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Key Words Dostoevsky, Narrative Techniques, Unity

## Some Narrative Techniques of Dostoevsky's Works: Unity through Fragmentariness

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In the autumn of 1917 a team of Russian literary critics, working on Dostoevsky's manuscripts at the Moscow Museum of History, were fortunate to come across a notebook in which A. G. Dostoevskaya, the writer's second wife, had listed all the books her husband possessed after they returned from Europe and settled in Russia again. As a result of this find a catalog<sup>1)</sup> was compiled of Dostoevsky's library in the last period of his life: the time when most of his major novels were created. This enabled biographers and critics to research thoroughly a whole series of literary and philosophical influences on him, which till then were difficult to prove or were only suspected. Significant light was thrown on the rather dark area of the writer's creative process, on his narrative methods and artistic devices. This, among other things, proved his impressive erudition in European and Russian literature, philosophy, history, social and political thought. Doubtless was the fact that he enriched both the European and Russian literary traditions with innovations, transforming existing narrative modes, forms and devices into something genuinely his: a special kind of, what he calls, "realism in the highest sense of the word"<sup>2)</sup> : a realism

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1) The catalog was first published in *The Library of Dostoevsky*, Odessa, 1919, pp. 125-67.

similar to, yet different from, the realism of the literature of both Russia and Europe at the time.

As Renato Poggioli points out in his 『The Phoenix and the Spider』, Dostoevsky shares a lot in common with the artistic conceptions of realism of both Goncharov and Saltykov-Shchedrin. The former claims that realism pertains to esthetics; it is a universal quality of literature and art which by no means transient, i.e., it has validity throughout the history of art, “shared by all the masters of ancient and modern art.” The latter, describing Russian realism, contrasts it with French examples of the movement, the works of Zola in particular:

The extent of our realism is different from that of the modern school of French realists. We include under this heading the whole man, in all the variety of his definitions and actuality; the French for the most part interest themselves in the torso, and on the whole variety of his definitions dwell with greater enjoyment in the physical abilities, and amorous feasts.<sup>3)</sup>

Though his works, like those of Goncharov and Saltykov-Shchedrin, are characterized by wholeness of their vision of man, Dostoevsky insists on

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- 2) Quoted in Grossman, Leonid(1975) 『Dostoevsky: A Biography』, trans. Mary Macker, Indianapolis: The Bobbs-Merrill Company, Inc., p. 589. It is very difficult to categorize Dostoevsky's works as belonging to a clear, single strain of Realism. Although he is a great representative of Russian Realism, Dostoevsky was not as concerned with empirical reality in the same way as Turgenev or even Tolstoy. Dostoevsky's realism is psychological and symbolical with a hue of Romanticism. Therefore it is not surprising that Donald Fanger calls his works “Romantic Realism,” Andre Gide and Leonid Grossman sees them as examples of “idealistic symbolic realism,” and Joseph frank calls them “fantastic” realism. See Gide, Andre(1961) 『Dostoevsky』, trans. Arnold Bennett, Paris: Plon-Nourritet Cie, Fanger, Donald(1965) 『Dostoevsky and Romantic Realism: A Study of Dostoevsky in Relation to Balzac, Dickens, and Gogol』, Cambridge: Harvard UP, and Grossman, Leonid, 『Dostoevsky』, pp. 589-93.
- 3) Poggioli, Renato(1979) 『The Phoenix and the Spider』, Cambridge: Harvard UP, p. 8.

his uniqueness of realism. In a letter to Strakhov he states that for him artistic reality is essentially fantastic and exceptional; he looks for the extraordinary in the ordinary, for the "most real, yet amazing facts" he collects from everyday life, from newspapers and criminal records. Choosing such exceptional events from daily life as raw material for his works, he draws our attention to what is real and unbelievable at the same time in human experience, full of so much drama, dynamism and unpredictability. His narrative, thus, favors what is possible rather than what is probable. The fictional scenes and events we witness often defy our common sense, yet appear totally convincing; his characters' personalities seem too tense and extreme and, therefore, both painfully real and strange<sup>4</sup>; the plot line and chronological organization of the action share the same duality.

In this way Dostoevsky steps beyond the classical tradition of writing, whose heights of perfection, unity of subject matter and artistic devices, which target clarity and completeness, fascinate him so much during the early years of his career as indicated by letters to his brother Mikhail Dostoevsky. The fictional situations both European and Russian realist writers of the nineteenth century choose are governed by the principle of probability, what critics call "verisimilitude"(or likelihood), which is inevitably tested against reason and verifiable, "quantitative" truth, to use Poggioli's term. However, his preference for what is not likely to happen frequently, in other words for the sensational, the thrilling and the seemingly melodramatic, Dostoevsky manages to convey that sense of "higher realism," mentioned above. Focusing on extreme manifestations of human nature, of personalities both good and evil, of characters caught in dramatic inner struggles with their own selves as well as in external struggles with what

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4) Critics agree that not only Dostoevsky's characters' personality but also the situation in which they are destined to be are extreme. Summarizing this view, Joseph Frank once wrote that "Dostoevsky's imagination always tended toward dramatic climaxes and sudden, sharp shifts of feeling, and his characters are invariably caught in moment of tension or crisis in their lives." Frank, J.(1982) *Dostoevsky: Years of Ordeal 1850-1859*, Princeton: Princeton UP, p. 128.

surrounds them, the narrative plunges into the darkest depths of the human psyche and, reaching powerful insights, conveys a higher sense of objectivity.

The classical unity<sup>5)</sup> of artistic form, subject matter and pure, beautiful literary language which clearly expresses the latter gives way in Dostoevsky's narrative to a fragmentariness of form and character portrayal, to ambiguity and suggestiveness of interpretation of scenes, events and ideas that make the story, to a broken chronology, to a multiplicity of languages and points of view, and even to contradictions. By freeing the form from narrative restraints, Dostoevsky's artistic method and his whole literary career embody that typical Russian approach towards foreign influences which he mentions on different occasions: Russians do not simply copy and blindly embrace European thoughts and ideas; they integrate them fully in their bodies and soul. In a similar way, the rich and numerous influences on Dostoevsky by predecessors as well as contemporaries helped him build a style of his own, a markedly Russian style.

Though Dostoevsky writes in a variety of genre forms,<sup>6)</sup> he is generally considered a master of the novel. As indicated earlier, he makes a special contribution to the genre, developing, as a result of a constant artistic search, a new and peculiar type of novel, often called "free" or "chaotic" novel,<sup>7)</sup> its chaotic narrative reflecting the chaotic conflicts in man. In many respects this type of novel, polyphonic in character, to use the terminology of M. Bakhtin, anticipate later developments of the genre, i.e., the mo-

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5) For those who are interested in Classical values of the art, see Antal, Frederic(1992) *Classicism and Romanticism*, New York: Harpercollins Publishers.

6) For various genre forms Dostoevsky makes use of, see Grossman, Leonid(1973) *Balzac and Dostoevsky*, trans. Karpov, Lena, Ann Arbor: Ardis, pp. 63-67, 91-92, and 95.

7) This chaotic quality of Dostoevsky's narrative caused misunderstanding in his contemporary readers. The misunderstanding of Dostoevsky's contemporary critics was one of the causes of negative evaluation on the writer's early novels. See Frank, Joseph(1976, *Dostoevsky: The Seeds of Revolt 1821-49*, Princeton: Princeton UP, pp. 292-312.

dernist novel with Henry James and James Joyce as some of the key figures. Before he could free the novel from most of its formal restraints, however, Dostoevsky, no matter if he is a student, political activist, prisoner, hard laborer, journalist, literary critic or writer, industriously studies the best examples of the genre. As his library catalog and his letters prove, Cervantes, H. De Balzac, Victor Hugo, George Sand, Eugene Sue, Charles Dickens, Walter Scott, Anne Redcliff, and Fenimore Cooper as well as Gogol and Tolstoy<sup>8)</sup> are among his most favorite novelists. He studies the Russian historical novel of the 1830s; the horror novel of Anne Redcliff, very popular in nineteenth-century Russia; the historical and adventure novel of Walter Scott; the French adventure novel of Hugo; the realist novels of Balzac and Dickens<sup>9)</sup> the early nineteenth-century "thriller" or *roman feuilleton* of Eugene Sue. He studies the masterpieces of both his predecessors and contemporaries, ancients and moderns: Homer, Plato, Aeschill, Ceasar; the dramatic works of Shakespeare, Goethe and Chekhov; the poetry and prose of Pushkin; he reads Schiller, Hoffmann, Byron, Lamartine, Nekrakov. He is well acquainted with the works of the major Russian and European philosophers, historians, political and social figures. He is also well read in the natural sciences and medicine, law and religion (he knows both the Bible and the Koran in detail). It is impossible, as well as beyond the scope of this paper, to enumerate everything Dostoevsky read throughout his active literary life. What we hope to show, however, is that knowledge of the tradition and creative talent, his original ideas and sensitivity of language expressiveness, as well as his insightful

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8) Many articles and books have been published on literary influence of Gogol on Dostoevsky and comparative studies on Tolstoy and Dostoevsky. Ed. Priscilla Meyer and Stephen Rudy(1979) *Dostoevsky and Gogol*, Ann Arbor: Ardis. and Steiner, George(1996) *Tolstoy or Dostoevsky: An Essay in the Old Criticism*, New York: Yale UP. are good examples.

9) For the comparative studies between Dickens and Dostoevsky, and between Balzac and Dostoevsky, see MacPike, Lora lee(1981) *Dostoevsky's Dickens: A Study of Literary Influence*, Totowa: Barnes & Noble Books.and Grossman, Leonid(1973) trans. Karpov, Lena *Balzac and Dostoevsky*, Ann Arbor: Ardis.

observations of both his own and others' lives are among the major factors that shape Dostoevsky's innovative approach towards narrative techniques in the novel.

One of the first literary critics to note and give due praise to Dostoevsky's narrative originality is Mikhail Bakhtin. In a book he published in 1929 entitled 『Problems of Dostoevsky's Poetics』, he draws attention to one of the most characteristic features of Dostoevsky artistic method his interest in his characters' process of becoming, as well as essential duality, expressed through their freedom of choice, rather than a state of being a more or less fixed identity, suppresses by authority of secular or religious type. On structural level this freedom is expressed by the writer's treatment of his characters: for Dostoevsky, Bakhtin maintains, his literary text cannot be separated from the words, utterances, ideas and actions of his characters; his text cannot fulfill any artistic function, if it is separated from a concrete situation the specific personality of a hero or heroine. Thus, narrative always reflects a particular individual's experience of existence, no matter if it is conscious or day-dreaming.

Form is in this way internalized. It can be perceived as a process of a character's journey toward his/her own self, towards a clear self-recognition. The process, though, turns out not to be a straight line with a clearly visible point of arrival. Like a mountain road, it takes sudden and unexpected turns and twists. Characters lack singularity of self-awareness and awareness of the others and the surrounding environment; and ambiguity and multiplicity, variety, or at least duality of perception is reinforced. In 『Crime and Punishment』, for example, even at the very end it is still unclear what exactly was Raskolnikov's motive for the murder of the old pawnbroker: was it his dire financial situation? Was it his desire to prove to himself that he was a Napoleonic figure, a superman, who could transgress the law and overstep social bounds? Was it his vanity and reason that he wanted to satisfy? Or maybe he wanted to save his mother from her poverty and his sister Dunya from marrying the wealthy Luzhin?

Or, being too proud, he simply could no more accept the self-sacrifices they made for him? as he looking for suffering? Did he want to test himself? The progression of the narrative shows the different levels of self-awareness Raskolnikov reaches, without really showing an overt proof of completion of the process. What matters is the possibility of resurrection. His life is no longer a personal hell, for he has found in himself the ability to love Sonya and the strength to seek God's love. This means that he finally is on his way to discover the others, the true meaning of happiness, that is, ability to see the others, their worth and love them actively.

Nastasya Filipovna's experience of existence, her inner struggles vacillate between Prince Myshkin, an embodiment of compassionate love, and Rogozhin, who, like Totsky, stands for her cynical debasement in life. Both the Prince and the young merchant pursue her and she keeps running away from both of them in turns, until at the very end of the novel, shortly before she is to marry Myshkin, she chooses death. She goes back to Rogozhin, knowing that he would murder her. Dominated by pride and suffering, Nastasya Filipovna's life is an example of the duality<sup>10)</sup> and duplicity of beauty: as the Prince declares seeing her portrait at the Epanchins, beauty is ambiguous in its value as it contains the opposites of good and evil.

Myshkin, too, cannot escape duality. On several occasions he admits that he has "double thoughts." On the one hand, he easily trusts people, loving them without judging their actions. On the other he doubts their sincerity and, thus, ceases to be the "perfectly good man" Dostoevsky originally wants to portray as he tells A. N. Maikov and S. A. Ivanova in a letter to each of them, respectively from January 12 and January 13, 1868.

The main idea of the novel is to portray a positively good man. There

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10) A critic fully explored Dostoevsky's dualism in person and in his characters. See Pachmuss, Temira(1963) *F. M. Dostoevsky: Dualism and Synthesis of the Human Soul*, Carbondale: Southern Illinois UP.

is nothing more difficult in the world, and this is especially true today. All writers not only ours but Europeans as well who have ever attempted to portray the positively good man have always given up. Because the problem is a boundless one. The perfect is an ideal, and this ideal, whether it is ours or that of civilized Europe, is still far from having been worked out. There is only one positively good figure in the world Christ so that the phenomenon of that boundlessly, infinitely good figure is already in itself a miracle. <...> I shall mention only that, of the good figures of Christian literature, the most complete is that of Don Quixote. But he is good only because at the same time he is ridiculous.<sup>11)</sup>  
(letter to S. A. Ivanova)

It is hardly surprising, then, having in mind Dostoevsky's original idea about Myshkin, that almost equally strong parallels can be drawn between the character and both Christ and Don Quixote. The title of the novel, 『The Idiot』, also gives grounds for the above observation. Michael Holquist draws our attention to the fact that “idiot” goes back through latin *idiota* to Greek and carries the meaning of “private person” (in the sense of “separate” from a collective identity) or “layman” (a man without any professional knowledge or innocent of any system of knowing). To summarize, the root of “idiot” means *private, own, peculiar*. The Prince, then, Holquist concludes, “stands in for the isolated individual. <...> he is alone, a would be Christ figure <...> a messiah who is a layman.”<sup>12)</sup>

Since Myshkin embodies human duality, he cannot be a true Christ figure, for Jesus is always supremely good and always the same, both as a son of God and as a son of man, yesterday, today and forever.<sup>13)</sup> Christ's lack of change proves unsuitable a trait for a character of a

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11) For the translation of Dostoevsky's text, I have consulted a number of published translation comparing with Russian version.

12) Holquist, Michael(1977) 『Dostoevsky and the Novel』, Princeton: Princeton UP, p. 111.

13) This essential characteristic feature of Christ is clearly expressed in Eastern Orthodox iconography. His halo shows the initial characters of the Greek words for “yesterday,” “today,” and “forever.”



novel, who, to meet the requirements of the genre, and especially that of the polyphonic novel, has to show a variety of character. Thus, Myshkin emits wholeness in certain parts of the narrative, as, for example, when he meets the Epanchins for the first time, when Ganya slaps him in the face and during Nastasya Filipovna's birthday party. In other parts, however, his attempts to live a unified existence fail. The episode with Keller, for instance, is one example when he confesses that he fights against his "dvoynye mysli." The fact that Myshkin, too, possesses the purely human and personal multiplicity of identity is further reinforced by the parallels the narrative establishes between him and Don Quixote. Aglaya puts the letter he wrote to her in that particular novel of Cervantes. This, of course, could be viewed as a mere coincidence but not after we hear her recite Pushkin's ballad of the Poor Knight. She perceives Myshkin in the role of the knight himself, who, she insists, is a more serious figure than Don Quixote as he remains true to his ideal, the vision of the Virgin Mary, renouncing everything and devoting himself to her service. Aglaya resents and the Prince for his devotion to Nastasya Filipovna, whose initials are substituted for those of the Virgin in the ballad. In her view he lowers himself before people to whom he is much superior; due to her own pride, therefore, she cannot distinguish between compassionate love and human weakness.

The open-endedness, suggested by characters' multiplicity of personality, is clearly expressed on narrative level by the variety of devices Dostoevsky employs to form each character zone: text/language in the novel colored by features we associate with a particular character. We are given access to the innermost depths of a hero's psyche through peculiarities of chronology of the narrative, through the hero's interior monologue, his conversations or arguments with other characters, his hallucinations or dreams, his actions and accumulation of, meaningless at first sight, detail.<sup>14)</sup>

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14) Observing the importance of details in Dostoevsky's works, an early French critic wrote: "A word that one does not even notice, a small fact that takes up only a line, has its reverberations fifty pages later. One has to remember them

Critics continuously point out the drama-like organization of Dostoevsky's novels: the plot line consists of a series of memorable scenes and events, whose temporality is dramatically extended and the time periods between which are compressed, or foreshortened,<sup>15)</sup> to use a term from drama. Thus, almost one-fourth of the length of 『The Idiot』, the action of whole first part, takes place in a single day, "toward the end of November," and is represented by four major scenes: encounter in the train among the Prince, Rogozhin and Lebedev where Myshkin hears about Nastasya Filipovna for the first time; the scene in the Epanchins house, where Myshkin sees Nastasya's portrait and meets Aglaya, the scene in Ganya's apartment when Nyastasya Filipovna appears suddenly, and finally the scene of the latter's birthday party, where Rogozhin wins her for the highest "bid" amount.

Six months elapse, we are told at the beginning of Part Two; the narrative tempo quickens and it is already the beginning of June when the action resumes its "regular" course with the re-appearance of Myshkin in St. Petersburg, who again arrives by train. Half of part two is taken by a succession of dramatic episodes: at Lebedev's house, Rogozhin's house, Myshkin's wanderings along the streets of the city, at the hotel and Rogozhin's attempted murder of the Prince and his epileptic fit. Three days

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to understand how the seed, dropped by chance, grew, and transformed a soul. This is so true that the continuity becomes unintelligible, if one skips a couple of pages." Vogue, E. M. (1962), "An Early French View," ed. Wasiolek, Edward 『*Crime and Punishment and the Critics*』, Belmont: Wadsworth Publishing Co., p. 41. Joseph Frank also confirms it when he writes: "Every element of the book thus contributes to an enrichment of its theme and to a resolution of the deepest issues that are posed." Frank, Joseph(1995) 『*Dostoevsky: The Miraculous Years 1865-1871*』, Princeton: Princeton UP, p. 98. Rahv, Philip(1962) also supports this view in "Dostoevsky in *Crime and Punishment*," in 『*Dostoevsky: A Collection of Critical Essays*』, ed. Wellek, Rene, Englewood: Prentice-Hall, Inc., p. 17.

15) Mochulsky, Konstantin(1947) calls it "purely psychological" time. See 『*Dostoevskii: zhizn i tvorchestvo*』, Paris, p. 243.

pass, during which Myshkin tries to recover from the fit and about which no information is given and the action, thus, increases pace. What follows is another long day at Lebedev's villa, where the major characters meet again and Myshkin is visited by the young nihilists, among whom is also Ippolit. Quite similar is the organization of the remaining two parts of the book, which reaches its culmination in Part Four, when Rogozhin murders Nastasya Filipoivna and he and the Prince stay in the same room alone with her body. It is obvious that the chronology of the novel reflects developments in Myshkin's character zone. Time and its progression, thus, become subjective, internalized, colored by the character's psychological states. Time no longer corresponds to an objective reality, it ceases to be a truly external organizing principle of plot development.

『The Idiot』 is by no means the only novel in which “normal” chronology is broken. We observe the same narrative device in 『Crime and Punishment』 and 『The Brothers karamazov』, in 『The Possessed』 and <The Gentle Maiden>, etc., to mention but a few of his works. In addition to being a psychological marker of character's personality and indicator of their internal struggles, the “broken” chronology of Dostoevsky's narratives dramatizes the action, quickens the pace and results in, what Philip Rahv calls, “an effect of virtual instantaneousness.”<sup>16)</sup> In his opinion, the effect secures a “triumph of Dostoevsky's creative method <...> because the instantaneous is a quality of Being rather than of mind and not open to question. [And] Being is irreducible to the categories of explanation or interpretation.”<sup>17)</sup> “Broken” chronology also reflects, as Michael Holquist maintains, a “basic peculiarity of the Christian attitude towards time.”<sup>18)</sup> Quite in line with the conception that Christianity as a faith in embodied in the freedom of individual choice, choice to accept or resist God and

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16) Rahv, Philip(1962) “Dostoevsky in *Crime and Punishment*,” ed. Wellek, Rene 『Dostoevsky: A Collection of Critical Essays』, Englewood Cliffs: Prentice-Hall, p. 17.

17) *ibid.*, 17.

18) Holquist, Michael(1977) 『Dostoevsky and the Novel』, Princeton: Princeton UP, p. 107.

brotherly love, what matters in the perception of time is neither the beginning, valued by the ancient Greeks, nor the end, in which evolutionists take interest. Christianity places emphasis on what lies in between the beginning and the end, namely on the process of movement from the beginning towards the end. This explains why Christ, as a son of God is often referred to as "The Way" the way Christians should follow to salvation, the way to immortality. It is hardly surprising, therefore, that 『Crime and Punishment』 ends the way it does:

He [Raskolnikov] did not even know that his new life had not been given his gratis, that he would have to purchase it dearly, pay for it by a great heroic deed that still lay in the future. But at this point a new story begins, the story of a man's gradual renewal, his gradual rebirth, his gradual transition from one world to another, of his growing acquaintance with a new, hitherto completely unknown reality. This might constitute the theme of a new narrative. Our present narrative is, however, at the end. (630)

No completeness, in the classical sense of narrative strategy, is really necessary here. Raskolnikov is on his way, as indicated by careful selection of detail: he keeps the Bible under his pillow, he has seven more years to work in Siberia, it is Easter time and he is portrayed next to the regenerating waters of the river and at the feet of Sonya, who he finally has stopped judging. Having accepted her for what she really is, Raskolnikov at last breaks free of his personal hell and now he is capable of love.<sup>19)</sup>

In 『The Brothers Karamazov』 it is detail again, together with the whole progression of narrative, which on the surface is organized around the murder of the old Karamazov, but in fact its center is occupied by the dramatic tension between belief and disbelief,<sup>20)</sup> it is detail that serves as

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19) George Gibian persuasively shows that how carefully selected these details are in 『Crime and Punishment』. "Traditional Symbolism in 『Crime and Punishment』," 『PMLA』. 70, pp. 979-96.

an interpretative key to the novel's end. Alyosha is ready to leave the town because he has finally gained confidence in his belief. He is ready to endure life's experiences, the mission on which Father Zossima sent him, for now he is "armed" with a true belief in God and brotherly love, as his monologue over the stone under which Ilyusha was originally to be buried indicates. The end of the novel suggests again a parallel between Alyosha and Christ.<sup>21)</sup> The fact that Ilyusha's body, unlike that of Father Zossima, gives "no smell of decay" is another detail that points to Alyosha's re-affirmed faith. When Zossima died, he, too, expects a miracle to happen. Ironically enough, a miracle does happen: the process of decay seems a bit too quick and too pronounce; it appears as a sign of the decay in the monks' and common people's lack of true belief.<sup>22)</sup> Alyosha is not excluded from the number of false believers either. His perspective, though, might give us some grounds to claim that a rather insignificant fact is transformed into a tremendous spiritual experience: by being quite natural the odor of decay acquires symbolic importance especially in the context of Ilyusha's funeral. The novel ends, because Alyosha has finally found "The Way."

Monologue and dialogue are two more categories of drama that Dostoevsky makes extensive use of. They, too, ensure the effect of "virtuous instantaneousness" we discussed above, which helps reveal the depths of the human soul. Dostoevsky, however, often combines them with other devices to reinforce a unity of effect. Some light might be thrown on a complexity of inner struggles when characters explain or reveal the reasons

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20) Arther Trace(1988) also view this work as a struggle between good and evil, and tension between belief and disbelief. See his *Furnace of Doubt: Dostoevsky and "The Brothers Karamazov"*, Peru: Sherwood Sugden & Company.

21) There are twelve boys he asks to practice active, brotherly love by keeping a place in their hearts for Ilyusha and each other. The number twelve is an obvious allusion to the Apostles of Christ.

22) Dostoevsky uses a similar idea in his humorous short story <Bobok>.

behind and meaning of another character's action. Marmeladov, for example, tells Raskolnikov about Sonya, or Raskolnikov's mother tells him Dunya's motives for marrying Luzhin. Duality of personality is also revealed when characters behave differently with each of the other characters with whom they are connected. The prisoners in Siberia<sup>23)</sup> have totally different attitudes toward Raskolnikov, for example, and Sonya. It is a sign that no matter that they are criminals, they remain God-bearing people, who can distinguish between good and evil. Since Raskolnikov is still unable to do that, he continues to be isolated and even a murder is attempted at him.

Dialogue and monologue as narrative devices, in addition to being a direct way to express a character's position and ideas, can also produce two or more levels of narrative to match a character's duality or multiplicity of personality. In book four, chapter five, "Heartache in the Drawing Room," Katerina Ivanovna tells Alyosha, Mrs Khokhlakov and Ivan that she really loves Dmitri and states her determination never to leave him, ready to make a self-sacrifice if needed. The whole scene, however, undermines this statement of Katerina's, pointing to a rather surprising, though, realistic reason for the self-sacrifice she is ready to make. Her heart aches not with love for Dmitri, but because he has wounded her pride. Her heart, it could be inferred, aches with desire for revenge. Proof of this can be found later in the narrative, i.e., during the trial, when Katerina first stands on Dmitri's side and then presents the letter which contributes greatly towards his conviction.

Dream and delirium<sup>24)</sup> prove another powerful device to gain direct access to a character's personality, to show the reader the co-existence of

23) Traditionally Siberia is the place of religious experiences and martyrdom. That is why Dostoevsky needed Siberia for the resurrection of Sonya and Raskolnikov. In *Crime and Punishment*, Dostoevsky uses Siberia as a symbolic place of true Christianity, while St. Petersburg is a symbol of intellectual logic imported from the West.

24) Robert Jackson also affirms that one of the unifying qualities in Dostoevsky's works is his deliriums. See Robert Jackson, Louise(1981) *The Art of Dostoevsky: Deliriums and Nocturnes*, Princeton: Princeton UP, in preface.

good and evil as an essential human duality. In the tradition of the horror novel of Anne Redcliff, dreams in Dostoevsky's narrative bring to the surface past or future crimes of a character (e.g. Raskolnikov's dream of the pawnbroker), a character's unhappiness or inner struggle (e.g. Ivan Karamazov's vision of the Devil, of his double; Raskolnikov's dream of the flogging of the mare shortly before he commits the crime, Ipolit's dream of reptile), a characters apprehensions or prophetic sight (e.g. Alyosha's dream offather Zosima inviting him to the marriage feast at Cana of Galilee; Prince Myshkin's dream in the park, when Aglaya wakes him up). Dreams prove also one of the few modes through which Dostoevsky introduces his own ideas into the narrative in an unobtrusive way. The dream of Raskolnikov in the epilogue of 『Crime and Punishment』 is such an instance. Sharing to a great extent the expressive devices of <A Dream of a Ridiculous Man>, Raskolnikov's vision shows reason and assertion of personality for the sole purpose of gratifying one's ego as the great sickness of our time. What is being powerfully dramatized in both pieces is the idea that reason and ideology can stifle humanity in the human heart, that systematized thought, though valuable in certain instances, is rather dangerous and causes corruption and leads humanity to its destruction.

At the beginning of this paper we discussed briefly some of Dostoevsky's literary influences, at the same time stressing the fact that he never borrowed any ideas or artistic devices without making sure that they would become an organic part of his narrative, contributing their due to a unity of overall effect. Critics, among whom Renato Poggioli, consider it a paradox that Dostoevsky "endowed with a rich literary culture, and born to become one of the classical masters of his craft, was at the same time a practitioner of 'lowbrow' fiction, as it was manufactured by the most popular writers of the West."<sup>25)</sup> He combines gothic expressiveness of narrative with sensationalism, murder and detective stories, elements of the "thriller" (*roman feuilleton*) and popular fiction, adventure stories and

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25) Poggioli, Renato. p. 19.

court records of criminal cases. His plot lines, thought organized to portray conflicting personalities and conflicts within individual personalities, revolving around an original and rather complicated idea, abound on the surface with a series of catastrophes and infringing dialogues, suspense often combined with the purely Romantic cult for vice, sin and crime.

There is a multiplicity of episodes and a striking diversity of characters, rather detailed and almost naturalistic descriptions of dark and horrible sides of life, of crimes and madness, suffering and agony, death penalties and spiritual torture. There is an accumulation of events and incidents, of complicated intrigues and sharp antitheses, all of which aim to attract and keep the reader's interest, to increase the pace of narrative and, thus, serve as a kind of compensation for, and in a sense reward to, the readers' patience, when deciphering the complicated, and often rather abstract, ideas standing as a true organizing principle of Dostoevsky's novels.

Since Dostoevsky was interested in portraying life and man in their wholeness, the classical theories of narrative form, dealing with a subject matter of fixed and complete manifestations of experience, of the state of being, proved unsuitable for his undertaking. To be able to capture in his art the continuous state of human becoming, he needed more free and flexible narrative form and striking, yet realistic raw material to clothe in his complex philosophical ideas. Thus, he turned to newspapers and popular journals, to the court room and the language of everyday life, as well as the popular literature of the West, as a source of inspiration. And this source never failed him. The artistic value of his works does not suffer in any way from the use of the above-mentioned narrative strategies: the writer's manuscripts, Grossman assures us, show careful planning and selection of detail to provide a healthy balance between the original idea and the "lowbrow" expressive means that bring it to life.

Besides, Dostoevsky never really abandons part of his early theory of art in which he draws parallels between the fine arts, such as painting and sculpture, and the visual aspects language can achieve. The young Dostoevsky maintains that what every writer should strive for the classi-



cal perfection of Raffael's art, through careful sequencing of scenes and episodes, presentation of plot and story, filtration of building material of narrative through the sieve of high literariness. What Dostoevsky preserves from this theory of artistic creation is the unity and beauty of the overall effect of the work. His novels abound in graphic scenes and moments, perfect in their balance of descriptive detail and its presentation.

One cannot help but recall the vivid scene from the epilogue of 『Crime and Punishment』, when Raskolnikov is at the river bank — a scene full of hope for regeneration, or the powerful almost cinematographic scene from the first part of the novel, when Raskolnikov and the old pawnbroker stand on both sides of the door, listening acutely to detect each other's presence. Another example of graphic expressiveness is the tragic figure of the gentle maiden at the open window, ready to throw herself, holding tightly the image of the Virgin Mary. Yet another instance of Dostoevsky's talent comes from 『The Brothers Karamazov』 the burial of Ilyusha the description of the boy's death, which is devoid of any tragic notes because his soul is immortal. And the death scene of Nastasya Filipovna is another example as striking as the masterful descriptions of her portrait, Holbein's picture of Christ and that of the old Rogozhin.

Dostoevsky's art in the West, Leonid Grossman claims, is often compared to that of Cezanne: what they share in common is both artists' ability to create new symbols from the rather fragmentary progression of thought and the contrasts of patches of color. Grossman extends his analogy to what we would now call modernistic, and even post-modernistic, sculpture made of the striking combination of materials: glass and alabaster, wood and wire, bronze and cotton print, ivory and pieces of wall paper. The result is a unique wholeness and unity of artistic expression, which successfully conquers the difficulty of such an impossible combination through a profound dynamism and perfection of treatment of even the slightest detail in view of the whole.

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**Резюме****Некоторые методы рассказа Достоевского:  
единство через фрагментарность**

Ким, Чжон-А

Достоевский ступает вне классической традиции письма, через его работы “более высокий реализм.” Классическое единство артистической формы, предмета и чистого, красивого литературного языка, который ясно выражает последний, уступает дорогу в рассказе Достоевского к фрагментарности формы и изображения характера, к двусмысленности и многозначительности интерпретации сцен, событий и идей, которые делают историю, к нарушенной хронологии, к разнообразию языков и точек зрения, и даже к противоречиям. Освобождая форму от ограничений рассказа, артистический метод Достоевского и его целая литературная карьера воплощают тот типичный Российский подход к иностранным влияниям, которые он упоминает в различных случаях: русские просто не копируют и вслепую охватывают Европейские мысли и идеи: они объединяют их полностью в их органах и душе. Подобным способом, богатые и многочисленные влияния на Достоевского предшественниками также как современниками помогли ему строить стиль его собственный, заметно российский стиль.

Искусство Достоевского на Западе, требованиях Гроссмана, часто сравнивается с таковым Сезанне: что они разделяют в общем — способность обоих художников создать новые символы от довольно фрагментарной прогрессии мысли и контрастов заплат цвета. Гроссман расширяет его аналогию с тем, что мы теперь назвали модернистским, и даже постмодернистским, скульптура, сделанная поразительной комбинации материалов; стекло и алебастр, древесина и провод, бронзовая и хлопковая печать, слоновая и часть стеной бу-

маги. Результат — уникальная цельность и единство художественного выражения, которое успешно побеждает трудность такой невозможной комбинации через глубокий динамизм и совершенствование обработки даже наиболее небольшой детали ввиду целого.

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#### 논문심사일정

논문투고일:	2002. 10. 13
논문심사일:	2002. 10. 25~2002. 11. 10
심사완료일:	2002. 11. 20

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대표저작:	