrator implants suggestions of unfavorable comparisons in the reader's consciousness. ..." Hart, p. 172. This, however, is the method Niemi finds in Pul'xerija Aleksandrovna's letter: "In a style uniquely hers, rich in adversatives and concessives. ..." P. Niemi, "The Art of Crime and Punishment," Modern Fiction Series, IX (Winter 1963), 295.

48 Vološinov says that curious sentence structure and inappropriate syntax are a sign of speech interference and multiple intonations. These result from the penetration of an alien voice into speech. Vološinov, P. 135. "... все неровности, 'порывы,' перебои стиля этого писателя отражают перебои 'голосов,' ведущих повествование или вплетающихся в него." М. Карустин, "Problemy Dostoevskogo segodnja," Voprosy literatury, No. 3 (1965), 131. Nilsson demonstrates how additions, revisions, repetitions, and piecemeal phrases during the murder scene reflect Raskol'nikov's consciousness. N. Nilsson, "Rhyming as a Stylistic Device in Crime and Punishment," Russian Literature, IV (1973), 68. Terras finds during the scene describing the search of Dmitrii's clothing that: "The convoluted diction of this passage. ... is symbolic of Dmitrii's acute embarrassment." He also says about Katerina Ivanovna's visit to Dmitrii in the Epilogue: "We are dealing with what may be called a syntactic metaphor reflecting the mood of the moment: its pain and embarrassment are enhanced by a tortured syntax." Terras, pp. 327, 439.

49 Terras observes that the chapter title "Хождение по мукам" represents both the author's intent in creating new trials for Dmitrii and Ippolit Kirillovič's cynically ironic view that Dmitrii hopes only to save his skin. Terras, p. 423. Baxtin speaks of the way chapter titles sometimes reflect direct speech of characters. Baxtin, Problemy poëtiki Dostoevskogo, p. 292.

50 Rosenshield says about the narrator of Prestuplenie i nakazanie: "His likes and dislikes and the moral standards by which he measures the characters and their actions are evident in all his commentary. Sometimes he states his

opinions subtly, but at other times he can be rather heavy-handed." Rosenshield, p. 62. "Dostoevsky's individualized narrators react subjectively to the characters and events which they present. They do not conceal their likes and dislikes. They color their narrative with every emotional nuance: solemnity, pathos, outrage, bonhomie, sarcasm, mockery, etc." V. Terras, F.M. Dostoevsky: Life, Work, and Criticism. Fredericton: York, 1984), p. 31.

51 Baxtin, Problemy poëtiki Dostoevskogo, p. 80.

52 Terras provides two additional examples, noting that when the narrator refers to Dmitrii as a "monster" or "murderer" he is only setting Ivan's terms in an ironic context to show that he does not accept them, and also that the narrator ironically cites the word "психолог" when speaking about Ippolit Kirillovič. Terras, A Karamazov Companion, pp. 332, 411.

53 Rosenshield makes several remarks about the narrator's consciously critical attitude toward Raskol'nikov: "Throughout the novel, the omniscient author maintains a rigorously critical, though sympathetic, attitude toward Raskol'nikov. . ."; "Every word. . . seems to reveal a consciousness that judges as it describes"; "in fact virtually every long passage of narrated consciousness and every interior analysis is a polemical battle between the narrator and his hero." Rosenshield, pp. 22, 93, 99.

54 "The narrator formulates a solution to the problem of the axe in words which Raskol'nikov himself might have used, had he been in full command of himself." Rosenshield, p. 22. (The narrator's solution is actually not quite as good as Raskol'nikov's.) " . . . the parenthetical remark 'as to a man clutching for a straw. . .' reinforces the impression of a desperate but still unrepentant man. . ." Hart, p. 171.

55 Terras illustrates the narrator's rebuking stance toward Fedor Pavlovich by citing words the former uses when referring to the latter's deeds: "обдѣлывать дѣлышки," "подтибритъ." He explains how although the phrase "якобы юридическому" still retains a semblance of respect for Ferapont on the part of the narrator, characterizing Ferapont's activity as "юродствуя" already challenges the value of whatever he says. There is in addition the qualification of Ivan's brilliance with the indefinite qualifier "какой-то." Terras, A Karamazov Companion, pp. 126, 127, 264, 265, 131.

56 Rosenshield admits this point: "Though used equally for minor and major characters, brief commentary is generally much more subtle when applied to Raskol'nikov." Rosenshield, p. 71.

57 "Dostoevsky speaks through all his characters at times and this is one example of the 'polyphonic' novel at work." S. Sutherland, "The Philosophical Dimension: Self and Freedom," in New Essays on Dostoevsky, edited by M. Jones and G. Terry (Cambridge: Cambridge University Press, 1983), p. 184.

58 Gibian believes Razumixin supports the author's polemic with progressive writers of the 1860's over the relationship of separate facts to what is ultimately real and true with his words: "Да ведь факты не все; по крайней мере половина дела в том, как с фактами обращаться умеешь" G. Gibian, "The Grotesque in Dostoevsky," Modern Fiction Studies, IV, No. 3 (1958), 269. Willett relates Ales's words in the Epilogue about the importance of

retaining good memories for the future to Dostoevskij's advice in a letter from 1878. M. Willett, "The 'Ending' of Crime and Punishment," Orbis Litterarum, XXV (1970), 255. Terras notes Dostoevskij's thought expressed through Zosima, for example, his belief in the power of a single individual to inspire others toward good, his statements about Hartung's death in which he maintains that each individual is guilty for all others, and his words about the relationship in the Bible between Timothy and Paul, which is restated in Zosima's recollection of his former servant Afanasij. Terras further notes that Alesja conveys Dostoevskij's opinion about the importance of a classical education in his conversation with Kolja. He also finds that Dmitrij's retort to Rakitin that progressives cannot take a joke reflect Dostoevskij's assertion in the 1876 volume of Dnevnik pisatelja that rectilinear thinking leads to the loss of humor and metaphor. Dmitrij's reply to Rakitin about raising the price of meat is also cited as reflecting Dostoevskij's own reply to the editors of Molva that unfair trade practices are even more likely without belief in God. Terras, pp. 56, 74, 258, 348-349, 54, 371.

59 F. Dostoevskij, Neizdannyy Dostoevskij, p. 187.

60 Ibid., p. 251.

61 Perlina notes that while Ivan utters some of Dostoevskij's ideas, he does so in an alien and reaccented manner. Perlina, Varieties of Poetic Utterance: Quotation in "The Brothers Karamazov", p. 116. Kantor observes that Dostoevskij gives his own thoughts to those he polemicizes with. One example he cites is Ippolit Kirillovič's concern with the number and nature of contemporary suicides among youth. Kantor, pp. 49, 50-51. Kogan singles out instances in which Svidrigajlov serves Dostoevskij during the latter's polemic with the editors of Iskra. G. Kogan, "Zagadocnoe imja Svidrigajlova: Prestuplenie i nakazanie i periodiceskaja pečat' 1860-x godov," Izvestija AN SSSR [Serija literatury i jazyka], XXX, No. 5 (1981), 434. Terras notices that Ippolit Kirillovič scolds Fetjukovič with the very words that Dostoevskij had directed to Spasovič. Terras, p. 435. Ippolit Kirillovič utters another Dostoevskij thought, according to Jackson: "He suggests that there may be no moral foundations at all to Russian society - a thought which Dostoevskij privately expresses in his notebooks." R. Jackson, "Dmitrij Karamazov and the 'Legend,'" Slavic and East European Journal, IX, No. 3 (1965), 257. Wasiolek points to certain ideas which Dostoevskij expresses through Fetjukovič. E. Wasiolek, Dostoevskij: The Major Fiction (Cambridge: MIT Press, 1964), p. 184. Cox notes that the Grand Inquisitor's statement that each person needs someone or something before which to bow down is actually anticipated by the narrator in Book One. R. Cox, "Dostoevskij's Grand Inquisitor," Cross Currents, XVII, No. 4 (1967), 430. Linner finds that both Dostoevskij and Fetjukovič warn about the potentially harmful effects of severe punishment on criminals, but he does not consider that the statements by both are to be taken equally seriously. S. Linner, Starets Zosima in "The Brothers Karamazov": A Study in the Mimesis of Virtue (Stockholm: Almqvist & Wiksell International, 1975), pp. 216-217.

62 F. Dostoevskij, Neizdannyy Dostoevskij, p. 395.

63 Ibid., p. 622.

64 Ibid., p. 611.

**65** Ibid., p. 546.

**66** Ibid., p. 426.

**67** Ibid., p. 405.

## Chapter II

### Multiplicity of Character Voices in Polyphonic Dialogue

In Chapter Two I define and evaluate the complex of voices which each character displays. With these voices characters reveal themselves and others, thus bearing out Baxtin's assertion that the words of heroes rival those of the author in the polyphonic novel.<sup>1</sup> The justification for this approach to Dostoevskij's characters, I believe, lies in the close relationship between individual personalities in Dostoevskij's novels and the ideological stances they adopt. This is because Dostoevskij considered that an individual's belief, or idea, for example, concerning God, has much bearing upon what kind of person they become in the society of others.<sup>2</sup> Different voices, or personality manifestations, within personages signal coexisting or conflicting attitudes about the world and about others. This is why Dostoevskij's heroes appear fragmented, being presented not merely "in the round," but as two or more personalities, which readers perceive not merely as different moods, but as fundamentally differing attitudes toward what they discuss. I argue that this approach is a logical extension of what Baxtin discusses in Chapter Five of Problemy poëtiki Dostoevskogo, and is compatible with his ideas about external, internal, and hidden dialogue in Dostoevskij's novels. I employ only characters' utterances as evidence for ascertaining specific voices. To avoid arbitrary judgements I have endeavored to evaluate all utterances by personages as well as critical interpretations of them, so that the voices I define might account for all significant statements by Dostoevskij's personages in the novels.

In the first part of this chapter I assess the extent to which characters' judgements about one another provide complete portrayals of them. Characterization by personages is a polyphonic function, since in the process of describing others they reveal themselves through their attitudes toward them. While characters' voices are no more trustworthy or impartial than narrators', they are indispensable to the process of characterization in the novels. In the second part of this chapter I define and document specific voices for each personage, most of whom possess more than one voice. Closeness to or distance from Dostoevskij's positions is not a reliable

indicator of whether any one hero speaks through more than one voice. These voices provide a key to understanding statements which appear semantically similar on the surface, but which actually have different meanings, or "cut both ways," to use a Dostoevskij term. For this reason not content alone, but voicing also dictates how a given utterance should be ideologically interpreted. Characters sometimes express statements that show not one of their own voices, but that of another. This is analogous to the appearance of character zones in narration, and shows that personages may consciously or unconsciously adopt not simply another's opinions, but also another's way of speaking about issues in the novels. This happens because idea and voice, as Baxtin argues, are not separable phenomena, but remain closely tied even when temporarily finding a place in another's consciousness.<sup>3</sup>

In Brat'ja Karamazovy I discuss the voices of Fedor Pavlovič, Aleša, Dmitrij, Ivan, Katerina Ivanovna, Grušen'ka, Zosima, the Grand Inquisitor, the Devil, Smerdjakov, Kolja, and Rakitin.<sup>4</sup> This order of characters reflects Aleša's mediating role between his father and his brothers, the adversarial relationship between Katerina Ivanovna and Grušen'ka, the opposition between Zosima and the Grand Inquisitor, the involvement with Ivan's voice that the latter shares with Smerdjakov and the Devil, the influence Rakitin has upon Kolja, and the relatively uncomplicated voice of Rakitin. In Prestuplenie i nakazanie I discuss first the voices of Raskol'nikov, Sonja, Svidrigajlov, and Porfirij Petrovič, since Raskol'nikov's conversations with the latter three take up much of the novel. I will then discuss the voices of Sonja's family members, Marmeladov and Katerina Ivanovna, followed by Raskol'nikov's family members, Dunja and Pul'xerija Aleksandrovna, and three other characters, Lužin, Razumixin, and Zosimov.

### Characterization through the Voices of Personages

Comments which some personages make about others produce in their aggregate a composition view of each character in the novels. Characterization becomes thereby a responsibility of heroes even more than of narrators, which augments the importance of their voices in the novels. Others have noticed the inadequacy for characterization of comments made by narrators alone.<sup>5</sup> Most characters' composite portraits result from a number of views, each of which perceives a different side of the individual under discussion.

This method of characterization is polyphonic because it presents Dostoevskij's heroes in all of their complexity, while reserving an important place for their own views about themselves.

Characters' views of Fedor Pavlovič indicate that he is depraved, a voluptuary and a buffoon, yet that he also has a vulnerable side and is capable of loving others. Dmitrii charges that his father is a "развратный сладострастник и подлейший комедиант" (XIV, 69). Ivan adds his view that Fedor Pavlovič: "Стал на сладострастии своем и тоже будто на камне. . ." (XIV, 210). Dmitrii's and Ivan's names for Fedor Pavlovič reflect these qualities they perceive in him: "С Езопом. . . с Пьеро. . . с отцом, с Федором Павловичем" (XV, 99). Fedor Pavlovič sometimes agrees with negative opinions in order to avoid being labeled by them. He mockingly tells Zosima in response to Dmitrii's outraged charges: "Вы видите пред собою шута воистину!" (XIV, 38). Fedor Pavlovič admits that he is vile and degenerate, but adds in his own justification: "В скверне-то слаще: все его ругают, а все в ней живут, только все тайком, а я открыто" (XIV, 157-158). Fedor Pavlovič views his own sinfulness with blasphemous irony befitting a "стерикашка" (XIV, 24): ". . . кто за меня тогда крючьями-то потащит, потому что если уж меня не потащат, то что ж тогда будет, где же правда на свете?" (XIV, 23). Aleša qualifies Fedor Pavlovič's negative characteristics, telling him: "Не злой вы человек, а исковерканный. . ." (XIV, 158); "Сердце у вас лучше головы" (XIV, 124). In this way he helps Fedor Pavlovič to think of himself as a not entirely bad person, as the latter says: "Я тебя и без коньяку люблю, а с подлецами и я подлец" (XIV, 159).<sup>6</sup>

A picture of Aleša emerges as a truthful person who does not condemn others, whom they view as their "conscience" for this reason, and who is an "angel," yet also is a Karamazov. Although Fedor Pavlovič has three sons, he calls Aleša "единственный сын мой" (XIV, 130), and tells him that he is the only one who has not found him at fault (XIV, 24). Even though Rakitin later develops a dislike for Aleša, he notes that his friend is able to get along with everyone without compromising his integrity: ". . . ты всегда правду говоришь, хотя всегда между двух стульев садишься" (XIV, 73). Grušen'ka tells him: ". . . на тебя как на совесть мою смотрю" (XIV, 317). Fedor Pavlovič says: ". . . до тебя как до ангела ничего не коснется" (XIV, 24). Ivan utters an opinion after the Devil's visit which is partly his own and partly Dmitrii's: "Ты 'чистый херувим.' Тебя Дмитрий херувимом зовет. Херувим. . ." (XV, 85).

Dmitrij regards Fedor Pavlovič as an enemy, but he echoes his sentiments about Alesja: "Ты ангел на земле. . . ты простишь. . ." (XIV, 97). Rakitin as a cynic doubts that Aleša is this perfect and will act upon that doubt in Book Seven: "Ты сам Карамэзов. . . вполне. . ." (XIV, 74). Aleša agrees with Rakitin's assessment when he talks with Dmitrij: ". . . я до многого, до многого прикоснулся. . ." (XIV, 199). Thus a fairly clear and complete portrayal of Aleša emerges from the comments of characters.

Dmitrij receives more direct characterization than any other hero in the novel. The words of others portray him as a weak, base person, a beast, possibly a thief, but also as honest, noble, and magnanimous. Ippolit Kirillovič characterizes Dmitrij's weakness of will: "На миг, о, только на миг!" (XV, 146), which only echoes Dmitrij's own feeling about seeing Gružen'ka before he is punished for assaulting Grigorij: ". . . хотя бы только на эту ночь, на час, на мгновение!" (XIV, 395). Dmitrij accepts Katerina Ivanovna's uncharitable judgement about his desire to avoid punishment ("... как же ему не бежать?" [XV, 181]), saying: "... Митька Карамэзов разве может не убежать?" (XV, 186). In the same spirit of doubt that he will have the strength to fulfill his гимн, he tells the jury: "... пощадите. . . знаю себя: возропщу!" (XV, 176). Smerdjakov considers that: "Дмитрий Фёдорович хуже всякого лакея и поведением, и умом, и нищетой своей-с. . ." (XIV, 205). Dmitrij views himself as a "ненужный червь" (XIV, 376). Katerina Ivanovna expresses her feeling about Dmitrij to Aleša: "Ваш брат подлец. . ." (XIV, 141).

Among the more positive assessments of Dmitrij are Katerina Ivanovna's admission to him in the Epilogue: "... ты сердцем великодушен!" (XV, 187). Gružen'ka focuses the jury's attention on his honesty: "... ты хоть и зверь, а ты благородный. . ." (XIV, 398); "... сболтнуть, что сболтнет, али для смеха, али с упрямства, но если против совести, то никогда не обманет" (XIV, 455). Ivan also sees two sides to his brother ("Он мог вчера убить, но грабить не пойдет!" [XIV, 248]), an opinion that echoes Rakitin's view: "Пусть он и честный человек, Митенька-то (он глуп, но честен). . ." (XIV, 74). Dmitrij's view of himself does not contradict what others say about him: "... я хоть и низок желаниями и низость люблю, но я не бесчестен" (XIV, 101). His opinion of his honesty changes according to the course of his inner dialogue over the dilemma of Katerina Ivanovna's money: "... я могу быть низким человеком. . . но вором. . . никогда. . . Ну так и узнай же

теперь, что я ворушка. . ." (XIV, 110). Dmitrij's statement at the trial recaps all of the other opinions about him throughout the novel: "Признаю себя виновным в пьянстве и разврате. . . в лени и дебоширстве. Хотел стать навеки честным человеком. . . Но в смерти старика. . . в ограблении его - нет, нет, не виновен. . . Дмитрий Карамазов подлец, но не вор!" (XV, 94).

Ivan says little about himself in contrast to Dmitrij, so that his characterization comes exclusively from others. Their opinions suggest that Ivan has a strong intellect, but is a phony, that he is proud and independent, secretive, a scoundrel, an atheist, but also a martyr. Both Smerdjakov and Fedor Pavlovič call him a "clever man" (XIV, 254, 253). The Devil suggests that intellect is too dominant a characteristic in Ivan: ". . . тебе бы все только ум" (XV, 77). Rakitin however labels him a "школьный фанфарон," while Muisov adopts a condescending view of Ivan's acumen with his introduction of him as a "charming eccentric and paradoxicalist" (XIV, 76, 65). Ippolit Kirillovič portrays Ivan as a man devoid of independent thought: ". . . раннее растление от ложно понятого и даром добытого европейского просвещения. . ." (XV, 127). (This judgement carries little weight, since Ivan shows that he does not look to Europe for a word about the future: ". . . все это давно уже кладбище и никак не более" [XIV, 210]). Smerdjakov judges him harshly: "Деньги любите. . . очень горды, прелесть женскую чрезмерно любите, а пуще всего с покойном довольстве жить и чтобы никому не кланяться. . ." (XV, 68). Dmitrij refers to Ivan's secretive nature: "Иван все знает. . . но Иван - могила" (XIV, 101); "Брат Иван не Ракитин, он таит идею" (XV, 31-32). Aleša revoices Dmitrij's remark in his talk with Ivan: ". . . Иван - загадка" (XIV, 209). Although Fedor Pavlovič considers Ivan an outsider ("Не наша совсем душа" [XIV, 159]), Smerdjakov argues that the two have a great deal in common: "Вы как Федор Павлович, наиболее-с, изо всех детей наиболее на него похожи вышли, с одною с ними душой-с" (XV, 68). Fedor Pavlovič tells Aleša: ". . . подлец твой Иван" (XIV, 158), a judgement which in an introspective moment Ivan also makes: "Я подлец!" (XIV, 255). Muisov contributes to this view of Ivan: "Медный лоб и карамазовский совесты!" (XIV, 71). Aleša considers that Ivan is an atheist (XIV, 31), but that he is also a potential martyr ("Иван не денег. . . мучения, может быть, ищет" [XIV, 76]), a perception that the Devil jeeringly revoices: ". . . акриды кушать будешь. . ." (XV, 80).

Opinions of Katerina Ivanovna produce a somewhat contradictory

picture of her as treacherous, kind, noble, proud, and domineering. Upon talking with her about Dmitrij, Aleša feels: "Эта девушка правдива и искренна. . ." (XIV, 171). Katerina Ivanovna confesses to shortcomings in the Epilogue which contradict Aleša's initial impression: "Таков мой характер - ужасный, несчастный характер. . . Я нарочно клеветала. . . всему, всему прициною мое бешенство!" (XV, 181). Grušen'ka at Dmitrij's trial denounces Katerina Ivanovna's treacherous nature: ". . . погубила тебя твоя змея!" (XV, 122). Hoxlakova regards Katerina Ivanovna as: "Гордая, но добрая, прелестная, великодушная" (XIV, 177). Grušen'ka mentions these qualities in an ironic way: ". . . какая вы предо мной добрая, благородная выходите" (XIV, 139). Ivan sums up his lengthy word about her character: "И все это от вашей гордости" (XIV, 175). Dmitrij sees a common quality in all of her acts: "Но гордость наша, но потребность риска, но вызов судьбе. . ." (XIV, 143).

Characters' opinions about Grušen'ka are just as contradictory as the ones about Katerina Ivanovna. As with other characters, however, their mutual exclusiveness merely illustrates the contradictions inherent within them. Grušen'ka is called wanton, chaste, independent, calculating, vicious, a temptress, and a "treasure." Muisov considers her a woman of vile conduct (XIV, 68). Rakitin labels her a "публичная девка" (XIV, 77), which challenges Fedor Pavlovič's opinion: ". . . характера независимого, крепость недоступная для всех. . ." (XIV, 67). Rakitin gives a circumspect, but patronizing portrayal in his article: "Образовался характер расчетливый. . . насмешливость и мстительность обществу" (XV, 132). Grušen'ka puts this trait more simply: "Мне что захочется, так я так и поступлю" (XIV, 139). Ivan states laconically: "Эта женщина - зверь" (XIV, 131). Katerina Ivanovna reaches the same conclusion angrily after being humiliated by Grušen'ka: "Это тирп!" (XIV, 141). Grušen'ka herself admits to this side of her personality: ". . . ведь я низкая, я ведь неистовая. . ." (XIV, 317). Aleša's statement about Grušen'ka ("Я шел сюда злую душу найти. . . а нашел сестру искреннюю, нашел сокровище - душу любящую. . ." [XIV, 318]) encourages her to change her view of herself. Although she continues to suspect others, she no longer assumes that her behavior toward them is justified: ". . . за всю жизнь мою стыдно!" (XIV, 395). The result is that while most opinions about Grušen'ka are negative, readers are left with an overall positive impression, partly from her repentance, and partly from her loyalty

toward Dmitrij.

Although there are attempts to characterize Zosima negatively, he comes through positively as holy, divine, blessed, and a healer who understands the human soul.<sup>7</sup> Muisov's initial impression of him ("По всем признакам злобная и мелко-надменная душенька" [XIV, 37]) is contradicted by the peasant women's relationship toward him and is inspired not by a genuine appraisal of the elder, but by Muisov's irritation at his situation. Fedor Pavlovič similarly fails to hit the target with his provoking words ("... при вашей гордости. . ." [XIV, 43]) and his ironic praise of Zosima ("божественный и святейший старец" [XIV, 66]; "великий старец" [XIV, 40]; "блаженный старец" [XIV, 41]) is designed more to upset others than to characterize him. He is more sincere in his approval of Zosima's tolerance and equanimity: "Лист вам похвальный выдаю, можно с вами жить" (XIV, 43). Hoxlakova also provides an approving appraisal, calling him: "целитель" (XIV, 51); "знаток души человеческой" (XIV, 51). Aleša makes a simple but important remark: "... он свят. . ." (XIV, 29). Fedor Pavlovič's and Hoxlakova's positive impressions are not sincerely felt, and few other people comment about him. This suggests that in Zosima's case epithets are not the most important means of revealing his character.

The Grand Inquisitor's characterization comes from three sources: Ivan, Aleša, and the Grand Inquisitor himself. I treat the Inquisitor separately from Ivan because his voice plays a strong role in the ideological dialogue which is separate from the role Ivan's own voice plays. He is considered beneficent, ascetic, a martyr, a lover of humanity, clever, powerful, fantastic, power-hungry and an atheist. The Inquisitor considers that he and others like him are "благодетели" (XIV, 236). He views himself as an ascetic: "... я питался акридами и корнями. . ." (XIV, 237). Ivan and the Inquisitor agree in their opinion that the latter is a "sufferer" (XIV, 238, 236). They also agree in their view that he is a lover of humanity. the Inquisitor says: "... их любим. . ." (XIV, 236); "Неужели мы не любим человечество. . . ?" (XIV, 234), while Ivan presents him as "... мучимый великою скорбью и любящий человечество" (XIV, 238). The Inquisitor's boast ("... мы так могучи и так умны. . ." [XIV, 236]) is preceded by Ivan's remark: "... такова его сила. . ." (XIV, 227). Aleša believes that the wish to dominate is the Inquisitor's primary motive: "Самое простое желание власти, земных грязных благ, порабощения. . ." (XIV, 237); "Они просто римская армия. . ." (XIV, 237). He

stresses that the Inquisitor is an atheist: "Они в бога не веруют" (XIV, 237). The positive and negative qualities which characters attribute to the Grand Inquisitor represent very well the debate over the outlook he represents.

The Devil's portrayal necessarily comes from the only two personages to perceive him, Ivan and himself. He is called kind, a lover of humanity, a would-be believer, a realist-idealist, decent, a pretender, a phantom, a fool, a sponger, stupid, and cruel. The Devil insists that he is misunderstood: "Я человек оклеветанный" (XV, 76); "... я искренно добр и к отрицанию совсем не способен" (XV, 77); "Я людей люблю искренно. . ." (XV, 73). Remembering that Ivan had recited various anecdotes to Alesya (recall Ivan's question to Alesya after speaking about torture to infants: "Художественно, не правда ли?" [XIV, 217]), the Devil appeals to his aesthetic sense: "... я. . . очень чувствителен и художественно восприимчив. . ." (XV, 82). The Devil mocks Ivan's ambivalent comments about his own attitude toward God's existence with his claim: "Мой идеал - войти в церковь и поставить свечку от чистого сердца. . ." (XV, 74). Dostoevskij's own outlook is parodied in the Devil's suggestion that he is a realist, but not a materialist (XV, 72). At the very least, according to the Devil, he is of good social standing: "... я дорожу лишь репутацией порядочного человека. . . стараюсь быть приятным" (XV, 73). Ivan, however, labels the Devil with various negative epithets: "глуп и подл" (XV, 73); "обманщик" (XV, 84); "дурак" (XV, 72), "приживальщик" (XV, 72); "самозванец" (XV, 86), and insists that the Devil represents nothing more than his own worst qualities (XV, 72). Ivan stresses to Alesya that the Devil is cruel in his mockery: "... он зол. . ." (XV, 87). "... он умеет мучить, он жесток. . ." (XV, 88). Ivan and the Devil can both agree on one characteristic, the Devil's lack of substance: "Ты ложь, ты болезнь моя, ты призрак" (XV, 72); "я только твой кошмар. . ." (XV, 74); "Я какой-то призрак жизни. . ." (XV, 77).

Smerdjakov is described by various characters as a jesuit, cannon fodder for the vanguard, a loyal henchman, a coward, clever, suspicious, ambitious, and envious. Fedor Pavlovic dismisses him as a "иезуит смердящий" (XIV, 119). To Ivan he is merely: "Передовое мясо. . . когда срок наступит" (XIV, 122). Smerdjakov encourages others to sell him short and twice refers to himself as Ivan's "слуга Личарда" (XIV, 245, XV, 59). Ivan is forced to admit to Smerdjakov: "Ты не глуп. . ." (XV, 68). Dmitrij hyperbolizes Smerdjakov's perceived cowardliness: "Это не трус, это

совокупление всех трусостей в мире. . ." (XIV, 428). Smerdjakov plants this view of himself in the prosecutor's mind, so that the latter says during the trial: "Смердяков. . . не смея. . . по трусливому обычаю своему. . ." (XV, 137). Petjukovič's characterization reflects all other views: ". . . я нашел страшную недоверчивость, прячущуюся под наивностью, и ум. . . существо это решительно злобное, непомерно честолюбивое, мстительное и знойно завистливое" (XV, 165).

Qualities attributed to Kolja reveal a contradictory mix. He is called brave, open-minded, suspicious, spontaneous, vain, proud, and unhappy. Kolja considers himself brave (XIV, 482) and without prejudices (XIV, 501). He admits that he is proud: ". . . в иных случаях люблю быть гордым" (XIV, 473). Under Aleša's influence Kolja sees his qualities in a new light and confesses to other traits: ". . . я мнителен. . . Глупо мнителен, грубо мнителен. . ." (XIV, 502); ". . . я не приходил. . . из эгоистического самолюбия и подлого самовластия. . . я во многом подлец. . ." (XIV, 503); ". . . я глубоко несчастен" (XIV, 503). Aleša's assessment of Kolja is made in the same spirit as his remark about Fedor Pavlovič, and explains the contradictory blend of good and bad qualities in him: ". . . вы прелестная натура, хотя и извращенная. . ." (XIV, 503). Almost all of these remarks come from Kolja; Aleša acts not as a judge, but as a listener who encourages him to evaluate and understand all sides of his character.

The characterization of Rakitin is invariably negative and portrays him as dishonest, petty, an opportunist, an atheist, and a lackluster mercenary liberal. Dmitrij says ". . . Ракитин в щелку пролезет. . ." (XV, 28). Aleša is forced to admit that Rakitin is dishonest (XIV, 79), and does not succeed in hiding this from him (XIV, 309). Dmitrij places Rakitin in the camp of the atheists: "А не любит бога Ракитин. . ." (XV, 29); "Бернар презренный и карьерист и в бога не верует. . ." (XV, 101). Hoxlakova's portrayal of him as "легкомысленный" (XV, 16) and Ivan's opinion of him as a "бездарный либеральный мешок" (XIV, 309) indicate that he does not provoke the curiosity of others that Ivan does. Rakitin is aware of Ivan's label for him; indeed, he is the one who reveals it in Book Seven. Aleša gives a more thoughtful assessment of Rakitin's spitefulness: "Пока Ракитин будет думать о своих обидах, он будет всегда уходить в переулок. . ." (XIV, 326).

The characters of Prestuplenie i nakazanie see Raskol'nikov as arrogant, vain, suspicious, magnanimous, gloomy, noble, unoriginal, unique,

unbalanced, and unhappy. They present him as a wretch, a failure, a stoic, an atheist, a savior, a would-be Napoleon, and an idealist.<sup>8</sup> Svidrigajlov comments: "Пуще всего тщеславие, гордость и тщеславие. . ." (VI, 378). Sonja's opinion repeats Svidrigajlov's ". . . тщеславие, заносчивость, самолюбие и неверие" (VI, 402). Razumixin mentions Raskol'nikov's pride and goes on to mention other qualities: ". . . угрюм, мрачен, надменен и горд. . . мнителен. . . Великодушен. . . холоден. . . высоко себя ценит. . ." (VI, 165). Porfirij Petrovič repeats this view: ". . . удрученному, но гордому, властному и нетерпеливому. . . наиболее благороднейшего. . ." (VI, 344). Other characters sometimes perceive Raskol'nikov as unbalanced and even insane, for example Zosimov ("исступленный-то ипохондрик" [VI, 163]), Zametov ("Вы сумасшедший. . ." [VI, 128]), Razumixin ("Он сумасшедший, а не бесчувственный!" [VI, 240]), and even Sonja: "Не сумасшедший ли?" (VI, 317). Some characters mention areas in which they consider Raskol'nikov inadequate. Raskol'nikov is one of these, disparaging himself as a man of action ("Я не вытерплю. . ." [VI, 50], ". . . я сам не вынес" [VI, 318]), as a superman ("... эстетическая я вошь, и больше ничего. . ." [VI, 211]; ". . . я такая же вошь, как и все!" [VI, 322]), and as a family member: "Я низкий человек. . ." (VI, 399). This view of him appears in the official record of his confession and explanation of his crime: "Решился же он на убийство вследствие своего легкомысленного и малодушного характера. . ." (VI, 411). Razumixin criticizes Raskol'nikov's failure to cope with daily affairs: "... ты с самого начала не сумел взяться за дело" (VI, 97), and unwittingly speaks about the murderer's mistakes: "... первый шаг; потерялся и не расчетом, а случаем вывернулся!" (VI, 117). Zametov is forced to agree: "... одним чудом спасся. . ." (VI, 127). Dunja fends off Raskol'nikov's criticism of her engagement by retorting: "Зачем ты требуешь от меня героизма, которого и в тебе-то, может быть, нет?" (VI, 179), just as Sonja answers his mocking questions: "Вы не стоите. . ." (VI, 248).

Porfirij Petrovič finds a different side of Raskol'nikov, calling him a stoic and a potential martyr: "Я вас почитаю за одного из таких, которым хоть кишки вырезай, а он будет стоять да с улыбкой смотреть на мучителей, - если только веру или бога найдет" (VI, 351). Sonja senses in their first long conversation that he has found neither God nor belief ("... он - тоже ослепленный и неверующий. . ." [VI, 251]), yet Svidrigajlov sees him as a moral person in a secular sense: "Вы - Шиллер, вы - идеалист!" (VI, 362).

Pul'xerija Aleksandrovna's statement ("... ты наше все, вся надежда, упование наше" [VI, 27]) is compatible with Katerina Ivanovna's view of him as a benefactor: "... нам помогает один великодушный молодой человек, имеющий средства и связи..." (VI, 141). Although Raskol'nikov denies that he aspires to be elite ("... Магомедон или Наполеоном я себя не считаю..." [VI, 204]), he admits to Sonja that this was an important motive for his crime: "... я захотел *осмелиться*... только осмелиться захотел... Я просто убил... для себя одного" (VI, 321-322). (Emphasis is Dostoevskij's.) This demonstrates the polyphonic manner by which characters reveal all important traits of Raskol'nikov, each interpreting them in their own way.

Characters perceive Sonja as uncorrupted, humble, self-sacrificing, noble, and gentle, though she is also called notorious and unbalanced. Raskol'nikov hears about her submissive, gentle nature both from Marmeladov ("... и голосок у ней такой кроткий..." [VI, 17]) and from Katerina Ivanovna: "... о ее кротости, терпении, самоотвержении, благородстве и образовании..." (VI, 298-299). Raskol'nikov regards her capacity for self-sacrifice as a defect which allows others to use her: "Какой колодезь, однако ж, сумели выкопать! И пользуются!" (VI, 25). He considers this nothing short of a crime according to his own standards: "... тем ты грешница, что *панопрасну* умертвила и предала себя" (VI, 247). (Emphasis is Dostoevskij's.) Yet Svidrigajlov's only comment about Sonja underlines that Raskol'nikov himself will benefit from her sacrifice: "Живите и много живите, вы другим пригодитесь" (VI, 385). Raskol'nikov's perception of her innocence ("Весь этот позор, очевидно, коснулся ее только механически; настоящий разврат еще не проник ни одною каплей в ее сердце" [VI, 247]) throws doubt on Lužin's label for her as a "девица отъявленного поведения" (VI, 168). Raskol'nikov's impression of her as unbalanced ("... У вас самой ум мешается" [VI, 246]; "Разве все это не признаки помешательства?" [VI, 248]) are temporary and unsupported by others in the novel.

Svidrigajlov emerges as depraved, horrible, clever, voluptuary, gloomy, diabolical, determined, strange, and unbalanced. Lužin says that he is: "... самый развращенный и погибший в пороках..." (VI, 228). Dunja's opinion of him ("... это ужасный человек!" [VI, 175]) coincides with her mother's: "... он мне показался ужасен, ужасен!" (VI, 227). Raskol'nikov adds other negative characteristics: "... хитер и обманчив..." (VI, 354);

"... развратный, низкий, сладострастный человек!" (VI, 371). Svidrigajlov recognizes these traits in himself: "Действительно, я человек развратный и праздный. . ." (VI, 222). Raskol'nikov makes a contradictory assessment of Svidrigajlov's mental competence, at one point saying: "... это. . . твердо решившийся человек и себе на уме" (VI, 216), but at another thinking: "Это помешанный. . ." (VI, 221). At still another he seems to combine these two opinions in his view of Svidrigajlov as both strange and determined: "Он очень странный и на что-то решился. . ." (VI, 225). Svidrigajlov assures him ironically: "... увидите, какой я складной человек. . . со мной еще можно жить" (VI, 335).

Porfirij Petrovič is considered clever, skeptical, honest, a leg-puller, and a has-been. Razumixin warns Raskol'nikov that the investigator is: "Малый умный. . . Недоверчив, скептик, циник. . . надувать любит. . ." (VI, 189), and Porfirij Petrovič agrees with it: "Подождите, я и вас проведу. . ." (VI, 198). Porfirij Petrovič hesitates to define his own nature, saying only to Raskol'nikov: "Я поконченный человек, больше ничего" (VI, 352). Raskol'nikov makes no direct comment on Porfirij Petrovič, although he devotes much effort to anticipating his moves and angrily objects to his methods.

Marmeladov's characterization comes from himself and Katerina Ivanovna, and presents him as a drunkard and parasite, someone who requires firm treatment and who deserves punishment, yet is no worse than many others. Katerina Ivanovna's label ("дѣрмоедка," [VI, 17]) is accepted by Marmeladov, who says: "Меня распять надо. . ." (VI, 20). He reveals his motive for his conduct: "Пью, ибо сугубо страдать хочу!" (VI, 19). Marmeladov's tale of the place in Heaven reserved for failures is designed to present himself in a new and better light. After his death Katerina Ivanovna gives her own version of this view that he was no worse than others and possibly better (VI, 290). Katerina Ivanovna is regarded as proud, hot-tempered, irritable, noble, unjust, kind, strong, trusting, and childlike, qualities which at first appear irreconcilable. Her pride is underlined by Marmeladov: "... дама горячая, гордая и непреклонная. . . неуважения к себе не допустит" (VI, 15); "... горда была, чересчур горда. . ." (VI, 16). Sonja revoices and qualifies his view: "... гордая, сама скорей отдаст последнее. . ." (VI, 245). Marmeladov mixes Katerina Ivanovna's positive traits with negative ones: "... великодушная, но несправедливая. . ." (VI, 15). Sonja, however, presents even her somewhat negative characteristics as

positive ones: "... она совсем как ребенок... добрая" (VI, 243).<sup>9</sup>

Personages view Dunja as proud, virtuous, melancholy, quick-tempered, determined, incomparably wonderful, and capable of self-sacrifice. Pul'xerija Aleksandrovna compares her to Raskol'nikov: "угрюмые," "вспылчивые," "высокомерные," "меланхолики" (VI, 185). Sonja is carried away by her in their second meeting and thinks of her as: "... одно из самых прекрасных и недостижимых видений в ее жизни" (VI, 402). Razumixin indirectly links her with Raskol'nikov, focusing on her determined nature: "... это очень, очень может быть с характером Авдотьи Романовны" (VI, 341). Several characters feel that Dunja has what it takes to martyr herself for another, namely, Pul'xerija Aleksandrovna ("... с таким твердым характером Дунечка многое может сносить..." [VI, 29]), Raskol'nikov ("... для спасения себя от смерти, себя не продает, а для другого вот и продает" [VI, 37]), and Svidrigajlov: "Сама она только того и жаждет, и требует, чтобы за кого-нибудь какую-нибудь муку поскорее принять..." (VI, 365).<sup>10</sup> Dunja's qualities are brought out well, but Pul'xerija Aleksandrovna, though her voice plays a role in the novel, receives no real characterization other than sketchy comments by the narrator.

Lužin receives mostly bad evaluations from other characters, who call him clever, well-established, gloomy, arrogant, vain, mercenary, and cheap. Pul'xerija Aleksandrovna veils her doubts about him with qualified praise: "... умный и, кажется, добрый" (VI, 31); "... человек он весьма солидный... угрюмый... высокомерный" (VI, 31); "тщеславен" (VI, 31). Dunja hesitates to condemn him outright in advance: "... себя ценит, может быть, слишком высоко..." (VI, 179). She finds a flaw in his character not long after she defends him: "А Петр Петрович негодный сплетник..." (VI, 185). Katerina Ivanovna rises to Sonja's defense by labeling Lužin as a shyster, a "крючок судейский" (VI, 303). Razumixin comments on Lužin's cheapness in finding an apartment for Dunja and Pul'xerija Aleksandrovna (VI, 153). Raskol'nikov calls him a "деловой-то человек" (VI, 36), and says before he has even met him: "... господин Лужин ясен... тут у вас общий коммерческий оборот..." (VI, 36). Lužin himself wonders if he was not a little too cheap with Dunja (VI, 277). Raskol'nikov concludes the overall negative characterization of Lužin by comparing him with Sonja: "... так ты... не стоите мизинца этой несчастной девушки..." (VI, 232).

Personages characterize Razumixin as industrious, honest, dependable,

eccentric, impudent, naive, rude, and rough-mannered. His businesslike qualities are singled out by Raskol'nikov ("Он человек деловой, трудолюбивый, честный и способный сильно любить. . ." [VI, 327]), Pul'xerija Aleksandrovna ("расторопный молодой человек" [VI, 151]), and Svidrigajlov: "Это малый так себя" (VI, 385). Razumixin's openness and trustful nature are interpreted negatively by Raskol'nikov ("этот невинный болван" [VI, 195-196]) and by Razumixin himself: "Я несчастный олух. . ." (VI, 156). Porfirij Petrovič concludes that Razumixin's qualities are positive: ". . . слишком уж он добрый человек. . ." (VI, 265).<sup>11</sup> Razumixin is solely responsible for the portrayal of Zosimov, whom he considers morose, lazy, phlegmatic, but honest and capable in his field.

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I have presented only some of the remarks which personages make about one another in the novels. The completeness and depth of these portrayals by characters alone demonstrate the polyphonic nature of characterization in both novels. By "completeness" I do not mean that they reveal characters fully and finally, but only that narrators generally add little or nothing to them. Not all remarks are equally accurate, but when taken together they furnish reasonably good portraits of nearly all heroes. Opinions may be contradictory without necessarily being inaccurate, since personages present themselves in several different aspects, and are witnessed from numerous points of view. Polyphony in characterizations means that positive heroes are not necessarily reliable in their comments about others, nor negative heroes unreliable.<sup>12</sup> It also means that even when characters perceive the same trait in a given individual, they interpret, or voice, it differently. For example, Fedor Pavlovič speaks of his hedonistic pursuits as justified by others' conduct and speaks proudly of his buffoonery to Zosima. Dmitrij however condemns him for both, perhaps because he seeks to control the "karamazovian" elements in himself. In the same way Svidrigajlov agrees with Raskol'nikov and others that he is wanton and dissolute, but in ironic self-justification: "В этом разврате, по крайней мере, есть нечто постоянное. . ." (VI, 359). Aleša accepts Rakitin's charge that he is a "Karamazov," but with a rueful rather than jibing tone. Rakitin's view of Dmitrij as stupid but honest is semantically close to Grušen'ka's admission that he might speak foolishly but would never lie, yet they clearly speak with different attitudes toward these traits in Dmitrij. In the same way

Aleša's concerned guess that Ivan seeks not money, but torments is mockingly revoiced in the Devil's taunt to Ivan: "... окриды кушеть будешь. . ." (XV, 80). Xoxlakova speaks of Katerina Ivanovna's proud and noble bearing with admiration, while Grušen'ka parodies this view before Katerina Ivanovna, and Ivan sardonically rebukes her for it. Katerina Ivanovna calls Grušen'ka a vicious beast from spiteful anger, but Grušen'ka herself confesses contritely to this trait. Xoxlakova praises Zosima for his holiness because she is carried away by a vicarious encounter with religion and piety, while Aleša's thought ("Все равно, он свят. . ." [XIV, 29]) presents this holiness as something entirely normal and which he takes for granted in the elder. Katerina Ivanovna speaks of Sonja's meekness with glowing praise as she defends her from Lužin, yet Raskol'nikov mockingly assumes that Sonja is allowing herself to be exploited. Pul'xerija Aleksandrovna discusses Dunja's ability to endure with admiration and also with concern, while Raskol'nikov regards this quality with irritation and resentment, and Svidrigajlov treats it with cynical irony as a compulsion of hers. In this way characterization works in two directions, revealing not only the object of characterization, but also the speaking subject.

### Voice Multiplicity of Individual Characters

Nearly every character in the novels speaks with more than one voice, each of which represents a different personality with its own attitude toward others. Sociolinguistic data enter into the definition of these voices only as far as they illustrate these voiced personalities, which on the whole evade formal categorization. Semantically similar passages prove actually to be different because they represent voices of different personages. Voice complexes are polyphonically intermeshed as the speech of some characters penetrates into and sounds within the speech of others. Certain differences in worldview between characters prove closely related to differences in their voices. I address the personages in the same order as in the previous section.

Fedor Pavlovič possesses three voices, which I call the irreverent buffoon, the grouch, and the doting parent. With the first voice he leads others on, jokes blasphemously, and delivers humorous putdowns, all in order to "get others' goats."<sup>13</sup> Fedor Pavlovič tells Aleša: "А я вот готов поверить в ад, только чтобы без потолка! выходит оно как будто деликатнее, провсещеннее, по-лютерански то есть" (XIV, 23). With this voice he

asks Aleša: "Тюфяк-то притащил?" (XIV, 114), recalling a command about which he was earnest the day before. Fedor Pavlovič makes up slanderous tales about Zosima in Aleša's presence, and also pretends to be a believer when he answers Smerdjakov's treatise about faith and martyrdom: "... мы все от легкомыслия лишь не веруем. . . А ты-то пред мучителями отрекся, когда больше не о чем и думать-то было тебе как о вере и когда именно надо было веру свою показать" (XIV, 121). As the irreverent buffoon Fedor Pavlovič jokes with perjorative expressions, thereby placing himself above others by putting them below him. He employs slang expressions with derogatory connotations: "две тыщоночки" in reference to Aleša's trust money and "штук тридцать жен" in reference to women at a certain monastery (XIV, 23). He even invents words to suit his particular thoughts, for example, "нефонзонить" to make fun of Maksimov's conduct at the monastery (XIV, 84). Fedor Pavlovič similarly pins negative labels on Smerdjakov ("валеомова ослица" [XIV, 114]), Ivan ("Карл Моор" [XIV, 66]), and Dmitrij ("Франз Моор" [XIV, 66]). Fedor Pavlovič adopts a progressive position toward the church: "Взять бы всю эту мистику да разом по всей русской земле и упразднить, чтоб окончательно всех дураков обрезонить" (XIV, 123). He parodically inverts an important belief of Zosima's in order to deliver a putdown to others in Zosima's cell: "... все вы до единого подлее меня!" (XIV, 41).

The irreverent buffoon is not synonymous with Fedor Pavlovič, but coexists with other, more sincere voices. As the grouch Fedor Pavlovič is genuinely offended by Ivan's contemptuous silence on leaving the monastery, and replies: "А Алешку-то я все-таки из монастыря возьму, несмотря на то, что вам это очень неприятно будет, почтительнейший Карл вон Моор" (XIV, 85). He tells Aleša with irritation on the day after Dmitrij's attack: "Я, брат, сам сегодня на одной постной уже сижу и никого не приглашаю. Зачем пожаловал?" (XIV, 157). Only with Aleša does Fedor Pavlovic speak through the voice of the doting parent, one which demonstrates that he is capable of abandoning buffoonery and revealing positive feelings toward others.<sup>14</sup> He tells Aleša: "Да и приличнее тебе будет у монахов, чем у меня, с пьяным старикашкой да с девчонками. . . А я тебя буду ждать. . ." (XIV, 24); "С тобой только одним бывали у меня добренькие минуты, а то я ведь злой человек" (XIV, 158). Under Aleša's urging influence Fedor Pavlovič drops the grouch voice and becomes the

doting parent even with Ivan: "Я знаю, что ты не любишь меня, только все-таки не сердись. Не за что меня и любить-то" (XIV, 125).

Aleša shows as much voice variety as other characters do, speaking as the wishful thinker, the helpless coper, the rebuking conscience, and the true believer. The first two voices predominate in the earlier books of the novel, while the latter two come into their own after Aleša experiences the dream about Cana. Aleša appears as the wishful thinker when he endeavors to smooth over others' conflicts by unilaterally taking them upon himself. He believes that he can reconcile Ivan, Katerina Ivanovna, and Dmitrii through his exhortation: "... позовите сейчас Дмитрий - я его найду - и пусть он придет сюда и возьмет вас за руку, потом возьмет за руку Ивана и соединит ваши руки" (XIV, 175). At another point he comforts Fedor Pavlovič after Dmitrii's attack by assuring him that Ivan will defend him and that Grušen'ka will under no circumstances marry Dmitrii (XIV, 130), although at other times he has quite a different opinion about both propositions (XIV, 136; XV, 49). Aleša is sure that Katerina Ivanovna would forgive her rival Grušen'ka if she only knew all of the facts and feelings involved ("... и та пусть простит ее! И простит, коль узнает... и узнает" [XIV, 321]) and that Grušen'ka has forgiven her former lover: "Да ведь уж простила..." (XIV, 322). None of this discounts Aleša's remarkable insight, but comes into play only when he tries to "make" things happen for the better. The helpless coper in Aleša takes personal responsibility for others' failings, as when he tries to speak for Dmitrii against his better judgement, and tells Fedor Pavlovič: "Я... я спрошу его, - пробормотал Алеша, - Если все три тысячи, так, может быть, он..." (XIV, 159). He cannot bring himself to name Grušen'ka when he tells Katerina Ivanovna about Dmitrii's actions: "Он пошел к этой женщине..." (XIV, 136). Aleša takes the blame when Katerina Ivanovna and Ivan fail to become "reconciled": "... но это я, я виноват, я начал" (XIV, 176). Aleša apologizes for Ivan and speaks in his stead when Ivan ignores his appeal to return to Katerina Ivanovna: "Иван говорил злобно, нехорошо. Неправедливо и злобно... - Алеша восклицал как полоумный" (XIV, 176).

Aleša's experience in Book Seven empowers him with new voices which replace the two already discussed. The rebuking conscience speaks when Aleša responds to Rakitin's gleeful teasing: "... будь и ты добрее, Я потерял такое сокровище, какого ты никогда не имел, и ты теперь не можешь

судить меня" (XIV, 318). Aleša scolds Kolja: "Коля, молчите!" (XIV, 506). He corrects Dmitrij for presuming to find fault with Grušen'ka: "Митя, не смей ее упрекать, права не имеешь. . ." (XV, 182) He insists that Katerina Ivanovna do the right thing by visiting Dmitrij in prison: "Ведь вы должны, *должны* это сделать. . ." (XV, 182). (Emphasis is Dostoevskij's.) The true believer trusts others to follow their better instincts, which he regards as the gift of Divine Providence. This is why Aleša tells the court about Dmitrij: ". . . Я всегда был убежден, что некоторое высшее чувство всегда спасет его в роковую минуту. . ." (XV, 108). This type of faith differs from that which he expresses as the wishful thinker, who says: "Я верю, что бог устроит, как знает лучше, чтобы не было ужаса" (XIV, 112).<sup>15</sup> The rebuking conscience and true believer represent different, but not disharmonious sides of Aleša, since they both expect others to recognize what is right and to choose it for themselves. Although Aleša adopts Zosima's beliefs as his own, he clearly is a unique individual with his own ways of speaking to others.

Dmitrij manifests four voices: the phrasemaker, the beast, the gesturer, and the submitter, all of which show unique attitudes toward himself and others. As the phrasemaker Dmitrij speaks facilely about his relationships with others, adopting poetic expressions just as thoughtlessly as he adopts solutions to his problems.<sup>16</sup> At times he uses expressions which show a high degree of складность: "Я молчу, я кучу, я одну штуку именно тогда удрал такую. . ." (XIV, 102, 103); ". . . я не размазываю, я дело говорю и к делу вмиг приду" (XIV, 98); ". . . что у кого болит, тот о том и говорит" (XIV, 100); "Через три дня гол, но сокол" (XIV, 109). At other times he shows a classical bent with phrases like: "Фёб элатокудрый" (XIV, 370) and "с Диогеновым фонарем" (XIV, 416). The phrasemaker is not above using ill-suited clichés: "Какое отчаяние, какая смерть кругом!" (XIV, 342); "Вы спасаете человека, сударыня, от насильственной смерти, от пистолета. . ." (XIV, 348). At issue here is not the aesthetic value of Dmitrij's speech, but the way it represents his inability to center in on the true causes of his problems with others.

The angry beast issues threats to Fedor Pavlovič in Dmitrij's letter to Katerina Ivanovna. It also dominates when he bursts into Fedor Pavlovič's home and, having struck him, yells: "Так ему и надо" (XIV, 128). Hoxlakova provokes this voice: "О, чтобы черты!" (XIV, 351). The beast reacts to Grigorij's damaging testimony: "Это он со злобы на меня клеветит! . ." (XIV,

439). Dmitrij is aware of this voice from the very beginning and is bothered by it: "... он и сам укорял себя втайне за многие особенно резкие выходки в споре с отцом за последнее время. . ." (XIV, 30). The gesturer seeks acceptance of others not by inviting their forgiveness for his conduct, but by showing that he too is "worthy." This is how Dmitrij enters Mokroe, bearing gifts to ensure a good memory of him: "... греми, Андрей, гони вскачь, звени, подкати с треском. Чтобы знали все, кто приехал! Я еду! Сам еду! . ." (XIV, 372). Dmitrij falls back upon his noble background in order to cultivate common ground with the investigators: "Мы тут трое сошлись люди благородные, и пусть все у нас так и будет на взаимном доверии образованных и светских людей, связанных дворянством и честью" (XIV, 421); "... теперь, в последний раз, Дмитрий Карамазов, как еще свободный человек, протягивает вам свою руку" (XIV, 458). Dmitrij speaks earnestly here, although his interrogators characteristically view it as merely a strategy to curry their good will. Dmitrij begins to develop a new voice during his imprisonment and trial, which I call the submitter and with which Dmitrij tries to accept and give meaning to his future: "А коль осудите - сам сломаю над головой моей шпагу, а сломав, поцелую обломки! Но пощадите, не лишите меня бога моего, знаю себя: возропщу!" (XV, 176); "Клянусь, богом и страшным судом его, в крови отца моего не виновен! Катя, прощаю тебе! Братья, други, пощадите другую!" (XV, 178). The submitter remains undeveloped at this point as Dmitrij still shows signs of his older voices in the way he pleads to the court.

Ivan maintains four voices: the self-possessed intellectual, the ironist, the hater, and the confider. The self-possessed intellectual displays his erudition before others, whom he considers slightly inferior. He uses phrases from Latin, French, and Aramaic: "ad maiorem gloriam Dei" (XIV, 226); "bon jugement" (XIV, 225); "Talifa kumi" (XIV, 227). Ivan does not neglect the Orthodox heritage here, quoting from Church Slavonic scriptures as a patronizing concession to Aleša: "Се гряди скоро" (XIV, 225). The self-possessed intellectual elaborates his article to the monks as if presenting a lecture to an advanced class: "Я иду из положения. . ." (XIV, 56); "Вся мысль моей статьи в том, что. . ." (XIV, 57); "Вот вся моя статья, полный ее контекст" (XIV, 58).<sup>17</sup> Ivan speaks somewhat less formally, but even more smugly in his remark about the Christian vision of eternal harmony: "... ну и прочее и прочее, и так далее в бесконечность. Слов-то много на этот счет

наделено" (XIV, 214). The self-possessed intellectual is Ivan's favorite voice, i.e. the one he strives to present. The ironist comments on Katerina Ivanovna's plan to "save" Dmitrij: "Что для других лишь обещание, то для нее вековечный, тяжелый, угрюмый, может быть, но неустанный долг. И она будет питаться чувством этого исполненного долга" (XIV, 173). Ivan speaks about the Swiss convict Richard no longer with detached equanimity, but with biting irony: "И вот покрытого поцелуями братьев брата Ришара втащили на эшафот, положили на гильотину и оттапали-таки ему по-братски голову за то, что и на него сошла благодать" (XIV, 219). The Majakovskij-like cadence conveys Ivan's feeling that Richard's death is irreversible even as he professes sympathy for the victim. Other characters notice the ironist in Ivan.<sup>18</sup> Ivan's angry outbursts reveal not just an emotional state, but a voiced attitude toward others which I call the hater. The hater is prominent during Ivan's conversations with Smerdjakov and the Devil, and even addresses Aleša during one encounter: "Тут все ложь, ложь на лжи!" (XV, 37). The hater takes on all of humanity at Dmitrij's trial as he rants: "Друг перед другом кривляются. Лгуны! Все желают смерти отца. Один гад съест другую гадину. . . Впрочем, ведь и я хорош!" (XV, 117).<sup>19</sup>

The confider sounds as an odd note among Ivan's other voices, as he briefly renders himself vulnerable and even seems to invite judgement. Ivan responds to Zosima's evaluation of his inner dialogue on the question of immortality with the question: "А может ли быть он во мне решен? Решен в сторону положительную?" (XIV, 65), and afterward approaches him to receive his blessing. In a similar example, the confider tells Aleša: ". . . я, может быть, себя хотел бы исцелит тобою. . ." (XIV, 215). He appeals to Smerdjakov that he be taken seriously in his intent to confess: "Не понимаешь ты меня. . ." (XV, 67). The confider admits to the Devil: "Я, впрочем, желал бы в тебя поверить. . ." (XV, 79). He interrupts the hater, dropping all defenses to ask Aleša: "А ты знаешь, Алексей Фёдорович, как сходят с ума?" (XV, 36). He appeals to the judge: "Я, ваше превосходительство, как та крестьянская девка. . . знаете, как это: 'Захоцу - вскоцу, захоцу - не вскоцу'" (XV, 116). (Subquote is from dialect.) Ivan's encroaching madness conditions the way in which his voices alternate and the sharpness with which they stand out, but it does not alter their significance in what they reveal about how Ivan encounters others.

Katerina Ivanovna appears as three voiced personalities: "the

институтка, the genuflector, and the score-settler. I take the first term from a critical work which focuses partially on her.<sup>20</sup> The институтка speaks with idealistic *naïvete* about her plans to influence Dmitriij positively: "... в этих делах теперь главное – честь и долг, и не знаю, что еще, но нечто высшее, даже, может, быть, самого долга" (XIV, 172). She expresses her obligation to restore Dmitriij, whom she considers to have fallen: "... я еще могу спасти его" (XIV, 135). The институтка excitedly stresses her role with Dmitriij as a sister and a friend: "... он встретит друга, сестру. . . Только сестру, конечно. . . любящая и всю жизнь ему пожертвовавшая" (XIV, 172). She is transported by her initial meeting with Grušen'ka: "Я так и знала, что мы с ней все решим, все! Так сердце почувствовала. . . она, как ангел добрый, слетала сюда и принесла покой и радость. . ." (XIV, 137- 138). While the институтка seeks exalted roles, the genuflector willfully sacrifices her prestige and requires others to witness her debasement. She tells Dmitriij in the Epilogue: "... ты бог мой. . ." (XV, 187), precisely the opposite of the role she had aspired to as the институтка. The genuflector voluntarily immolates her prestige when she testifies in Dmitriij's favor: "... а я сама. . . я была поставлена в такое положение. . . что не могла его звать к себе. . . Да я и никакого права не имела быть к нему требовательною за этот долг. . . я сама однажды получила от него денежное одолжение еще большее, чем в три тысячи, и приняла его, несмотря на то, что. . ." (XV, 111). The score-settler reacts with resentment to the positions Katerina Ivanovna's other voices place her into. She interrupts the институтка to express her frustrated irritation with Dmitriij: "Зачем не знает до сих пор, сколько я могу для него вынести?" (XIV, 135). She quickly retaliates against Aleša when he fails to wholeheartedly approve her scheme to rescue Dmitriij from himself: "Вы. . . вы. . . вы маленький юродивый, вот вы кто!" (XIV, 175). This voice is nowhere more marked than in the final part of Katerina Ivanovna's testimony, when she withdraws her former statements in order to condemn Dmitriij: "Я пробовала победить его моей любовью. . . но он ничего, ничего не понял. Да разве он может что-нибудь понять! Это изверг!" (XV, 120).

Grušen'ka presents herself as the teaser, the jealous avenger, and the kindred soul. The teaser appears first, exploiting others' emotions by frustrating their expectations with her cultivated unpredictability. This voice is evident throughout Grušen'ka's conversation with Katerina Ivanovna,

which she concludes by telling Aleša: "Я тебе дорогой хорошенькое-хорошенькое одно слово скажу! Я это для тебя, Алешенька, сцену проделала. Проводи, голубчик, после понравится" (XIV, 140). Dmitrij reveals what the teaser had told him: "Хочешь, выйду замуж, ведь ты нищий. Скажи, что бить не будешь и позволишь все мне делать, что я захочу, тогда, может, и выйду. . ." (XIV, 109). The jealous avenger is associated with Grušen'ka's feeling for Dmitrij, whom she defends by threatening Snegirev: "Думать не смей! Если в суд его позовешь, так подведу так, что всему свету публично обнаружится, что бил он тебя за твое же мошенничество, тогда самого тебя под суд упекут!" (XIV, 186-187). The jealous avenger blames Katerina Ivanovna for Dmitrij's predicament at the trial: "Разлучница его погубила, вот что, всему одна она причиной, вот что. . . Стыда в ней мало истинного, вот что. . ." (XV, 114). The kindred soul, however, reveals a completely different side of Grušen'ka, more spontaneous than the teaser and more forgiving than the jealous avenger. She greets Aleša with colloquial simplicity: ". . . страх как я тебе рада. . ." (XIV, 314); ". . . не ждала, не гадала. . ." (XIV, 314). The kindred soul urges Dmitrij to treat Maksimov with charity: "Дай ему что-нибудь, Митя. . . подари ему, ведь он бедный. Ах, бедные, обиженные! . ." (XIV, 397). Grušen'ka leaves behind the teaser voice, although she never masters the jealous avenger in the course of the novel.

Zosima's voice is not fragmented like those of other characters; it is sentimental and heartfelt no matter with whom or about what he speaks. One critical observation, however, gives cause to consider that Zosima voluntarily adopts two different voices when he talks with others in his cell.<sup>21</sup> I would call these two voices the homilist and the storyteller. The homilist seeks to inspire others by encouraging them to emotionally desire good. The homilist tells his listeners: ". . . а надо всем-то правда божия, умиляющая, примеряющая, всепрощающая" (XIV, 265). Another characteristic example is the exhortation: ". . . изредка лишь остановись и растолкуй иное непонятное простолюдину слово, не беспокойся, поймет все, все поймет православное сердце!" (XIV, 266). The storyteller conducts a suspenseful narrative completely unlike the passages from the homilist, as Zosima proves that he understands both the secular world and its language. He describes the circumstances of his duel: ". . . да свой-то пистолет схватил, оборотился назад, да швырком, вверх, в лес и пустил: "Туда,

кричу, тебе и допорог" (XIV, 271). The storyteller employs a secular idiom in describing his life as a cadet: ". . . поплыл на всех парусах" (XIV, 268). While the homilist relies heavily on Slavonic expressions, the storyteller uses a journalistic term to confess the faults of his youth: ". . . до того дикие нарастают и укрепляются иногда предрассудки" (XIV, 270). The difference between the homilist and the storyteller lies not in whether Zosima narrates a past event or speaks of present circumstances, but in the manner of his expression. When he describes the illness and death of his brother Markel, Zosima speaks as the homilist rather than as the storyteller. I use the term "voice" here with caution, since Zosima does not actually display different attitudes toward others notwithstanding the different ways he speaks about them.

I would like to consider the Grand Inquisitor's voice separately from Ivan's because of the important role it plays on its own. The Inquisitor has only one voice, that of an accuser who justifies his arguments in a measured, declamatory, and doggedly repetitive manner.<sup>22</sup> As an accuser, the Inquisitor condemns Christ's approach to humanity through a series of leading questions, and also expresses his dissatisfaction with humanity. Ivan's other projection - the Devil - alternates between two voices as he parodies Ivan's intellectual past. He initially adopts the voice of a parlor banterer, but increasingly speaks as a cruel mocker. The parlor banterer provides anecdotes and issues flip comments, for example, about the length which the philosopher is condemned to walk: "Даже гораздо больше, вот только нет карандашика и бумажки, а то бы рассчитать можно" (XV, 79).<sup>23</sup> He uses clichés in a joking way: "Самые лучшие чувства мои. . . формально запрещены единственно социальным моим положением" (XV, 76). The cruel mocker speaks with a more challenging, openly aggressive tone, as when he replies to a threat from Ivan: "Это меня-то убьешь? Нет, уж извини, выскажу" (XV, 83). The cruel mocker reminds Ivan: "Ну, а 'Теологический-то переворот?' Помнишь? Вот это так уж поемка!" (XV, 83). The cruel mocker attacks Ivan with a personal tone which the parlor banterer does not venture: "Но уж таков наш русский современный человечек: без санкции и смошенничать не решится, до того уж истину возлюбил. . ." (XV, 84). While the Devil's entire purpose is to make fun of Ivan, he changes voices not entirely by his own intention as he becomes increasingly wrapped up in the game of humiliating Ivan.

Smerdjakov speaks as the disdainful snob, the whiner, and the smirker. The disdainful snob has little regard for others and contemptuously shows his dissatisfaction with the environment they have created. He finds fault with his soup (XIV, 115) and dismisses Gogol's works: "про неправду все написано. . ." (XIV, 115). He has no feeling for poetry ("Это чтобы стих-с, то это существенный вздор-с. Рассудите сами кто же на свете в рифму говорит?" [XIV, 204]) or folk language: "Да чего же с *малым*, когда можно просто с малым сказать, как все люди произносят" (XIV, 204). (Emphasis is Dostoevskij's.) The whiner complains to Aleša: ". . . они и здесь меня бесчеловечно стеснили беспрестанным спросом про барина. . . Боюсь я их очень-с, и кабы не боялся еще пуще того, то заявить бы должен на них городскому начальству" (XIV, 207). He relates a similar complaint to Ivan: "И до того с каждым днем и с каждым часом все дальше серчают оба-с, что думаю иной час от страху сам жизни себя лишить-с" (XIV, 245). In these examples Smerdjakov partially contrives the whiner voice to disguise his role in preparing for the murder of Fedor Pavlovič. The whiner is a genuine aspect of Smerdjakov, however, as his tearful outcry shows when Ivan strikes him: ". . . Стыдно, сударь, слабого человека биты. . ." (XV, 51). It is also present in his rebuke to Ivan: "А зачем бы мне такая игра-с, когда на вас все мое упование, единственно как на господа бога-с. . ." (XV, 44). The smirker takes satisfaction in subtly goading Ivan, as when he tells him: "Что не я убил, это вы знаете сами доподлино. И думал я, что умному человеку и говорить о чем больше нечего" (XV, 52). In response to Ivan's question ("Ты думал, что все такие же трусы, как ты?" [XV, 46]) the smirker answers: "Простите-с, подумал, что и вы, как и я" (XV, 46). The smirker is at his boldest in his rebuke to Ivan: "Все тогда смелы были-с, 'все, дескать, позволено,' - говорили-с, а теперь вот так испугались. . ." (XV, 61).

Kolja appears through three voices: the pedantic grown-up, the callous nihilist, and the ebullient boy. His first voice is represented by statements like the advice he gives to Smurov: "Школьник, гнушайся лжи, это раз; даже для доброго дела, два" (XIV, 472). About his attitude toward Iljuša the pedantic grown-up says: "Я имел в виду вышколить характер, выровнять, создать человека. . ." (XIV, 480). He also retorts to Kartasov in the Epilogue (XV, 194), and even tries to patronize Aleša, telling him: "Прикосновение к действительности вас излечит. . . С натурами, как вы, не

бывает иначе" (XIV, 499). The pedantic grown-up employs a bookish phrase in reference to Žučka's disappearance ("Нельзя Жучку. Жучка не существует. Жучка исчезла во мраке неизвестности" [XIV, 472]), and poses as a naturalist with the inane remark about dogs: "Тут какой-то общий у них закон природы" (XIV, 473). The callous nihilist tries to avoid appearing boyishly emotional, as when he asks Smurov about events at the Snegirevs': "Что это у вас там за сентиментальности, однако, завелись?" (XIV, 472). He criticizes medical professionals from above while at the same time distancing himself from Iljuša's physical condition: "Доктора, и вся медицинская сволочь. . . Я отрицаю медицину. Беспольное учреждение. Я, впрочем, все это исследую" (XIV, 472). The callous nihilist characterizes his troublemaking not as a talent for boyish pranks, but as something grander and more political: "Я люблю расшевелить дураков во всех слоях общества" (XIV, 477). The ebullient boy comes through during Kolja's conversation with Karamazov, although it does not conquer his other voices: "Скажите, Карамазов, вы ужасно меня презираете?" (XIV, 501). The ebullient boy makes insistant pleas for Iljuša's attention: "Смотри же все, Илюшечка, смотри, да смотри же, смотри, старик, что же ты не смотришь? Я привел, а он не смотрит" (XIV, 492). He also speaks about Kolja's treatment of Iljuša quite differently than did the callous nihilist: "О, как клянусь себя, что не приходил раньше. . ." (XIV, 507).

Rakitin consistently speaks with only one voice as a laconic reductionist who belittles the words, thoughts, and beliefs of others. Typical of this voice is his reference to "благотупости" at the monastery (XIV, 73). The laconic reductionist attributes self-serving motives to Zosima's bow before Dmitrij and tries to diminish its meaning with the words "фокус" and "пронюхать": "Но фокус был проделан нарочно. . . По-моему, старик действительно прозорлив: уголовщину пронюхал. Смердит у вас" (XIV, 73). He agrees with Aleša about the presence of Karamazovism even in the latter, but does so with a Darwinistic expression: "Ты сам Карамазов, ты Карамазов вполне - стало быть, значит же что-нибудь порода и подбор" (XIV, 74).

Of all the personages in the novels, Raskol'nikov displays the greatest number of voices. Critics have noted the variety of words and thoughts issuing from Raskol'nikov's consciousness, which they consider representative of many psychic states.<sup>24</sup> I argue that these utterances represent separate voices through which Raskol'nikov speaks and which I name the

rationalist, the tyrant, the resenter, the apathetic loner, the worrier, the regretter, the altruist, and the tender son. These represent not merely emotional or mental states, but different personalities which Raskol'nikov assumes throughout the novel. I posit them not to explain his psychic turmoil, but rather to make more perceptible the course of his internal dialogue.

The rationalist believes that his conscious mind can master all emotional obstacles, and says about his fearful moments before the crime: "Все это вздор. . . нечем тут было смущаться! Просто физическое расстройство" (VI, 11).<sup>25</sup> He dismisses the power of details to upset his ability for rational action: "Стоит только сохранить над ними всю волю и весь рассудок, и они, в свое время, все будут побеждены. . ." (VI, 59). The tyrant expresses his belief in the right to chart one's own and even others' destinies at the expense of whomever necessary. He does not coincide with the rationalist, and even espouses sentiments which are basically irrational: "Сломать что надо, раз навсегда, да и только: и страдание взять на себя! . . . Свобода и власть, а главное власть" (VI, 253). He attempts to live not by reason, but by strength: "Сила, сила нужна; без силы ничего не возьмешь. . ." (VI, 147). This is what gives Raskol'nikov the resolve to continue his struggle with the police: "Я еще поборюсь" (VI, 323). The tyrant becomes mocking and sadistic as he convinces himself that he can dominate others and subject them to his point of view. He torments Sonja with his forecast of her family's future and suggests: "Да, может, и бога-то совсем нет. . ." (VI, 245). The tyrant similarly exercises dominance over Zametov: "А хорошо вам жить, господин Заметов; в приятнейшие места вход беспошлинный! Кто это вас сейчас шампанским-то наливал?" (VI, 125). The resenter expresses irritation and disgust at others and himself, generally with a contemptuous tone. He rejects Dunja's concern for him: "Сознаться не хочет, что хочется благодетельствовать. . . О, как я. . . ненавижу их всех!" (VI, 178). He similarly forbids Sonja to follow him on the road to confession: "Что ты! Ты куда? Оставайся, оставайся! Я один. . . И к чему тут целая свита! . ." (VI, 404). The resenter cannot live with himself: "Эх, эстетический я вошь, и больше ничего. . ." (VI, 211); "И я смел так на себя надеяться, так мечтать о себе, нищий я, ничтожный я, подлец, подлец!" (VI, 404).

The apathetic loner speaks as if he has no involvement in what he says, or no interest in those with whom he speaks. He reveals a distanced, almost

disembodied tone: "Да, да, вы совершенно правы. . . Вот я поскорей поступлю в университет, и тогда все пойдет. . . как по маслу. . ." (VI, 172). He tells Pul'xerija Aleksandrovna: "Вот и вас. . . точно из-за тысячи верст на вас смотрю. . ." (VI, 178). The apathetic loner rejects others' assistance, but in a different way than does the resenter: "Не надо. . . денег. . ." (VI, 94). The worrier contrasts sharply with the tyrant, rationalist, and loner in his fear of being found out. This voice dominates Raskol'nikov's utterances during his second meeting with Porfirij Petrovič. Even in their first conversation Raskol'nikov as the worrier thinks: "А в злобе-то и проговорюся. . ." (VI, 194). He expresses shock that he has left the door open during the murders: ". . . во все это время" (VI, 66). The worrier also questions Nastas'ja about the summons from the police. The regretter speaks reflectively and ruefully about his dealings with others: "Мать, сестра, как любил я их! Отчего теперь я их ненавижу?" (VI, 212). He pleads with Dun'ja: "Дуня, милая! Если я виновен, прости меня. . . Прощай! Не будем спорить!" (VI, 400). Unlike the tyrant, the regretter feels sorrow for Sonja and Lizaveta: "Лизавета! Соня! Бедные, кроткие, с глазами кроткими. . . Милые! . . . Зачем они не плачут? Зачем они не стонут? . . . Они все отдают. . . глядят кротно и тихо. . . Соня, Соня! Тихая Соня. . ." (VI, 212). The regretter speaks even before the crime as his dream about the horse provokes his repentance: "Боже! . . да неужели же, неужели ж я в самом деле возьму топор. . . Господи, неужели?" (VI, 50). The regretter seems to yearn for the state the apathetic loner already enjoys: "О, если б я был один и никто не любил меня, и сам бы я никого никогда не любил! *Не было бы всего этого!*" (VI, 401). Emphasis is Dostoevskij's.)

The altruist speaks and acts from an ethical standpoint, and in this way differs greatly from the rationalist, tyrant, or loner. He intervenes on behalf of the drunken girl, telling the policeman: "Как бы нам ему не дать? Как бы нам ее домой отправить, - подумайте-ка!" (VI, 41). The altruist offers his money twice on behalf of the Marmeladov family, and takes charge of Marmeladov's care when the latter is run over. He involves himself with the deranged Katerina Ivanovna, even playing to her illusions as he persuades her to leave the street (VI, 329). The altruist expresses his disapproval at Svidrigajlov's behavior and earns the latter's mockery as a "Schiller" (VI, 371). The altruist seems unaware that he coexists with the tyrant, the rationalist, the worrier, the loner, or the resenter. Raskol'nikov occasionally

speaks with concern and affection as the tender son, although this voice also has solicitude for others than his immediate family. He softens toward the servant: "Пить дай. . . Настасьишка" (VI, 92). The tender son breaks through in a passage which the apathetic loner dominates to tell his mother: "Полноте, маменька. . . успеем наговориться" (VI, 176).<sup>26</sup> He shows solicitude toward Sonja when he visits her: "Что ж вы стоите? Сядьте. . . Какая вы худенькая! Вон какая у вас рука!" (VI, 242). Raskol'nikov becomes the tender son with Razumixin when he expects immediate arrest: ". . . мне хочется здесь пожать тебе руку и здесь с тобой проститься. Ну, дай руку, прощай!" (VI, 150). It is the tender son who asks Polja and Pul'xerija Aleksandrovna to pray for him (VI, 146, 397). These voices reveal many contradictory, but coexisting and contending aspects of Raskol'nikov. They sometimes overlap, and often alternate, but all correspond to some element of Raskol'nikov's ideological internal dialogue about his relationship to the world and others.

Even Sonja does not have a single, unalloyed voice, but displays five of them: self-effacing, frantic, accepting, commanding, and religiously ecstatic. Her first voice is hesitating and elliptical as she shrinks from encounters with others.<sup>27</sup> She tells Raskol'nikov and others about Katerina Ivanovna: "Ведь нельзя же-с. . . ей утешение. . . она такая, ведь вы знаете. . ." (VI, 183). In her self-effacing way she addresses Raskol'nikov: "Да вы. . . меня. . . что же вы меня так. . . пугаете?" (VI, 315). In this manner she declines Svidrigajlov's charity, assuring him that she is able to get by on her own, and also meets with Luzin before he accuses her of theft. Sonja's self-effacing speech has been interpreted in various ways.<sup>28</sup> Sonja reacts with a frantic voice to Raskol'nikov's sadistic forecast of the hopeless outcome her family will face: "Ох, нет! . . . Бог этого не попустит! . ." (VI, 245). She just as frantically denies his allegation that Katerina Ivanovna beats her (VI, 245). Sonja's accepting voice contrasts with her frantic one as it consciously addresses what the other denies. This is how she responds to Raskol'nikov's suggestion that suicide is her only option: "А с ними-то что будет? . ." (VI, 247). Sonja's voice becomes firm and commanding as she defends herself from Raskol'nikov's probing mockery: "Молчите! Не спрашивайте! Вы не стоите! . ." (VI, 248); "Что ж бы я без бога-то была? . ." (VI, 248). She speaks firmly and commandingly when she instructs Raskol'nikov to go to the crossroads and confess (VI, 322). Sonja rises to a religiously exalted

voice as she changes her mind and reads the Lazarus passage to Raskol'nikov.<sup>29</sup> She contemplates Raskol'nikov in an ecstatic manner that her other voices do not reveal: "И ~~он~~, ~~он~~ - тоже ослепленный и неверующий, - он тоже сейчас услышит, он тоже уверует, да, да! сейчас же, теперь же. . ." (VI, 250). Sonja's voices show that she, like Raskol'nikov, feels the pull of conflicting stances toward her position and those close to her.

Svidrigajlov reveals himself through three voices: the bored cynic, the predator, and the slave. Others have noticed certain aspects of Svidrigajlov's speech which I consider belong to the bored cynic.<sup>30</sup> He carelessly reveals intimate details of his life: ("... интереснейшая вещь, моя женитьба-то. . ." [VI, 368]), and comments frankly to Raskol'nikov about the history of his encounters with Dunja. As the predator Svidrigajlov gloats before Dunja's helplessness at his flat. The predator also tells Raskol'nikov that he knows about his guilt, citing Raskol'nikov's own words back to him in order to enjoy the latter's slow realization of his predicament. Svidrigajlov surprises readers with his third voice - the slave - as he begs Dunja: "Дайте мне край вашего платья поцеловать, дайте! дайте! . . . Скажите мне: сделай то, и я сделаю. . ." (VI, 380); "Я же буду ваш раб. . . всю жизнь. . ." (VI, 381). While the bored cynic expresses indifference toward others, the predator derives satisfaction from their powerlessness. The slave in turn renders himself powerless before Dunja.

Porfirij Petrovič speaks as the official, the chatterbox, the taunter, the ranter, and the confidant. As the official he meets Raskol'nikov with the words: "Вам следует подать объявление в полицию. . . о том-с, что, известившийся о таком-то происшествии. . . вы просите, в свою очередь, уведомить. . ." (VI, 192), and parts with the remark: "А насчет вашей просьбы не имейте и сомнения. Так-таки и напишите, как я вам говорил" (VI, 205). The chatterbox employs a leg-pulling, bantering style: "Теперь почти готово. . . казенная квартира, знаете, это славная вещь, - а? Как вы думаете?" (VI, 256).<sup>31</sup> In Porfirij Petrovič's second conversation with Raskol'nikov the chatterbox gradually yields to the taunter, who at one point tells Raskol'nikov how he deals with suspects: ". . . я ведь и без того знаю, что он моя жертвочка и никуда не убежит от меня! Да и куда ему бежать, хе-хе!" (VI, 261-262).<sup>32</sup> Porfirij Petrovič becomes the ranter when his plans go awry, shouting to the painter who confesses: "Ты мне что с своим омрачением-то вперед забегаешь?" (VI, 271). He treats Raskol'nikov's

accuser the same way: "Что вы. . . со мной, разбойники, делаете?" (VI, 276). The confidant emerges for the first time in Porfirij Petrovič's visit to Raskol'nikov as a person who speaks directly and sincerely.<sup>33</sup> He speaks to Raskol'nikov about his article: "Статья ваша нелепая и фантастичная, но в ней мелькает такая искренность, в ней гордость юная и неподкупная, в ней смелость отчаяния. . ." (VI, 345). It is not possible to ascertain fully to what extent Porfirij Petrovič's voices represent different attitudes and to what extent they are merely different strategies, for example, the official, chatter-box, or confidant. I believe that one can legitimately approach him as a personage like others in the novels who at various times present themselves as different people, and thereby leave readers with the knowledge that they have not yet understood them fully.

Marmeladov speaks as two personalities, a pathetic declaimer and a vulgar snickerer. The declaimer employs rhetorical flourishes and Slavonic expressions as he strives to inspire Raskol'nikov with the grandeur of his misery: "Но распни, судия, распни и, распяв, пожалей его!" (VI, 20); "Ведь надобно же, чтобы всякому человеку хоть куда-нибудь можно было пойти" (VI, 14). The pathetic declaimer not only defends himself, but also condemns himself: "Меня распять надо, распять на кресте, а не жалеть. . . ибо не веселья жажду, а скорби и слез! . ." (VI, 20-21). The snickerer surfaces as an odd note, with his leering quality and his new attitude toward his condition: "А сегодня у Сони был, на похмелье ходил просить! Хе, хе, хе! . . Ну, кто же такого, как я, пожалеет, ась?" (VI, 20). The difference between Marmeladov's voices lies not in whether Marmeladov justifies or condemns himself, but in the tone he adopts toward himself.

Katerina Ivanovna has three voices, lyric, despairing, and petitioning. The lyric voice recalls real or imagined events of her childhood and youth: "Ты не поверишь, ты и вообразить себе не можешь, Поленька. . . до какой степени мы весело и пышно жили. . ." (VI, 138). This voice is associated with memories of the past, but is soon interrupted by the despairing voice, which recognizes the grim reality of the present: "О, треклятая жизнь!" (VI, 24).<sup>34</sup> The petitioner looks toward the future in her appeals for justice from an undefined higher power: "К государю, к государю, к самому царю побегу. . . Меня пустят!" (VI, 303-304); "Есть на свете суд и правда, есть, я сыщу!" (VI, 311). Katerina Ivanovna's disturbed condition only brings into sharper relief the voices which she already possesses.

Dunja reveals herself in three voices, speaking as the self-possessed aristocrat, the quick-tempered warrior, and the self-sacrificing martyr. With the first voice she expresses herself frankly yet politely, aware of her dignity. This is how she appears to Razumixin with her statement: "Вы много сказали любопытного о характере брата и . . . сказали беспристрастно. Это хорошо; я думала, вы перед ним благоговееете. . ." (VI, 165). The quick-tempered warrior retorts to Svidrigajlov when she realizes she is trapped, and also chastizes Lužin: "Что за наглость - . . . да я и не хочу, чтобы вы возвращались назад!" (VI, 233). With these two voices Dunja expresses two different opinions about Svidrigajlov, the first telling Lužin of her unwillingness to condemn him by rumor alone, the second directly accusing him of Marfa Petrovna's murder (VI, 228-229, 381). The self-sacrificing martyr tells Raskol'nikov: ". . . если, на случай, я тебе в чем понадоблюсь или понадобится тебе. . . вся моя жизнь, или что. . . то кликни меня, я приду" (VI, 326-327). Pul'xerija Aleksandrovna's two voices are timid and indignant. With her first voice she appeals to Razumixin for help in understanding her son: "Не научите ли вы меня, Дмитрий Прокофьич? Как мне с ним? Я, знаете, совсем как потерянная хожу" (VI, 170). Through her timid voice she expresses alarm at others' statements, for example, Dunja's toward Raskol'nikov: "Ах, что ты, Дуня! Не сердись, пожалуйста, Родя. . . зачем ты, Дуня! . ." (VI, 176). Pul'xerija Aleksandrovna's indignant voice reveals an altogether different side of her as she scolds Lužin: "Ну, отдам я вам, такому, мою Дуню? Подите, оставьте нас совсем!" (VI, 233).

Lužin appears as a bureaucratic functionary and an outraged bully. Criticism has treated utterances that I associate with the first voice.<sup>35</sup> The bureaucratic functionary adopts a formal tone and uses bookish phrases reflecting a dead-letter attitude toward others: ". . . капитальному и для меня обидному пункту" (VI, 231); ". . . повыгоднее в супружеском отношении. . ." (VI, 231); ". . . вследствие всеобщего преуспеяния" (VI, 116). He employs progressive clichés with the same depersonalizing voice: "Пренебрегая для вас общественным мнением и восстанавливая репутацию вашу. . ." (VI, 234).<sup>36</sup> Lužin abandons his composure and retaliates to Dunja's rejection: "Как? Так вот ка-а-к-с! . . . так так-то-с! Но знаете ли, Авдотья Романовна, что я мог бы и протестовать-с" (VI, 233).

Razumixin appears most often as a loquacious banterer, but in certain circumstances is provoked to become an abrupt boor. The banterer covers a

lot of ground in a short time with animated, elliptical statements like: "Теперь в направление тоже полез; сам ни бельмеса не чувствует, ну а я, разумеется, поощряю" (VI, 88).<sup>37</sup> He expresses himself with humor: "Эту-то теперешнюю квартиру я забыл; впрочем, я ее никогда и не помнил, потому что не знал" (VI, 97). The banterer is fond of colloquial expressions notwithstanding Razumixin's relatively high degree of education: "Ну, конечно, бабушкин сон рассказывает, врет, как лошадь" (VI, 106). He speaks with a certain degree of складность: ". . . деловой человек не стыдлив. . . деловой человек слушает да ест, а потом и съест" (VI, 97-98). The banterer enjoys parodying an occasional phrase: "Я хотел сначала здесь электрическую строю повсеместно пустить, так чтобы все предрассудки в здешней местности разом искоренить. . ." (VI, 96-97).<sup>38</sup> The rude boor is direct and terse as he instructs Lužin: "Проходите, вот вам стул, сюда! Пролезайте же!" (VI, 112).

Zosimov speaks as a laconic materialist and as a long-winded pedant. The laconic materialist speaks minimally, shows no expressiveness, and comments only on the physical and material. He describes Raskol'nikov's condition: "Очень хорошо. . . все как следует. . . Ел что-нибудь?" (VI, 103). He agrees noncommittally with Lužin: "Перемен экономических много. . ." (VI, 118). The laconic materialist has little patience with common folk like Nastas'ja, whom he interrupts abruptly: "Ну так что ж красильщик? . ." (VI, 105).<sup>39</sup> The long-winded pedant emerges in Dunja's presence and tries to impress both Dunja and Pul'xerija Aleksandrovna with his knowledge: ". . . есть, так сказать, продукт многих сложных нравственных и материальных влияний, тревог, опасений, забот, некоторых идей. . . и прочего" (VI, 159). Zosimov says no more as the long-winded pedant than he does as the laconic materialist, but he clearly takes a different attitude toward those he addresses.

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The study of heroes' voices has prepared the way for treatment of certain linked passages, in which statements by two personages appear in close proximity. Critics have commented on Dostoevskij's frequent presentation of similar scenes and actions which actually have different meanings.<sup>40</sup> We also find in the novels pairs of utterances whose semantic meaning appears nearly the same, but which the differing voices give quite different meanings. This illustrates the primary role Dostoevskij attributes to

characters' voices in presenting ideological stances, and also documents Baxtin's argument that idea and voice are inseparable in Dostoevskij's novels.

Aleša is a touchstone to other characters not only by the way he witnesses many of their important statements, but also by the way they seem to have the same opinion about him. In comparing these opinions, however, we find differences in their tone that tells us much about the particular personage who states them. As the институтка Katerina Ivanovna requests his opinion of her plan for Dmitrij, during which she foregrounds her conception of proud self-sacrifice: ". . . я предчувствую, что ваше решение, ваше одобрение, несмотря на все мои муки, подаст мне спокойствие, потому что после ваших слов я затихну и примирюсь, - я это предчувствую" (XIV, 172). Grušen'ka solicites Aleša's opinion of her as the kindred soul, speaking in a simple folk manner and reflecting her awareness of her own shortcomings: ". . . пореши ты меня, бедную, чтоб уж знала я мою участь проклятую!" (XV, 12). Kolja makes his appeal for Aleša's judgement as the ebullient boy: "Если б вы только знали, как я дорожу вашим мнением!" (XIV, 503). Dmitrij speaks as the phrasemaker: "Ты ангел на земле. Ты выслушаешь, ты рассудишь, и ты простишь. . ." (XIV, 97). The phrasemaker appears ardent in his zeal to learn Aleša's opinion, but continues to talk, making it clear that Dmitrij is not yet reflecting seriously on the problems of his life. These statements reflect more than differences in the way artistically presented personages speak; they tell much about how each of these heroes views himself or herself.

Dmitrij's voice figures in paired statements whose ideological meaning has been construed in different ways, for example, his vow to go to Siberia for the "babe," which inspires Kolja's wish to suffer for all of humanity. Several critics consider that Kolja has wholly adopted Dmitrij's stance.<sup>41</sup> I argue that these utterances show a clear difference in voicing. Kolja's wish ("О, если бы и я мог хоть когда-нибудь принести себя в жертву за правду. . . я желал бы умереть за все человечество" [XV, 189]) is based on abstractions and adolescent fantasy which are associated with the ebullient boy. Dmitrij's vow, on the other hand, is based on a specific image associated with the submitter in him: "За дите-то это я теперь и в Сибирь пойду, я не убил, но мне надо в Сибирь пойти!" (XV, 10).<sup>42</sup> A pair of statements by Aleša and Smerdjakov has provoked disagreement about their ideological meaning.<sup>43</sup> Critics have also noted passages in which Zosima appears to

make statements similar to those of his ideological opponents.<sup>44</sup>

Similar statements by different characters may actually show the same voice, that of only one personage. Just as characters penetrate narration in character zones, so do they find their way into the speech of other personages. This is a truly polyphonic phenomenon, since it manifests the strong pressure that voices in the novels exert upon one another, even occupying each others' territory for short times as the speaker struggles to define his or her own voice as opposed to others'.<sup>45</sup> The most obvious examples of this involve Zosima's voice within Aleša's, as when Aleša tells Kolja virtually the same thing ("... вы, между прочим, будете и очень несчастливый человек в жизни. . . Но в целом все таки благословите жизнь" (XIV, 504) which Zosima had said to him: "Много несчастий принесет тебе жизнь, но ими-то и счастлив будешь, и жизнь благословишь, и других благословить заставишь - что важнее всего" (XIV, 259). Aleša again avails himself of Zosima's voice ("Верь до конца, хотя бы даже и случилось так, что все бы на земле совертились, а ты лишь единый верен остался: принеси и тогда жертву и восхваляй бога ты, единый оставшийся" (XIV, 291) when he uses his words with Kolja: "Будьте же не такой, как все; хотя бы только вы один остались не такой, а все-таки будьте не такой" (XIV, 504).<sup>46</sup> An additional example shows Markel's voice (quoted by Zosima) in Dmitrij's speech when he dreams about the "babe". Markel's exhortation ("Милые мои, чего мы ссоримся, друг перед другом хвалимся, один на другом обиды помним: прямо в сад пойдем и станем гулять и резвиться, друг друга любить, и восхвалять, и целовать, и жизнь нашу благословлять" [XIV, 262]) is present in Dmitrij's questions during his dream: "... почему это стоят погорелые матери, почему бедные люди, почему бедно дите, почему голая степь, почему они не обнимаются, не целуются, почему не поют песен радостных, почему они почернели так от черной беды, почему не кормят дите?" (XIV, 456). The moods are different, but the voices are basically the same, as each speaker, facing his own mystery, envisions the possibility of instantaneous paradise.

Ivan's voices penetrate the speech of several other characters: Rakitin, Dmitrij, Aleša, Fetjukovič, Kolja, and the Devil. Rakitin transmits an evaluation of himself which Ivan had made as the ironizer (XIV, 77).<sup>47</sup> Dmitrij picks up the hater voice when he echoes the latter's challenge to God in his own words about Fedor Pavlovič: "В последний раз случай ему даю

быть отцом" (XIV, 111). Petjukovič transmits the ironizer's voice when he gives his discussion of the Finnish servant's act the same sardonic, accusing quality that Ivan gives to his "dossier" (XV, 170). Kolja's angry retort to Smurov's question about Žučka ("Что я за осел, чтобы искать чужих собак по всему городу. . ." [XIV, 485]) recreates Ivan's hater voice when the latter gives his angry, Cain-like answer to Aleša's question about Dmitrij (XIV, 211).<sup>48</sup> The Devil parodies Ivan's confider voice and its admission to Aleša ("Я, может быть, себя хотел бы исцелить тобою. . ." [XIV, 215]) with his own offhand remark: "Вот тоже лечиться у вас полюбил. . ." (XV, 74).<sup>49</sup>

The Inquisitor's voice has an important presence in the speech of other personages. His expectation that he will receive the confessions of his flock ("И не будет у них никаких от нас тайн" [XIV, 213]) is also Katerina Ivanovna's relative to Dmitrij: ". . . он узнает меня и будет передавать мне все, не стыдясь" (XIV, 172).<sup>50</sup> Ivan's Devil parodies both him and the Grand Inquisitor by echoing the latter's rhetorical question: ("Неужели мы не любим человечество. . . ?" [XIV, 234]) in his own assertion: "Я, может быть, единственный человек во всей природе, который любит истину и искренно желает добра" (XV, 82). The Grand Inquisitor's voice may also be present at Dmitrij's trial in statements by the prosecution and defense. Ippolit Kirillovič is not willing to entertain the possibility that Dmitrij is capable of acting nobly or honestly, but draws the worst possible conclusions from Dmitrij's actions: "Всякое другое чувство, всякий другой мотив были бы неестественны!" (XV, 143). The Inquisitor's voice sounds more markedly in Petjukovič's plea on behalf of youth: ". . . не будем спрашивать от них невозможного воздержания!" (XV, 171), a plea which recalls the Inquisitor's attitude toward human beings in general. Kolja uses the Inquisitor's metaphor ("птэнцы к наседке" [XIV, 236]) in reference to the landlady's children for whom he is responsible: "У меня и теперь на шее дома два птэнца сидят. . ." (XIV, 479).<sup>51</sup>

Fedor Pavlovič's voice is present in the utterances of characters other than himself. His assertion as the slighter: "Россия свинство" (XIV, 122) is restated both by Smerdjakov (XIV, 205) and by Trofim Borisyč (XIV, 391). The comments about inadequacy of material proofs for Hell, which Fedor Pavlovič makes as the irreverent buffoon, are picked up and continued by the Devil in a voice resembling the buffoon's: "вот, например, спириты. . . я их очень люблю. . . вообрази, они полагают, что полезны для веры, потому

что им черти с того света рожки показывают" (XV, 71). Lizaveta Hoxlakova recalls a statement by the grouch ("В скверне-то слаще: все ее ругают, а все в ней живут, только все тайком, а я открыто" [XIV, 155-156]) with her own: "Знаете, в этом все как будто когда-то условились лгать и все с тех пор лгут. Все говорят, что ненавидят дурное, а про себя все его любят" (XV, 23). She also reproduces the buffoon's comments about those clever ones who enjoy their brandy in comfort as she says: "Пусть я богата, а все бедные, я буду конфеты есть, и сливки пить, а тем никому не дам" (XV, 21).<sup>52</sup>

Dmitrij's voices are discernible in the speech of other personages. His statements as the phrasemaker ("... широк человек, слишком даже широк, я бы его сужил" [XIV, 100]; "Дмитрий Карамазов подлец, но не вор!" [XV, 94]) become blended and inverted in Fedor Pavlovič's drunken, musing inventions about Zosima: "Нет, говорит, не подлец, а я широк. . . А впрочем, это не он. . . Это другой" (XIV, 125). This latter statement is semantically different from Dmitrij's but reproduces his voice by juxtaposing two qualities in a way similar to that of the phrasemaker.<sup>53</sup> This voice also expresses sentiments about discoveries in neurology ("... там в мозгу эти нервы (ну черт их возьми). . . есть такие этакie хвостики, у нервов этих хвостики, ну, и как только они там задрожат. . ." (XV, 28) which reappear through the Devil's banterer as he also confesses to demoralization in the face of scientific discoveries: "А вот как узнали у нас, что вы там открыли у себя 'химическую молекулу,' да 'протоплазму,' да черт знает что еще - так у нас и поджали хвосты" (XV, 78).

There are additional sets of passages which show one character's voice speaking through another. Fetjukovič appears to speak through Katerina Ivanovna's институтка when he appeals on behalf of clemency for Dmitrij: "О, я знаю, я знаю это сердце. . . Оно преклонится пред вашим подвигом. . ." (XV, 173). The kindred soul in Grušen'ka ("А мы пойдем с тобой лучше землю пахать. Я землю вот этими руками скрести хочу" [XIV, 399]) is reproduced in Liza's statement to Aleša: "А знаете, я хочу жать, рожь жать. Я за вас выйду, а вы станьте мужиком, настоящим мужиком, у нас жеребёночек, хотите?" (XV, 21). Aleša even sounds briefly like Kolja as he adopts the same position to him that Kolja had maintained toward Iljuša: "Коля, если вы скажете еще одно слово, то я с вами разорву навеки!" (XIV, 506).<sup>54</sup>

Abundant voice connections are present in Prestuplenie i nakazanie. Porfirij Petrovič's statement ("... преступление над девочкой очень и очень даже можно 'средой' объяснить" [VI, 197]) clearly suggests the self-justifying intonation with which Svidrigajlov confronts Raskol'nikov about the various rumors of his misdeeds. Some interesting connections show the reemergence of Svidrigajlov's voice in Raskol'nikov's speech. His taunt to Raskol'nikov ("Шиллер-то, Шиллер-то наш, Шиллер-то!" [VI, 371]) is anticipated by Raskol'nikov's own cynical comment as the resenter about his family: "И так-то вот всегда у этих шиллеровских прекрасных душ бывает. . ." (VI, 37). Svidrigajlov appears to reproduce Raskol'nikov's regretter ("Я себя губил, а не старушонька" [VI, 438]) in his own remark about his involvement with Dunja: ". . . да еще думал обоюдное счастье устроить. . . я, пожалуй, себя еще больше губил, помилуйте! . ." (VI, 215). Svidrigajlov explains Raskol'nikov's crime to Dunja as Raskol'nikov's rationalist would do: ". . . он еще наделает много добрых дел, так что все это загладится. . ." (VI, 379). Svidrigajlov again unwittingly "quotes" a comment of Raskol'nikov's ("Ко всему-то подлец-человек привыкает!" [VI, 25]) as he speaks about the will to survive: "Насчет этого пункта этот народподлецы" (VI, 390). Sonja and Katerina Ivanovna use very similar sentences to defend each other from condemnation. Sonja tells Raskol'nikov: "Вы ничего, ничего не знаете. . . Она чистая. . . она справедливая, справедливая!" (VI, 243). Katerina Ivanovna tells Lužin about Sonja: ". . . да вы еще не знаете, не знаете, какое это сердце, какая это девушка!" (VI, 304).<sup>55</sup>

Personages in both novels make their opinions and worldviews known in words that have bearing on their own lives, composing not just rhetorical exchanges of opinions, but overall dialogues of voices. The issue of forgiveness occupies a central role in Brat'ja Karamazovy, with major characters taking stances that are inseparable from the particular voice through which they utter them. Dmitrij's beast cries out about Fedor Pavlovič: "Зачем живет такой человек?" (XIV, 69). Fedor Pavlovič appears to give a direct response to this when he confides to Aleša as the doting parent: "Я все помыслю о том: кто это за меня когда-нибудь помолится? Есть ли на свете такой человек?" (XIV, 23). Here the two questions: "Зачем живет такой человек?" and "Есть ли на свете такой человек?" show how the question of human worth and forgiveness is answered in two different ways by two different voices, each linking it with their own particular situation. As Zosima's

homilist says: "Братья, не бойтесь греха людей, любите человека и во грехе его, ибо сие уж подобие божеской любви и есть верх любви на земле" (XIV, 289). Ivan's hater briefly infests Aleša with his own particular viewpoint concerning the general's outrageous act, so that Aleša is brought to say: "Расстрелять" (XIV, 221). As the jealous avenger, Grušen'ka has no wish to understand Katerina Ivanovna's relationship toward Dmitrij: "Злы мы, мать, с тобой! Обе злы! Где уж нам простить, тебе да мне?" (XV, 188). As the kindred soul, however, she expresses quite different sentiments about forgiveness and human worth: "Кабы богом была, всех бы людей простила. . ." (XIV, 397). She tells Maksimov: Эх, всякий нужен, Максимушка, и почему узнать, кто кого нужней" (XV, 19). Like Fedor Pavlovič's remark cited above, this statement also stands in opposition to Dmitrij's question: "Зачем живет такой человек?"<sup>56</sup>

A similar overall dialogue of voices takes place in Brat'ja Karamazovy on the issue of accepting or rejecting Creation and the world. Zosima's homilist cites Markel: ". . . жизнь есть рай, и все мы в раю. . ." (XIV, 262). He further says: "Пред правдой земною совершается действие вечной правды. . . а надо всем-то правда божия, умиляющая, принимающая, всепрощающая" (XIV, 265). Dmitrij's acceptance of life with the voice of the submitter incorporates within itself his wish to become better through suffering for his mistakes: "Нет, жизнь полна, жизнь есть и под землею. . ." (XV, 31). Grušen'ka's acceptance of Creation and the world as the kindred soul is conditioned by her recognition that both she and Dmitrij have other, less sympathetic voices: "Хорошо на свете. Хоть и скверные мы, а хорошо на свете. Скверные мы и хорошие, и скверные и хорошие. . ." (XIV, 397). Ivan's ironist paradoxically looks to the Devil rather than to God for a metaphor about the sense of life: "Я думаю, что если дьявол не существует и, стало быть, создал его человек, то создал он его по своему образу и подобию" (XIV, 217).<sup>57</sup>

Similar ideological dialogues are conducted throughout Prestuplenie i nakazanie, for example, on the question of the afterlife. Marmeladov speaks as the pathetic declaimer to describe a vision of Heaven in which the last do indeed come first: "И прострет к нам руце свои, и мы припадем. . . и заплачем. . . и все поймем!" (VI, 21). Katerina Ivanovna's despairer expresses a markedly different attitude toward the afterlife, saying about the forgiveness of God: "А не простит, так и не надо! . ." (VI, 333). Svidrigajlov's

description of a possible afterlife as a bathhouse infested with spiders in the corners is well known and is stated by the flip cynic. Although Raskol'nikov claims to believe in the resurrection of Lazarus and in the New Jerusalem when he converses with Porfirij Petrovič, he speaks more frankly with Svidrigajlov: "Я не верую в будущую жизнь. . ." (VI, 221). Raskol'nikov provokes Sonja into revealing her belief in the afterlife and in the literal interpretation of the passage about Lazarus, which she reads in a religiously ecstatic voice. The personages in this way root their belief or disbelief in their understanding of theirs' and others' lives, and express their attitudes in ways characteristic for the voices they possess.

A similar dialogical array of opinions arises on the subject of self-sacrifice and its meaning. Raskol'nikov's assertion to Sonja ("... тем ты грешница, что *понапрасну* умертвила и предала себя" [VI, 247]) are grounded in his own unwillingness to accept the assistance and sacrifice of others, for example Dunja and Razumixin. (Emphasis is Dostoevskij's.) Katerina Ivanovna expresses one view of Sonja's sacrifice as the despairer ("А что ж. . . чего беречь? Эко сокровище!" [VI, 17]), but as the petitioner defends her against Lužin by praising Sonja's sacrifice: "Да она свое последнее платье скинет, продаст, босая пойдет. . . вот она какая!" (VI, 304). Svidrigajlov characterizes Dunja's willingness to sacrifice herself with a cynicism appropriate for the flip cynic. Porfirij Petrovič confesses as the confidant that he came to love Micol'ka precisely because the latter's sacrifice is pointless, and his confession only for the purpose of suffering. In this way Porfirij Petrovič indirectly answers Raskol'nikov's rebuke to Sonja, who suffers for a purpose. Lužin entirely rejects the value of self-sacrifice in his treatise on the benefit for society of following only one's own immediate self-interest.<sup>58</sup>

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We have seen some of the complex interlocking relationships between the numerous voices in Prestuplenie i nakazanie and Brat'ja Karamazovy. Personages assume an important prerogative of traditional narrators by providing a major part of the characterization through their own voices. This is manifested concretely in numbers; of twenty-three personages addressed in this thesis, seventeen or more receive description from three or more characters. Certain personages are characterized by only one or two others, for example, the Devil, Kolja, Zosimov, and Pul'xerija Aleksandrovna, because

they are simply not brought into contact with many others. Little is said about Zosima not only by heroes, but also by narrators, so that his case does not constitute a real exception to Dostoevskij's intent to reveal as much as possible through his characters. The large majority of personages provide rather significant details about themselves, thereby bearing out Baxtin's point that the words of personages about themselves are of major importance in the polyphonic novel. Epithets in themselves are not necessarily a reliable indication of a hero's nature, since different personages may interpret a quality positively or negatively. In this way they add their own voiced interpretation and show how they regard this quality, for example, the pride of both Katerina Ivanovnas or Sonja's willingness to sacrifice herself for others. Some characterizing statements also turn out to be good examples of voice, so that what a character says about another also reveals a given voice of that character.

The large majority of characters which I address have multiple voices. Fourteen of the twenty-three characters display three or more voices, while only three possess no more than one indisputable voice. All of these three - Rakitin, the Inquisitor, and Zosima - exercise strong roles in the internal dialogues of others, for example, Dmitrij. Syntactic and stylistic elements enter into the definition of these voices only as far as they provide evidence of given attitudes in specific statements by personages. Definition of voice is ultimately a problem of perceiving a given personality. These voices play a fundamental role in the polyphonic composition of the novels, showing that not semantic meanings of statements, but rather the way in which individual voices intend and perceive them, is the primary guide to understanding Dostoevskij's treatment of issues in the novels. The mutual interpenetration of characters' voices shows that they are not constrained within physical identities, but have lives and influences of their own extending far beyond their bearers. While each character is a source of certain voice tones which enter others' speech, that character also carries intonations with their sources in other personages. This creates polyphonic webs of voices which spread throughout the novels and provide the underlying basis for perceiving all important dialogues.

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### Notes

<sup>1</sup> M. Bartin, Problemy poëtiki Dostoevskogo (Moscow: "Sovetskaja Rossiya," 1979), p. 7.

<sup>2</sup> This is seen with the hero of "Son smešnogo celoveka," whose change in belief about Creation occurs simultaneously with changes in attitude toward others in the story.

<sup>3</sup> Bartin, p. 64.

<sup>4</sup> Muisov and Xoxlakova play a minor role in the storyline of Brat'ja Karamazovy. They do not exercise significant influence on the overall dialogue through their voices, and are therefore not included here.

<sup>5</sup> Wasiolek points out that the reader of Dostoevskij's novels must constantly reevaluate the heroes from one chapter to another. E. Wasiolek, Dostoevsky: The Major Fiction (Cambridge: MIT Press, 1964), p. 69. Bursov finds that Dostoevskij's characters are capable of revealing the entire truth of their soul. B. Bursov, "Tolstoj i Dostoevskij," Voprosy literatury, No. 7 (1964), 76. Fridlender makes the same point in his comment: "Каждое из этих лиц сложнее, чем характеристика его." G. Fridlender, "O nekotoryx očerednyx zadačax i problemax izučeniya Dostoevskogo," In Dostoevskij: Materialy i issledovaniya, v. IV (Leningrad: "Nauka," 1980), p. 11.

<sup>6</sup> Grušen'ka also characterizes Fedor Pavlovič with a word that she uses: "We see Fiodor Pavlovich from a wholly different point of view: to Grušen'ka he was a rather pitiable "little old man" (старичок). V. Terras, A Karamazov Companion (Madison: University of Wisconsin Press, 1981), p. 334.

<sup>7</sup> Vetlovskaja explains the meaning of an additional epithet given to Zosima by Ivan and echoed by Aleša, namely, "Pater Seraphicus." She considers that it reinforces the Franciscan aspects of his outlook, which are present in Book Six. V. Vetlovskaja, "Ob odnom iz istočnikov Brat'ev Karamazovyx," Izvestija AN SSSR, XL, No. 5 (1981), 436-445.

<sup>8</sup> "Раскольниковы характеризуют . . . почти все действующие лица романа." S. Belov, Roman F.M. Dostoevskogo "Prestuplenie i nakazanie": Kommentarii (Leningrad: Prosveščenie," 1979), p. 33.

<sup>9</sup> Sonja and Marmeladov contradict each other on whether or not Katerina Ivanovna behaves cruelly toward her family.

<sup>10</sup> Two critics find a parallel between Raskol'nikov's and Dunja's characterizations in the closeness this comment of Svidrigajlov's shows to a similar comment to Raskol'nikov by Porfirij Petrovič. In the latter statement Porfirij Petrovič tells his listener that he could withstand disembowelment if he found belief or God. M. Jones, Dostoevskij: The Novel of Discord (London: Elek Books Ltd., 1976), p. 85; "Raskol'nikov's Humanitarianism," Canadian-American Slavic Studies, VIII, No. 3 (1974), 376-377. R. Koprince, "The Episode in Crime and Punishment," An unpublished Ph.D. dissertation, University of Michigan, 1977, p. 76.

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<sup>11</sup> Holquist finds that Razumixin characterizes himself by adding a pun on his name ("Вразумихин"). M. Holquist, "Disease as Dialectic in Crime and Punishment," in Twentieth Century Interpretations of "Crime and Punishment": A Collection of Critical Essays, edited by R. Jackson (Englewood Cliffs, N.J.: Prentice-Hall, 1974), p. 115. Peace notes the confusion Luzin has with Razumixin's name, calling him "Рассудкин." R. Peace, Dostoevsky: An Examination of the Major Novels (Cambridge: Cambridge at the University Press, 1971), p. 313.

<sup>12</sup> Aleša is initially wrong about Katerina Ivanovna, while Ivan is much more on target. Svidrigajlov throughout the novel seems to have a better view of Raskol'nikov than does Razumixin, Raskol'nikov's best friend.

<sup>13</sup> Van der Eng lists the various roles Fedor Pavlovič plays at the monastery as: the submissive believer, the worldly man, the romantic sinner, the indignant believer, and the buffoon. J. van der Eng, "'Suspense' v Brat'jax Karamazovyx," in The Brothers Karamazov by F.M. Dostoevskij (The Hague: Mouton, 1971), p. 80. I regard most of these roles as coming from the voice I call the irreverent buffoon.

<sup>14</sup> The narrator takes a rather indignant view of Fedor Pavlovič throughout, speaking of his sentimental streak even as he talks to Aleša as the doting parent. The fact remains that Fedor Pavlovič does have some affection for Aleša and Smerdjakov, if not for his other sons.

<sup>15</sup> Catteau explains what motivates the juxtaposition of these two voices in Aleša: "Faith in man does not necessarily lead to faith in God, but faith in God, for Dostoevsky, must absolutely go through faith in man." J. Catteau, "The Paradox of the Legend of the Grand Inquisitor in The Brothers Karamazov," in Dostoevskij: New Perspectives, edited by R. Jackson (Englewood Cliffs, N.J.: Prentice-Hall, 1984), p. 254.

<sup>16</sup> "Дмитрию Карамазову свойственно слово сбивчивое, как бы ищущее самого себя. . ." G. Egorenkova, "Reč' geroev i slovo avtora," Russkaja reč', No. 4 (1972), 15.

<sup>17</sup> "This produces the curious effect of Ivan presenting the points of his own argument as if he were an uncommitted third person. . . this frees Ivan from any obligation to be other than the cool expounder of the ideas of his article. . ." Peace, p. 265.

<sup>18</sup> Fedor Pavlovič sums up the ironizer with his comment about Ivan: ". . . молчит да усмехается на тебя молча" (XIV, 158). Aleša also worries about how Ivan will speak to Zosima and whether he will show him proper respect (XIV, 31).

<sup>19</sup> Kantor cites several acts and utterances which I attribute to the hater: his abuse of the peasant, his Cain-like words to Aleša, and his remark about Liza: "Коль она ребенок, то я ей не нянька." B. Kantor, "Brat'ja Karamazovy" F. Dostoevskogo (Moscow: "Xudožestvennaja literatura," 1983), p. 117.

<sup>20</sup> Rosen singles out Dmitrij's reference to Katerina Ivanovna as an институтка, but draws a particular meaning from the term: "The Ushakov dictionary defines the 'институтка' as a 'naive, exalted, inexperienced girl.'"

M. Rosen, "Why Dmitrij Karamazov Did Not Kill His Father," Canadian-American Slavic Studies, VI (1972), 212.

<sup>21</sup> Linner finds that Zosima's language varies according to situation and subject, with many Slavonicisms in the passages containing his exhortations and teachings, but with a more conversational style and lexicon when he discusses contemporary issues and problems. S. Linner, Starets Zosima in "The Brothers Karamazov": A Study in the Mimesis of Virtue (Stockholm: Almqvist & Wiksell International, 1975), p. 48. (Linner's comments are concerned mainly with stylistic differences, but these latter also suggest aspects of the overall differences in Zosima's voices which I discuss above.) Rosen's comments are applicable to the first type of speaking. Linner mentions: "The prose is rhythmic, sounds and words are repeated, especially умиление (tender emotion) as noun, verb, and adjective, and adverb. . . . Zosima often uses caressing diminutives, which are not characteristic of old Russian literature but do reinforce the impression of a warm-hearted open person who lives by his heart." N. Rosen, "Style and Structure in The Brothers Karamazov," Russian Literature Triquarterly, No.1 (Fall 1971), 359.

<sup>22</sup> For a stylistic treatment of the Inquisitor's speech, see M. Babovič, "Poéma 'Velikij Inqvisor,'" Russkaja literatura, No. 2 (1984), 74-93.

<sup>23</sup> Terras notes that the Devil's words ("Тут у вас все очерчено, тут формула, тут геометрия. . .") are a jibe at Ivan's own self-imposed Euclidean outlook. Terras, p. 388. The above quotation may also be considered such an example in view of its implication of "calculating" the metaphysical.

<sup>24</sup> Tamarčenko considers that at various times Raskol'nikov is: "... преступник, жертва, детектив, судья, и палач." N. Tamarčenko, "О жанровой структуре Преступления и наказания," in Problemy žanra v istorii russkoj i zarubežnoj literatury (Kemerovo: 1976), p. 72. Wilson finds different reflections of Raskol'nikov's own words and acts in the dream about the horse: "Each of the three main actors in Raskol'nikov's dream - Mikoł'ka, little boy, and onlooker - reflect ways of reacting that Raskol'nikov consistently demonstrates in the novel." R. Wilson, "Raskol'nikov's Dream in Crime and Punishment," Literature and Psychology, XXVI (1976), 160. Snodgrass takes this point even further: "First of all, where is Raskol'nikov in his dream? Is he the horse, the little boy, the father, or the brute Mikołka? The answer must be Yes." W. Snodgrass, "Crime for Punishment: The Tenor of Part One," The Hudson Review, XIII (1960), 239. Rahv makes a point similar to Wilson's and Snodgrass's: P. Rahv, "Dostoevsky in Crime and Punishment," in Dostoevsky: A Collection of Critical Essays, edited by R. Wellek (Engelwood Cliffs, N.J.: Prentice-Hall, 1962), p. 18.

<sup>25</sup> Frank notes Raskol'nikov's laconic dismissal of those who suffer from lack of power ("Такой процент, говорят, должен уходить каждый год. . .") and characterizes it as "the result of the application of a Utilitarian calculus." J. Frank, "The World of Raskol'nikov," Encounter, XXVI (1966), 34. Eastman refers to Raskol'nikov's "... beer and bread explanation of his own state of spirit. . ." R. Eastman, "Idea and Method in a Scene by Dostoevsky," College English, XVII, No. 3 (1955), 145.

26 Razumixin characterizes this voice of Raskol'nikov's when he says about a gesture of his: "Вот за это-то я его и люблю. . . Есть у него эти движения. . ." (VI, 172).

27 ". . . she is not presented by Dostoevsky as a calm, contented creature, accepting her lot with unruffled equanimity. She is timid, frightened, often embarrassed and confused, with an acute sense of her own worthlessness." Jones, Dostoevsky: The Novel of Discord, p. 82.

28 Paris considers that Sonja's self-effacing responses represent a psychological subterfuge which dominates her activity in the novel. B. Paris, "The Two Selves of Rodion Raskol'nikov: A Horneyan Analysis," Gradiya, I (1978), 322-323. Polonskoj views Sonja's self-sacrificing activity and self-effacing responses to be merely a by-product of Dostoevskij's religious and political thought: "Реакционная точка зрения Достоевского, утверждавшего, что страдание - единственный путь к счастью находит свое отражение и в образе Сони, безответной жертвы. . ." K. Polonskoj, Commentary to F. Dostoevskij, Prestuplenie i nakazanie (Moscow: "Xudožestvennoj literatury," 1957), p. 581. Both of these analyses overlook much in Sonja's voice complex.

29 Perlina's view of the narrator in Brat'ja Karamazovy as a hagiographer with both self-deprecating and triumphantly affirmative voices is also applicable to Sonja's blend of voices showing these two extremes. N. Perlina, "Toward the Concept of an Ideal Hero in Dostoevskij's Brat'ja Karamazovy," Russian Language Journal, XXXVII, No. 128 (1983), 68.

30 Evnin sees the primary quality of Svidrigajlov's voice in his careless syntax, his low and cynical expressions, and a certain развязность. F. Evnin, "Roman Prestuplenie i nakazanie," in Tvorčestvo F.M. Dostoevskogo, edited by N. Stepanov (Moscow: Izdatel'stvo AN SSSR, 1959), p. 146. Grossman finds that Svidrigajlov's speech contains a certain "ироническая небрежность." L. Grossman, "Dostoevskij - xudožnik," in Tvorčestvo F.M. Dostoevskogo, p. 391. Poddubnaja remarks about Svidrigajlov's speech: ". . . недостаточность логической и синтаксической координации между отдельными элементами речи." P. Poddubnaja, "Vosstanovlenie pogibšego čeloveka. . ." Filologičeskie nauki, No. 2 (1975), 63.

31 Belov writes that Porfirij Petrovič posits words: ". . . в своеобразной шутовской манере." S. Belov, "O xudožestvennom masterstve F.M. Dostoevskogo," Russkaja reč, No. 5 (1971), 4. Kašina summarizes the words the narrator uses to characterize Porfirij Petrovič's voice: "Скороговоркой, спеша, бормочет, кудахчет, сыплет (все речевые ремарки автора) он бессмысленные пустые фразы. . ." N. Kašina, Čelovek v tvorčestve F.M. Dostoevskogo (Moscow: "Xudožestvennaja literatura," 1986), 56.

32 Poddubnaja considers this aspect of his voice solely characteristic of him. P. Poddubnaja, "Obraz Porfirija Petroviča v xudožestvennoj strukture romana F.M. Dostoevskogo Prestuplenie i nakazanie," Voprosy russkoj literatury, I, No. 16 (1971), 55-57.

33 "Не ерничает, не хихикает, не подмигивает, не 'кудахчет,' а говорит проникновенно, задумчиво, как-то печально." Ju. Karjakin, "Čelovek v čeloveke," Voprosy literatury, XV, No. 7 (1971), 82.

34<sup>У</sup> Šcennikov juxtaposes passages which show two of the voices I discuss: "Говоря о прошлом, Катерина Ивановна постоянно пользуется формулами обращения, принятыми в образованном обществе, . . . О настоящем она говорит словами бранными, 'уличными'. . ." G. Šcennikov, "Mногообразие v edinstve: O jazyke geroev Dostoevskogo," Russkaja rec, No. 6 (1971), 15.

35 Evnin and Grossman both comment on Lužin's bureaucratic style and his heavy use of participles. Evnin, p. 148; Grossman, p. 391.

36 Kolševnikova points out that Lužin cannot quote a Russian national proverb without translating it into the following bookish speech: "Пойдешь за несколькими зайцами, и ни одного не достигнешь." V. Kolševnikova, Commentary to F. Dostoevskij, Prestuplenie i nakazanie (Leningrad: "Leninizdat," 1970), p. 561.

37 Grossman considers фигуренность the characteristic element in Razumixin's speech. Grossman, p. 391.

38 This comment about "предрассудки" throws a negative, ironically unexpected light on Raskol'nikov's intellectual activity.

39 Another explanation for Zosimov's reaction to Nastas'ja's comment may be Dostoevskij's plan in his notebooks to make Lizaveta one of Zosimov's lovers, as Lehrman suggests. E. Lehrman, A "Handbook" to the Russian Text of "Crime and Punishment" (The Hague: Mouton, 1977), p. 43.

40 Among these is Meijer's concept of "situation rhyme," in which two similar scenes are considered to throw light upon one another. J. Meijer, "The Author of Brat'ja Karamazovy," in The Brothers Karamazov by F.M. Dostoevskij, p. 35. Perlina singles out the way different heroes quote the same sources, but with different meanings for their own purposes, for example Schiller or the Gospels. N. Perlina, Varieties of Poetic Utterance: Quotation in "The Brothers Karamazov" (Lanham, MD: University Press of America, 1985), p. 90. Wasiolek makes the point that semantic meaning is not the sole criterion for judging a statement or act in Dostoevskij: ". . . the value of an act of sacrifice, compassion, love, and even murder in Dostoevskij's world is not fixed." E. Wasiolek, "Aut Caesar, Aut Nihil: A Study of Dostoevsky's Moral Dialectic," PMLA, LXXVIII, No. 1 (1963), 91-92.

41 Terras, p. 443; M. Goldstein, "The Debate in The Brothers Karamazov," Slavic and East European Journal, XIV (1970), 335; G. Chaitin, "Religion as Defense: The Structure of The Brothers Karamazov," Literature and Psychology, XXII, No. 2 (1972), 86. Wharton interprets Kolja's statement properly, as a "dream" of a sacrifice that is not necessarily productive. He adds that Zosima encourages even the dreamer, who may do a good work someday. R. Wharton, "Roads to Happiness in The Brothers Karamazov: Dostoevskij's Defense of Christ," Cithara, XXIII, No. 2 (1984), 7.

42 Peace juxtaposes another pair of statements by Ivan and Dmitrij, both of whom refer to the Dionysian "cup of life." Dmitrij speaks of it as giving life, while Ivan talks of draining it just before the end of his life. This "half-full" vs. "half-empty" juxtaposition throws light on each of their attitudes toward their lives. Peace, p. 235.

43 Jackson and Terras argue that Aleša's "permission" of Dmitrii's intended escape brings him into close proximity with Smerdjakov, who claims that saving one's life is a justifiable reason for denying one's faith. V. Terras, "The Art of Fiction as a Theme in The Brothers Karamazov," in Dostoevskij: New Perspectives, p. 198; Jackson, "Dmitrii Karamazov and the Legend," Slavic and East European Journal, IX (1965), 265. I feel that Smerdjakov's and Aleša's voices show the difference here. Smerdjakov's words completely obviate the issue of moral duty, while Aleša's charge to Dmitrii that he remember his self-imposed ideal makes it an important reason for his escape.

44 Rosen and Walsh both explain how Dostoevskij divided the story of Job, assigning Job's challenge to Ivan while letting Zosima elaborate upon the power of reconciliation in the tale. Rosen, "Style and Structure in The Brothers Karamazov," p. 364; H. Walsh, "The Book of Job and the Dialectic of Theodicy in The Brothers Karamazov," South Central Bulletin, XXXVII (Winter 1977), 164. Savchenko considers that Zosimov's words about the Karamazov family ("Кто меня поставил делить между ними?") are a humble expression of his hesitation to act as Solomon in deciding for others, while Ivan's words ("Сторож я, что ли, моему брату Дмитрию?") show not humanity, but callous rejection of others. N. Savchenko, Sjuzetoslozenie romanov F.M. Dostoevskogo (Moscow: Izdatel'stvo Moskovskogo universiteta, 1982), p. 94. Cox explains how Zosima and the Grand Inquisitor both perceive the same three needs in human beings, but serve these needs in opposite ways. R. Cox, "Dostoevsky's Grand Inquisitor," Cross Currents (Fall 1967), 432-433. Perlina traces differing concepts of authority which Zosima and the Grand Inquisitor practice to their differing interpretation of Hebrews 4:12. Perlina, Varieties of Poetic Utterance: Quotation in "The Brothers Karamazov", p. 154. Cirkov juxtaposes positions of Zosima and Fetjukovič on individual and collective guilt, noting that Zosima's "Each guilty for all" is opposed to Fetjukovič's plea for extenuating circumstances. N. Cirkov, O stile Dostoevskogo (Moscow: "Nauka," 1967), p. 259.

45 Terras notes Baxtin's interest in, among other things, the mirroring of one voice by another in Dostoevskij. Terras, F.M. Dostoevskij: Life, Work, and Criticism (Frederickton: York, 1984), p. 30-31.

46 Perlina also mentions the aspects of Zosima's speech and attitude that emerge in Aleša's exhortation at Iljuša's grave, for example, the parabolic and metaphorical language. Perlina, Varieties of Poetic Utterance: Quotation in "The Brothers Karamazov", p. 192.

47 Rakitin actually quotes Ivan's words about him indirectly, yet his quotation seems much more similar to the cautious, subtly mocking voice of the ironizer than to Rakitin's own irreverent, slangy voice of the laconic reductionist.

48 Cox, referring to Ivan's words ("Сторож я, что ли, моему брату Дмитрию?") says regarding a statement of Rakitin's about Grušen'ka at the trial: "And Rakitin gives this attitude its most generalized form when he blurts out at Dmitrii's trial, 'I cannot answer for all my acquaintances. . . I am a young man. . . and who can be responsible for everyone he meets?'" Cox, p. 442. (Cox's point here shows how Ivan's voice acts within Rakitin's.) Linner, Chaitin, and Egorenkova all single out the way in which Ivan's voice

penetrates Aleša's with the words: "... я против бога моего не бунтуюсь, я только 'мира его не принимаю.'" Linner, p. 169; Chaitin, p. 76; Egorenkova, "Poetika sjužetnoj aury v romane F.M. Dostoevskogo Brat'ja Karamazovy," Filologičeskie nauki, No. 5 (1971), 29.

<sup>49</sup> Hall notes that the opposite also happens, with Ivan repeating a French phrase that the Devil had used just before his disappearance. V. Hall, "Dostoevsky's Use of French as a Symbolic Device in The Brothers Karamazov," Comparative Literature Studies, II (1965), 173.

<sup>50</sup> In another example, Kulešova has perceived the similarity between the Inquisitor's statement ("Они... будут считать нас за богов...") and Katerina Ivanovna's: "Я буду богом его..." E. Kulešova, "Psixologičeskie korni nadryva v četyrex Katerinax Dostoevskogo," Russian Language Journal, XXXVII, No. 128 (1983), 86. About Katerina Ivanovna's attitude toward Dmitrij Rosen says: "Katia cannot conceive that he would be able to restrain himself... because she can only see him as a weak child with unbridled desires." Rosen, "Why Dmitrij Karamazov Did Not Kill His Father," p. 220. This is also the attitude of the Inquisitor toward his flock.

<sup>51</sup> Perlina discusses how the Inquisitor's voice functions in Kolja's and provides several examples. Perlina, Varieties of Poetic Utterance: Quotation in "The Brothers Karamazov", p.91. Terras also notes passages in which the Inquisitor speaks through Kolja. Terras, A Karamazov Companion, p. 343.

<sup>52</sup> Both Terras and Savčenko point out the ironic similarity between Fedor Pavlovič's conjecture about whether Hell has hooks with which to hang up sinners and Ivan's question to the Devil about whether there is a floor in the afterlife for the philosopher: "На чем же он там улетсся?" Terras, A Karamazov Companion, p. 392; Savčenko, p. 114. Ivan's question also suggests an intonation of Smerdjakov's, who had challenged Grigorij with questions based on a literal, material interpretation of Creation.

<sup>53</sup> This introduction of an intonation belonging to Dmitrij within an utterance of Fedor Pavlovič's acts to foreshadow Dmitrij's imminent arrival at his father's house.

<sup>54</sup> Terras traces Smerdjakov's voice at work within the prosecutor's treatise at Dmitrij's trial through planted suggestions by the former which the latter repeats. He considers this a manifestation of Dostoevskij's polyphony. Terras also comments upon the passage in which the Devil cites from Ivan's "Геологический переворот," saying: "It sounds embarrassingly like Rakitin." Terras, A Karamazov Companion, pp. 418, 419, 421, 395.

<sup>55</sup> In other examples, Kogan finds that Svidrigajlov's "Нодо же где-нибудь сесть" on the subject of the nobility's role in contemporary Russian life is nearly the same as Marmeladov's words: "Ведь наободно же, чтобы всякому человеку хоть куда-нибудь можно было пойти." G. Kogan, "Zagadočnoe imja Svidrigajlova: Prestuplenie i nakazanie i periodičeskaja pečat' 1860-x godov," Izvestija AN SSSR [Serija literatury i jazyka], XXXX, No. 5 (1981), 433. Fiderer observes that Raskol'nikov adopts Marmeladov's words about Sonja to condemn himself for his helplessness to change Dunja's fate. G. Fiderer, "Raskol'nikov's Confession," Literature and Psychology, XX (1980), 69. Belov finds that Svidrigajlov's threefold repetition of the word воздух as what

Raskol'nikov needs most is reenacted by Porfirij Petrovič in his third conversation. Belov, p. 204. Nazirov links Katerina Ivanovna's dying gasp ("... уездили клячу!") with the horse which is beaten to death in Raskol'nikov's dream. Since, as was noted previously, the dream also presents various sides of Raskol'nikov, Nazirov's comment establishes a link between their voices. R. Nazirov, "Avtonomija literaturnogo geroja," in Problemy tvorcestva F.M. Dostoevskogo: Poëtika i tradicija, ed. by Ja. Bilinkis et. al. (Tjumen': 1982), p. 9.

56 "The denial of relationship is carried to great lengths in The Brothers Karamazov. Throughout the novel people continually deny that they are related by kinship or that they resemble one another. Muisov denies he is related to Fedor Pavlovich. Rakitin denies he is related to Grushen'ka. Fedor Pavlovich's abandonment of his children is a denial of his relationship to them. In addition, he curses his son Mitja. He denies that Smerdjakov is related to him. He cannot "recognize" Ivan. Ivan says that he is not responsible for Mitja. Smerdjakov says he is not responsible for Mitja. Ivan says he has nothing to do with Smerdjakov." G. Kabat, Ideology and Imagination: The Image of Society in Dostoevsky (New York: Columbia University Press, 1968), p. 158.

57 Terras points out both Ivan's and the Devil's views that the world is build on absurdities. Terras, A Karamazov Companion, p. 225. Pletnev cites the Devil's view of the world as a vicious circle, in the Devil's words: "Скучища неприличнейшая." Pletnev says about this opinion: "Здесь в уста искусителя вложена теория вечного возврата, вечных циклов Вселенной." R. Pletnev, "Vremja i prostranstvo u Dostoevskogo," Novyj žurnal, No. 87 (1967), 126. Two critics have suggested another issue about which characters of Brat'ja Karamazovy speak out, the issue of whether there is a hell and what it would be like. D. Danov, "Subtexts of The Brothers Karamazov," Russian Literature, XI, No. 2 (1982), 195-196; Peace, p. 264.

58 Koprince clarifies the difference between Marmeladov's suffering and Sonja's. Marmeladov brings on suffering, proclaims it, and invites it in spite of his family, while Sonja accepts unwanted suffering, does it quietly and precisely to help her family. Koprince, p. 71.

### Chapter III

#### Factors which Motivate Polyphonic Dialogue

In this chapter I analyze factors which shape and condition the manner in which polyphonic dialogue takes place. While the second chapter treated overall properties of character voices in utterances throughout the novels, this chapter focuses on how these voices take cognizance of one another in specific exchanges. Dostoevskij gives his characters numerous devices for penetrating others' consciousnesses and provoking their voices. Personages achieve this directly with questions or challenges and indirectly with oblique remarks, guesses, or careful listening. The *лазейка* ("loophole") device enables characters in the novels to elude definition by others and to evade the implication of their own remarks. Its various forms occupy the entire range from "flight" to "fight," as conversation partners ignore, evade, equivocate, rephrase, give warning signals, and openly challenge others in order to protect themselves from the probing of their voices. With the *оглядка* ("sideward glance") device personages anticipate others' remarks or replies in order to more effectively phrase their own. It is present in any instance when one character shows concern about another's possible reaction. To this end they pay close attention to their speech partners, and also evaluate their own utterances as they speak. The *оглядка* may take shape as cautious silence, a carefully worded utterance, or an urgent interjection, since its definition comes not from traditional speech categories, but from the intent of its user.

Personages employ circumscription devices as they attempt to jump ahead of others in dialogue. They may attempt to overturn others' conclusions before they are even presented, or parody others' positions by taking them to their logical extreme. These penetration and circumscription devices are basically offensive, while the *лазейка* and *оглядка* devices basically defensive, yet the categories cannot be clearly divided and often run together. Speakers may even employ more than one device in a single utterance. Inner dialogues occupy a definitive place in the polyphonic composition of the novels, and manifest themselves in several different ways according to how voices come into play within the consciousnesses of personages. Some types of inner dialogue take place between voices of a

single personage, while others encompass others' voices, which the silently speaking thinker recognizes and answers. Hidden dialogue represents a particularly interesting variety of inner dialogue, one which manifests itself only through indirect clues, for example, when personages speak with difficulty or display unexpected emotions. Facial and bodily gestures represent a special category of utterance, and may often be read as substitutions for spoken speech or as clues to a speaker's voice. Most of the topics which I address in this chapter are not solely properties of polyphony, but may be present in many forms of dialogue, including rhetorical exchanges. Independence and equality of all primary voices are the quintessential elements of polyphony in the ideal case. While they occupy a central role in Dostoevskij's novels, these devices promote it by making dialogues dominant and intense. Since the topics of this chapter are numerous and often difficult to separate, I am dividing each section into clearly labeled subsections.

### Penetrating and Provoking Devices

Personages in the novels use a variety of methods to ascertain the thoughts and opinions of others. They are especially interested in views about themselves, but take advantage of every opportunity to seek out clues about others. Speakers measure their conversation partners to perceive what lies beneath spoken words, and sound them out for information about third parties. These third parties may be part of the actual conversation as they indirectly influence the way speakers converse. Characters become aggressive at times, with direct questions and even open challenges. Penetrating and provoking devices work in more than one direction, as characters themselves become targets of those they had targeted earlier.

Curiosity as a motive for penetration. Before personages approach one another seriously, they are curious about what the other's voice is like and what the other will say. Raskol'nikov, for example, is driven to find out what Porfirij Petrovič thinks about him ("по лицу узнать" [VI, 190]) not only to avoid arrest, but also to protect his investment in the idea for which he has murdered. Sonja shows after her first conversation with Raskol'nikov that she is as fascinated by him as he is by her and Porfirij Petrovič: "И что у него в намерениях?" (VI, 253). Aleša feels this same interest in Ivan's stance before they actually confront one another: "Ему все казалось почему-то,

что Иван чем-то занят, чем-то внутренним и важным. . ." (XIV, 30). At the end of Book III Aleša perceives that Ivan for his part has a motive in approaching him: ("... непременно с каким-то намерением" [XIV, 132]), as Sonja feels about Raskol'nikov. Ivan reveals at the tavern that he had intended to seek Aleša out, but had postponed it precisely because he had perceived his brother's expectation: "... а вот этого-то я и не вытерплю, оттого и не подошел к тебе" (XIV, 209). Kolja's reference to Aleša as a "загадка" (XIV, 473) reminds readers of Aleša's earlier words to Ivan: "Брат Дмитрий говорит про тебе: Иван - могила. Я говорю про тебя: Иван - загадка" (XIV, 209).<sup>1</sup>

Penetration through third parties. Personages take advantage of conversations with others to find out the opinions of third parties, if possible without asking directly. Aleša listens to the discussion in the cell and wonders what his elder is thinking: "... казалось, он имел притом какую-то свою цель, - какую же? Алеша пристально следил за ним" (XIV, 56). In this way the suggestion of a dialogical undercurrent at the meeting promotes the suspenseful atmosphere present throughout most of the novel. Aleša later openly asks Dmitriy about Ivan's attitude toward the escape: "Скажи мне одно, - проговорил он, - Иван очень настаивает, и кто это выдумал первый?" (XV, 35). This openness is not characteristic of Raskol'nikov. Although he frames direct questions to his absent mother and sister while he reads the letter, he is much more elliptical when Lužin visits him, and prefers instead to make cryptic, insulting comments: "Затвердил Рекомендуется. . ." (VI, 115). Raskol'nikov takes advantage of Razumixin's drunken loquacity to ask about Porfirij Petrovič: "А. . . уж и этот. . . А в сумасшедшие-то меня почему записали?" (VI, 149). Dmitriy uses Aleša as a sounding board as he tries to fathom Katerina Ivanovna's reasons for preferring him to Ivan: "И вот такой, как я, предпочтен, а он отвергается. Но для чего же?" (XIV, 108). Aleša and Rakitin debate each other about Ivan's true nature, with Aleša defending him and Rakitin attacking him (XIV, 75-76).

Penetrative attempts through careful listening. Characters guess at the meaning of others' speech, focusing on their words, their tone, and their expressions. Pul'xerija Aleksandrovna wonders about Dunja's attitude toward Raskol'nikov: "... робко заглядывая в глаза дочери, чтобы прочитать всю ее мысль. . ." (VI, 157). Aleša similarly perceives the new element in

Grusen'ka's voice even as she appears to be "tempting" him (Book VII, Chapter 3). In the middle of his initial conversation with Porfirij Petrovič, Raskol'nikov tries to add up the inferences made against him: "Все слова их обыкновенные, но что-то в них есть. . . Почему Заметов прибавил, что я *хитро* говорил? Почему они говорят таким тоном?" (VI, 195); "... поскорей бы отгадать, в чем именно ловушка, и не просмотреть бы чего?" (VI, 205). (Emphasis is Dostoevskij's.) Raskol'nikov searches for answers also in conversation with Svidrigajlov ("Да что он, в самом деле, что ли?..." [VI, 218]) while at the same time veiling his curiosity. The narrator comments about the repeated mirror-like scenes between the two of them: "Между ними произошло нечто похожее на сцену их первого свидания у Раскольникова. . . и тот и другой знали, что оба видят и наблюдают друг друга" (VI, 355). They themselves confirm the mirror-like nature of their encounters in the exchange: "Я мог иметь. . . причины. . . Вы сами это знаете'. . . 'И я мог иметь свои причины, хотя вы их и не узнаете'" (VI, 357). Once more they measure each other as if in a mirror: "Оба остановились, и оба с минуту глядели друг на друга, как бы меряясь" (VI, 372). The guarded way in which Raskol'nikov probes Svidrigajlov's intent is also evident in Ivan's awareness of his growing doubts about Smerdjakov: "... но Иван Федорович скоро убедился. . . что ему надо чего-то совсем другого" (XIV, 243). (The "ему" here refers to Smerdjakov.) Razumixin suspects either madness or a hidden preoccupation in Raskol'nikov by listening to the odd note in his replies: "Разумихин, нахмурясь, с беспокойством на него посматривал" (VI, 102). Dunja on the other hand perceives the voice she knows among the new, unfamiliar ones he uses with his family ("Но в улыбке этой мелькнуло на этот раз настоящее, неподдельное чувство. Дуня тотчас же схватила и годячо пожала протянутую ей руку. . ." [VI, 172]), a recognition which Razumixin echoes: "Вот за это-то я его и люблю. . ." (VI, 172). Pul'xerija Aleksandrovna remains possessed by doubt about his voice as she follows the conversation: "Вот ведь и ласково говорит, а боюсь! Ну чего я боюсь. . ." (VI, 173). Zosimov is on the right track with his remark about the unusual interest Raskol'nikov shows in the discussion of the murder (Part II, Chapter 5), although his predilection for psychologizing leads him away from rather than toward an understanding of Raskol'nikov. Dmitrij perceives Grusen'ka's preoccupation with an internal dilemma, though he attributes it to a different reason: "Он подозревал тогда весьма

верно, что она и сама находится в какой-то борьбе, в какой-то необычайной нерешительности" (XIV, 329). For her part Grušen'ka detects Dmitrij's inner dialogue about the meaning of his dream: "Что это такое, Алеша, расскажи ты мне, какое это 'дитя'?" (XV, 11).

Successful penetration of others. At times the personages succeed in perceiving the thoughts, motives, and intents of others.<sup>2</sup> Aleša understands Rakitin's thoughts at the monastery without being told: "Алеша догадался, что и Ракитин взволнован, кажется, не меньше его. Алеша знал, чем он взволнован" (XIV, 62). Ivan understands well the meaning of the word Dmitrij tells Aleša to use with Katerina Ivanovna: "А теперь все-таки к Катерине Ивановне! Это 'раскланяться-то раскланяться?' - улыбнулся вдруг Иван. Алеша смутился" (XIV, 131). Grušen'ka correctly believes that she detects Rakitin's voice working on Dmitrij in prison: "Может, Ракитка-то его и усыкает, а?" (XV, 11). Aleša also feels that Rakitin's visits are affecting Dmitrij, but he knows their voices well enough to understand what cannot be attributed to Rakitin's, namely, the words about the "babe": "... впрочем. . . это не от Ракитина" (XV, 11). Smerdjakov suggests a course of action for Ivan (Departure for either Moscow or Čermašnja) that he tailors to Ivan's sentiments about caring for those close to him: "На вашем месте, если бы только тут я, так все бы это тут же бросил. . . чем у такого дела сидеть-с. . ." (XIV, 249). Sonja appears to have second sight when she cries out her question to Raskol'nikov: "Что вы, что вы это над собой сделали?" (VI, 316). Her remark comes not from clairvoyance, or from an abstract opposition to murder, but from his own revelation of what he chose to live by. Fedor Pavlovič is being more deliberately dramatic than prophetic when he tells the monks: "Слышите ли, слышите ли вы, монахи, отцеубийцу. . ." (XIV, 69). Like Smerdjakov, however, he is able to read Ivan's unspoken feeling: "Ты приехал ко мне и меня в доме моем презираешь. . . Тебе поглядывать здесь за мной хочется, злая душа, оттого ты не поедешь?" (XIV, 125). Aleša reveals to Rakitin that he has perceived the latter's interest in Katerina Ivanovna: "По твоему увлечению я догадался, что ты сам равнодушен к Катерине Ивановне. . ." (XIV, 76). Aleša scores a direct hit with his perceptive remarks to her: "Потому что вы мучаете Ивана, потому только, что его любите. . . а мучите потому, что Дмитрия надрывом любите. . . внеправду любите. . . потому что уверили себя так. . ." (XIV, 175). This perception comes not solely from Aleša's intuition, but partly from

Xoxlakova, who by using the word "надрыв" encouraged Aleša's own keen interpretation of the situation (XIV, 170). Aleša sees under the surface of Kolja's words as he did under Rakitin's, and finds much of Rakitin in Kolja's "convictions": "Ну кто вас этому всему научил?" (XIV, 498); "Ах, я знаю, где вы это прочли, и вас непременно кто-нибудь научил" (XIV, 500). Dostoevskij limits Aleša's omniscience with Kolja. When the latter tells him what Belinskij had reportedly said about the likelihood that Christ would join the socialists (a statement that Dostoevskij reports as fact [XXI, 11-12]), Aleša replies: "Белинский? Не помню. Он этого нигде не написал" (XIV, 501).<sup>3</sup> Smerdjakov knows Ivan well enough to provide a cogent reason why Ivan will not confess at the trial: "... вам было бы стыдно на всю вашу жизнь" (XV, 63).<sup>4</sup> In all of these instances Dostoevskij's heroes perceive others' thoughts and hidden concerns not through intuition alone, but primarily through their knowledge of others' voices and their ability to detect them in speech and behavior.

Porfirij Petrovič and Zosima prove themselves particularly adept at reading others.<sup>5</sup> The former relies upon not only the facts of the murder, but also his eyes and ears as he anticipates and follows the words and tones Raskol'nikov adopts. Porfirij Petrovič understands that if Raskol'nikov is the murderer, then as the author of the article he must have already mocked himself for his failure: "... тут бы, кажется, и триумф, и наслаждайся плодами своего остроумия, а он хлоп!..." (VI, 263). He also suspects from what Zametov apparently told him of the meeting at the inn that Raskol'nikov experiences compulsion to flirt with disaster: "Этак ведь иногда человека из окна или с колокольни соскочить тянет, и ощущение-то такое соблазнительное" (VI, 266). Zosima shows uncanny ability to perceive hidden voices in overt speech, such as that which he heard from Aleša's brothers in his cell. On two occasions he transmits his concern to Aleša: "Около братьев будь. Да не около одного, а около обоих" (XIV, 72); "Может, еще успеешь что-либо ужасное предупредить" (XIV, 258). Zosima discerns how others' views about themselves and their surroundings conflict. He tells Fedor Pavlovic: "Не стесняйтесь, будьте совершенно как дома. А главное, не стыдитесь столь самого себя, ибо от сего лишь все и выходит" (XIV, 40). He succeeds with his penetrant remark about Ivan's inner dialogue, helping Ivan thereby to recognize it in himself and reply: "Может быть, вы правы... Но все же я и не совсем шутил..." (XIV, 65). Zosima undeniably does

possess the gift of intuition, as the chronicler's remark attests: ". . . он . . . удивлял, смущал, и почти пугал иногда пришедшего таким знанием тайны его, прежде чем тот молвил слово" (XIV, 28). To perceive hidden words of primary heroes, however, Zosima and others rely much less on intuition than on revealed speech.

Provocation with direct questions. Personages in the novels question one another directly, that is, through dialogue in the traditional sense. Dunja announces to Lužin about Raskol'nikov: "Я хочу и могу узнать теперь наверно: брат ли он мне? А про вас: дорога ли я вам, цените ли вы меня: муж ли вы мне?" (VI, 231). Porfirij Petrovič only half jokingly warns Raskol'nikov: "Подождите, я и вас проведу - ха, ха, ха!" (VI, 198). Svidrigajlov asks Raskol'nikov directly about the latter's opinion toward what transpired with Dunja: ". . . что ж тут, во всем этом, в самом деле, такого особенно преступного с моей стороны, то есть без пред-рассудков-то, а здраво судя?" (VI, 215). Razumixin is still nearly a stranger when Dunja and Pul'xerija Aleksandrovna sound him out about his opinion of Lužin, whom Razumixin himself has met only once (VI, 164- 165, 167, 170). Razumixin himself is anxious to know what they, especially Dunja, think of him: "Верите вы мне? Ну, верите вы мне или нет?" (VI, 154). His tipsy condition at this point only makes this question persistently stated rather than merely thought. The same applies to Marmeladov's interrogation of Raskol'nikov: ". . . не *можете* ли вы, а *осмелитесь* ли вы, взирая в сей час на меня, сказать утвердительно, что я не свинья?" (VI, 14).

Ivan twice seeks Aleša's opinion about his wishes regarding the well-being of Fedor Pavlovič, that is, whether Aleša considers him capable of effecting his father's death: ". . . считаешь ты и меня, как Дмитрий, способным пролить кровь Езопу, ну убить его, а?" (XIV, 131-132); ". . . подумал ты тогда, что я желаю смерти отца, или нет?" (XV, 49). Aleša's answers to these two questions are different because the questions themselves are different, the first being about direct acts, the second about wished ones. Smerdjakov preserves the symmetry between himself and Aleša relative to Ivan by at least twice answering Ivan's questions about his own role in the murder. Like many others, Grušen'ka approaches Aleša for his opinion of her dilemma over her former suitor: "Разреши ты меня, Алеша, время пришло, что положишь, так и будет" (XIV, 322). Kolja also approaches Aleša directly: "Скажите, Карамазов, вы ужасно меня

презираете?" (XIV, 501). Kolja also values Aleša's assessment of Dmitrii's innocence or guilt, and asks about it without ceremony: "Невиновен ваш брат или виновен? Он отца убил или лакей? Как скажете, так и будет. Я черныше ночи не спал от этой идеи" (XV, 189). Although Kolja's question is characteristically pretentious for one of his age, the need he feels to know the judgements of others about still others, and the importance he places on them for his own life, show that he too is part of the ideological dialogue in the novel.

Direct commands to reveal oneself. Raskol'nikov's direct command to Sonja ("Да скажи же мне наконец. . . как этакой позор и такая низость в тебе рядом с другими противоположными и святыми чувствами совмещаются?" [VI, 247]) has meaning for himself as well in view of his mixed charitable and hostile responses throughout the novel. Sonja initially invites Raskol'nikov to speak about his motives for the murder in his own words ("... говори, говори! Я пойму, я *про себя* все пойму. . ." [VI, 318]), yet she soon refuses to accept his particular voicing, full of abstract allusions that diminish the importance of his own individual will: "Вы лучше говорите мне прямо. . . без примеров. . ." (VI, 319). (Emphasis is Dostoevskij's.) Like Raskol'nikov, she also had earlier been emphatic in her demand to know what he intends: "Говорите лучше прямо, чего тебе надобно! . ." (VI, 313). Raskol'nikov and Sonja square off with each other, trying to convince one another that their solutions are best not only for themselves, but also for others: "Ох, это не то, не то, - в тоске восклицала Соня, - и разве можно так. . . нет, это не так, не так! . . . Да какая-ж это правда! О господи!" (VI, 320); "Я ведь только вошь убил, Соня, бесполезную, гадкую, зловредную" (VI, 320).<sup>6</sup> Katerina Ivanovna requires everyone to be present while she provokes Aleša, mainly because she anticipates an opinion she can live with: "На минутку! Останьтесь еще на одну минуту. Я хочу услышать мнение вот этого человека, которому я всем существом моим доверяю" (XIV, 171). The Grand Inquisitor is not content to speak at will, but periodically provokes a response from Christ: "Ты смотришь на меня кротко и не удостоиваешь меня даже негодования?" (XIV, 229).

Angry challenges. Characters occasionally become desperate when they sense that other provocatory devices are fruitless. Raskol'nikov tells Porfirij Petrovič: "Говорите, Порфирий Петрович, говорите положительно и окончательно, и скорее, сейчас!" (VI, 268). Porfirij Petrovič in his final

meeting with Raskol'nikov reveals that he had deliberately provoked his suspect: "Я тогда поглумился, но это для того, чтобы вас на дальнейшее вызвать" (VI, 345); Это мы устроили с тем, чтобы вас взволновать. . ." (VI, 346). Ivan loses his temper with Smerdjakov on more than one occasion in his frustration both with the latter's evasiveness and with his own inability to phrase questions that do not incriminate him: "Е, черт, говори ясней, чего тебе надобно?" (XIV, 244); "Говори! Я хочу твои мысли знать" (XIV, 248). Zosima's approach to others is the complete opposite of the angry challenge and other direct means of provocation. He describes his conversations with his mysterious guest: "Может, и то ему нравилось, что я наружно не любопытствовал о секрете его, ни прямо, ни намеком не расспрашивал" (XIV, 276). Aleša treats Ivan the same way: "Странно было и то, что Алеша не искал с ним разговоров о Мите и сам не начинал никогда, а лишь отвечал на вопросы Ивана" (XV, 48).

This survey of penetrating and provoking devices indicates the high degree of effort Dostoevskij's personages make to ascertain the thoughts, motives, and intents of others. They do this directly and indirectly, through oblique or challenging questions, often through third parties. All of Dostoevskij's primary characters engage in dialogue for this purpose, although relatively few characters, such as Zosima or Porfirij Petrovič, are genuinely gifted at perceiving what is present in others' voices. While attempts to discover what others think do not in themselves compose polyphonic dialogue, they play a strong supporting role by making heroes' positions manifest under the pressure of others' voices. The motives for employing these devices are as numerous as the characters and particular situations in the novels. They may be generally grouped, however, as (1) curiosity; (2) desire to match points of view; (3) need to find out about oneself; (4) need to find out others' opinions about them; (5) desire to feel superior; and (6) concern for others. Not all characters share the same motives for approaching others, but nearly all of them have abundant reasons for provoking them.

### The Лазейка Device

Baxtin defines the лазейка device to show how characters evade the penetrative attempts which were discussed in the previous section: "Лазейка - это оставление за собой возможности изменить последний,

окончательный смысл своего слова.<sup>7</sup> Personages have varied reasons for avoiding others' judgements, for example (1) to hide their plans for others; (2) to preserve themselves from trouble; (3) to hide an embarrassing truth about themselves; (4) to deny a truth they fear; (5) to prolong their control of the exchange; and (6) to avoid offending others. The лазейка device in practice takes a number of forms. Personages may try to avoid confrontation altogether, or employ equivocating evasions when they cannot avoid explaining their positions. They may give fair warning to others that their views are not as easily understood as it might appear. At times characters claim that they are misquoted when their reputed statements are not well received. At other times they redefine their positions to overcome others' objections. They may give self-justifying confessions or even refuse altogether to answer. The лазейка device is an implicitly dialogic feature, since it never exists other than as an answer to another person's words.

Avoidance of others' provocation. Raskol'nikov repeatedly turns toward the wall to avoid taking part in the conversation between Zosimov and Razumixin about the murder, and at the same time to listen in on it (VI, 114, 120). Here Raskol'nikov fears not an existing provocation, but a possible one, and distrusts his friends partly from his own fear of detection. Sonja holds herself in with Raskol'nikov's family not in response to their expressed attitude toward her, but to what she feels inevitably must be their attitude toward one such as herself: "... она скрепилась и удержалась, поскорей опять опустив глаза в землю" (VI, 183). This shyness seems to take hold of Raskol'nikov briefly when he speaks with her: "Он не то что сбивался, а так, как будто торопился и избегал ее взлядов" (VI, 186). Kolja masks his shallow conception of politics by sidestepping Smurov's question about socialism with the reply that the latter is not old enough to understand (XIV, 473). Aleša avoids Kolja's own attempt to fish for a compliment ("Скажите, с какой же стати надеялись, что я отыщу Жучку, то есть что именно я отыщу?" [XIV, 482]) by pretending not to hear it, thereby not feeding Kolja's vanity. Porfirij Petrovič similarly ignores Razumixin's indignant defense of Raskol'nikov, as Razumixin explains: "... он смотрит в сторону, и я смотрю в сторону. Я наконец, поднес к его роже кулак и сказал, что размоэжу его, по-родственному. Он только посмотрел на меня" (VI, 225-226). Raskol'nikov similarly avoids Sonja's question about whether he knew Lizaveta ("... не ответив на вопрос" [VI, 245]), since he is not ready to tell

her that he committed the murder. Raskol'nikov again puts off confession with a лазейка at the station, saying: "Я зашел спросить. . . я думал, что найду здесь Заметова" (VI, 407).

Equivocation on one's positions. Svidrigajlov is a master at this maneuver, as his reply to Raskol'nikov demonstrates: "Про что? А право, не знаю про что. . . - чистосердечно, и как-то сам запутавшийся, про-бормотал Свидригайлов" (VI, 219). He is just as vague about his future plans, and only hints at suicide as an option: "Прибыв сюда и решившийся теперь предпринимать некоторый. . . вояж. . ." (VI, 222). Svidrigajlov's vagueness here stems not only from his concern with hiding his intent toward Dunja, but from his uncertainty about the outcome of this pursuit and of his seriousness about ending his life. Kolja knows that he is young and inexperienced, but fears being reminded of it by others. For this reason he tries to downplay the embarrassing revelation that his formula for gunpowder is not completely authentic: "Как не настоящий? - покраснел Коля, - у нас горит. Я, впрочем, не знаю. . ." (XIV, 494). He tries to draw some distance from his and Rakitin's opinions when Aleša, the person he means to please, finds them unimpressive: "Впрочем, пожалуйста, не думайте, что я уж такой революционер. Я очень часто не согласен с господином Ракитиным" (XIV, 501). Porfirij Petrovič's equivocating tactics in his second conversation with Raskol'nikov are obvious. He even tells Raskol'nikov why he will not make the first move and arrest him: ". . . Я ему, так сказать, определенное положение дам, так сказать, психологически его определяю и успокою. . ." (VI, 261). Another example has been noted.<sup>8</sup>

Disavowel of opinions. Characters back away from opinions by suggesting that they are misunderstood or even misquoted. Lužin blames Raskol'nikov's interpretation of his sentiments about marriage with Dunja on the negative way he assumes Pul'xerija Aleksandrovna must have transmitted them (VI, 118). Raskol'nikov does not want Porfirij Petrovič to understand his article too well, and therefore cautions him: "В статье всего этого нет, там только намеки. . ." (VI, 203). Smerdjakov takes back his claim that he had felt the onset of an epileptic attack, denying to Ivan thereby that he was preparing an alibi: ". . . так только, чтоб похвалиться пред вами, сказал" (XV, 46-47). Rakitin had been proud of his verse to Hoxlakova, but when Perxotin ridicules it, he reacts angrily: ". . . написал в шутку, потому что считаю за низость писать стихи. . . Только стихи мои хороши. . . у меня

с направлением. . . " (XV, 17). Rakitin's comeback is ludicrous, yet it shows how a character tries to reaffirm a new position nearly simultaneously with denying an old one. Personages themselves take the blame for being misunderstood, as when Razumixin tries to minimize the damage from his drunken loquacity. He notices Raskol'nikov's unusual interest in the news that some consider him unbalanced and says: "То есть, не в сумасшедшие. Я, брат, кажется, слишком тебе разболтался. . . Я, брат, пьян немного" (VI, 149); "Видишь, Родя, я тебе что-то вчера разболтал в пьяном виде, как домой-то шли. . ." (VI, 189). Razumixin saves himself from revealing too much feeling for Dunja: "Я тел хочу. . . Я это предчувствовал. . . прошлого года, одно мгновение такое было. . . Впрочем, вовсе не предчувствовал. . ." (VI, 155). Raskol'nikov attempts to downplay Razumixin's spontaneous but ill-timed comments about the former's preoccupation with the pawnbroker affair. To ask innocently about his items found at Alena Ivanovna's by the police, he tells Porfirij Petrovič: "Я согласен, что может быть, уже слишком забочусь об этой дряни, на твои глаза. . ." (VI, 193); "Вы извините, пожалуйста. . . что мы вас пустяшным таким перебором полчаса беспокоим? Надоели ведь, а?" (VI, 195). Raskol'nikov only drops these comments because he senses that Porfirij Petrovič already has reason to suspect him.

Recoding of previous remarks. Dostoevskij's heroes not only deny or downplay, but actually redefine what they have already said earlier. Smerdjakov first makes this comment about his advice that Ivan leave for Čermašnja: "Это я тогда по единому к вам дружеству и по сердечной моей преданности, предчувствуя в доме беду-с, вас жалеючи" (XV, 45). He then makes an about-face: ". . . я вам те самые слова не в похвалу тогда произнес, а в попрек-с. Не разобрали вы этого-с" (XV, 46).<sup>9</sup> Smerdjakov pins down Ivan himself with the assertion: "Коли не в Москву, а поехали в Чермашню без причины, по единому моему слову, то, стало быть, чего-либо от меня ожидали" (XV, 53). In this way Smerdjakov is able to give "Čermašnja" its final meaning without actually incriminating himself. Ivan reinterprets his announcement that he does not believe in God, either because he did not completely mean it, or because he wishes to adopt before Aleša the stance of a despairing believer: "Я вчера за обедом у старика тебя этим нарочно дразнил и видел, как у тебя разгорелись глазки" (XIV, 213).<sup>10</sup> Svidrigajlov qualifies his announcement that he intends to

undertake a journey in order to more convincingly forestall Raskol'nikov's assumption that he is still chasing Dunja: "Я, может быть, вместо вояжа-то женюсь; мне невеста сватают" (VI, 224) Porfirij Petrovič hedges on his promise to be perfectly frank with Raskol'nikov in their second conversation, saying: "Не все же мне вам так взять да и выложить, хе! хе!" (VI, 350).<sup>11</sup>

Self-justifying confessions. Direct, even unsolicited confessions may have a self-justifying tone, as when Marmeladov subtly reproaches Katerina Ivanovna and introduces his tale about God's answer to those who would deny Heaven to drunkards, all under the guise of condemning himself.<sup>12</sup> Svidrigajlov makes a number of self-justifying evasions in order to defend his outlook and conduct before Raskol'nikov: "...знаю, как это гнусно с моей стороны, ну и так далее; но ведь я тоже наверно знаю, что Марфа Петровна, пожалуй что, и рада была этому моему, так сказать, увлечению" (VI, 216); "...случаются иногда такие подстрекательные 'немки,' что, мне кажется, нет ни единого прогрессиста, который бы совершенно мог за себя поручиться" (VI, 216); "Я согласен, что это болезнь...но что же делать? Не будь этого, этак ведь застрелиться, пожалуй, пришлось бы" (VI, 362). Each of Svidrigajlov's admissions has a slightly different intent: the first argues that he has not really hurt anyone; the second goads Raskol'nikov with the suggestion that he is no better; the third is a somewhat honest admission that he cannot act differently. Svidrigajlov drops this ironic defense of his "weakness" for philandering and utters a more serious plea to consider the "extenuating circumstances": "Черт возьми, зачем же она так хороша? Я не виноват!" (VI, 365). None of these confessional remarks serves to disguise potential threats to Dunja; they indicate rather that Svidrigajlov enjoys the game of evading Raskol'nikov's judgement, but occasionally must explain to himself the hopeless passivity of his predatory inclinations.

Open refusal to be defined. Personages give fair warning that they are not so easily understood. Svidrigajlov tells Raskol'nikov not to be sure that he knows Dunja's true feelings about him (Svidrigajlov), although this statement also may represent wishful thinking about his chances with her: "Тут есть всегда один уголок, который...остается неизвестен..." (VI, 368). In response to his mother's encouraging praise ("Полно, Родя, я уверена, все, что ты делаешь, все прекрасно..." [VI, 175]) Raskol'nikov provokes a long silence with his warning: "Не будьте уверены..." (VI, 175). Kolja refuses to admit that he is going to Iljuša with an apology: "...я,

может, вовсе не мириться иду?" (XIV, 472). Katerina Ivanovna refuses to be accountable for her future testimony even to Aleša, since she still has not perceived which of her voices she will manifest: "Вы не знаете меня, Алексей Фёдорович. . . да и я еще не знаю себя. Может быть, вы захотите меня растоптать ногами после завтрашнего допроса" (XV, 37). Grušen'ka gives a mocking tone to this type of confession when she warns Katerina Ivanovna that she is not actually an "angel" before fulfilling her prank, i.e., refusing to either kiss her rival's hand or give up Dmitrij.<sup>13</sup> As some of these passages indicate, a refusal to be defined may serve as a provocation as well as a лезейка.

Announcement of one's rights. Personages state their intent to resist or overturn any judgement, a preemptory form of лезейка. Ivan tells Aleša regarding possible violence to Fedor Pavlovič: "Но в желаниях моих я оставляю за собой в данном случае полный простор" (XIV, 132). Dmitrij tells Aleša that he has a choice which he can make at any time ("... я полный хозяин остановить, могу остановить или совершить, заметь это себе! Ну так знай же, что я его совершу, а не останавлию" [XIV, 144]), although he chooses to foretell his failure in selecting the right alternative. Dmitrij is much more emphatic earlier in the conversation: "... черт дери всех шпионов сердца человеческого!" (XIV, 106). He will sound this note again with the investigators after his arrest: "... не ройтесь вы так в душе моей, не терзайте ее пустяками. . ." (XIV, 418-419); "Ведь я, так сказать, душу мою разорвал пополам пред вами, а вы воспользовались и роетесь пальцами по разорванному месту в обеих половинах. . . О боже!" (XIV, 446). Grušen'ka warns Rakitin about his failure to perceive what she feels: "Молчи, Ракитка, не тебе меня судить, не тебе говорила. . . никогда вам не узнать, что у меня в сердце было" (XIV, 321). Kolja is as emphatic as Dmitrij about his right to oppose judgement: "... в чувствах его никто не смеет у него спрашивать отчета" (XIV, 467); "Я, впрочем, никому не позволяю анализировать мои поступки" (XIV, 472). In all of these exchanges, only Rakitin and the investigators are genuinely hostile to the speakers, which suggests that characters use this type of лезейка not only in reply to threats, but also to stake out territory for their views.

Withdrawal from dialogue. Personages have an abrupt, but temporarily effective way of foiling others' challenges, namely, to cut off discussion of the topic. Raskol'nikov fears that he may reveal himself in his willingness to

interpret Porfirij Petrovič's remarks, and so tells Razumixin: "А впрочем, гадко это все объяснять. Оставь!" (VI, 206). He suddenly becomes unwilling to talk about his former fiancée and tells his family: "Да и черт знает зачем мы об этом говорим! И к чему расспрашивать? . . ." (VI, 178). He similarly cuts off an exchange with Dunja about her right to marry Lužin: "А впрочем, все это вздор! – прибавил он раздражительно, досадуя на свое невольное увлечение" (VI, 174). Svidrigajlov makes a similar comment to Raskol'nikov as he denies interest in Dunja: "Но все это вздор, как теперь и сам вижу" (VI, 222). Raskol'nikov uses the phrase "ну и довольно" emphatically when he completes his confession to Sonja: "Ну, разумеется, что я убил старуху, – это я худо сделал. . . ну и довольно!" (VI, 319). Svidrigajlov, on the other hand, gives it a characteristically ironic touch: "Ну и довольно, кажется, для весьма приличного *raison funebre* нежнейшей жене нежнейшего мужа" (VI, 364). Ivan twice forbids Aleša to approach him on certain topics (Book V, Chapter 5 and Book XI, Chapter 5). Although this form of лезейка is the most emphatic, Raskol'nikov, Svidrigajlov, and Ivan use it to end conversations they themselves had begun, and thereby actually direct it at themselves.

Dostoevskij's favored characters resort to forms of the лезейка device less than other characters. This is why Fedor Pavlovič reacts differently to the abbot than he does to Zosima. Fedor Pavlovič comes away from the elder with a good enough impression of him to say favorable things afterward, but responds to the abbot's Gospel quotes about forbearance by becoming still more outrageous. Christ's kiss is a unique example of a лезейка, one which preserves the integrity of his own position precisely by submitting it to the judgement of another's conscience. He effectively overturns all that the Grand Inquisitor had said about him precisely by not objecting to it. Sonja submits herself to Raskol'nikov's judgement, choosing to endure it rather than to evade it. She employs the лезейка not to conceal what she considers shameful or threatening, but to protect what she values: "Раскольников понимал отчасти, почему Соня не решалась ему читать. . . Он слишком хорошо понимал, как тяжело было ей теперь выдавать и обличать все свое" (VI, 250). We see the various лезейка forms most with personages who experience the most complex or intense inner dialogues, yet even Aleša and Sonja occasionally resort to evasive maneuvers. Like the numerous penetrating and provoking devices, the лезейка supports continuation of

polyphonic dialogue in the novels.

### The Оглядка Device

Personages use the *лазейка* device to deal with interpretations of what they have already said, but avail themselves of the *оглядка* device to foresee what others will say about them, or how they may react to their comments. In this way they strive to defuse hostile interpretation of their remarks before they make them. Dostoevskij's characters generally pay close attention both to reactions of their conversation partners and to their own state of composure as they speak. They also apply the *оглядка* retrospectively to assess the effect of what they have already said. Personages even take the voices of third parties into account, as they tailor their remarks both to those they address and to those who are absent.

Anticipation of others' speech. Dostoevskij's heroes look ahead expectantly to what others might say, often with concern. Raskol'nikov hesitates to begin reading Pul'xerija Aleksandrovna's letter: "Он медлил; он даже как будто боялся чего-то" (VI, 27). She holds off embracing him for fear of angering him (VI, 173). Raskol'nikov similarly does not hug Dunja farewell because: "Потом еще, пожалуй, содрогнется, когда вспомнит, что я теперь ее обнимал, скажет, что я украл ее поцелуй!" (VI, 327). The *оглядка* becomes comical when Razumixin decides not to shave because he feels that Raskol'nikov's family will assume he did it for them (VI, 162). Raskol'nikov is able to guess what Razumixin will say at one point when they speak about Porfirij Petrovic: "Наконец-то догадался. . ." (VI, 207). Alesa expects to hear from his brother Ivan and patiently waits for him to come forward: "Алеша был и сам молчалив и как бы ждал чего-то, как бы стыдился чего-то. . . с каким-то непонятым себе самому и тревожным смущением ждал, когда брат захочет подойти к нему ближе" (XIV, 30). He is concerned about what Ivan will say at the monastery and whether he will treat Zosima with respect: ". . . боялся оскорблений ему, особенно тонких, вежливых насмешек Муисова и недомолвок свысока ученого Ивана. . ." (XIV, 31). Kolja prepares carefully for his encounter with Alesa: "Он. . . наружно выказывал презрительно равнодушный вид, когда ему о нем говорили, даже 'критиковал' Алешу, выслушивая то, что о нем ему передавали" (XIV, 478); "Тоже надо не очень высказываться. . ." (XIV, 478); "Надо предварительно обнюхаться. . ." (XIV, 477).<sup>14</sup> Raskol'nikov

approaches Porfirij Petrovič in the same manner: "Этому тоже надо Лазаря петь. . . и натуральнее петь. Натуральнее всего ничего бы не петь. Усиленно ничего не петь! Нет, *усиленно* было бы опять ненатурально. . ." (VI, 189-190). (Emphasis is Dostoevskij's.) This is his motive for teasing Razumixin about his feeling for Dunja, so that they can appear before Porfirij Petrovič in a relaxed, jovial mood. Dmitrij admits his concern about Aleša's judgement when he explains why he had said nothing about the escape plan: "А впрочем, господи, куда я дену глаза твои?" (XV, 34). (Dmitrij here actually fears his own judgement, which he attributes to Aleša as his ideal conscience.) Katerina Ivanovna knows how Ivan would react to a display of adoration for rescuing Dmitrij, and angrily does the opposite: ". . . Как подумала вдруг, что он сочтет это только лишь за радость мою, что спасают Митю (а он бы непременно это подумал), то до того была раздражена. . . сделала опять ему сцену!" (XV, 180-181).<sup>15</sup> With this type of оглядка characters react not necessarily to the other's voice, but frequently to the image they have formed of the other. In actual conversation they find that they must change that image.

Preemption of criticism from others. By successfully anticipating others' opinions, personages can more effectively deal with them. The author figure's own commentary in *Brat'ja Karamazovy* illustrates this maneuver, as he prepares readers for a positive reception of Aleša: ". . . человек он отнюдь не великий, а посему и предвижу неизбежные вопросы вроде таковых: чем же замечателен ваш Алексей Федорович, что вы выбрали его своим героем?" (XIV, 5); "Ну вот и все предисловие. Я совершенно согласен, что оно лишнее, но так как оно уже написано, то пусть и останется" (XIV, 6). The chronicler explains Aleša's power to charm others so that readers will not misinterpret it: "А между тем он вступил в этот дом еще в таких младенческих летах, в каких никак нельзя ожидать в ребенке расчетливой хитрости, пронырства или искусства заискать и понравиться, уменья заставить себя полюбить" (XIV, 19). The chronicler confronts a possible objection to Aleša as a realist: "Скажут, может быть, что красные щеки не мешают ни фанатизму, ни мистицизму. . ." (XIV, 24). Zosima appears to answer his future critics when he says: ". . . любит человек падение праведного и позор его" (XIV, 283), a remark which seems to anticipate both the scornful rebukes after his death and Rakitin's plot to bring about Aleša's moral downfall. Pul'xerija Aleksandrovna foresees Raskol'nikov's reaction to

Lužin, and urges him not to judge him: "... если на первый взгляд тебе что-нибудь в нем не покажется" (VI, 31). She anticipates Raskol'nikov's displeasure at depending upon Lužin for employment (and augments this displeasure by mentioning that Lužin himself might not appreciate this obligation): "... ты и сам можешь. . . получать эту помощь не в виде благодеяния, а в виде заслуженного тобою жалования" (VI, 33).

Focus on others' reactions. Dostoevskij's characters pay close attention to how others receive their speech. Kolja watches Aleša's reactions as he brings the conversation around to a retelling of his adventure with the goose (XIV, 494). Razumixin shows visible concern that he might not be accepted by Dunja and Pul'xerija Aleksandrovna: "... вы не можете на меня сердиться за то, что я так говорю! Потому я искренно говорю, а не оттого, что. . . гм! это было бы подло. . ." (VI, 156). Lužin finds himself at a loss when he encounters hostile indifference in Raskol'nikov's room: "Он усиленно спешил сообразить, что все это значит?" (VI, 113). Pul'xerija Aleksandrovna prefers to follow Dunja's lead with Raskol'nikov when she senses his disturbing attitude: "... начала было в испуге Пульхерия Александровна, но остановилась, смотря на Дуню" (VI, 152); "... робко задлядывая в глаза дочери, чтобы прочитать всю ее мысль. . ." (VI, 157). This is Razumixin's approach when he recalls how much he revealed to the women: "... он стал бояться за каждое слово свое, за каждый жест. . ." (VI, 165). By fearing their reactions, Razumixin only calls more attention to himself: "Но ее очень поразило, что о Петре Петровиче Разумихин выразился на этот раз так осторожно. . . Поразило это и Авдотью Романовну" (VI, 167). Rakitin is selective about what he says to his audience, expressing himself differently in his letter to church officials than he does to his peers.<sup>16</sup> Svidrigajlov catches himself just in time when he touches on a theme Raskol'nikov finds offensive ("По-моему, Авдотья Романовна в этом деле жертвует собою весьма великодушно и нерасчетливо, для. . . для своего семейства" [VI, 222]), although he stings him with the same point shortly afterward (VI, 223). Svidrigajlov notes not warily, but mockingly, that Raskol'nikov does not like hearing him relate how he maneuvered Dunja into a position advantageous to himself: "Вы, кажется, хмуритесь, Родион Романыч?" (VI, 365).<sup>17</sup>

Explanatory comments about one's speech. Characters openly recognize that their speech may not be convincing, and deprecate their statements in

order to gain the listener's trust. Dmitrij does this spontaneously with Alesja: "Я даже, кажется, я сейчас-то, рассказывая обо всех борьбах, немножко размазал, чтобы себя похвалить" (XIV, 106); "Заврался я что-то, слова у меня все износились, точно наобум ставлю, но так, как я определил, так тому и быть" (XIV, 108).<sup>18</sup> Ivan closely follows Aleša's reactions (Book V, Chapters 3, 4, and 5), and makes protective comments as he tries to keep the momentum away from his brother: "Ты думаешь, я фанфарону?" (XIV, 212). He prefaces his presentation of the Grand Inquisitor with an insincerely disparaging comment: "... вещь нелепая. . ." (XIV, 224). Porfirij Petrovič, like Ivan, keeps his listener off balance by supposing Raskol'nikov's reactions: "Вы, может быть, на такие мои слова рассмееетесь?" (VI, 344). Kolja asks Aleša this type of question precisely because he does not feel in control of the conversation: "Вы опять, кажется, не согласны со мной, Карамазов?" (XIV, 497).<sup>19</sup>

Characters' awareness of their own speech. Personages follow their own reactions as well as their addressees'. This is especially true when others provoke them into losing their composure. Muisov, for example, understands what will happen with Fedor Pavlovič: "Ну, теперь заранее себя знаю, раздражен, эспорю. . . начну горячиться - и себя и идею унижу. . ." (XIV, 36). (Although the word "идея" has a parodic meaning here, it is typical of Dostoevskij's novels that even minor, negative characters like Muisov feel that they have more at stake in a given dialogue than solely their personal vanity.) Fedor Pavlovič becomes aware that he is losing control of his buffoonery with the abbot: "И хотя он отлично знал, что с каждым будущим словом все больше и нелепее будет прибавлять к сказанному уже вздору еще такого же, - но уж сдержать себя не мог и полетел как с горы" (XIV, 83). Aleša also feels that he is speaking against his will with Dmitrij, although what he says is quite valid: "Алеша произнес тогда свое мнение краснея и досадуя на себя, что, поддавшись просьбам брата, высказал такие 'глупые' мысли" (XIV, 134). Kolja's concern with his composure has much to do with his adolescent sensitivity: "... он чувствовал, что находится в большом возбуждении и что о гусе, например, рассказал слишком уж от своего сердца, а между тем Алеша молчал все время рассказа. . ." (XIV, 496). Like Kolja, but for an entirely different purpose, Raskol'nikov measures the appearance he makes: "Не бледен ли я. . . очень? . . . Она недоверчива. . . Не подождать ли еще. . .?"

(VI, 61). He is apprehensive that Porfirij Petrovič may provoke him against his will: "А в злобе-то и проговорюся" (VI, 194). While speaking with Razumixin, he notes apprehensively: "Во вкус вхожу в иных пунктах!..." (VI, 208). Dmitrij shares Muisov's wariness of Fedor Petrovič, but to a far greater degree: "Может быть, не убью, а может, убью. Боюсь, что ненавистен он вдруг мне станет своим лицом в ту самую минуту" (XIV, 112).

Concern about the effects of statements already uttered. Personages constantly evaluate what they have said, hoping to erase mistakes and to foresee harmful effects of their words. Raskol'nikov does this with Porfirij Petrovič as he strives to say just the right thing: "Глупо! Слабо! Зачем я это прибавил" (VI, 194); "А это я ловко про квартиру ввернул: потом пригодится!..." (VI, 196); "В восьмом, - отвечал Раскольников, неприятно почувствовав в ту же секунду, что мог бы этого и не говорить" (VI, 205); "Ну зачем я так беспокоюсь о том, что вставил это *кажется*?" (VI, 255); "... почувствовав, что фраза о болезни еще более некстати!..." (VI, 257). (Emphasis is Dostoevskij's.) Raskol'nikov reviews his words not only to avoid arrest, but also to explore his own motives for what he does. After leaving the station (Part II, Chapter 2) he appears puzzled by his attitude there: "А сколько я нагнал и наподличал сегодня! Как мерзко лебезил и заигрывал давеча с сквернейшим Ильей Петровичем!" (VI, 86). Raskol'nikov tries to allay the concern he caused his family on the day before by affecting filial behavior: "Да, я теперь сам вижу, что почти здоров. . . и уже не *по-вчерашнему* это говорю. . ." (VI, 171); "Про вас же, мменька, я и говорить не смею, - продолжал он, будто заученный с утра урок. . ." (VI, 232). (Emphasis is Dostoevskij's.) Even before the murder Raskol'nikov devotes an inordinate amount of thought merely to why he goes to speak with a friend: "Вопрос, почему он пошел теперь к Разумихину, тревожил его больше, чем даже ему самому казалось. . ." (VI, 44). It turns out that his concern stems from the bearing Razumixin has on Raskol'nikov's own view of himself: "Что ж, неужели я все дело хотел поправить одним Разумихиным и всему исход нашел в Разумихине? . . . Я к нему. . . на другой день, после *того* пойду, когда уже *то* будет кончено и когда все по-новому пойдет. . ." (VI, 44-45). (Emphasis is Dostoevskij's.) These musings seem to put the murders themselves in a dialogic context whereby any utterance to Razumixin in Raskol'nikov's mind must come only after "that," making the murder itself a sort of оглядка, an act which Raskol'nikov

considers a prerequisite to resuming relations with others. After the murders take place, they continue to affect Raskol'nikov with a residual оглядка, an awareness that he not longer is that same person. This is evident when he speaks with Razumixin: "Раскольников не мог не засмеяться. Но в ту же минуту странными показались ему его собственное одушевление и охота. . . тогда как весь предыдущий разговор он поддерживал с угрюмым отвращением, видимо из целей, по необходимости" (VI, 208).

Conversations with Smerdjakov and Aleša force Ivan to re-examine his own role in Fedor Pavlovič's demise. Aleša's оглядка involves not so much his acts and words as whether he has chosen the proper occasion for them. He does not doubt his motives for challenging Katerina Ivanovna and Ivan (Book IV, Chapter 5), but he does reflect later: "Хоть я сделал это все и искренно, но вперед надо быть умнее" (XIV, 179). Aleša continues to make missteps, and is free of concern over his approaches only after his vision of Cana. Zosima's awareness of his youthful errors is different from that of others, since his mature faith in the present and future allows him to view his past with good-natured irony rather than with mortification: "Лоск учтивости и светского отращения вместе с французским языком приобрел. . ." (XIV, 268); ". . . мода на меня начала проходить" (XIV, 276).

Statements directed at third parties. Personages remain cognizant of third parties as they speak, for example, when Smerdjakov confounds Grigorij (Book II, Chapter 7): "Он с видимым удовольствием обращался к Григорию, отвечая в сущности на одни лишь вопросы Федора Павловича. . . но нарочно делал вид, что вопросы эти как будто задает ему Григорий" (XIV, 118). Ivan realizes that he is competing with others for influence over Aleša: "Ты мне дорог, я тебя упустить не хочу и не уступаю твоему Зосиме" (XIV, 222); "Уж не отец ли Паисий так тебя учит?" (XIV, 237). Grušen'ka boasts that she brought Katerina Ivanovna to hysterics not for her own satisfaction alone, but for Aleša's benefit: "Я это для тебя, Алешеньку, сцену проделала" (XIV, 140). Characters even direct silence at others, as when Raskol'nikov hesitates to speak about Svidrigajlov in front of Lužin: "Потом скажу" (VI, 229). Lužin turns this maneuver back at Raskol'nikov: "Но, как и брат ваш не может при мне объясниться насчет некоторых предложений господина Свидригайлова, так и я не желаю и не могу объясниться. . . при других. . . насчет некоторых, весьма и весьма важных пунктов" (VI, 230).

(These respective statements contrast very well Raskol'nikov's laconic brevity and Lužin's euphemistic, bureaucratic formality.) Svidrigajlov deliberately brings up a point concerning Dunja which he assumes must have prejudiced Raskol'nikov against him: "То, что в своем доме преследовал беззащитную девицу и 'оскорблял ее своими гнусными предложениями,' так ли-с?" (VI, 215). He even employs a phrase ("Оскорблял ее своими гнусными предложениями") which he suspects Pul'xerija Aleksandrovna and Dunja might have used against him. Raskol'nikov's оглядка concerns three different characters in his conversation with himself: "И ведь согласился же он тогда с Соней, сам согласился, сердцем согласился. . . А Свидригайлов? Свидригайлов загадка. . . Свидригайлов беспокоит его. . . С Свидригайловым, может быть, еще тоже предстоит борьба. Свидригайлов, может быть, тоже целый исход; но Порфирий дело другое" (VI, 341).<sup>20</sup>

Listening to others in preparation for speaking. Personages pay silent attention to others' conversations, as they discreetly study the speakers in order to formulate their own speaking strategies. This becomes apparent with Ivan in Zosima's cell: ". . . по-видимому, с каким-то даже любознательным любопытством ожидал, чем это все кончится, точно сам он был совершенно тут посторонний человек" (XIV, 40). Rakitin also listens just beyond the immediate group, but for a different purpose - to collect material for what eventually turns into an article about the murder of Fedor Pavlovič. Zosima allows the unseemly conversation to continue for yet another purpose: ". . . он сам как будто чего-то еще выжидал и пристально приглядывался, как бы желая что-то еще понять, как бы еще не уяснив себе чего-то" (XIV, 68). Ivan again listens silently to Smerdjakov's paradox (Book III, Chapter 8): "Смердяков же он наблюдал с чрезвычайным любопытством" (XIV, 119).<sup>21</sup> Fedor Pavlovič adopts the listening role by pairing off Aleša and Ivan, first on the question of whether the belief in the power of holy individuals to move mountains is a Russian one, then on the question of whether God exists (XIV, 120-121, 123). Like Fedor Pavlovič, Dunja matches two others against each other in order to decide her own views: "Я хочу и могу узнать теперь наверно: брат ли он мне? А про вас: дорога ли я вам, цените ли вы меня: муж ли вы мне?" (VI, 231). Dunja approaches Raskol'nikov much as Aleša approaches Ivan: "Авдотья Романовна пристально вглядывался в брата и ждала дальше" (VI, 152). Raskol'nikov silently follows the scandal at Marmeladov's wake, partly to see how far

Lužin will go, and partly to see how Sonja will cope with the challenge: "она взглянула на Раскольникова. . . тот стоял у стены, сложив накрест руки, и огненным взглядом смотрел на нее" (VI, 303). His nonintervention is so noticeable that Katerina Ivanovna scolds him for not supporting Sonja. Svidrigajlov listens to Raskol'nikov's talks with Sonja not only to gain leverage against Dunja by learning her brother's secret, but also purely out of interest in the "fantastic position" of this "interesting young man."

Fear of being silenced. Characters' fear of not being able to say everything constitutes another kind of оглядка, one that encourages and even compels them to reveal themselves. We see the compulsive extreme both with Snegirev ("Он. . . говорил же чрезвычайно спеша и торопясь, точно опасаясь, что ему не дадут всего высказываться" [XIV, 191]) and with Marmeladov: ". . . точно целый месяц тоже ни с кем не говорил" (VI, 13). Raskol'nikov's exchange with Marmeladov leads to one with Sonja, whom Raskol'nikov chooses to hear his revelation of murder: "Я тебя давно выбрал, чтоб это сказать тебе, еще тогда, когда отец про тебя говорил. . ." (VI, 253). It turns out that Sonja herself feels drawn to reveal that which she holds dear, and precisely to Raskol'nikov: ". . . ей мучительно самой хотелось прочесть. . . и именно ~~ему~~, чтоб он слышал, и непременно ~~теперь~~ - 'что бы там ни вышло потом!'. . ." (VI, 250). (Emphasis is Dostoevskij's.) Aleša's silence irritates Kolja and provokes him to speak: "Если бы сказал что-нибудь сейчас Алеша, на том бы оно и покончилось, но Алеша смолчал. . . и Коля раздражился уже совсем" (XIV, 497). Ivan on the other hand is irritated precisely because he did not succeed in expressing his whole idea to Aleša: "В самом деле, это могла быть. . . досада на то, что не сумел высказаться. . ." (XIV, 242). Ivan's hunger to present all of his thought to Aleša is paralleled by the Inquisitor's hunger to voice all of his arguments to Christ: "Тут дело в том только, что старику надо высказаться, что, наконец, за все девяносто лет он высказывается и говорит вслух то, о чем все девяносто лет молчал" (XIV, 228). Although Zosima speaks with a different voice than does the Inquisitor, he too feels the same urgency to say all before his death: "Говорил он о многом, казалось, хотел бы все сказать, все высказать еще раз, пред смертной минуты, изо всего недосказанного в жизни. . ." (XIV, 148). Svidrigajlov's drunkenness encourages him to speak relatively freely to Raskol'nikov about Dunja, and at the same time provides him with an excuse for doing so (Part IV, Chapter 4). Katerina Ivanovna's

residual memory of humiliation from Dmitrij and her frustration at having to testify insincerely give her final statements in court added intensity: "О, разумеется, так говорить и так признаваться можно только какой-нибудь раз в жизни – в предсмертную минуту, например, всходя на эшафот" (XV, 121).

### Circumscription of Voices

Circumscription of voices differs both from the *лазейка* and the *отлюдка* devices. It represents characters' attempts to foresee the conclusion of another's arguments, and must therefore contribute to dialogue as Baxtin views it. Personages circumscribe others' expression by arbitrarily proclaiming their own superior understanding of the issue at hand. They may also claim that they had foreseen what the other has just said, implying thereby that the utterance is unoriginal. The circumscription device sometimes resembles the *лазейка*, with the difference that it allows speakers not only to evade previous challenges, but at the same time to issue new ones and in this way jump ahead of the other. Circumscription of another's voice takes a parodic form when personages parody others' utterances by taking them to their extreme conclusions, in this way forcing the original speakers to disown or qualify their original arguments.

Adopting a superior position relative to another. Ivan's Grand Inquisitor states at the beginning of his speech that he considers the discussion closed on the nature of human beings and their relationship to God and immortality: "Да ты и права не имеешь ничего прибавлять к тому, что уже сказано тобою прежде" (XIV, 228). Ivan parallels this with his announcement to Aleša: "... на все эти темы ты больше со мной ни слова... все исчерпано, все переговорено, так ли?" (XIV, 240). Kolja tries for the upper hand with Aleša by patronizing him as a "mystic": "Я знаю, что вы мистик... Прикосновение к действительности вас излечит..." (XIV, 499). Raskol'nikov takes a similar attitude toward Sonja when he first visits her room, when he perceives her as a *юродивая* and a *помешанная* (VI, 249). Ivan tries to deny his Devil an ideological existence independent of himself: "Ты именно говоришь то, что я уже мыслю... и ничего не в силах сказать мне нового!" (XV, 73). Smerdjakov is much more successful at cutting off Ivan's options by committing suicide, making it impossible for Ivan to prevent Dmitrij's conviction and thus avoid the burden of guilt.<sup>22</sup> Razumixin

does not tolerate Raskol'nikov's refusal to attend his housewarming or his withdrawal in general: "Я тысячу раз точно так же с людьми расплевывался и опять назад прибегал. . . Станет стыдно - и воротишься к человеку!" (VI, 130). Porfirij Petrovič makes the same prediction about Raskol'nikov, but with much more at stake: "Убежите и сам вернитесь. *Без нас вам нельзя же обойтись*" (VI, 352). (Emphasis is Dostoevskij's.)

Arguing that one was expecting the other's statement. Another way of circumscribing the other's voice is to jump ahead of speech by arguing that it was anticipated. Fedor Pavlovič as the irreverent buffoon is particularly adept at this, as he begins his maneuvers with Muisov by apparently agreeing with what Muisov has just said about him: "Будто! Представьте, ведь я и это знал, Петр Александрович, и даже, знаете, предчувствовал, что делаю, только что стал говорить, и даже, знаете, предчувствовал, что вы мне первый это и заметите" (XIV, 38). Fedor Pavlovič replies to Muisov's objection that one of the former's tales is a fabrication: "Всю жизнь предчувствовал, что неправда!" (XIV, 39). Fedor Pavlovič tries to jump ahead of Zosima, who has just characterized him quite accurately, with the announcement that he was only playing the fool: ". . . нарочно, чтобы вас испытывать. . ." (XIV, 43). He begins to agree with Zosima's view of him ("Именно мне все так и кажется. . . что я подлее всех. . ." [XIV, 41]), then parodies it by adding his own view: ". . . так вот 'давай же я и в самом деле сыграю шута, не боюсь ваших мнений, потому что все вы до единого подлее меня!'" (XIV, 41). Lužin explains that he is not impressed by Raskol'nikov's hostility: ". . . я еще давеча, с первого шагу, разгадал вашу неприязнь, но нарочно остался здесь, чтоб узнать еще более" (VI, 119). Raskol'nikov himself tells Razumixin when the other follows him out of the door to challenge him: "Я так и знал, что ты убежишь. . ." (VI, 240). Svidrigajlov later uses the same remark to stay ahead of Raskol'nikov: "Я так и знал, что вы закричите. . ." (VI, 223).

Other maneuvers to stay ahead of the other. Raskol'nikov is able to see behind Svidrigajlov's jesting confession that he was not being sincere: "Да вы и в эту минуту хитрить продолжаете" (VI, 215). The situation is reversed with Ivan and his Devil, the latter of whom has the upper hand: "По азарту, с каким ты отвергаешь меня, - засмеялся джентльмен, - я убеждаюсь, что ты все-таки в меня веришь" (XV, 79); "Слушай: это я тебя поймал, а не ты меня!" (XV, 80). The Devil parodies Ivan's assertion ("Ты дрянь, ты моя

фантазия" (XV, 77)) with his own version of this remark: "... остальное же все, что кругом меня. . . все это для меня не доказано, существует ли оно само по себе или есть только одна моя эманация. . ." (XV, 77). Porfirij Petrovič circumscribes Raskol'nikov's possible options and defuses them. He refuses to take Raskol'nikov's objections as serious statements, ascribing them instead to his illness: "Да с вами, батюшка, и не следишь; мономания какая-то в вас засела" (VI, 257); "... да-с, припадочек у нас был-с! Этак вы опять, голубчик, прежнюю болезнь себе возвратите. . ." (VI, 265). The inspector moves from one tack to another as he provides incentives for Raskol'nikov to confess. He first promises: "Да известно ли вам, какая вам за это воспоследует сбавка?" (VI, 350), then urging him: "... отдайтесь жизни прямо. . ." (VI, 351); then appealing to his sense of justice: "Тут уж справедливость. Вот исполните-ка, что требует справедливость" (VI, 351), and finally appealing to his pride: "Станьте солнцем, вас все и увидят" (VI, 352).<sup>23</sup>

Drawing the extreme conclusion from another's statements. A way of provoking others and circumscribing them at the same time is to draw the extreme conclusion of what they espouse. Lužin objects when Raskol'nikov makes assumptions about his view of marriage: "... милостивый государь. . . так исказить мысли" (VI, 118); "Сын ваш. . . обидел меня искажением мысли моей. . . Ваш сын умышленно преувеличил значение слов до нелепого. . ." (VI, 231). The Devil does this at Ivan's expense by mockingly concluding his parody of "Геологический переворот" with the evaluation: "Все это очень мило; только если захотел мошенничать, зачем бы еще, кажется, санкция истины?" (XV, 84). Aleša also draws the ultimate conclusion from Ivan's allusion to the "Karamazov power for baseness," one which even Ivan does not quite welcome: "Это потонуть в разврате, задавить душу в растлении, да, да?" (XIV, 240); "Это чтобы 'все позволено'? Все позволено, так ли, так ли?" (XIV, 240). Another example has been noted in criticism.<sup>24</sup>

### Inner and Hidden Dialogues

Inner and hidden dialogues represent a fundamental aspect of polyphonic composition in the novels.<sup>25</sup> Inner dialogue takes shape in several different patterns. Personages conduct internal deliberation as they ask themselves questions which they then try to answer. It also occurs in the

way personages constantly rephrase and alter their utterances with what Baxtin calls the *ороботка*, or stipulation.<sup>26</sup> It also takes place when characters shift abruptly from one voice to another, giving the impression that the latter voice "responds" to the former one. Certain passages reveal more than one voice of a given character coexisting simultaneously in that character's consciousness, recognizable yet difficult to separate. Others reveal dialogues *in absentia* with others' voices, whom the speaker, or thinker, recognizes and addresses in his consciousness. Hidden dialogue becomes perceptible in three ways. Characters may display odd emotional reactions when another accidentally strikes upon a hidden aspect of their inner dialogue. They may also show difficulty in maintaining a constant tone when no other speaker is overtly interrupting them. Finally, participants in a conversation may become subtly aware of subsurface elements in their conversation.

Deliberation of alternatives. Weighing of alternatives in one's mind comes closest to inner monologue in the traditional sense, since second or third voices affect inner debate only by being an object of discussion, or "part of the problem." Personages actively deliberate both their own positions and those of others. Raskol'nikov questions himself about his resolve to murder for his idea: "Ну зачем я теперь иду? Разве я способен на *это*? Разве *это* серьезно?" (VI, 6). (Emphasis is Dostoevskij's.) Directly before entering Alena Ivanovna's apartment he asks himself: "Не уйти ли?" (VI, 61). After the murder he gropes for a resolution to the problems it has caused within his consciousness: ". . . он знал одно: 'что все *это* надо кончить сегодня же, за один раз, сейчас же. . . ' Как кончить? Чем кончить? Об этом он не имел и понятия. . ." (VI, 120-121).<sup>27</sup> (Emphasis is Dostoevskij's.) He weighs the alternatives of suicide or surrender against continuing to evade detection: "Что ж, это исход! . . Все-таки кончу, потому что хочу. . . исход ли, однако? А все равно! Аршин пространства будет, - хе! Какой, однако же, конец! Неужели конец? Скажу я им или не скажу? Е. . . черт!" (VI, 132). On the way to his first visit with Porfirij Petrovič, Raskol'nikov suddenly wonders: ". . . хорошо или не хорошо, что я иду?" (VI, 190). He extensively deliberates Sonja's situation as well as his own: "Разве она в здравом рассудке? Разве можно так говорить как она? . . Разве все это не признаки помешательства?" (VI, 248).<sup>28</sup> Raskol'nikov questions himself both about his motives for confessing to Sonja ("Да и зачем бы он

пошел теперь к Соне? Опять просить у ней ее слез? Да и страшна была ему Соня" (VI, 354)) and about Svidrigajlov's intent toward Dunja: "Свидригайлов имел замыслы против Дуни. А если и теперь имеет? Почти наверное можно сказать, что да" (VI, 354). (Emphasis is Dostoevskij's.) Raskol'nikov's inner dialogue about whether or not he believes in God is summed up in his thought: "Я не веровал, а сейчас вместе с матерью, обнявшись, плакали; я не верую, а ее просил за меня молиться. Это бог знает, как делается. . ." (VI, 399). Several critics comment on this debate.<sup>29</sup> Even as he prepares to confess at the end of the novel, Raskol'nikov asks himself: "Да так ли, так ли все это? . . . неужели нельзя еще остановиться и опять все переправить. . . и не ходить?" (VI, 404). In Siberia as well he continues to question himself about the worth of his theory and about his reasons for not committing suicide as did Svidrigajlov (VI, 417-418).

Other characters besides Raskol'nikov experience this form of inner dialogue. He realizes that Sonja has thought a great deal about her family's future: "Видно было, что эта мысль уж много-много раз в ней самой мелькала. . ." (VI, 245). Sonja tries to cope with a myriad of questions about Raskol'nikov and about what he had told her: "Он бросил мать и сестру. Зачем? Что было? И что у него в намерениях? Что это он ей говорил? . . . О господи!" (VI, 253).<sup>30</sup> Razumixin also deliberates internally about the nature of Raskol'nikov's troubles and about the letter which Dunja had received from Svidrigajlov (VI, 341). Aleša's internal debates about others are clearly presented in the first half of the novel i.e. before the dream about Cana. He gives a negative answer to Ivan's question about whether he considers that Ivan wants the murder of Fedor Pavlovič (XIV, 132), yet, as Aleša tells Ivan later (XV, 49), he is just as convinced that Ivan would actually assist the murder. The passage concerning Aleša's nightmare about the надрыв (Book IV, Chapter 5) illustrates his internal debate over how Katerina Ivanovna might affect the already complex conflicts in his family and how he might head off trouble. Grušen'ka questions herself about her plan to elope with her former fiance ("Подлая я аль не подлая, побегу я к нему аль не побегу?" [XIV, 321]), showing therein a common feature of inner dialogues - that characters' views of others are related to their opinions about themselves. Ivan's inner dialogue over the role he actually played in the murder surfaces after his second conversation with Smerdjakov: "Я хотел, я именно хотел убийства! Хотел ли я убийства, хотел

ли? . . . Надо убить Смердякова! . . ." (XV, 54).<sup>31</sup>

Revision of one's statements. Revisions or stipulations of statements (оговорки) may constitute a second type of inner dialogue, one which sometimes resembles the лазейка or the оглядка.<sup>32</sup> Raskol'nikov's stipulations show his constant reevaluation of his crime, and also constant readjustment of his opinions about others: "Подлец человек! И подлец тот, кто его за это подлесом называет. . ." (VI, 123). Raskol'nikov tells himself that he acted for the benefit of the impoverished, only to reverse himself with the announcement that he is a wretch for claiming this reason (Part III, Chapter 6). Raskol'nikov revises his explanation to Sonja of his material situation and the role it played in his crime: "Я вот тебе сказал давеча, что в университете себя сдержатъ не мог. А знаешь ли ты, что я, может, и мог? . . . Работает же Разумихин!" (VI, 320).<sup>33</sup> A different type of stipulation occurs in the speeches of Marmeladov and Pul'xerija Aleksandrovna. Marmeladov reveals some details about Katerina Ivanovna which put her in a negative light, but reverses himself with the words: "Но не вините, милостивый государь, не вините!" (VI, 17).<sup>34</sup> Pul'xerija Aleksandrovna describes Luzin in a similar way, saying: "Он, например, и мне показелся сначала как бы резким; но ведь это может происходить именно оттого, что он прямодушный человек, и непременно так" (VI, 32).<sup>35</sup> Dmitrij speaks with frequent stipulations, as when he exclaims to Aleša: "Что в том, что человек капельку декламирует? Разве я не декламирую? А ведь искренен же я, искренен" (XIV, 108). He revises a generalization about human flaws during his deposition to the police: ". . . а между тем всю жизнь делал одни только пакости, как и все мы, господа. . . то есть, как я один, господа, не все, а я один, я ошибся, один, один!" (XIV, 416). (This revision illustrates at once Dmitrij's fondness for generalizing about his condition, his growing recognition that he alone is responsible for the particular turmoils of his life, and his unwillingness to offend his interrogators.)

Sudden changes in voices. Personages also make sudden, marked shifts from one voice to another.<sup>36</sup> Raskol'nikov, for example, feels a sudden impulse to pray before answering the summons to the police, but reverts to a more resentfully mocking voice: "Он было бросился на колени молиться, но даже сам рассмеялся, - не над молитвой, а над собой" (VI, 74).<sup>37</sup> He makes a similar shift after asking Polja to pray for him, this time adopting the voice of the tyrant: "Царство рассудка и света теперь и. . . и воли, и

силы. . . и посмотрим теперь! Померяемся теперь!" (VI, 147).<sup>38</sup> Marmeladov changes his voice in a similar manner as he drops the pathetic declaimer to speak as the vulgar snickerer: "А сегодня у Сони был, на похмелье ходил проситы Хе-хе-хе!" (VI, 20). Kolja shows the same pattern as does Raskol'nikov by going from a sympathetic to a bitter stance. He reacts to his spontaneously emotional words as the ebullient boy, who cries at the news that Iljuša's condition is terminal, and adopts the nihilist voice to distance himself from his emotion: "Прощайте, Карамазов! Сами-то приедете?" (XIV, 508).

Characters change their voices in yet other patterns. Raskol'nikov analyzes Alena Ivanovna's keys as the rationalist, but suddenly shifts to what after the murder will become the regretter's voice: "А впрочем, как это подло все. . ." (VI, 9). Raskol'nikov leaves the voice of the tender son to reflect upon his situation as the loner: ". . . он сказал сейчас ужасную ложь. . . ни об чем больше, никогда и ни с кем, нельзя ему теперь *говорить*" (VI, 176). (Emphasis is Dostoevskij's.) Raskol'nikov moves quickly from the tyrant ("Никогда, никогда не был я сильнее и убежденнее, чем теперь. . ." [VI, 400]) to the regretter: "Дуня, милая! Если я виновен, прости меня. . . Прощай! Не будем спорить" (VI, 400). Dunja drops her defense of Lužin to respond as the quick-tempered warrior to a suggestion that Lužin may back out of his agreement to marry her: "Так чего ж он будет стоять после того!" (VI, 185). Svidrigajlov in successive utterances moves from the predator (" . . . насилие очень трудно доказать, Авдотья Романовна" [VI, 380]) to the slave: "Я же буду ваш раб. . . всю жизнь. . ." (VI, 381). Katerina Ivanovna subdues the score-settler in herself, who had just lashed out at Aleša, and returns to the институтка with her plan to benefit the Snegirevs (who have replaced Dmitrij as her mission) (XIV, 176-177). She displays an intriguing voice change in the Epilogue with Dmitrij, suddenly interrupting the genuflector's voice to speak angrily as the score-settler: "Я забыла, что я себя казнить пришла!" (XV, 188). Upon meeting Grušen'ka she once again humbles herself as the genuflector: ("Простите меня!" [XV, 188]), bitterly returning to the score-settler: "Она не простила. . . Люблю ее за это!" (XV, 189).<sup>39</sup> Ivan drops the voice of the self-possessed intellectual, with which he had expounded upon his professed love for life, speaking suddenly as the hater about Dmitrij: "А ты все свою канитель!" (XIV, 211).

Simultaneous use of more than one voice. Personages sometimes display two or more voices at one time which conflict with and compete with one another. The resenter and the tender son appear together in Raskol'nikov's speech with Pul'xerija Aleksandrovna ("А впрочем, все это вздор! - прибавил он раздражительно. . . - Я хотел только сказать, что у вас, маменька, я прощения прошу, - заключил он резко и отрывисто" [VI, 174-175]), suggesting that he feels torn between the two extremes. Svidrigajlov appears caught between two voices with Dunja, the predator and the slave: "Прошло мгновение ужасной, немой борьбы в душе Свидригайлова" (VI, 382).<sup>40</sup> Dmitrij responds to Perxotin's concern that he might shoot himself with a denial that incorporates the same words and phrases that he used when planning to "bow out" with suicide, i.e. "Устраниться" and "златокудрый Феб": "пуля вздор! Я жить хочу, я жизнь люблю! Знай ты это. Я златокудрого Феба и свет его горячий люблю. . . Милый Петр Ильич, умеешь ты устраниться?" (XIV, 363). Grušen'ka is caught between the jealous avenger and the kindred soul as she blames herself with Aleša for her behavior toward Katerina Ivanovna, but at the same time justifies her bitterness toward the latter (XIV, 316). She displays these two voices again ("Все это Катька, от нее и идет. . . Бросить он меня замыслил, вот и весь тут секрет! . . . Говори по совести, режь меня" [XV, 12]), first expressing hostile suspicion toward Katerina Ivanovna, Ivan, and Dmitrij, then appealing openly and trustfully to Aleša.<sup>41</sup>

Coexistence of others' voices in one's consciousness. Inner dialogue occurs when personages take others' voices into their own minds in order to challenge them or otherwise converse with them. Raskol'nikov does this with his pursuers, in particular Porfirij Petrovič, whom he confronts in an imaginary dialogue: "Ну, бейте прямо, а не играйте, как кошка с мышью. Это ведь невежливо, Порфирий Петрович, ведь я еще, может быть, не позволю-с! . . . Врете, не дамся! . . . Нет, вы давайте-ка фактов!" (VI, 195-196); "Ей вздор, брат, пугаешь ты меня и хитришь! Нет у тебя доказательств, и не существует вчерашний человек! . . . Ну, вот и посмотрим, что такое ты там приготовил" (VI, 262).<sup>42</sup> Personages reckon with others in their consciousnesses even when they do not directly address them. A notable passage showing the above presence of others' voices in Aleša's mind describes his dream about Cana, when he recognizes voices from Grušen'ka, Dmitrij, Rakitin, and Zosima in his musings while listening at

the same time to Paissij's account from the Gospel.<sup>43</sup>

Odd emotional reactions which signal hidden dialogue. Hidden dialogue is frequently present when characters display puzzling emotional reactions, which on the surface appear unrelated to the conversation. Razumixin reacts to the news that the police found a box which he had dropped behind a door: "За дверьми? За дверьми лежала? За дверьми?" (VI, 108). Razumixin notices Raskol'nikov's reaction to his statement about Dunja's character ("... да сестра такая есть, что за братца в кабалу пойдет. . . Что шевелишься то?" [VI, 97-98]), but does not realize the meaning of his reaction. Raskol'nikov again becomes distressed when he listens to Lužin speak about Dunja and Pul'xerija Aleksandrovna, although his agitation remains unexplained (VI, 114). Svidrigajlov perceives Raskol'nikov's reaction to the subject of Dunja's self-sacrifice ("... ах, черт, опять морщитесь. . ." [VI, 367]), and especially when Svidrigajlov likens his own proposal to Lužin's: "Я замечаю, что вы что-то очень внимательно стали слушать. . . интересный молодой человек. . ." (VI, 367). Dunja unwittingly strikes on two concerns with her brother - his sense that he is inadequate and his sense that he is a fugitive murderer - and in doing so nearly makes him faint: "Зачем ты требуешь от меня геройства, которого и в тебе-то, может быть, нет? Это деспотизм, это насилие. Если я погублю кого, так только себя одну. . . Я еще никого не резал!" (VI, 179). Raskol'nikov pales at the news of Svidrigajlov's suicide, probably because this is one of his options, and in any case demonstrates no visible relief that a potential threat is gone (VI, 409). He had earlier struck on a hidden debate within Svidrigajlov by asking him whether he could shoot himself, provoking Svidrigajlov's answer: "Ну вот! . . . сделайте одолжение, не говорите об этом. . ." (VI, 362). Aleša nearly gives a start at Hoxlakova's use of the word "надрыв," which in his own mind is tied with the problems his brothers face and with his own apparent powerlessness to help them (XIV, 170). Ivan reveals symptoms of hidden dialogue with Smerdjakov, who suggests that Ivan leave for Čermašnja precisely because of the trouble between Ivan and Fedor Pavlovič, and not simply to perform an errand. Ivan initially begins to walk away, then turns and nearly strikes Smerdjakov, then finally contains himself (XIV, 249).<sup>44</sup> Ivan responds to Smerdjakov's remark about a third witness to their conversation in a way that becomes clear only with the Devil's appearance: "Кто третий?" (XV, 60).

More subtle reactions to utterances. Raskol'nikov displays a more muted form of hidden dialogue when he shows interest in news connected with Svidrigajlov, i.e., the announcement that Marfa Petrovna has died: "А-а-а, да, помню. . . так умерла? Ах, в самом деле? . . . Неужели умерла? Отчего же?" (VI, 175). Those present could consider his interest unusual, since his relationship to Marfa Petrovna is extremely distanced.<sup>45</sup> When Grušen'ka mentions Ivan (Book VIII, Chapter 2), Aleša suddenly thinks of Dmitrij, who comes to his mind only because Zosima had urged him to stay near both brothers.<sup>46</sup> Ivan perceives Smerdjakov's voice within himself partly as a physical feeling: "Наковец Иван Фёдорович. . . разом догадался о том, что его так мучило и тревожило. . . понял, что и в душе его сидел лакей Смердяков. . ." (XIV, 242). Ivan's dialogue remains hidden, but is perceptible through the unaccountable mood swings which he experiences on the evening before his departure (Book V, Chapter 7). Ivan encounters a feeling identical to that which Smerdjakov had provoked when he enters his room after their final conversation. The feeling this time signals the imminent entrance of the Devil (XV, 69). Another sign that Ivan has difficulty controlling his voice with Smerdjakov is the inattention he shows to the latter's insults. Only after leaving does he realize the condescending jibe behind Smerdjakov's remark: "А коли вы этого не покажете, то и я-с всего нашего с вами разговору тогда у ворот не объявлю. . ." (XV, 47). When Smerdjakov announces to Ivan that he, Ivan, did not strike him because he lacks courage, Ivan changes the subject by asking Smerdjakov about his study of French (XV, 53). Ivan has a similar lapse when he lets Katerina Ivanovna's insincere claim that she doubts Smerjakov's innocence pass without comment: "Он не понимал, как мог он полчаса назад пропустить ей эти слова и не закричать тогда же" (XV, 57).

Speech interference as a signal of hidden dialogue. Hidden dialogue is often present when characters manifest disturbances in the rhythm or tone of their speech without an overt explanation. Raskol'nikov cannot control his voice when he meets Zametov: ". . . верхняя губа его дрогнула и запрыгала. . . он знал, что делал, но не мог сдержать себя. . . вот-вот сорвется; вот-вот только спустить его, вот-вот только выговорить" (VI, 128). Raskol'nikov has just as much difficulty confessing with Sonja deliberately: ". . . губы его бессильно кривились, усиливались что-то выговорить" (VI, 334). Pauses and breaks in Raskol'nikov's speech signal hidden dialogue which will

later become overt when he regrets his charity: "Позвольте же мне теперь... способствовать... к отдаванию долга моему покойному другу. Вот тут... двадцать рублей, кажется, завтра зайду... Прощайте!" (VI, 145). Katerina Ivanovna punctuates her speech with nervous laughter and unmotivated exclamations when she discusses her plan to benefit Dmitrij.<sup>47</sup> These signs of hidden dialogue testify that the институтка is not fully in control on the question of Katerina Ivanovna's relationship to Dmitrij.<sup>48</sup> Kolja also exhibits a hidden conflict of voices when he loses his ability to suppress the ebullient boy's voice while talking with Aleša; he becomes flustered and impatient, speaking more and more convulsively.<sup>49</sup>

Disturbing elements in conversation. Characters occasionally become aware of hidden dialogue as a double plane in conversation, for example, when Raskol'nikov guesses Zametov's thoughts and parries them back at him under the guise of open conversation (VI, 125-129).<sup>50</sup> Raskol'nikov's family, Razumixin, and Zosimov detect a subsurface current when they speak together, which has its origin in Raskol'nikov's expression and their perception of its oddness: "Что-то было напряженное во всем этом разговоре, и в молчании, и в примирении, и в прощении, и все это почувствовали" (VI, 175). Porfirij Petrovič implies that he had perceived the same type of undercurrent in Raskol'nikov's article that he noted in their conversation: "А как начали мы тогда эту вашу статью перебирать, как стали вы излагать - так вот каждое-то слово ваше вдвойне принимаешь, тошно другое под ними сидит!" (VI, 346). Aleša notices a disturbing element in Grušen'ka's conversation with Katerina Ivanovna, one which does not quite fit the spoken words. He thinks to himself: "Может быть, слишком уж много восторга..." (XIV, 138).<sup>51</sup>

Inner and hidden dialogues are an intrinsic aspect of polyphony, since they come about through the complex interaction of voices, each of which maintains a given stance about a person or issue. In this way they parallel within personages the overt dialogues between them which are the subject of Chapter Two. The passages in this section indicate that nearly every character conducts some type of inner dialogues, since nearly every character possesses more than one voice, and since almost no major personage is immune from uncertainty about their views. Hidden dialogues initially become perceptible through anger, nervous laughter, or odd breaks in speech, but may surface on the conscious level when characters are

provoked into recognizing them. In this way Smerdjakov and the Devil make Ivan aware of his hidden dialogue, while Aleša at Cana recognizes in the inner dialogue of his dream the voices which had influences the hidden course of his struggle to define his beliefs about virtue and human nature.

### Gestures

Gestures play a strong role in helping listeners to understand utterances, and sometimes even substitute for spoken words in communication.<sup>52</sup> These devices promote polyphonic dialogue by allowing characters to impart or perceive finer shades and intonations in statements than even words and speaking tones reveal.

Facial expressions. Marmeladov cannot speak words to ask for forgiveness as he is dying, but Katerina Ivanovna understands his intent and responds to it as the despairer: "Молчи-и-и! Не надо! . . . Зная, что хочешь сказать" (VI, 144). Porfirij Petrovič calls Raskol'nikov's attention to his twitching lip when the latter denies being the murderer: "Губка-то опять, как и тогда, вздрагивает. . ." (VI, 349). A look at the expression on Dunja's face is sufficient to make Raskol'nikov drop the tyrant voice for that of the regretter: "Но, проговаривая последнее восклицание, он нечаянно встретился взглядом с глазами Дуни, и столько, столько муки за себя встретил он в этом взляде, что невольно опомнился" (VI, 400).<sup>53</sup> Characters may withhold facial expressions as a way of snubbing others, as Raskol'nikov does when he repeats Lužin's slander about Sonja back to him (VI, 232).<sup>54</sup> Ivan similarly avoids his father's glance as he prepares to leave for Čermašnja (XIV, 240). Fedor Pavlovič finds meaning in both Ivan's and Aleša's gazes, and contrasts them: "Что ты глядишь на меня? Какие твои глаза? Твои глаза глядят на меня и говорят мне: 'Пьяная ты харя. . . Вот Алешка смотрит, и глаза его сияют'" (XIV, 125). Dmitrij refers to Aleša's gaze as a metonymic substitute for his judgement, saying about the plans for his escape: "Боюсь, глаза твои скажут решение, хотя бы ты и молчал" (XV, 34).<sup>55</sup>

Bows and kisses. These gestures often transcend their roles in etiquette and become communicative "utterances." Zosima decodes his bow to Dmitrij for Aleša: "Я вчера великому будущему страданию его поклонился" (XIV, 258). Fedor Pavlovič bows to Zosima not out of respect, but in order to mock the one Muisov make and thus further provoke him (XIV, 36).<sup>56</sup> Ivan's

response to Zosima's penetrant remarks about his article is equivalent to a bow and is associated with his confider voice: "Но то вдруг встал со стула, подошел к нему, принял его благословение и, поцеловав его руку, вернулся молча на свое место" (XIV, 66). Grušen'ka parodies Katerina Ivanovna's hand-kissing by preparing to return the gesture and suddenly refusing (XIV, 139-140). When Aleša kisses Fedor Pavlovič on the shoulder (Book IV, Chapter 2), he communicates his foreboding to his father. Ivan's relationship with Fedor Pavlovič is expressed through a kiss that is avoided: "Но Иван Федорович поскорее протянул ему для пожатия руку, видимо отстраняя лобзания" (XIV, 254).<sup>57</sup>

Other gestures. Dmitrij refers to Katerina Ivanovna's money as he points to his chest in conversation with Aleša, a gesture which the latter will interpret correctly at the trial. Katerina Ivanovna recollects for the court a wordless exchange with Dmitrij which she interprets as the score-settler: "Но он понял. . . что я, отдавая ему деньги, только пытаю его: будет ли он так бесчестен, что возьмет от меня, или нет? В глаза ему глядела, и он мне глядел в глаза и все понимал, все понимал, и взял, и взял, и унес мои деньги!" (XV, 119). Smerdjakov highlights the importance of gesture as utterance when he tells Ivan how he convinced Fedor Pavlovič that Grušen'ka had arrived. While Fedor Pavlovič does not entirely trust Smerdjakov's words, he does trust the knocking signal even when it is performed right before his eyes.<sup>58</sup> Svidrigajlov communicates with Dunja by means of gestures so that Raskol'nikov will not hear (VI, 374). Several of Sonja's gestures help Raskol'nikov to gradually understand her attitude toward him. She accompanies her question ("Что ж бы я без бога-то была?") with a handsqueeze, giving him the impression that she is a юродивая (VI, 248). Later, however, a similar handsqueeze leaves him with a different impression: "Этот короткий жест даже поразил Раскольникова недоумением; даже странно было: как? . . . ни малейшего содрогания в ее руке! Это уж была какая-то бесконечность собственного уничтожения" (VI, 337). These instances with Sonja represent communication which Raskol'nikov does not at first interpret fully or even correctly, but which remain with him to be completely interpreted later and contribute to his gradual perception of Sonja's views. As he goes to confess, he understands from the way Sonja follows him that: ". . . Соня теперь с ним навеки и пойдет за ним хоть на край света, куда бы ему ни вышла будьба" (VI, 406).<sup>59</sup>

Critics have noted additional communicative functions that gestures play in the novels.<sup>60</sup>

The features and devices which I have discussed in this chapter have significance for dialogues in general and do much to promote polyphonic dialogue in specific situations. As personages attempt to penetrate each others' consciousnesses and provoke each others' voices, they show the extent to which interest in the spoken and unspoken words of others contributes to suspense and intrigue in Prestuplenie i nakazanie and Brat'ja Karamazovy. Although intuition functions to some degree in characters' perceptions of one another, it is their knowledge of voices and their overriding concern with them that dictates the manner in which they approach each other. Raskol'nikov's direct questions to Sonja as the tyrant, for example, differ greatly from Kolja's awkward question to Aleša as the ebullient boy. Listening becomes important for perceiving others' views, highlighting the role of Vološinov's "active understanding" as a reply in dialogue.<sup>61</sup> Provocation of others entails anticipation of their replies, making this device difficult on occasion to distinguish from the *orljadka* device. As characters penetrate the words and thoughts of their fellows, they come to understand their own beliefs better in light of what others think. Penetrative and provocative maneuvers occupy the foreground in storyline, promoting polyphony by allowing important material to be revealed by personages rather than by narrators.

With the *lažen'ka* device characters reveal themselves partially but not fully, giving truth to Baxtin's assertion that Dostoevskij's personages are never equal to themselves at any moment in the novels. In this way they try to prevent others from perceiving what they prefer not to reveal. They also refuse to admit that others have penetrated hidden truths about them. They avoid objectifying definition by characters and narrators through evasion, equivocation, denial, disagreement, redefinition of their positions, and mock confessions. Voice becomes a factor when Dostoevskij's personages use the *lažen'ka*, making it a polyphonic rather than a rhetorical device in his novels. Grušen'ka, for example, reverses herself shamefully with Katerina Ivanovna while opening up immediately with Aleša, but Katerina Ivanovna repeatedly resists Aleša's attempts to mediate between herself and Dmitrij while succumbing to Dmitrij himself in the Epilogue.

Numerous examples of the *отрядка* device show its importance both as an essential part of dialogue in general and its specific function in the polyphonic composition of the novels. When personages employ the *отрядка*, they change what they say even as they are speaking according to their listeners' reactions. They do this not only to win others over to their own views, but also to map the contours of their own views by sounding them out against the consciousnesses of others. In this way a speaker may voice an idea differently depending on the listener, as does Ivan in his clerical article versus his Legend which he tells to Aleša. The *отрядка* further promotes polyphony by making characters conscious of other present and absent voices in the novels. Circumscription devices have much in common both with the *лазейка* and with the *отрядка*, since they involve the same close attention to others' arguments. Characters rarely succeed completely in closing off avenues for their dialogue partners, since the latter may at any time make use of their own *лазейка*. They do not represent weapons for ending discussion in favor of one personage so much as a measuring tool for perceiving how close one personage comes to understanding another's meaning in their statements.

Inner dialogue takes place not only as competition of viewpoints within a character's consciousness, but frequently as competition of voices, and therefore is a vital element of polyphony. When it takes the form of deliberation about another character, it may resemble an attempt at penetration. The stipulation, however, has much in common with the *лазейка*, since speakers change the sense of their words as they converse. Voice changes resemble conversations in which the speakers take turns. When the voices are present simultaneously, they speak either in unison (as when Dmitrij's intent to "step aside" coincides with his desire to live, showing both the submitter and phrasemaker voices) or in disharmony (as when Raskol'nikov's tender son and resenter voices compete in his apology to Pul'xerija Aleksandrovna). External dialogues between characters become echoed internally as personages accommodate others' voices in their consciousnesses in order to deal with them. Contradictory behavior, unpredictability, and apparent psychological imbalance may actually constitute hidden dialogue, in which Dostoevskij depicts not so much pathological relationships as unique forms of communication. The reader becomes the addressee as well as the listening personage, and must interpret

what the speaking character is not ready to acknowledge. Psychic phenomena in this case become voiced.<sup>62</sup> When participants in a conversation become aware of a hidden current beneath the main dialogue, hidden dialogue approaches the отладка.

Gestures are extensions of speech in dialogue, functioning as questions, responses, and challenges. The variegated meanings which Dmitrij, Fedor Pavlovič, Zosima, and Raskol'nikov give to bows show that, like words, they can bear different "voicing." Gestures are almost never habitual, but rather are directed toward another character. Like speech, gestures may be discussed within the framework of this chapter; when Ivan avoids his father's kiss, for example, he makes use of a ласейка. All of these devices illustrate Baxtin's statement: "Повсюду - пересечение, созвучие, или перебой реплик открытого диалога с репликами внутреннего диалога героев."<sup>63</sup>

### Notes

<sup>1</sup> Others have commented on this phenomenon. Tjun'kin characterizes Raskol'nikov's interest in Svidrigajlov: "... как бы ищет он чего-то у Свидригайлова, объяснения, откровения какого-то..." K. Tjun'kin, foreword to F.M. Dostoevskij, *Prestuplenie i nakazanie* (Moscow: "Xudozestvennaja literatura," 1986), p. 18. Both Poddubnaja and Kogan cite Svidrigajlov's words to Raskol'nikov ("Я сам-то, еще ехав сюда, в вагоне, на вас же рассчитывал, что вы мне тоже скажете что-нибудь *новенького*" [Emphasis is Dostoevskij's.]) as evidencing the interest he has in Raskol'nikov's views. P. Poddubnaja, "Vosstanovlenie pogibšego čeloveka. . .," *Filologičeskie nauki*, No. 2 (1975), 67; G. Kogan, "Zagodočnoe' imja Svidrigajlova," *Izvestija AN SSSR* (Serija literatury i jazyka), XXXX, No. 5 (1981), 434.

<sup>2</sup> "That one of the participants in the drama may be possessed of special insight is frequent and characteristic of Dostoevskian dialogue. . . Premonitions play an important role in the confrontation between characters. . ." D. Danov, "The Semiotics of Gesture in Dostoevskian Dialogue," *Russian Literature* [Amsterdam], VIII [1980], p. 52.

<sup>3</sup> Dostoevskij has it both ways in this passage as it becomes established that Aleša, far from being a hopeless mystic, is thoroughly familiar with Belinskij's words yet reacts to the notion about Christ with the reply: "С каким это дураком вы связались?" (XIV, 500). Mkrtčjan cites one more example regarding Aleša and Kolja, namely, Aleša's reaction to the latter's professions of belief: "Вы не свои слова говорите." L. Mkrtčjan, "Deti v Brat'jax Karamazovyx," *Vestnik Brevanskogo universiteta* (obščestvennye nauki), No. 3 (1971), 38. Kantor observes that the jury seems to perceive Dmitrij's hidden word about himself by ignoring his spoken warning that he will rebel in prison and assigning him a guilty verdict. Kantor, p. 48.

<sup>4</sup> In another example, Vladiv notes that Dunja understands and believes

Svidrigajlov's statements about her brother's guilt as soon as he mentions Raskol'nikov's article, which she had also read. S. Vladiv, "The Use of Circumstantial Evidence in Dostoevskij's Works," Canadian-American Slavic Studies, XII, No. 3 (Fall 1978), 363. Werge stresses that Porfirij Petrovič seems to find an indirect confession of guilt in Raskol'nikov's article which predates the actual crime. T. Werge, "The Word as Deed in Crime and Punishment," Renaissance, XXVII (1975), 210. Wilson on the other hand considers that it was Raskol'nikov's nervous laughter, as attested by Porfirij Petrovič himself, that gave him away: "Obviously Porfirij's trained ear detected the murderer's voice." R. Wilson III, "Raskol'nikov's Dream in Crime and Punishment," Literature and Psychology, XXVI (1976), 160. Pachmuss says about Dostoevskij's characters: "They know the thoughts and feelings of others sufficiently to have a foreknowledge of their actions." V. Pachmuss, "The Technique of Dream-Logic in the Works of Dostoevsky," Slavic and East European Journal, IV (1960), 233. "Герои Достоевского пристально всматриваются друг в друга, чтобы постичь сущность человека." O. Osmolovskij, "O portretnom metode Dostoevskogo-romanista," Voprosy russkoj literatury, I, No. 25 (1975), 77.

5 Naumann says about Raskol'nikov's first encounter with Porfirij Petrovič: "... he knows that Porfirij has matched his intellectual powers and has all of the facts at hand." M. Naumann, "Raskol'nikov's Shadow: Porfirij Petrovič," Slavic and East European Journal, XVI (1972), 47. Wilson provides another example of Porfirij Petrovič's ability to read Raskol'nikov's voices: "... he speaks in a mild paternal tone evoking the little boy personality, urging Raskol'nikov to drop his onlooker pretense." Wilson, p. 161. Karjakin discusses the risk Porfirij Petrovič takes when he suggests to Raskol'nikov that he is not capable of suicide, although he knows that it is a real possibility: "И это - человеку, которого только что призывали 'стать солнцем'." Ju. Karjakin, "Čelovek v čeloveke," Voprosy literatury, XV, No. 7 (1971), 95.

6 Kiremedjian characterizes Raskol'nikov's and Sonja's meeting as a dual which is really an aggressive move on Raskol'nikov's part: "He is attempting in effect an intellectual seduction, to conquer her and obliterate her distinct self which is both spiritually and sexually antithetical to his own, to absorb her... into himself." D. Kiremedjian, "Crime and Punishment: Matricide and the Woman Question," American Imago, XXX, No. 4 [1976], p. 414.

7 M. Bartin, Problemy poetiki Dostoevskogo (Moscow: "Sovetskaja Rossiya," 1979), p. 271.

8 Morson clarifies Ivan's use of doubletalk to avoid letting others know where he stands: "The paradoxicalist eludes commitment to any single position; all of his diction is contra-diction"; "Like Muisov, Alyosha must continually ask Ivan if he is joking; and Ivan more than once responds (in words and forced laughter) that he was, perhaps, jesting when he said he was jesting. His meta-statements, in other words, are themselves preceded by meta-statements: he frames the frame." G. Morson, "Verbal Pollution in The Brothers Karamazov," PTL, III (1978), 229.

9 As Morson puts it: "The meta-statement, too, was in code, Smerdjakov explains, and meant the opposite of the approval of Ivan's departure that it pretended to be." Morson, p. 230.

10 Vetlovskaja singles out Ivan's device of alternately accepting and rejecting God and belief in God, calling it: "некоторая уступка своему слушателю." V. Vetlovskaja, "Otnošenje avtora k reči personazej," Izvestija AN SSSR (Serija literatury i jazyka), XXVIII, vyp. 4 (1969), 320.

11 Werge finds that Raskol'nikov's assertativeness with Sonja in his statement about his secret ("Я не прощения приду просить к тебе, я просто скажу" combined with his "consistently self-righteous and adamant tone" is part of the attempt to overcome Sonja's word with his own. Werge, p. 216. (This is the significance of his interpretation for her of his bow, namely, that he did it not to her, but to suffering humanity.)

12 Snodgrass addresses this defense of Marmeladov's: "For he *will* die a martyr. If Raskol'nikov will not supply the requisite pity, he will find it - of all places - in Heaven." W. Snodgrass, "Crime for Punishment: The Tenor of Part One," Hudson Review, XIII (1960), p. 212. (Emphasis is Snodgrass's.) Oates considers self-justification through confession an activity of Fedor Pavlovič's: "... he springs into being for us time and time again, opening to question the narrator's flat statements about him." J. Oates, "The Double Vision of The Brothers Karamazov," Journal of Aesthetics and Art Criticism, XXVII (1968), 206. Miller's comments about the prideful confession are applicable to Marmeladov: "As such, we may expect to see the confession simultaneously as an expression of pride and an experiment in humility and vice-versa. R. Miller, "Dostoevsky and Rousseau: The Morality of Confession Reconsidered," in Dostoevskij: New Perspectives, edited by R. Jackson (Englewood Cliffs, N.J.: Prentice-Hall, 1984), p. 82.

13 Another use of the лазейка (the Devil's) is actually a parody of Ivan's inner dialog which he reveals to Alesja, namely, the question of coming to terms with Harmony and Paradise. Terras makes this point about the Devil: "But he certainly won't exclude the possibility that some day he will! He, for his part, is perfectly willing, as soon as he has been told 'the secret'." V. Terras, "Turgenev and the Devil in The Brothers Karamazov," Canadian-American Slavic Studies, VI (1972), 267.

14 In this statement Kolja realizes an analogy that he had borrowed from Rakitin, i.e. the profound observation about the natural laws underlying the scenting behavior of dogs.

15 Katerina Ivanovna knows Ivan quite well here. His dismissal (in Book One) of Efim Trofimovič's generosity to him as an eccentric quirk shows that he attributes the worst motives to others' behavior.

16 Terras comments on Rakitin's word choice in describing the scandal at the monastery, using Ferapont's word "провонял" with Alesja, but shifting to "пропах" at Grusen'ka's. Terras considers the latter term even more offensive owing to its feigned propriety." Terras, pp. 268, 270.

17 Other examples have been noted. Terras finds that Ivan speaks more and more through himself rather than through the Grand Inquisitor's voice owing to Alesja's distracting questions and Ivan's consciousness of his failure to convince. Terras, pp. 231-238. Volkova and Lebedev discover a similar pattern in Raskol'nikov's conversation with Porfirij Petrovič. Raskol'nikov

begins to display nervous laughter as he pays more and more attention to the investigator's distracting reactions. G. Volkova and Ju. Lebedev, Roman F.M. Dostoevskogo "Prestuplenie i nakazanie" v škole (Kostroma: 1968), p. 57. Werge maintains that even Porfirij Petrovič is wary about what he says to Raskol'nikov during the first interview, preferring to approach his article as a "literary amateur" rather than as an investigator. Werge, p. 208. (This is why I do not agree with Vetlovskaja in her claim that the passages describing the Grand Inquisitor's speech do not compose real dialog simply because Ivan does not appear interested in what Aleša has to say. [V. Vetlovskaja, Poëtika romana "Brat'ja Karamazovy" (Leningrad: "Nauka," 1977), p. 95.] I also disagree with Meijer's assertion that these passages do not represent dialog notwithstanding Aleša's comments on Ivan's narration. Meijer's statement that everything in the Legend indicates that Ivan directs it at his brother rather than just telling it as a story makes his rejection of it as dialog appear contradictory. [J. Meijer, "The Brothers Karamazov" by F.M. Dostoevskij (The Hague: Mouton, 1971), pp. 28, 27.]

18 Rosen interprets Dmitrij's comments as a recollection of his triumph over Katerina Ivanovna, about which he does not want to praise himself before Aleša. N. Rosen, "Why Dmitrij Karamazov Did Not Kill His Father," Canadian-American Slavic Studies, VI (1972), 215.

19 Offord considers that Raskol'nikov's pause in his statement to Porfirij Petrovič ("... Нютон имел бы право, и даже был обязан... устранить этих десять или сто человек, чтобы сделать известными свои открытия всему человечеству") denotes Raskol'nikov's keen awareness of what he is proposing: "... he himself is aware that he is no longer talking about the possibility of transgressing but about the necessity or inevitability of doing so." D. Offord, "The Causes of Crime and the Meaning of Law: Crime and Punishment and Contemporary Radical Thought," in New Essays on Dostoevskij, edited by M. Jones and G. Terry (Cambridge: Cambridge University Press, 1983), p. 65.

20 Morson correctly points out why Smerdjakov's ultimate addressee is Ivan: "Smerdjakov's paradox, as Fedor Pavlovič observes, is formulated for Ivan's benefit. . . Smerdjakov's paradox was not so much a request for approval as the challenge to a verbal duel, and the Inquisitor legend, like the dialogue with Smerdjakov that follows it, is in fact Ivan's unwitting acceptance of the challenge." Morson, pp. 229-230.

21 Rosen and Cox find factors in the narratives of Zosima and the Grand Inquisitor, respectively, which I feed quality as *отрядка* examples and which turn out to complement each other. Rosen finds that Zosima leaves out qualities of Job that pertain to Ivan: "Job's integrity and independence, his intellectual and spiritual energy - which in the end win God's favor - these are left out." N. Rosen, "Style and Structure in The Brothers Karamazov," p. 357; Cox notes that the Grand Inquisitor does not mention Christ's answers to the temptations that have to do with submitting to the authority of God. Cox, p. 439. Kantor explains that the opposite is also true: "... он не учился, а самого Ивана *изучал*." Kantor, p. 108. (Emphasis is Kantor's.)

22 Morson shares this view: "The court assumes that Ivan decides to confess *because* Smerdjakov's suicide makes a lie undetectable: and that, indeed, is *why* Smerdjakov kills himself. . ." Morson, pp. 230-231.

23 Kasina cites yet another technique of Porfirij Petrovič's, who appears to talk to an imagined Raskol'nikov instead of the real one before him. Porfirij Petrovič refers to comments which he attributes to Raskol'nikov, but which Raskol'nikov had not actually said. N. Kašina, Čelovek v tvorčestve F.M. Dostoevskogo (Moscow: "Xudožestvennaja literatura," 1986), pp. 56-57.

24 Several critics cite Raskol'nikov's parodic interpretation of Lužin's theory about the beneficial effects for society of pursuing one's own selfish interest. F. Evnin, "Roman Prestuplenie i nakazanie," in Tvorčestvo F.M. Dostoevskogo, edited by N. Stepanov (Moscow: Izdatel'stvo AN SSSR, 1959), p. 153; Ju. Karjakin, Samoobman Raskol'nikova (Moscow: "Xudožestvennaja literatura," 1976), p. 38; "This theory stated badly by a man whom Raskol'nikov detests strikes close to home. . ." M. Beebe, "The Three Motives of Raskol'nikov: A Reinterpretation of Crime and Punishment," College English, XVII (1955), 153; "Ironically, Raskol'nikov is quite able to predict the ultimate consequence of Lužin's theory and anticipates the objection which Porfirij Petrovič will raise to his own notion of the 'great man'." P. Hart, "Looking over Raskol'nikov's Shoulder: The Narrator in Crime and Punishment," Criticism, XIII (1971), 172.

25 Several Soviet scholars comment on the function of inner monologue and its dialogic quality: ". . . в подлинно художественном произведении развернутое внутреннее высказывание всего используется в узловых моментах движения содержания произведения и приоткрывает корневую, систему жизненной позиции и характера персонажа." A. Vasil'eva, Xudožestvennaja reč': Kurs lekcij po stilistike dlja filologov (Moscow: "Russkij jazyk," 1983), p. 87.

Месторождение понятий, которыми живут герои романов и которые являются винтиками идейной оснастки, - во внутреннем монологе. . . Во внутреннем монологе - очень естественные и живые проявления мысли: колебания, срывы, поправки, уточнения. . . Внутренний монолог становится неустанной борьбой с самим собой, с воображаемым свидетелем, с человеческим обществом в целом. . . Поэтому внутренний монолог в романах Достоевского очень тесно примыкает и к монологу, обращенному к людям, и к диалогу.

A. Cičerín, "Poëtičeskij stroj jazyka v romanax Dostoevskogo," in Tvorčestvo F.M. Dostoevskogo, edited by N. Stepanov (Moscow: Izdatel'stvo AN SSSR, 1959), pp. 429-430).

Любопытны здесь новые приемы повествования, основанные на сочетании общих форм движения сказовой речи с принципами внутреннего монолога рассказчика как участника событий и одного из главных действующих лиц. . . Эти новые стилистические принципы, начало которым было положено творчеством Пушкина и Лермонтова, получили затем разностороннее развитие в стилистических системах Тургенева, Гончарова, Л. Толстого, и Достоевского.

V. Vinogradov, Sjužet i stil' (Moscow: Izdatel'stvo AN SSSR, 1963), p. 163. "Если исповедь героя у Л. Толстого Чернышевский определил как внутренний монолог, то исповеди у Достоевского можно назвать внутренними диалогами, развивающимися в разорванном сознании его бутнующихся, сомневающихся героев." A. Belkin, "Brat'ja Karamazovy: Social'no-filosofskaja problematika," in Tvorčestvo F.M. Dostoevskogo, edited

by N. Stepanov (Moscow: Izdatel'stvo AN SSSR, 1959), p. 272. (Vinogradov in the quotation above treats inner monolog as a historical development in Russian literature, while Belkin stresses specifically dialogized forms which distinguish Dostoevskij's use of it to reveal characters' polarities and intrigue readers.)

26 M. Baxtin, Problemy poëтики Dostoevskogo, p. 214.

27 <sup>Y</sup>Šklovskij comments about the evolution of Raskol'nikov's inner dialog from the earlier drafts of the novel: "Автору колебания в выборе мотивов преступления сперва мешали, потом, не решив свои колебания, он ввел оспаривание мотивов в само строение романа." V. Šklovskij, Povesti o proze: Razmyslenija i razbory (Moscow: "Xudožestvennaja literatura," 1966), p. 243. Belkin states about Raskol'nikov's inner dialog: "Человек прислушивается к себе, спорит с собой, ищет истину, возражая самому себе." Belkin, p. 324.

28 "But Raskol'nikov jeers at the very features of Sonja's self-abnegation that unconsciously attract him most. . . . As he taunts Sonja, he "plays" with his own desire to step across the barrier by confession, bringing it into sharper focus for his own inner use" R. Anderson, "Raskol'nikov and the Myth Experience," Slavic and East European Journal, XX (1976), 13. Baxtin's evaluation of Stavrogin's dialogic relationship to Tixon: "... невозможностью обойтись без его суда и прощения и в то же время враждою к нему и противоборством этому суду и прощению" would also characterize the inner dialog on Raskol'nikov's part about what Sonja's words and opinions mean for him. Baxtin, Problemy poëтики Dostoevskogo, p. 307.

29 "The conversation about ghosts continues, Raskol'nikov finally asserting "I do not believe in a future life" (V, 299). This statement contradicts his claim to Porfirij about believing literally in the resurrection of Lazarus (V, 271). Later, when he insistently asks Sonja to read this part of the Gospels, the contradiction becomes muted: if he does not believe, he is perhaps desperately trying to believe"; "... Raskol'nikov tells Porfirij he believes in God (V, 271), later taunts Sonja with the thought that God may not exist (V, 334), and then earnestly tells her, "Children are the image of Christ: Theirs is the kingdom of Heaven" (V, 342). W. Rowe, "Dostoevskian Patterned Antinomy and its Function in Crime and Punishment," Slavic and East European Journal, XVI, No. 3 (1972), 291, 292.

30 Karjakin cites another element of Sonja's internal dialog, her alternative use of "ты" and "вы" to address Raskol'nikov: "Но потом еще несколько раз она будет переходить на 'вы' и снова на 'ты,' ~~желая~~ сблизиться с ним и боясь его гордыни." Ju. Karjakin, "Mif o 'černoj magii' u Dostoevskogo: Cernovik k Prestupleniju i nakazaniju," Russkaja literatura, XV, No. 1 (1972), 121. (Emphasis is Karjakin's.)

31 In another example, Chaitin summarizes the alternatives which are present in Dmitrij's inner dialog: "At one point he wants to fight the charges against him, at another he wishes to be 'purified by suffering,' and at still another he plans to escape and run off with Grushenka to America." Chaitin, p. 86.

32 Some revisions come about from other causes, for example, absent-mindedness or intoxication. Others may even represent the отрядка device.

For a revision to signal inner dialogue, it must reveal competing stances within a single personage. In this way a linguistic phenomenon takes on a particular meaning through the speaker's voiced intent.

33 "After the interview, Raskol'nikov is caught in an infinite descending spiral of consciousness, as each awareness of an awareness brings on a new awareness. He says now that when he told himself before that he was a superior man, he lied to himself and was really only an ordinary man mistaking himself for a superior one; then he says, no, he knew he was lying when he lied and therefore he was not really lying; then he says no, he knew that he knew that he was lying, and therefore he was really lying. . . ." S. Rubenstein, "Dostoevsky: The Identity of Crime and Punishment," Journal of General Education, XXVI, No. 2 (1974), 142.

34 "We must never miss the ambivalence of Marmeladov's story. Though couched in the language of a confession, whose aim is understanding, it is really an accusation meant to condemn his wife, justify himself, and so gain pity." Snodgrass, p. 215.

35 Rosenshield describes Pul'xerija Aleksandrovna's thought as she deliberates the meaning of her son's strange conduct and whether she should draw him out: ". . . she seems to be losing control of herself. The syntax breaks down almost entirely; each thought is expressed in only a word or two: the very sentence structure, as it were, parallels and reflects her mood. G. Rosenshield, The Narrator in "Crime and Punishment" (Lisse: Peter de Ridder Press, 1978), p. 43. ". . . like Marmeladov, she knows how to impart a tone of deepest blame and disapproval while using terms of approval and open praise." Snodgrass, p. 211.

36 "... герой возражает другому своему голосу, опровергает сидящего в нем же оппонента." A. Belkin, "Roman Prestuplenie i nakazanie," in Russkaja klassičeskaja literatura: Razbory i analizy, edited by D. Ustjužanin (Moscow: "Prosveščenie," 1969), p. 324.

37 Several critics call attention to Raskol'nikov's change in mood after leaving money at the Marmeladov apartment (G. Gibian, "The Grotesque in Dostoevsky," Modern Fiction Studies, IV, No. 3 [1958], 267; R. Reizov, "Prestuplenie i nakazanie i problemy evropejskoj dejstvitel'nosti," Izvestija AN SSSR, XXX, vyp. 5 [1971], 397; J. Frank, "The World of Raskol'nikov," Encounter, XXVI, [1966], 34; R. Eastman, "Idea and Method in a Scene by Dostoevsky," College English, XVII, No. 3 [1955], 146). (Frank considers that Raskol'nikov's contemptuous attitude and withdrawn attitude are linked and are both related to what he calls: ". . . the result of the application of a Utilitarian calculus." [Frank, p. 34] In this work, however, I prefer to address the contemptuously mocking, withdrawn, and rationalistic voices of Raskol'nikov separately from each other in order to show more clearly the shifts from one voice to another.) Critics have also noticed the change Raskol'nikov displays in his attitude toward the predicament of the drunken girl. (D. Hanan, "Crime and Punishment: The Idea of the Crime," The Critical Review [Melbourne], XII [1969], 23; Reizov, p. 397; Frank, p. 34; Rosenshield, p. 77; P. Villadsen, The Underground Man and Raskol'nikov: A Comparative Study [Odensee: Odensee University Press, 1981], p. 129). Three commentators note Raskol'nikov's transformation from heartfelt sympathy for his family's sacrifices while reading Pul'xerija Aleksandrovna's letter to spiteful

mockery (V. Gassieva, *Osobennosti postroeniia romana F.M. Dostoevskogo "Prestuplenie i nakazanie"* [3 vols.], v. III [Ordzonikidze: 1980], p. 11; Hanan, p. 16; R. Peace, *Dostoevsky: An Examination of the Major Novels* [Cambridge: Cambridge at the University Press, 1971], 36). Shaw finds yet another voice change of Raskol'nikov's, pointing to his sudden mocking words with Sonja that he is not quite ready to go to prison after his emotional reaction to her sympathy. J. Shaw, "Raskol'nikov's Dream," *Slavic and East European Journal*, XVII (Summer 1973), 163. Villadsen singles out Raskol'nikov's change after leaving Marmeladov's apartment (in Part One) from viewing human beings as scoundrels to seeing them in another light: "... остальное все - предрассудки, одни только страхи напущенные, и нет никаких преград, и так тому и следует быть..." Villadsen, p. 121. (I would refer to this as Raskol'nikov's shift from his mocking voice to what looks like his rationalistic voice but more closely represents his power-seeking voice.) Several critics characterize Raskol'nikov's shifts between voices: "... тон в разговоре с Соней будет сменяться попеременно то слабостью, то неожиданным ощущением 'едкой ненависти,' потом любви, жалости, наконец, ... ощутит незнакомое ему чувство мягкотелости, а потом снова активно вернется к своей идее..." Svetov, p. 146. Each episode... is marked by a double movement: a motion of sympathy and a motion of disgust, of attraction and recoil..." R. Jackson, "Philosophical Pro and Contra in Part One of *Crime and Punishment*," in *Dostoevsky: 20th Century Interpretations of "Crime and Punishment"*, edited by R. Jackson (Englewood Cliffs, N.J.: Prentice Hall, 1974), p. 27.

His compassion for suffering and humiliated beings alternates with sadistic phases during which he delights in inflicting torture upon his masochistic victims; hedonism changes places with rationalism as his philosophy; selfless, even noble, intentions of love for his mother and sister give way to prideful aloofness from them... Raskol'nikov's desire to do good sometimes abandons him in the act itself... he can never know himself until his actions in a given situation reveal him to himself.

M. Willett, "The 'Ending' of *Crime and Punishment*," *Orbis Litterarum*, XXV (1970), 248.

38 Jones considers that this phrase of Raskol'nikov's combines Schillerism and the humanitarian with nihilism and the demonic. In view of this I qualify my interpretation slightly to admit the brief presence of Raskol'nikov's rationalist voice ("Царство рассудка и света теперь...") before he gives himself up entirely to his power-seeking voice. M. Jones, "Raskol'nikov's Humanitarianism," *Canadian-American Slavic Studies*, VIII, No. 3 (1978), p. 378.

39 Miller notices but does not comment upon her speech with Dmitrii: "Her short conversation with Dmitrii in prison is full of contradictory declarations and quick shifts in temperament." R.C. Miller, "The Biblical Story of Joseph in Dostoevskii's *The Brothers Karamazov*," *Slavic Review*, XLI, No. 4 (1982), 661.

40 Gassieva finds a similar example in Katerina Ivanovna's contradictory behavior, combining abusive words with overt distress and solicitous gestures to make him comfortable. Gassieva, v. II, p. 32.

41 The narrator refers explicitly to this mixture earlier in the chapter: "В

гордых прежде глазах ее засияла теперь какая-то тихость, хотя... хотя, впрочем, глаза эти изредка опять-таки пламенели некоторым зловещим отоньком, когда ее посещала одна прежняя забота..." (XV, 6). Alesha himself, of course, plays a strong role in bringing out the voice of the kindred soul.

<sup>42</sup> Baxtin cites a similar passage in which Raskol'nikov "argues" with the absent Dunja and Pul'xerija Aleksandrovna after reading the latter's letter. Baxtin, p. 277.

<sup>43</sup> Baxtin notes that the Devil's voice penetrates Ivan's speech as Ivan talks to Alesha (Book XI, Chapter 10). Baxtin, p. 257. (Ivan also brings Dmitrii's voice into his speech together with the Devil's, and recognizes the former openly: "Тебя Дмитрий херувимом зовет. Херувим. . . Громовый вопль восторга серафимов!" (XV, 86).

<sup>44</sup> Two additional examples concerning Ivan have been noted. Baxtin calls attention to Ivan's sudden, surprising reaction to Alesha's exclamation: ("Не ты убил отца, не ты!"), as Ivan begins to refer to a personage who later turns out to be the Devil. Baxtin, pp. 297-299. Kajgorodov observes that Ivan suddenly grows pale and frowns in response to Alesha's question ("Это чтобы 'все позволено'? Все позволено, так ли, так ли?"). V. Kajgorodov, "Образ Ивана Карамазова и проблема идеализма в романе Ф.М. Достоевского Братья Карамазовы," in Problemy tvorčestva F.M. Dostoevskogo: Poetika i tradicii, edited by Ja. Bilinkis (Tjumen': 1982), p. 70.

<sup>45</sup> Kantor treats a similar example, considering significant Ivan's sudden interest in what Smerdjakov had told Alesha (as evinced in the narrator's remark: "Иван стал вдруг очень озабоченно слушать, кое-что даже переспросил" B. Kantor, "Братья Карамазовы" F. Dostoevskogo (Moscow: "Художественная литература," 1983), p. 108.

<sup>46</sup> There is a parallel scene with Dmitrii, possibly taking place at the same time. When Hoxlakova asks him if he had heard of Zosima's death: "В уме его мелькнул образ Алеши" (XIV, 347).

<sup>47</sup> Several commentators have noticed examples of laughter which I consider signal hidden dialogue. Baxtin observes hidden dialogue in Ivan's speech with Smerdjakov: "Эти перебои в голосе Ивана очень тонки и выражаются не столько в слове, сколько в неуместной с точки зрения смысла его речи паузе, непонятном с точки зрения его первого голоса изменении тона, неожиданном и неуместном смехе и т. д." Baxtin, p. 303. Terras finds that Ivan's voice becomes disrupted by dissonances which disturb his eloquence as he narrates the Legend of the Grand Inquisitor, and also becomes more and more prone to flareups of spite and sarcasm. Terras also calls attention to Ivan's loss of control over what he wants to say to Smerdjakov: "He is no longer in control of himself, but is driven by a mysterious, evil force." Terras, pp. 231-233, 91, 241. (I argue that Ivan's angry outbursts belong to his hater voice, which is expressed directly rather than composing a manifestation of actual hidden dialog. While Terras links Ivan's "spell" with the Devil not without good reason, I would prefer here to consider that it represents Smerdjakov's voice acting on him in hidden dialog.) Mensutina notes the importance of laughter in Raskol'nikov's encounters with Porfirij Petrovic: "К интересным выводам приводят

наблюдения над глаголом *смыстася* и родственными ему словами, которые около шестидесяти раз повторяются при описании трех свиданий. . . O. Menšutina, "Idejno-xudožestvennoe osmyslenie nekotoryx povtorov v romane Dostoevskogo *Prestuplenie i nakazanie*," *Russkaja reč*, No. 3 (1982), 51. Danov's comments about Stavrogin in Tixon's presence (in *Besy*) may be applied to Raskol'nikov, Ivan, and Katerina Ivanovna:

Stavrogin's overall discomfort, however, is manifested more generally in the repeated mention of such gestures as an ironic smile, accompanied by continually trembling hands, or bursts of nervous laughter followed by repeated lapses into thoughtful silence, engendered in each instance by constant irritation and the recognition of an incongruous situation which he himself has initiated.

D. Danov, "Semiotics of Gesture in Dostoevskian Dialogue," *Russian Literature* [Amsterdam], VIII (1980), 52.

48 The same signs appear during her initial testimony at Dmitrij's trial (XV, 111-113).

49 As Terras observes, Kolja's other voice surfaces in his question to Aleša ("Скажите, Карамазов, вы ужасно меня презираете?"). Terras, p. 352.

50 Baxtin details the double plane of Raskol'nikov's first conversation with Porfirij Petrovič, Baxtin, p. 306. (Baxtin's point is easily seen in the brief exchange between the two about the "New Jerusalem," and is evidenced by Razumixin's angry outburst: "Да что вы оба, шутите, что ль?" (VI, 201, 203).

51 Psychological contradiction does not constitute inner dialog in itself, but it can play a secondary, amplifying role. Fedor Pavlovic's remark about Grušen'ka is appropriate here: "Вот ведь мы какими характерами одарены - только чтобы насупротив делать" (XIV, 158). Madness may also amplify inner dialogue that already exists, as in Ivan's case when he speaks with Aleša after the Devil's visit.

52 Osmolovskij comments on the importance of both gesture and speech manner for understanding characters' utterances: "Эффект ощущения физического бытия персонажей достигается воспроизведением их манеры говорить, интонационно-ритмической окраски звукового рисунка и темпа их речи, а также их жестов и ритма движений - внешним выражением их душевного состояния." O. Osmolovskij, "O portretnom metode Dostoevskogo-romanista," *Voprosy russkoj literatury*, I, No. 25 (1975), 77. Danov also comments: ". . . non-verbal communication and the particular interaction between speech and gesture are fundamental aspects of dialogue authored by Dostoevskij contributing to its specificity and characteristic intensity." D. Danov, "Semiotics of Gesture and Dostoevskian Dialogue," p. 45.

53 Several critics point to another example of facial expression serving as a dialogic utterance, i.e. Raskol'nikov's silent gaze at Razumixin in the hallway, making the latter start with the realization that his friend is in serious trouble and possibly a murderer. (Gassieva, v. III, pp. 15-16; Danov, "Semiotics of Gesture in Dostoevskian Dialogue," p. 49; S. Vladiv, "The Use of Circumstantial Evidence in Dostoevskii's Works," *Canadian-American Slavic Studies*, XII, No. 3 [Fall 1978], 369). Vladiv adds another instance involving

Raskol'nikov, i.e. when he communicates his guilt to Sonja with a silent gaze. Vladiv, p. 369.

54 Danov cites Raskol'nikov's second meeting with Porfirij Petrovič, when the latter avoids Raskol'nikov's eyes: "This meeting of the eyes and their immediate withdrawal also has its significance." He also notes an instance when Porfirij Petrovič meets Raskol'nikov's gaze and seems to wink at him: "Raskol'nikov immediately interprets the gesture as being indicative of Porfirij's intimate knowledge of more than he lets on. . . ." Danov, "Semiotics of Gesture in Dostoevskian Dialogue," p. 66. Leatherbarrow argues, however, that no wink took place, since the narrator had already remarked that Porfirij Petrovič's watery, blinking eyes made him appear to be winking. W. Leatherbarrow, "Raskol'nikov and the 'Enigma of His Personality,'" Forum for Modern Language Studies (St. Andrews, Scotland), IX (1973), 161. (I do not feel that the narrator's comment constitutes the last word on this particular exchange between Raskol'nikov and Porfirij Petrovič. It shows rather how the narrators create ambiguity by *refraining* from absolute judgements. In this case the observer's opinion is just as subjective as Raskol'nikov's.) Rowe finds that Smerdjakov winks at Ivan three times during their various conversations. W. Rowe, "Crime and Punishment and The Brothers Karamazov: Some Comparative Observations," Russian Literature Triquarterly, No. 10 (1974), 335. The observer voice of the narrator conveys Ivan's interpretation of one of his winks: "... точно выговаривая: 'Чего идешь, не придешь, видишь, что обоим нам, умным людям, переговоры есть чего'" (XIV, 243). Danov explains Ivan's interpretation of another Smerdjakov wink: "That key phrase. . . ('Все будет позволено'), figures as an important point of contention in the dialogue to come. Here it is resurrected by a raised and twitching eyebrow functioning as a communicative gesture." Danov, "Semiotics of Gesture in Dostoevskian Dialogue," p. 70.

55 Several other instances of facial communication in the novel have received treatment in criticism. Mixajlov cites Dmitrij's expression of his fear that the look in Fedor Pavlovic's face alone will be sufficient to make him commit murder. M. Mixajlov, "K probleme sjužetno-kompozicionnoj realizacii slova v Brat'ja Karamazovy F.M. Dostoevskogo," in Russkaja literatura XIX v.: Voprosy sjužeta i kompozicii (Učenyje zapiski Gor'kovskogo universiteta), vyp. 132 (1972), p. 103. Mixajlov, Vladiv, and Danov single out Aleša's testimony at the trial that it was Dmitrij's face that convinced him of the truth of his confession. Mixajlov, p. 103; Vladiv, p. 369; Danov, p. 75. Anderson points out that, according to Rakitin's words, it is the look on Aleša's face that attracts Rakitin and encourages him to invite Aleša to Grušen'ka's. R. Anderson, "The Meaning of Carnival in The Brothers Karamazov," Slavic and East European Journal, XXIII (1979), 471.

56 Perlina refers to this as a "behavioral quotation," a term which underlines the dialogic character of gestures as the equivalent of utterances. N. Perlina, Varieties of Poetic Utterance: Quotation in "The Brothers Karamazov" (Lanham, M.D.: University Press of America, 1985), p. 48. Wasiolek maintains that Raskol'nikov means his bow to Sonja as an act of self-assertion. His view here complements my discussion of voicing in utterances by showing that gestures, too, are not semantically neutral and can be "voiced." E. Wasiolek, Dostoevsky: The Major Fiction (Cambridge: MIT Press, 1964), p. 72, cited in Leatherbarrow, p. 159.

57 Belkin summarizes the significance of kisses in Dostoevskij's novels: "Поцелуй в романах Достоевского - это не выражение робкого чувства влюбленных, и не воплощение чувственной страсти, и не бытовой обычай. . . все эти поцелуи служат выражению глубокой идеи, сложной и содержащей в себе особый, даже многозначный смысл." A. Belkin, "Roman Prestuplenie i nakazanie," in Russkaja klassičeskaja literatura: Analizy i razbory, edited by D. Ustjužanin (Moscow: "Prosveščenie," 1969), pp. 329-330.

58 Two critics stress the importance of gestures during Ivan's conversations with Smerdjakov: "Они даже не столько сопровождаются репликами, сколько заменяют их." Mysljakov, p. 102. Danov echoes Mysljakov's statement: "Yet the tense interaction between interlocuters, culminating in Ivan's dazed and startled reception of the information, may be documented without reference to a single word uttered by either." Danov then illustrates his point by reproducing only the "stage clues" for the climactic moment when Smerdjakov fully reveals his (and Ivan's) part in the murder of Fedor Pavlovič. Danov, "The Semiotics of Gesture in Dostoevskian Dialogue," p. 72.

59 Others have noticed additional gestures which Sonja directs toward Raskol'nikov: "One of her most silent gestures occurs in the epilogue when she gives Raskol'nikov, in simple humility, her copy of the New Testament. . ." Werge, p. 215. "While Porfirij's characteristic gestures are a perpetually winking left eye and a seemingly irrepressible chuckle, both used as a device, Sonja is constantly (upward of ten times in as many pages) wringing her hands in despair - over the plight of others. . ." Danov, p. 68. Gassieva suggests that Raskol'nikov leaves the police station to commit suicide in response to the news that Svidrigajlov had taken this route, and that Sonja's appearance and gestures force him to return. Gassieva, v. II, p. 27.

60 Porfirij Petrovič appears to deliberately disconcert Raskol'nikov by offering him his hands when they meet for the second time, only to quickly withdraw them before Raskol'nikov can grasp them. Danov, p. 64. Niemi detects a special meaning in the seating arrangement when Sonja visits Raskol'nikov: "He refuses the sacrifice of his sister, states brutally the Sonia-Dounia analogue, and reaffirms the statement by seating the harlot and his sister side by side." P. Niemi, "The Art of Crime and Punishment," Modern Fiction Studies, IX [Winter 1963], 299. (Niemi perhaps judges Raskol'nikov too harshly by omitting the possibility that he may have meant an entirely different gesture, i.e., to draw out Sonja by making her a "part of the family" as she is a part of his dialog.) "By attacking Smerdjakov, Ivan tacitly admits the validity of Smerdjakov's brutal exposure of his brother's hidden motives." Chaitin, p. 81.

61 V. Vološinov, Marxism and the Philosophy of Language, translated by L. Matejka and I. Titunik (New York: Seminar Press, 1973), p. 102.

62 Baxtin's view of hidden dialog and its surface signs becomes clearer in light of his arguments about the social nature both of the conscious and of the unconscious in the human mind. M. Baxtin and V. Vološinov, Frejdzizm: Kritičeskij očerk (New York: Chalidze Publications, 1983), pp. 151-170.

63 Baxtin, Problemy poëtiki Dostoevskogo, p. 310.

## CONCLUSION

While I consider polyphony dominant in Prestuplenie i nakazanie and Brat'ja Karamazovy, I do not argue that it is present throughout and on all levels. For this reason I discuss here questions about the overall validity of Baxtin's polyphony in the novels. I then address ways in which critics have interpreted Baxtin's theory of polyphony since the publication of Problemy poëtiki Dostoevskogo in 1963. For clarity I am numbering the questions at issue, which concern: (1) development of characters within the novels; (2) antinomic and dialectic relationships versus polyphonic ones; (3) narrators' frequent judgement of heroes' words and actions; (4) cases in which narrators reveal information unknown by characters; (5) narrators' implied juxtaposition of favored and unfavored characters; (6) characters' utterances which inadvertently reflect upon others; (7) self-compromise by characters; (8) partiality of narrators relative to characters; (9) final results of positions which characters express; (10) structural techniques which influence readers' interpretation of issues and characters; (11) facts which contradict arguments of characters.

(1) Baxtin argues that Dostoevskij's novels depict not development of voices, but rather their coexistence in dialogue.<sup>1</sup> I would qualify this statement by observing that Dmitrij's, Aleša's, and Grušen'ka's voice complexes, as noted in Chapter Two, are made up of different components at the end of the novel than they are at the beginning. Dmitrij struggles to develop the submitter voice at the end of the novel, while Grušen'ka has long since left the teaser voice behind. As Aleša matures spiritually he ceases to be the wishful thinker or helpless coper, who enjoy only marginal success in helping others with their dilemmas.

(2) Baxtin rejects antinomy and dialectics as characteristic of relationships between heroes and ideas in Dostoevskij's novels, arguing that dialogue is the connecting thread between even the most inimicable positions.<sup>2</sup> I fully agree with Baxtin here, since all apparent dualities manifest themselves through statements and thoughts of personages. The difference between Zosima's and the Inquisitor's beliefs becomes perceptible not only in their statements, but in those whose voices they penetrate. Ivan posits his arguments not as antitheses, but as replies to what he assumes

Zosima and Paisij have taught Alesa. The voicing differences discussed in Chapter Two show that ideas become two-sided only when two different personages interpret them for themselves.

(3) In Chapter One I characterized the narrators' dialogic, provoking approach to heroes as an integral aspect of Baxtin's polyphony. Narrators frequently criticize Raskol'nikov, Fedor Pavlovič, and Smerdjakov, and openly express their attitudes toward many characters. Yet these are "personal" remarks, made by specific narrator personalities, and which readers may even consider biased or inadequate to the personage. The sheer volume of a narrator's commentary may outweigh that of characters and thereby throw Baxtin's assumption about the equal participation of voices into doubt, but I do not feel that this limit is reached in either of the novels.

(4) Baxtin's polyphony assumes that voices which participate in dialogues are equally weighted, yet Dostoevskij himself announces in the preface of Brat'ja Karamazovy that Aleša is his favored hero in the novel. Narrators' implied or open sympathy for characters like Zosima, Aleša, and Sonja does not compromise polyphony, however, since even positive figures must earn not only the sympathy of readers, but also their credence in view of the numerous challenges they must answer. Baxtin himself considers that Dostoevskij incorporates authoritative voices into the polyphonic structure of his novels:

Среди них он ищет высшую авторитетную установку, и ее он воспринимает не как свою истинную мысль, а как другого истинного человека и его слово. В образе идеального человека или в образе Христа представляется ему разрешение идеологических исканий. Этот образ или тот высший голос должен увенчать мир голосов, организовать и подчинить его.<sup>3</sup>

I consider the voices of Aleša, Zosima, Sonja, and Dostoevskij himself as important for polyphony as the voices of Ivan, Svidrigajlov, and Fedor Pavlovič. I also believe that one must distinguish between Dostoevskij's intent as revealed in his notebooks, letters, and raw drafts on the one hand and his actual presentation of positive and negative characters on the other.

(5) One problem with polyphony concerns the effects of characters' arguments in the novels, that is, how the fruits of their positions reflect on the validity of those positions. Baxtin himself speaks of this approach toward a character, as Dostoevskij: "... позволяет ему самому раскрыться до конца. . . самого себя осудить, самого себя опровергнуть."<sup>4</sup> Baxtin's

statement here introduces a new element into polyphony, one which is at odds with his assertions about the equal opportunity all voices have to argue their convictions. Lužin's arguments about self-interest, when he practices them against Sonja and Raskol'nikov, result ultimately in Katerina Ivanovna's death. Readers react favorably to Grušen'ka and unfavorably to Katerina Ivanovna largely because the former influences Dmitrii's life favorably, while the latter sends him to prison. Rakitin clearly causes trouble for others when they come under his influence, which makes it difficult for readers to weigh his beliefs based on his utterances alone.

(6) Structural techniques, such as selective ordering of episodes, may create associations which affect the way readers perceive characters. These techniques would be incompatible with polyphony to the extent that they remain unperceived by personages themselves. Episodes portraying Aleša's positive influence on Kolja and Dmitrii, for example, precede those revealing Ivan's role as mentor in encouraging Smerdjakov. Lužin earns the role of villain through his conduct with Sonja, but his actions appear even worse since Pul'xerija Aleksandrovna, Dunja, and Razumixin have sought to give him the benefit of doubt before his appearance. I feel, however, that these structural factors act rather subtly compared to the dominant influence characters' voices exercise in the novels.

(7) Narrators comment on one character in order to indirectly praise or rebuke another. By praising Ivan's benefactor as deserving of thanks ("И если кому обязаны были молодые люди своим воспитанием и образованием на всю свою жизнь, то именно этому Ефиму Петровичу, благороднейшему и гуманнейшему человеку, из таких, какие редко встречаются" (XIV, 14), the chronicler arranges for Ivan to appear petty and ungrateful in the latter's subsequent words: "Сам Иван рассказывал потом, что все произошло, так сказать, от 'пылкости к добрым делам' Ефима Петровича, увлекшегося идеей. . ." (XIV, 15). The chronicler contrives to juxtapose Ivan and Aleša by singling out Ivan's awareness that he is a charity case: ". . . как бы еще с десяти лет проникнувшим в то, что растут они все-таки в чужой семье и на чужих милостях. . ." (XIV, 15). He later says about Aleša: "Характерная. . . черта его была в том, что он никогда не заботился, на чьи средства живет. В этом он был совершенная противоположность своему старшему брату, Ивану Федоровичу. . ." (XIV, 20). The chronicler similarly contrasts them in another way, saying about Aleša: "Обиды никогда не помнил" (XIV, 19).

These juxtapositions compromise Ivan's arguments in Book Five and elsewhere by encouraging readers early in the novel to interpret them later as a reflection of a bad environment which Aleša had overcome. (In this way Dostoevskij has it both ways on the issue of the environment, or среда, by arguing that it cripples Ivan, but is not the dominant factor for a "healthy" individual like Aleša.) The observer makes a remark about Marfa Ignat'evna's fondness for fine clothes which indirectly juxtaposes Rakitin and Aleša to the former's disadvantage: "О последнем обстоятельстве Алеша узнал, и уж, конечно, совсем случайно, от своего друга Ракитина, которому решительно все в их городишке было известно, и узнав, позабыл, разумеется, тотчас" (XIV, 95). The observer makes an unmistakable connection between Kolja's treatment of the dog ("Но Перезвона выдержали только самую маленькую минуту" [XIV, 492]), and his treatment of other boys in his group: "Коля выдержал его так еще с минутку" (XIV, 497). The observer undercuts a teasing rebuke to Aleša about getting worked up ("Да стой, стой. . . как ты разгорячился" [XIV, 237]) by using the same verb to characterize Ivan's state immediately before: "Он разгорячился говоря и говорил с увлечением. . ." (XIV, 237).<sup>5</sup>

(8) Characters occasionally make statements which inadvertently undermine what others say. This is evident in the passage showing gradual collapse of Kolja's positions on Russian national life in conversation with Aleša. Shortly before his admission that he has been talking nonsense, Kolja announces that he is not alone in his opinions, but has also spoken with Rakitin and agrees with him about the issues. Indeed, the polyphonic penetration of Ivan's and Rakitin's voices into Kolja's speech at this point (noted in Chapter Two) now becomes a way of sandwiching their voices together with Kolja's as he accompanies his words with thoughts showing that he is aware of their (and inadvertently Ivan's and Rakitin's) inadequacy: "Опять, опять!" (XIV, 500). It is another person's name - Kolbasnikov - who by its comically materialistic tone and by his being the source of Kolja's ideas about the uselessness of a classical education deprives Kolja's words of their persuasiveness (XIV, 498). Hoxlakova's absent-minded rambling is employed to ridicule Rakitin's love poem, which he disowns as a parody only when he perceives that it is being ridiculed: ". . . не об одной только ножке, а и нравоучительное, с прелестною идеей, только я ее забыла. . ." (XV, 16). Hoxlakova intends no irony here, and her voice is not involved in the

author's defense of Puškin's poetry from Rakitin's nihilistic belittling of "little feet" poems (XV, 29). Razumixin similarly ridicules Raskol'nikov without intending it by praising the ingenuity and cleverness of the painter, whom he is now convinced was the murderer, thereby belittling Raskol'nikov's suppositions about superior people by confusing the painter with one of these (VI, 340).<sup>6</sup>

(9) Another question about polyphony involves narrators' approaches to readers by circumventing the voices of characters i.e. going "behind their backs" and by exercising their power to selectively reveal information not known to personages. The observer in Part I, Chapter 6, for example, offers his own explanation from above for Raskol'nikov's reaction to the conversation he overhears: "Но Раскольников в последнее время стал суеверен" (VI, 52). He reveals the inner reactions of Pul'xerija Aleksandrovna, Dunja, and Razumixin to the conversation with Lužin (Part IV, Chapter 3), reactions which could be presented through the characters directly. The chronicler at Marmeladov's wake takes a superior position relative to Katerina Ivanovna in order to describe the forces driving her in her search for justice, although he introduces little that Sonja had not already said about her in her first private conversation with Raskol'nikov. The hagiographer employs a position of superior knowledge in much of the Epilogue: "Он не понимал, что это предчувствие могло быть предвестником будущего перелома в жизни его" (VI, 418); "Он даже и не знал того, что новая жизнь не даром же ему достается. . ." (VI, 422). It is the observer who tells readers about Fedor Pavlovič's feeling for Smerdjakov: ". . . почему-то даже и любил его. . ." (XIV, 116). In the same way he informs readers about the extent of Ivan's love affair with Katerina Ivanovna: ". . . приехав из Москвы, он в первые же дни весь и бесповоротно отдался пламенной и безумной страсти своей к Катерине Ивановне. . ." (XV, 48). Only from the observer do readers find out certain sides of Ivan's attitude toward Dmitrij: ". . . много-много что чувствовал к нему иногда сострадание. . ." (XV, 42). Rakitin's conduct at Grušen'ka's is explained immediately in the narration: "Он рассчитывал получить плату после, так чтобы тот и не узнал, а теперь от стыда озлился" (XIV, 319). The chronicler purposefully reveals positive information about Aleša, that he returned money given him for first-class fare in order to ride to Fedor Pavlovič's in a third-class compartment with the common people. The

observer leaks damaging information about Muisov's vanity: "Дело в том, что он и прежде с Иваном Федоровичем несколько пикировался в познаниях и некоторую небрежность его к себе хладнокровно не выносил. . ." (XIV, 55). Examples like this are not numerous, and the evidence from Chapter One shows that narrators seek primarily to avoid revealing information which personages themselves could present.<sup>7</sup>

(10) Personages themselves undermine the persuasiveness of their voices by assuming contradictory stances that are not representative of actual inner dialogue, or by revealing motives that diminish the importance of what they say. Rakitin negates his assertion that: "Человечество само в себе силу найдет, чтобы жить для добродетели. . . В любви к свободе, к равенству, братству найдет. . ." (XIV, 76) by his expressed dislike for Ivan in the same passage and by his later retort: "Любят за что-нибудь, а вы что мне сделали оба?" (XIV, 320). Hoxlakova's abrupt about-faces on contemporary issues deprive her voice of integrity in the view of the reader. Kolja uses a Latin phrase ("... но отнюдь не бояся его, это *sine qua*" [XIV, 495]) at the very moment when he is discussing the Russian peasants and his understanding of them. Both Ippolit Kirillovič and Fetjukovič try to have it both ways with their arguments before the jury. The former twists all of Dmitrij's words so that they appear condemning no matter how they are understood, while the latter builds a case for Dmitrij's complete innocence only to argue that even his murdering would be justified. The ideological positions of both are rhetorically adopted rather than representative of their voices, with the exception of the passage in which Ippolit Kirillovič is piqued to anger and responds indignantly to Fetjukovič's summation. Lužin practices this same type of damaging contradiction when he gives the signature: "вашего покорного слуги" (VI, 168) to the letter in which he places himself above Dunja and Pul'xerija Aleksandrovna.<sup>8</sup>

(11) Statements by personages must be in line with facts in order to be persuasive. If they base their arguments on propositions which contradict objective reality, their voices lose credence with readers. The most notable case is Ippolit Kirillovič's denial both that Dmitrij is able to resist spending the remaining half of Katerina Ivanovna's money and that Smerdjakov could have committed the murder of Fedor Pavlovič.<sup>9</sup> Ippolit Kirillovič's portrayal of Aleša (Book XII, Chapter 6) as a naive slavophile who seeks to escape the reality of the world stands in contradiction to everything readers know

about Aleša, and serves the purpose not of characterization, but of polemic as Dostoevskij places in the prosecutor's mouth a parody of *почвенность* in order to rebut it (XV, 127). In the same way Ippolit Kirillovič praises the modern methods that led his department to charge Dmitrij, methods which Dmitrij himself had condemned and which allow the factual murderer to go free. Raskol'nikov undergoes compromise of this sort when he narrates to Zametov how he would have committed a crime that was reported as a failure in the newspapers (VI, 127). At the time of the conversation readers still remember Raskol'nikov's own loss of control during the murder of Alena Ivanovna and Lizaveta. There are numerous additional cases in which the voices of personages are not challenged by other voices, but are compromised by factual evidence.<sup>10</sup> It is evident from the passages treated in this section that dialogue is not the only route by which the opinions of characters in the novels are presented and judged, and that Dostoevskij argues his positions with context, factual detail, and structure as well as with the direct presence of his voice.

The questions which I have discussed do not vitiate the various aspects of polyphony in *Prestuplenie i nakazanie* and *Brat'ja Karamazovy*, but rather illustrate that polyphony is merely dominant in the novels rather than all-inclusive. I have stated my own position about problems with polyphony in the novels, and would also like to comment on others' objections to some of these same points. The issues here bear the same numbering and appear in the same order.

(1) Dneprov argues that Dostoevskij's heroes change in ways that Baxtin does not recognize, even while they retain the same basic ideas with which their personalities are united.<sup>11</sup> I recognize this in regard to Aleša, who develops a new voice complex even as he retains his belief in Zosima's teachings. Dmitrij and Grušen'ka, however, change only because they discover new truths about themselves and their conduct with others. Jackson characterizes Dmitrij's change as one from a naive sort of humanism to a condition of mature self-consciousness.<sup>12</sup> (In my view Dmitrij has not yet arrived at the latter even at the end of the novel.) The fact that characters may change does not significantly alter the polyphonic nature of the novels, since all change comes about through dialogue with both friendly and hostile personages. Curtis correctly notes that Raskol'nikov displays not change, but "re-accentuation" in the Epilogue, a term that is appropriate for other heroes

as well.<sup>13</sup>

(2) Several critics consider that antinomy and dialectics, contrary to Bartin's claims, play a significant role in Dostoevskij's novels. Fasting argues that Dostoevskij's novels are "unfinalized" owing not to polyphony but to the irreconcilability of characters' beliefs, between which dialogue is not even possible.<sup>14</sup> He and Wasiolek both assert that the Inquisitor's truth and Christ's truth are entirely separate and can have no bearing on one another.<sup>15</sup> I have proved in Chapter Two that arguments of all characters are indeed dialogically related, and in Chapter Three that characters do indeed affect one another through various exchanges (for example, Christ's kiss to the Inquisitor). It is striking that Pospelov misinterprets Bartin's concept of polyphony to mean exactly that which according to Fasting contradicts it.<sup>16</sup> While Pospelov incorrectly attributes to Bartin the argument that Dostoevskij's novels decompose into individual, entirely separate worlds for each hero, he does contest the notion that ideas in the novels can exist without encountering each other. Jackson offers a strong argument for recognizing a dialectical pattern in Dostoevskij's novels, citing the latter's belief that all genuine moral feeling arises from confrontation of one's ideal with reality.<sup>17</sup> Jackson hints at the dialogic nature of this process: "The positive truth that Christ embodies wins out, but here there is no stasis; it is a truth continually in movement, continually chasing and overtaking its antithesis."<sup>18</sup> "Striving for the ideal" as a synthesis is compatible with polyphony in the novels, since it is dialogically varied for each Karamazov brother. Dmitrij's ideal conflicts with his own passions, which he tries to control; Ivan's ideal conflicts with what he feels is the absence of justice on earth; Aleša's ideal conflicts with the weaknesses and petty spirit of others. Blackmur notes an additional instance of variation with the brothers, showing how all three are frustrated in different ways as they pursue justice.<sup>19</sup> Fasting correctly stresses the action of "God's truth" in the brothers' strivings.<sup>20</sup> Yet even this action is not uniform, but depends upon the personality and voice complex of each. "God's truth" is revealed to Aleša through his dream about Cana, to Dmitrij through his dream about the 'babe,' and to Ivan during his conversations with Smerdjakov and the Devil. Anderson finds that even Sonja's truth is not final, and that while Raskol'nikov is influenced by her, he also influences her by giving her the means to transcend her reality and find new meaning for her life in

Siberia.<sup>21</sup> These points suggest that what appears to be a final synthesis of arguments in the novels is not necessarily final or incommensurate with polyphony.

Baxtin rejects Ivanov's notion of Dostoevskij's novels as possessing an overall tragic resolution, which stands above the events, personages, and dialogues of the novels.<sup>22</sup> Ivanov speaks with insight about tragic elements in Dostoevskij's novels, as when he links Dostoevskij's feelings about suffering and self-sacrifice on the one hand and Aristotle's treatment of tragic catharsis on the other.<sup>23</sup> Yet it is the exchanges between characters rather than fate or tragic flaws which prepare the climactic scenes in the novels. I do question Ivanov's attempt to treat Dostoevskij's novels on three entirely separate levels - the actual, the psychological, and the metaphysical - which are discrete, with the metaphysical standing separately above the others: "To the external life. . . Dostoevskij pays heed only in order to catch from it the phrase. . . 'Thy will be done,' or, on the contrary, 'My will be done, in spite of thine.'" <sup>24</sup> All that I have said in the three chapters demonstrates that the actual, the psychological, and the metaphysical exist on the *same* level, as they motivate each other through voiced and silent dialogues of personages. Ivanov sells short the very dialogic exchanges which form the basis of the novels, and at times even views them as a necessary defect readers must endure in order to gain the real, "metaphysical" significance of Dostoevskij's novels.<sup>25</sup> He also does not address the extremely topical quality of Dostoevskij's novels, which in itself cannot be separated from the metaphysical in Dostoevskij's thinking. For this reason I agree with Baxtin that Ivanov: ". . . связал свою мысль с рядом прямых метафизических и этических утверждений, которые не поддаются никакой объективной проверке на самом материале произведений Достоевского."<sup>26</sup>

(3) Rosenshield argues that extensive narrational commentary about Raskol'nikov and other characters disproves Baxtin's argument that heroes' voices enjoy prestige equal to the author's: "At novel's end the combined effect of these countless pinpricks weighs as heavily against Raskol'nikov as the indirect commentary."<sup>27</sup> This is close to Zundelovič's view that the "objective" narration of Prestuplenie i nakazanie strives not to leave Raskol'nikov for one moment, as Dostoevskij leads his hero to punishment in order to prove the validity of his own ideas.<sup>28</sup> I consider the "pinpricks" integral in a polyphonic system which requires all voices to encounter and

provoke others, for example, when the chronicler expresses his extremely personal disgust with Fedor Pavlovič: "... плотоядный длинный рот, с пухлыми губами, из-под которых виднелись маленькие обломки черных, почти истлевших зубов" (XIV, 22). In any case, it is not the narrator who leads Raskol'nikov to confession and punishment, but rather exchanges with other personages and his own internal dialogues.

(4) Critics have spoken about Dostoevskij's affection for some heroes and antipathy for others, and also about what meaning Dostoevskij's sentiments have for the validity of Baxtin's polyphony. Evnin singles out Dostoevskij's apparent desire to demonstrate the legitimacy of his positions, punishing some characters and exalting others.<sup>29</sup> I have already remarked that Dostoevskij's feelings about certain characters does not guarantee their success or failure in persuading readers to their points of view. Vetlovskaja argues that the character of the hero, the context of particular utterances, and the reaction of the listener to that utterance all influence the authoritativeness of what the hero says.<sup>30</sup> Perlina challenges the validity of Vetlovskaja's conclusion, stating that rhetorical arguments of the author are not an overall dominant, but only an element in the polyphonic system.<sup>31</sup> She argues that polyphony is the rule in Dostoevskij's novels because there is independence and originality of characters' voices.<sup>32</sup> I agree with Perlina's objections, but accept Vetlovskaja's reservations which address not voice phenomena, but unvoiced activity of the author, such as tactical juxtaposition of statements and strategic ordering of episodes in order to weaken the voices of his ideologically opposed characters. Terras recognizes that Dostoevskij occasionally uses *ad hominem* arguments in his desire to discredit characters he presents as atheists.<sup>33</sup> He notes on the other extreme that while Dostoevskij presents Zosima's voice in counterpoint with others' voices, he never allows it to be directly challenged.<sup>34</sup> Jones offers a useful caveat to Vetlovskaja's arguments: "It is true that Dostoevskij builds *ad hominem* arguments into his fiction. Broadly speaking honesty and a degree of spiritual harmony are associated with characters of whom he approves, while dishonesty and spiritual agony and collapse with those of whom he disapproves. Yet these broad rules are not invariable, and in any case may be insufficient to persuade the reader that Dostoevskij is on their side."<sup>35</sup> (Emphasis is Jones's.) Dostoevskij's selection of names for his characters is similar to his occasional use of *ad hominem* arguments, as

Brody notes: "The sensitive reader will so perceive and vicariously experience Dostoevskij's great adventures in a certain way because the names of the novelist's characters predispose definite modes of interpretation."<sup>36</sup> While I recognize that Dostoevskij attempts to make clear his attitudes toward certain heroes, I also feel that he does this openly, and in nearly all cases allows negative heroes to argue their positions at length and on more than one occasion. In my opinion the names he assigns to characters, like compositional details, influence readers less than statements of personages and narrators.

(5) Some critics note correctly that characters' ultimate fates and the results of their activity cannot help but influence how readers judge their positions. Evnin considers that Dostoevskij reveals both the consciousnesses and the actions of his personages, as does every other writer, and judges the personages by the fruits of their beliefs.<sup>37</sup> (I believe that Evnin here unduly equates Dostoevskij's approach to his heroes with those of writers in general.) Erlich raises this same point, stating that every position has its ultimate consequences in Dostoevskij's novels.<sup>38</sup> Fridlender asserts that the author's attitude is conveyed not only in direct words and digressions, but also in grouping of characters, their mutual relationships, the logic of their character development, and their fates, and concludes that the freedom which Dostoevskij offers his characters is only relative.<sup>39</sup> Jones' assessment echoes Evnin's and Erlich's: "His ultimate test of an ideology is not whether it is logically consistent but whether it makes for a balanced and healthy organism."<sup>40</sup> Terras adds a similar view, saying that Dostoevskij presents believers and nonbelievers in God, and then lets the practical consequences of their attitudes speak for themselves.<sup>41</sup> Specific instances illustrate these remarks.<sup>42</sup>

(6) Some feel that Dostoevskij's use of compositional techniques represents a significant problem with Baxtin's theory of polyphony. Evnin considers that Baxtin does not incorporate this question into his treatment of polyphony and to some extent avoids it.<sup>43</sup> Fasting charges that the composition of Dostoevskij's novels constitutes the most serious challenge to Baxtin's polyphony.<sup>44</sup> Koprince also expresses his reservations about polyphony based on the implications of Dostoevskij's structural techniques.<sup>45</sup> As my previous observations indicate, I consider the facts of the novels more significant for a critique of polyphony. Baxtin in my opinion



does not deliberately avoid the issue of composition, as Evnin perceives, but rather considers it uninteresting compared with the structural relationships between voices which polyphony introduces. Evnin, Fasting, and Koprince make valid remarks about minor questions such as the ordering of certain episodes, but I feel that these compositional techniques of Dostoevskij's are rather subtle compared to the action of voices in the novels.<sup>46</sup>

The issues which I discussed in the above sections do not vitiate the various aspects of polyphony in Prestuplenie i nakazanie and Brat'ja Karamazovy, but rather illustrate that polyphony is not an absolute trait in Dostoevskij's novels and not the only artistic dominant. Dostoevskij's polyphonic and non-polyphonic activity in the novels was juxtaposed here not in order to argue the artistic superiority of either, but in order to elucidate Dostoevskij's use of polyphony by showing where it ends. The presence and alternation of different narrator voices represents polyphony in narration even if characters' voices are not considered. These voices suggest not merely the coexistence of differing viewpoints, attitudes, and styles, but of separate people who take turns commenting on characters and events. The real polyphonic factor in narration, however, concerns the blurring of lines between narrators and personages. Most central to polyphony in narration is the narrators' deliberate surrendering of their power to control the presentation of characters and action, although they do on occasion use their superior knowledge and do not always let characters reveal themselves. Particularly important are the ways in which the speech of personages penetrates narration, as if they are not content merely to accept narratorial powers. Dostoevskij certainly seeks to prove his own positions in the novels. Willett explains, however, why this does not necessarily inhibit the activity of other voices: "He was as honest with himself as Raskolnikov and Ivan Karamazov in allowing his doubts to express themselves in counter-arguments so powerful that the final rejection is unable to annihilate their appeal."<sup>47</sup>

Mutual characterization of personages represents an additional way in which they share functions of the narrators. The great majority of personages are presented in this way, suggesting that this method is systematic and second-nature to Dostoevskij. No real differences are discernible in this respect between favored and unfavored characters; both

groups are revealed less by narrators than by themselves and their acquaintances. As with narrators, the multiple voices of characters represent not just different "moods," but different people. We see this clearly by comparing Grušen'ka's teaser and kindred soul, Aleša's helpless coper and rebuking conscience, and Svidrigajlov's cynic and slave. I have defined these voices on the premise that nearly every significant remark the characters make can be attributed to one voice or another. Dostoevskij is able to create strong voices other than his own owing to his: ". . . способность проникновения в стихию чужого, 'соседствующего' бытия, порой диаметрально противоположного координатам его собственного мира."<sup>48</sup> Belknap notes this talent succinctly by saying: "Dostoevskij loved to embrace the positions of his opponents."<sup>49</sup> Mutual penetration of voices within Dostoevskij's heroes establishes a universe of relationships which both doubles and augments that based on "traditional" relationships and intrigues. Dostoevskij's heroes argue their views on critical issues in the novels not as rhetorical positions, but as deeply felt beliefs which are inseparably linked with particular voices. This is why they sometimes appear contradictory when they speak through differing voices.

Heroes provoke one another into revealing their beliefs in various forms of what Baxtin call *anacrisis*.<sup>50</sup> These generally represent aggressive activity of characters, while the various forms of лазейка and оглядка devices generally are defensive. These sometimes run together, however, occurring simultaneously or in quick succession, and in this way give Dostoevskij's novels the unique quality of worlds in flux. Straxov reveals an introspective side of Dostoevskij which explains why he so successfully presents inner dialogue of characters:

С чрезвычайной ясностью в нем обнаруживалось особенного рода раздвоение, состоящее в том, что человек предается очень живо известным мыслям и чувствам, но сохраняет в душе неподдающуюся и неколеблющуюся точку, с которой смотрит на самого себя, на свои мысли и чувства. Он сам иногда говорил об этом свойстве и называл его рефлексией.<sup>51</sup>

Volgin expresses this quality in another way: "Двойственность в подходе к собственному поведению (но не само поведение!), двойственность в оценке собственной личности (но не сама личности!), двойственность мировоззрения (но отнюдь не мироощущения)."<sup>52</sup> This explains why a writer as committed to proving his beliefs to others as Dostoevskij would be led by his very nature to establish a polyphonic dominant for his novels.

## Notes

<sup>1</sup> M. Baxtin, Problemy poëтики Dostoevskogo (Moscow: "Sovetskaja Rossija," 1979), pp. 33-34.

<sup>2</sup> Baxtin, p. 10.

<sup>3</sup> Ibid., p. 112.

<sup>4</sup> Baxtin, Estetika slovesnogo tvorčestva (Moscow: "Iskusstvo," 1979), p. 310.

<sup>5</sup> Three different critics show how the two oppressed women, Sonja and Lizaveta, are linked as victims of Raskol'nikov by the way they both raise their hands in a childlike way to ward off Raskol'nikov's aggressive behavior, the former facing an axe, and the latter facing his sadistically framed confession. M. Kašina, Celovek v tvorčestve F.M. Dostoevskogo (Moscow: "Xudožestvennaja literatura," 1986), p. 47; M. Ermakova, Romany Dostoevskogo i tvorčeskie iskanija v russkoj literatury XX veka (Gor'kij: Volgo-Vjatskoe knižnoe izdatel'stvo, 1973), p. 37; P. Niemi, "The Art of Crime and Punishment," Modern Fiction Studies, IX (Winter 1963), 303. (Raskol'nikov himself is linked by the observer with the two women as he is seen to make metaphorically the same gesture: "... он должен был объявить ей, кто убил Лизавету, и предчувствовал себе страшное мучение и точно отмахивался от него руками" [VI, 312]. [Emphasis is Dostoevskij's.] This strengthens the counterproductive, self-destructive associations which Dostoevskij creates around the crime.)

<sup>6</sup> Vetlovskaja discusses the narrator's juxtaposition of the doubtful Paissij's belief in Zosima's worthiness to be honored by miracles with the credulous monk's distrust of Ferapont's statements about his own miracle. V. Vetlovskaja, "Otnošenje avtora k reči personazej," Izvestija AN SSSR (Serija literatury i jazyka), XXVIII, vyp. 4, 1969), 322, 323; Poëtika romana "Brat'ja Karamazovy" (Leningrad: "Nauka," 1977), pp. 62, 65. Foma Fomič's praise of Raskol'nikov's activity as a thinker comes at the very moment of his imminent confession: "He unknowingly mocks Raskol'nikov by praising him. Raskol'nikov's former faith in the power of 'talent, knowledge, reason, and genius' is precisely what led him to murder the pawnbroker. . . . Indeed, a most telling comment of the validity of Raskol'nikov's earlier views is that a mediocrity like Gunpowder holds similar beliefs." A. Kuhn, "A Note on Raskol'nikov's Hats," Slavic and East European Journal, XV (1971), 427. The praise from Raskol'nikov's mother as she is losing her emotional stability at the end of the novel serves the same purpose: "Her remarks concerning the article, which reveal what pride she takes in her son, are most ironic in view of Raskol'nikov's imminent plans to go to jail." R. Busch, "Humor in Dostoevskij's Crime and Punishment," Canadian-American Slavic Studies, IX (1975), 64.

<sup>7</sup> There are additional examples. Hart observes that Lebezjatnikov's characterization is provided only by the narrator, who is also primarily responsible for presenting Luzin. P. Hart, "Looking over Raskol'nikov's Shoulder: The Narrator in Crime and Punishment," Criticism, XIII (1971), 173, 172. Evnin adds that Razumixin as well as Luzin and Lebezjatnikov

becomes known to readers primarily through the narrator. F. Evnin, "O nekotoryx voprosax stilja i poëtiki Dostoevskogo," Izvestija AN SSSR (Serija literatury i jazyka), XXIV, vyp. 1 (1965), 78.

8 Terras in another example explains the contradictory stances which Ivan takes on the issue of childrens' suffering. Ivan's rejection of salvation on behalf of the single abstract suffering child clashes with his expressed admiration of Liza's depiction of the crucified child. Aleša's rebuke to Ivan for his cruel words about Liza ("Этo ребeнoк, ты oбижaeшь ребeнoкa") serves this same purpose. Inaccurate quotation reduces the persuasiveness of statements by Ivan and Smerdjakov, according to Terras, showing the gap between historical facts and their memories or interpretations of them. Smerdjakov, for example, confuses Napoleon I's relationship to Napoleon III, while Ivan bungles biblical quotations in what Dostoevskij's notebooks suggest is a deliberate attempt to discredit him. V. Terras, A Karamazov Companion (Madison: University of Wisconsin Press, 1981), pp. 365, 374, 214, 229.

9 Rosen makes the same point in relation to the Grand Inquisitor's argument that humans are incapable of overcoming their selfish and harmful impulses: "Yet no critic has ever questioned the power and plausibility of Mitya's self-denial. It is psychologically plausible and effective: men enslaved by passion - the presumed subjects of the kingdom of the Grand Inquisitor - are shown to have the inner strength to overcome their passion." Rosen, "Style and Structure in The Brothers Karamazov," p. 362.

10 Vetlovskaja argues that the overall context of Brat'ja Karamazovy as well as numerous remarks by characters show that adults in the novels have childlike qualities and that children are frequently likened to adults. This undermines Ivan's arguments in Book Five by denying his premise that adults and children should be treated differently and that they deserve differing amounts of compassion." Vetlovskaja, "Poëticeskij mir drevnej Rusi," in Issledovanija po istorii russkoj literatury XI XVII vv. (Leningrad: "Nauka," 1974), p. 306; "Otnošenie avtora k reči personazej," pp. 326-329; Poëtika romana "Brat'ja Karamazovy", p. 122. Vetlovskaja also argues that factual evidence in the novel, such as the Snegirevs' love, Grušen'ka's affection for Maksimov, and Aleša's love for Fedor Pavlovič, disprove Ivan's view that humans cannot love those closest to them by showing that those disliked by Ivan are loved by others who are no farther from them. Vetlovskaja, Poëtika romana "Brat'ja Karamazovy", p. 112. The fact that the deaths both of Iljuša and of Markel are not in vain, but leave good memories which influence others positively, constitutes factual evidence against Ivan's assertion in Book Five that Creation is built upon meaningless suffering. Terras, pp. 62, 443; D. Palumbo, "The Theme of the Fortunate Fall in Dostoevsky's The Brothers Karamazov: The Effective Counterargument to Ivan's Ambivalent Atheism," CEA Critic, XLIII, No. 4 (1981), 11. (Ivan here has left himself a пазeнька, however, by saying that he would reject even an ultimate harmony built upon the suffering of children [XIV, 222.]) "... it is ironic that the equally impecunious Razumixin can so quickly exploit the very situation in which Raskol'nikov found himself. . . Such irony serves not only to reduce Raskol'nikov, but also to undermine the sociological factors which might have seemed sufficient cause for committing the murder." Busch, p. 63. (Raskol'nikov is aware of this irony, however, at the later time in the novel [VI, 320.]

11 V. Dneprov, "Ideologičeskoe i social'noe," Voprosy literatury, No. 11 (1971), 167.

12 R. Jackson, "Dmitrij Karamazov and the 'Legend,'" Slavic and East European Journal, IX (1965), 263.

13 J. Curtis, "Spatial Form as the Intrinsic Genre of Dostoevsky's Novels," Modern Fiction Studies, XVIII (1972), 149.

14 S. Fasting, "Ierarxija 'pravd' kak čast' idejno-xudožestvennoj struktury romana Brat'ja Karamazovy: K voprosu o 'polifoničnosti' romanov Dostoevskogo," Scando-Slavic, XXIV (1978), 43.

15 Fasting, p. 43; E. Wasiolek, Dostoevsky: The Major Fiction (Cambridge: M.I.T. Press, 1964), p. 169.

16 G. Pospelov, "Preuveličenie ot uvlečenija," Voprosy literatury, No. 1 (1965), 100.

17 R. Jackson, The Art of Dostoevsky: Deliriums and Nocturnes (Princeton: Princeton University Press, 1981), pp. 202, 159.

18 Jackson, "Dmitrij Karamazov and the 'Legend,'" p. 265.

19 R. Blackmur, Eleven Essays in the European Novel (New York: Harcourt, Brace & World, 1964), p. 222.

20 Fasting, p. 40.

21 R. Anderson, "Raskol'nikov and the Myth Experience," Slavic and East European Journal, XX (1976), 14.

22 Baxtin, Problemy poëtiki Dostoevskogo, p. 11-12. "Clearly, Bakhtin rejects the designation because he does not wish to define Dostoevsky's form in relation to the central conflict of his plots (tragic catastrophe), or the extreme compression of his time sequence. Rather, he concentrates on the author - character relationship, which, in his interpretation, parallels Dostoevsky's thematic essence as defined by Ivanov. . . ." J. Frank, "The Voices of Mikhail Bakhtin," New York Review of Books, XXXIII, No. 16 (1986), 58-59.

23 V. Ivanov, Freedom and the Tragic Life, translated by N. Cameron (New York: Noonday Press, 1952), pp. 5, 12.

24 Ivanov, p. 39.

25 Ibid., pp. 14, 19.

26 Baxtin, Problemy poëtiki Dostoevskogo, p. 12.

27 G. Rosenshield, "Crime and Punishment": The Technique of the Omniscient Author (Lisse: Peter de Ridder Press, 1978), pp. 62, 99.

- 28 Ja. Zundelovič, "O stile romana F.M. Dostoevskogo Prestuplenie i nakazanie," Trudy Uzbekskogo gosudarstvennogo universiteta (new series), No. 72 (1957), 118.
- 29 Evnin, p. 74.
- 30 Vetlovskaja, Poetiki romana "Brat'ja Karamazovy", pp. 49-62.
- 31 N. Perlina, Varieties of Poetic Utterance: Quotation in "The Brothers Karamazov", p. 44.
- 32 Ibid., p. 45.
- 33 Terras, "The Art of Fiction as a Theme in The Brothers Karamazov," in Dostoevsky: New Perspectives, edited by R. Jackson (Englewood Cliffs, N.J.: Prentice-Hall, 1984), p. 201.
- 34 Terras, A Karamazov Companion, p. 85.
- 35 M. Jones, Dostoevsky: The Novel of Discord (London: Elek Books Ltd., 1976), pp. 190-191.
- 36 E. Brody, "Meaning and Symbolism in the Names of Dostoevsky's Crime and Punishment and The Idiot," Names, XXVII (June 1979), 138.
- 37 Evnin, p. 75.
- 38 V. Erlich, "Two Concepts of the Dostoevsky Novel," International Journal of Slavic Linguistics and Poetics, XXV & XXVI (1982), 128-129.
- 39 G. Fridlender, "Novye knigi o Dostoevskom," Russkaja literatura, No. 2 (1964), 187.
- 40 M. Jones, "Dostoevsky's Conception of the Idea," Renaissance and Modern Studies, XIII (1969), 130.
- 41 Terras, A Karamazov Companion, p. 48.
- 42 Karjakin points out the compromising element in Raskol'nikov's beliefs and actions - that he is the cause of Lizaveta's and his mother's deaths. J. Karjakin, Samoobman Raskol'nikova (Moscow: "Xudožestvennaja literatura," 1976), p. 23. Egorenkova observes Kolja's guilt in Iljuša's death, just as Ivan is guilty ultimately of Fedor Pavlovič's death. G. Egorenkova, "Sjužetnost' kompozicii: Nekotorye osobennosti xudožestvennoj struktury romana F.M. Dostoevskogo Brat'ja Karamazovy," Filologičeskie nauki, No. 6 (1976), 21. "In terms of mentor-disciple relationships, for example, Ivan is Smerdjakov's authority, while the latter teaches Iljuša the art of cruelty (the story of the lost dog). Similarly, Zosima is Aleša's spiritual guide, while the young novice fulfills a like role with regard to Kolja and the other boys"; "... the two principle ideas succinctly formulated in nuclear ideological form as 'everything is to be permitted' and 'everyone is responsible for all and everything to everyone.' On the primary plane, the former finds its dramatic enactment and eventual collapse in the series of events beginning with the murder of Fedor Pavlovič, and concluding with Smerdjakov's subsequent

suicide followed by Ivan's breakdown. The latter teaching finds its dramatic manifestation in such scenes as the exchange of "onions", Dmitrij's dream of the "babe" from which his "hymn" originates, Zosima's meeting with the peasant women, and the gathering of the children around Aleša at the stone." D. Danov, "Subtexts of The Brothers Karamazov," Russian Literature, XI, No. 2 (1982), 182, 193.

<sup>43</sup> Evnin, p. 76.

<sup>44</sup> Fasting, p. 36.

<sup>45</sup> R. Koprince, "The Episode in Crime and Punishment," an unpublished Ph.D. dissertation, University of Michigan, 1977, p. 65.

<sup>46</sup> Several examples illustrate this technique of Dostoevskij's. Two critics explain the framing device Dostoevskij uses to undercut Ivan's positions in Book Five, allowing Smerdjakov to dominate the chapters immediately before and after those presenting Ivan's arguments and thereby strengthening the tie between his ideological activity and the murder of Fedor Pavlovič. Egorenkova, p. 16; N. Rosen, "Style and Structure in The Brothers Karamazov," Russian Literature Triquarterly, No. 1 (Fall 1971), 353. Frank explains Dostoevskij's purpose in placing the overheard conversation about the justification of murdering the pawnbroker immediately before the undertaking of the murder itself: "Temporarily, the tavern-scene and the murder itself are at the very opposite ends of a single time-sequence. . . The purpose. . . is obviously to undermine Raskol'nikov's *conscious* motivation for the reader. The hypnotic hysteria in which he kills the old pawnbroker could not reveal more clearly, in an objective, dramatic fashion, that Raskol'nikov's crime is not being committed according to his altruistic, Utilitarian theory." J. Frank, "The World of Raskol'nikov," Encounter, XXVI (1966), 34. Although one of Raskol'nikov's ostensible reasons for murdering Alena Ivanovna and for opposing Lužin is to save his sister Dunja, the fact that he doesn't see her on her way to meet Svidrigajlov reduces his status as her "guardian." N. Tamarčenko, "O žanrovoj strukture Prestuplenija i nakazanija," in Problemy žanra v istorii russkoj i zarubežnoj literatury (Kemerovo: 1976), p. 81. Miller remarks about the conclusion of Brat'ja Karamazovy: "Thus questions of structure and the interrelation of the parts of a novel reenter through the back door. . . Alyosha's momentary resurrection of Illusha ends that novel, and the reader joins the children in a moment of thrilling optimism." R. Miller, Dostoevsky and "The Idiot": Author, Narrator, and Reader (Cambridge: Harvard University Press, 1981), p. 50.

<sup>47</sup> M. Willett, "The 'Ending' of Crime and Punishment," Orbis Litterarum, XXV (1970), 247.

<sup>48</sup> I. Volgin, "Nezaversennyj dialog," Voprosy literatury, XIX, No. 4 (1975), 167.

<sup>49</sup> R. Belknap, "Narrative Time in Nineteenth Century Prose," New York: AATSEEL Meeting, 1985.

<sup>50</sup> Baxtin, Problemy poëtiki Dostoevskogo, p. 127.

51 N. Straxov, Biografija, pis'ma, i zametki iz zapisnoj knižki F.M. Dostoevskogo, pp. 175-176, cited in B. Bursov, "Tolstoj i Dostoevskij," Voprosy literatury, No. 7 (1964), 77.

52 Volgin, pp. 161-162.

53 Many critics have commented on Dostoevskij as a tendentious author, and have replied to Baxtin's claim that Dostoevskij's activity resembles that of God, who creates a world of humans acting according to their own motives and consciousnesses (Baxtin, Estetika slovesnogo tvorčestva, p. 310). Fasting argues that Dostoevskij uses his God-like powers for his own advantage to compromise positions inimical to his own, and that voices in his novels can therefore never be equally weighted (Fasting, p. 43). Baxtin never denies that Dostoevskij presents his own views in his novels, so that Erlich's observation is inaccurate that: "The major flaw in Baxtin's immensely suggestive book lies, I believe, in a refusal to distinguish between deducing from Dostoevskij's *oeuvre* a systematic body of doctrine and seeking to identify the general thrust of his moral imagination." (Erlich, p. 133). Indeed, Baxtin identifies the latter with Dostoevskij's view of Christ as the ideal voice (Baxtin, Problemy poetiki Dostoevskogo, p. 80). Erlich is entirely justified in stressing: "Is there any doubt that the 'contriver' of these debates has as desperately high a stake in their outcome as their most frenzied participants?" (Erlich, p. 132). I nevertheless consider that Mysljakov, like Fasting, unduly stresses the anti-polyphonic elements in Dostoevskij's novels when he says: "Воля автора накладывает неизгладимую печать на изображаемое, сказываясь во всех звеньях художественного целого. И у Достоевского автор-дирижер. Его власть в пределах творимого им художественного мира неограниченна." (V. Mysljakov, "Kak rasskazana istorija Rodiona Raskol'nikova," in Dostoevskij: Materialy i issledovanija, v. I [Leningrad: 1974], p. 163). Subin correctly assesses polyphony as a largely deliberate aim of Dostoevskij's when he comments: "... Достоевский тоже не смог до конца преодолеть монологизм своей идеологии. Порой он, как нервный режиссер, выбегает на сцену и заглушает неудобные ему голоса." (L. Subin, "Gumanizm Dostoevskogo i 'dostoevščina,'" Voprosy literatury, No. 1 [1965], 92). Baxtin himself refers to places which "fall out of the polyphonic scheme" in Dostoevskij's novels (Baxtin, Problemy poetiki Dostoevskogo, p. 80). Schmid provides a good critique of Vetlovskaja's position on Dostoevskij's activity, denying that he relentlessly channels the reader toward agreement with him: "... авторский смысл состоит в известной недоговоренности и, следовательно, проявляется лишь в виде ограниченного диапазона допускаемых толкований" (V. Schmid, "Edinstvo raznopravlennykh vpečatlenij vospriyatija. Rasskazyvanie i rasskazyvaемое v *Brat'ja Karamazovy*," Acta Litteraria Academiae Scientiarum Hungaricae, XXIV, No. 1-2 [1982], 63). Karjakin accurately assesses the extent to which Dostoevskij seeks to avoid unduly compelling the reader: "... художник... никогда не дает готовое решение проблемы, а только проводит к нему с тем, чтобы читатель сам ее решил, сам испытал, хотя бы отчасти" (Emphasis is Karjakin's.) (Ju. Karjakin, "Mif o černoj magii u Dostoevskogo: Černovik k *Prestupleniju i nakazaniju*," Russkaja literatura, XV, No. 1 [1972], 120). Braun echoes this view: "The reader is, as it were, invited to accept the author's solution as the right one, but in the final result he is left feeling that it is up to him to make the last decision" (M. Braun, "The *Brothers Karamazov* as an Expository Novel," Canadian-American Slavic Studies, VI, No. 2 [1972], 205). Serdjucenko attempts to reconcile polyphony

with tendentiousness in her statement:

Достоевский развивал враждебные ему идеи прежде всего потому, что искал наиболее убеждающего их осуждения, правильно рассчитывая, что это осуждение будет только тогда по-настоящему весомым, если захватить высшие точки их развития. В результате полифонизм Достоевского предстает на поверку парадоксальным выражением крайней тенденциозности и в конечном итоге призван служить большей славе его собственных идейных верований

(V. Serdjucenko, "'Protivorečie' kak osobennost' xudožestvennogo myšlenija Dostoevskogo," Literatūra, XVII, No. 2 [1975], 46). in Prestuplenie i nakazanie and Brat'ja Karamazovy, however, polyphony becomes significant in itself as their dominant feature, and can no longer be reduced to a rhetorical device in the arsenal of a tendentious author.

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Since my research has focused both on Dostoevskij's novels and on Baxtin's theory of polyphony, I have decided to divide the bibliographic entries into two sections, the Primary Bibliography and the Secondary Bibliography. The Primary Bibliography includes works by Baxtin and Vološinov, works which concern Baxtin's theory of polyphony, and works by Dostoevskij. The Secondary Bibliography contains works about narration, characterization, structure, and composition in Dostoevskij's novels.

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