RASKOL'NIKOV AS ROMANTIC HERO IN DOSTOEVSKII'S CRIME AND PUNISHMENT

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CURRICULUM STUDIORUM

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INTRODUCTION

The purpose of this thesis is to provide an interpretation of Dostoevskii's Raskol'nikov as a Romantic Hero as based on the views of two scholars.

The theory of Romanticism presented here is derived in large part from Morse Peckham's The Triumph of Romanticism, Collected Essays. Peckham gives a logical and rational explanation of a very complicated period. However, it should be remembered that Peckham's theory is only one interpretation. A valuable source in understanding and interpreting Dostoevskii's concept of "fantastic realism" has been Donald Fanger's Dostoevsky and Romantic Realism. Having made a study of Dostoevskii's literary technique in relation to Balzac and Dickens, both of whom greatly influenced Dostoevskii, Fanger renders a detailed and illuminating analysis of Dostoevskii's fantastic perception of the city which creates a unique amalgam of realism and Romanticism.

Chapter I explains the rise of Romanticism from the ashes of Classicism. Chapter II outlines the development of Romanticism in European literature. The roots of Romanticism are discussed in Chapter III. Next, there is a discussion in Chapter IV of the Romantic Hero in Russian Literature.

Chapter V, Dostoevskii and Romantic Realism, as described by the critic Donald Fanger, provides a background to Dostoevskii's life and helps explain the origin of his ideas.

INTRODUCTION

Chapter VI, Crime and Punishment: Meaning and Structure, narrows the scope of this inquiry to the novel itself. The structure of the novel is seen as a key to the powerful dramatic action.

Chapter VII, The Evolution of Romantic Thought, contains an outline and explanation of Morse Peckham's theory of Romanticism. The four stages of Romanticism are discussed and then applied, in Chapter VIII, Raskol'nikov as Romantic Hero, to Raskol'nikov in Crime and Punishment. Examples from the novel are presented to support Peckham's theory as it applies in this case.

Chapter IX is an outline of Russian and Soviet criticism of Dostoevskii.

The conclusion indicates what has been deduced from the research done on Fanger, Peckham and Dostoevskii.

CHAPTER I

CLASSICAL IDEOLOGY AND THE ORIGIN OF ROMANTICISM

The fundamental assumption of the Age of Enlightenment was its isomorphism on the structured identity of mind and nature. Man gave himself an elevated position in the universal order.

> The Classicist felt himself to be master of reality; he agreed to be ruled by others because he ruled himself and believed that life can be ruled.[1]

Although the Classicist studied the great literature of the Greeks and the Romans, he did not share their thirst for knowledge. Although he adopted their forms and structures, his mind did not have the same world view. To the Greeks the world was organic; to the Classicists it was static.[2]

Historical events such as the French Revolution furthered the destruction of the Classicist construct. The Romanticist was to fill the ideological vacuum left by the demise of the Enlightenment.[3]

The changing views in human thought produced widespread repercussions in the world of art. Romanticism made possible a limitless number of forms and ideas for:

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1 Arnold Hauser, "A Flight from Reality", Romanticism: Problems of Definition and Evaluation, Boston, D. C. Heath, 1965, p.71.

2 Owen Barfield, Romanticism Comes of Age, Middletown, Connecticut, Wesleyan University Press, 1966, p. 51.

3 Lilian R. Furst, Romanticism, London, Methuen and Co., 1969, p. 17.

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> The breakthrough of the Romantic Movement implied a fundamental re-orientation in aesthetics and it inspired a marvelous renewal in creative writing. [4]

The changing circumstances of history had altered attitudes so much so that Romanticism did not, could not, put forward exact concepts, but proffer only vague notions. The Romanticist's search became creative.[5]

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4 Furst, op. cit., p. 64-65.

5 John B. Halsted in the introduction to Romanticism: Problems of Definition, Explanation, and Evaluation, Boston, D. C. Heath, 1965, p. X.

CHAPTER II

THE ROMANTIC MOVEMENT IN EUROPE

Later in the 18th century, England and Germany provided rich soil for the growth of Romanticism in Europe. The English Romantic Movement evolved out of the Englishman's belief in freedom and independence. Wordsworth exalted the power and peace of nature; Byron created wandering heroes searching for values; Coleridge took his reader into the realm of the fantastic.

The development of German Romanticism was early and viable. The reason for this is twofold: Germany's Classicist tradition had always been superficial, and her popular literature had always remained strong and visible.

> ... partly because her eighteenth-century literature was largely of French importation, partly because her rich tradition of German folklore was never stamped out by a centralized absolutism. Under Lessing's rigorous and brilliant attack second-hand and second-rate Classicism fell away and the new forms appeared as early as the 1770's with Bürger's Lenore, Goethe's Götz von Berlichingen, and Schiller's Robbers.[1]

V. A. Zhukovskii (1783-1852) was the father of Russian Romanticism in literature. Zhukovskii had learned much from Karamzin's treatment of Sentimentalism. By means of his translations of Western works, notably of Gray's Elegy Written in a Country Churchyard and of Bürger's Lenore which he retitled Liudmila, Zhukovskii

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1 Jacques Barzun, Romanticism and the Modern Ego, Boston, Little, Brown and Company, 1943, p. 135.

brought the new sensibility to Russia. As he developed into a Romantic writer, Zhukovskii's ballads recreated the fantastic world of romanticism.

In Russia, the renewed interest in man as an individual channeled the Romantic Movement in two directions. On the one hand, rising nationalism, the experience acquired from the French Revolution and its repercussions, and eventually the Decembrist revolt were all factors in the appearance of civic poetry or "grazhdanskaia poeziia". As often happened in Russian literature, writers turned to politics.

Among the civic poets, there was V.A. Ozerov (1769-1816), whose "Dmitri Donskoi" portrayed psychological truth within the framework of a Classicist structure. There was N.I. Gnedich (1784-1833), whose "Peruants k ispantsu" is one of the best examples of civic poetry. There were others, too, such as Raevskii, Kiukhel'beker, Bestuzhev, Ryleev, and A.I. Odoevskii.

Zhukovskii's Romanticism created a whole school of writers whose work turned more and more toward mysticism. Batiushkov (1787-1853) was one of the early Russian Romantics who believed in the pleasures of the mind and heart combined with luxury and wordly vanity. Another young romantic devoted to individual feelings was Barantynskii (1800-1844), a pessimistic and moody man. Indeed, the abortive Decembrist coup of 1825 engendered much pessimism among Russia's Romantic

poets[2]. V.F. Odoevskii (1803-1869), famous for his Russian Nights, was close to the Decembrists but turned to the fantastic after the despair of December 14, 1825.

Russian Romanticism was evolving more in the direction of the mysticism of Tiutchev and the fantastic of Gogol'. Men were beginning to realize the possibilities madness created for the discovery of what lay hidden in the recesses of man's soul.

> Madmen played almost no role in classicist literature. One can find several images of madmen, primarily in adventure novels, where they appear as laughable, comic figures. A completely different role is assigned to them in romantic literature. Madness uncovers the essential in the human soul removes the cover from the secret motives which are hidden in everyday life. Such is the fate of German in Pushkin's Pikovaia Dama and of Poprishchin in Gogol''s Zapiski Sumasshedshego. However, madness also uncovers to man certain depths of cognition inaccessible to him in a normal state.[3]

Pushkin's The Bronze Horseman demonstrates, especially in the last part of the poem, the effectiveness of madness as a technique to reveal the theme of a work. Gogol', of course, was to develop the literary representation of madness to the point where he blurred even more the never very distinct lines between reality and the fantastic.

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2 G.A. Gukovskii, Pushkin i russkie romantiki, Moskva, Khudozhestvennaia literatura, 1965, p. 20-21.

3 Dmitrii Chizhevskii, On Romanticism in Slavic Literature, The Hague, Mouton and Company, 1957, p. 51.

Dostoevskii was interested in the social fabric of Russia as were the civic poets. However, as a great admirer of Gogol', Dostoevskii came to realize the limitless possibilities of the fantastic in uncovering the mysteries of the human soul and bringing man closer to reality. Konstantin Mochulskii claims that Dostoevskii, drawing on his extensive knowledge of Romantic works, in particularly those of the more realistic ones such as Dickens and Balzac, was able to use the fantastic and the realistic to create real yet symbolic characters.

> Russian romanticism in all the intricacies of its diverse aspects is one of the fundamental ideas of Dostoevsky's work. From his enthusiastic veneration of it, through his unmasking and struggle with it he came finally at the level of his life to a recognition of its worth. But the writer created not abstract schemes, but living people - "the bearers of ideas".[4]

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4 Konstantin Mochulsky, Dostoevsky - His Life and Work, Princeton University Press, 1967, p. 18.

CHAPTER III

THE ROOTS OF ROMANTICISM

The essential difference between any other system and Romanticism is that the latter assumes the universe to be organic and dynamic[1]. Organic means that the universe is a living, growing organism. Dynamism implies growth toward a positive end, or in other words, progressive development. Even human thought took on this organic, progressive characteristic which resulted in the abandonment of static belief and in the adoption of organic reflection. The rise of Romanticism marks the end of thinking in static terms and the onslaught of relativity in philosophy: "Only from the time of the Revolution and the Romantic movement did the nature of man and society begin to appear as essentially evolutionistic and dynamic."[2]

Change was disquieting; it isolated men from traditional values. Consequently, men attempted to impose certain values on the surrounding culture in order to render it logical and consistent to his senses. The Romantic endeavoured to erect a system of values which would help soothe his anxious soul. It has been demonstrated that man cannot long exist without some coherent system of beliefs;

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1 Morse Peckham, The Triumph of Romanticism, Collected Essays, Columbia, South Carolina, University of South Carolina Press, 1970, p. 112.

2 Arnold Hauser, op. cit., p. 69.

he must constantly strive to relate to the world about him:

> Pure, unadulterated alienation is an extremely difficult position, indeed one almost impossible to maintain for very long. Some psychological strategy is necessary to overcome the inability to act which is the manifestation of alienation or perhaps is alienation. The Romantic solution has always been cultural transcendence, the construction of a metaphysics or a way of making sense out of the world and the derivation of sets of values which have an antithetical and dialectical relation to the metaphysics and values of the existent culture.[3]

The disharmony between the existing world and that world sought by the Romantics only served to make them lonely and isolated men. As a result, the Romantic came to rely on his senses as only through them could he perceive the world as he thought it should be. Relying on his senses, the Romantic became emotional[4]. Awakened by the new sensibility, man was not able to adjust to the old order but impelled to seek truth.[5]

In his energetic quest for truth and new forms in which to express it, the Romantic artist relied much on the imagination, which was given free rein after the downfall

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3 Morse Peckham, The Triumph of Romanticism, Collected Essays, Columbia, South Carolina, University of South Carolina Press, 1970, p. 243.

4 Howard Hugo, "Components of Romanticism", in Romanticism: Problems of Definition, Explanation, and Evaluation, Boston, D.C. Heath, 1965, p. 31.

5 Jacques Barzun, Romanticism and The Modern Ego, Boston, Little, Brown, and Company, 1943, p. 25.

of Classicism: "What Blake and the Romantics look with is the eye of the imagination, which allows them to see beyond surface reality to the immanent ideal."[6] The imagination led men to new ideas, new psychological constructs. However, it will be seen that these constructs have only temporal application in an organic conception of the universe. So, there still remains the problem of erecting a construct which is constantly adaptable to an organic, dynamic universe.

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6 Lilian R. Furst, op. cit., p. 37.

CHAPTER IV

AN OUTLINE OF THE ROMANTIC HERO IN RUSSIAN LITERATURE

Modern Russian Literature is said to have begun with Pushkin. Pushkin's Evgenii Onegin, written over a number of years, contains both Classical and Romantic elements. Onegin is presented as the wandering hero, searching for the meaning of life. The theme of the lonely hero appears again in Pushkin's work, The Gypsies. Aleko seeks to solve the riddle of life among the gypsies. He falls in love but the lesson he learns is that this love can be no substitute for freedom.

The Romantic Hero takes full form, however, in the character of Pechorin in Lermontov's A Hero of Our Time. Dashing and handsome, Pechorin finds romance and adventure but not the meaning to life. His fate as the superfluous man is representative of a common theme in Russian literature.

Gogol' continues the idea of the socially outcast hero in much of his work, notably in The Greatcoat (Shinel'). The theme of the outcast, socially inferior hero, is picked up and developed by Dostoevskii in Poor People in the character of Devushkin, in Netochka Ivanovna and Notes from the Underground.

It would seem to some that Crime and Punishment is an attempt to resurrect the Romantic Hero. Dostoevskii makes another attempt from the other direction in his creation of Prince Myshkin. Raskol'nikov is the story of the criminal's spiritual and moral resurrection, Myshkin's that of the saint against the evil of the world.

AN OUTLINE OF THE ROMANTIC HERO IN RUSSIAN LITERATURE

A Raw Youth presents yet another attempt at the creation of a viable hero, and Alesha in The Brothers Karamazov still another.

The Soviet period of Russian Literature has seen its share of Romantic Heroes. Gorkii's tramps are the forerunners. Leonov's Thief presents a twenties hero. Fedin in Cities and Years strives to carry on this long tradition. Olesha in Envy reminds us of Dostoevskii's Notes from the Underground. Nikolai Ostrovskii's Pavel Korchagin in How Steel Was Tempered is almost a forced attempt at a Romantic Hero, in the new Soviet, Industrialized Age. Pasternak's Doctor Zhivago (1956) was a major literary event in its depiction of the hero.

The Romantic Hero has been a common theme in Russian Literature, and Dostoevskii's Raskol'nikov is an important contribution for it was the first major example of a successful resurrection of the superfluous Romantic hero.

CHAPTER V

DOSTOEVSKII AND ROMANTIC REALISM

The works of F. M. Dostoevskii (1821-1881) are replete with conflict and strife. Many have interpreted his work, and there have been as many interpretations as critics.

Dostoevskii's life spans the Golden Age of Russian literature. European Romanticism was in full bloom when, as an idealistic youth of sixteen years, Dostoevskii wept on hearing the news of Pushkin's death. Except for the warm friendship of his older brother, the young Dostoevskii lived a lonely existence. As a diversion from his solitude, Dostoevskii steeped himself in the European Romantic tradition.

> Dostoevskii a absorbé tous les romantiques anglais, français, et allemands, ce dernier par la voie d'Hoffman et de Novalis, il a puisé, dans chacun ce qui convenait le mieux à sa sensibilité.[1]

Feverishly reading French and German literature, the young Fedor nurtured boyhood dreams which spring to life out of the pages of his novels and short stories. Dostoevskii was particularly struck by what the world is like and what he dreamed it could be like. His extensive readings introduced him to many fantastic creations.

From his knowledge of St. Petersburg, Dostoevskii drew the inspiration to feed the fire of his imagination. It was his city for he knew like his own soul the shabby

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1 Nina Gourfinkel, Dostoevskii - Notre Contemporain, Paris, Calmann Levy, 1961, p. 24.

backstreets, the muddy alleys, Haymarket Square; he breathed the special atmosphere which is common to all great cities yet unique to each. Teeming with countless individuals, each with a story to tell, the city was a gold mine for Dostoevskii's literary career. The sordid, ordinary lives of common people contained for Dostoevskii a greater plethora of plots and intrigues than even the most fertile imagination could provide[2]. No matter how far, however, Dostoevskii ventured into the realm of the grotesque and the fantastic, the city as a concrete entity anchored his characters to reality. Although the city is depicted in realistic detail, Dostoevskii's creations are so widely incredible as to make the city, in spite of its realistic portrait, a theatre for the fantastic.

> Petersburg is established as the most real of real places in order that we may wonder at what strange things happen in it: it is, in fact, the condition of our perceiving the full force of the strangeness, the lever that forces the suspensions of our disbelief. But once our wonder has been stimulated, the city itself becomes its object, and all that seemed most real a moment before may at any time begin to appear the sheerest fantasy. The dialectic process is the Dostoevskian hallmark: he himself called his method "fantastic realism".[3]

Dostoevskii's manipulation of city imagery and characters as a base for his fantastic stories shocked and

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2 Konstantin Mochulsky, Dostoevsky - His Life and Work, Princeton University Press, 1967, p. 24.

3 Donald Fanger, Dostoevsky and Romantic Realism, Cambridge, Massachusetts, Harvard University Press, 1969, p. 134.

alienated the Russian liberals who had such high hopes for the young author. The Russian Revolutionaries of the 1860's believed in man's innate goodness; they held that man should construct a socialist society. The critic Belinskii and the critic and publisher, writer, Nekrasov, were both deeply disappointed when Dostoevskii turned to the fantastic and the grotesque.

Before his exile to Siberia, Dostoevskii had accepted the ideas of Rousseau and his followers, who claimed that man is innately good, and that civilization tends to corrupt his essentially moral nature. However, Dostoevskii, a sensitive soul, was puzzled by the enigmatic character of man.

> In all of German "Naturphilosophie", in Goethe's cosmic poetry, in Schiller's "noble and beautiful", and in the social novels of Balzac, Dostoevsky was searching for a single thing; man and his secret. The duality in human nature struck him early.[4]

The disabused young writer came to consider man a complex dichotomy, neither entirely good nor evil but with the capacity for either. Exile in Siberia had undermined and finally shattered Dostoevskii's shaky faith in Utopian socialism. All his life Dostoevskii was troubled by the question of God's relationship to man. Expressing serious doubts about God's existence, Dostoevskii attempted, by means of the imagination, to view himself

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4 Konstantin Mochulsky, op. cit., p. 17.

as a man from the outside. In other words, he came to the realization that man is physically anchored in time but by means of his imagination he can conjure up the reality of other eras past and future. Through the projection of his own innate values, man imagines what should be.

Since the world is far from resembling the fertile imagination of the Romantic, no small amount of anguish is felt when the Romantic realizes that his dreams and the human condition are separated by a great chasm. The realization of this contrast instills man with a certain awareness or consciousness.

> We are hitting upon the enigma of consciousness. A man becomes a man if he possesses consciousness. Without consciousness man is an animal. But consciousness arises only out of conflict with reality, from a break with the world. Consciousness must pass through isolation and solitude; it is pain.[5]

Each individual breeds consciousness within himself. Everybody, including the characters in Dostoevskii's books, suffer in the same manner.

> But on the other hand - solitary consciousness does not exist; it is always joined with all mankind, it is organically unified. In this tormenting contradiction is the tragedy of personality. The "acutely developed personality" thrusts itself back from the world, desperately upholds its self-legitimacy and at the same time is attracted to people, understands its dependence upon them. All the relations between personality and the world in Dostoevski are permeated by a fatal dichotomy.

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5 Konstantin Mochulsky, op. cit., p. 245.

> His heroes always love while hating, and hate while loving; his romantics are cynical, while his cynics are full of exaltation. The author suggests the idea of duality to the reader in the stylistic devices of the first part of The Notes. This is not logical argumentation, addressed toward reason but a direct hypnotic suggestion by voice and intonations.[6]

Notes from the Underground, the nadir of Dostoevskii's spiritual despair, is a good illustration of the Objectist Stage in his development within the framework of nineteenth-century European literature.

> The appearance of Notes from the Underground marks the birth of the self-conscious anti-hero in Russian literature. In the figure of the Underground Man, alienated consciousness becomes aware of its alienation and adopts a consciously belligerent posture.[7]

Dostoevskii's ten years in exile, including four years in prison, showed him the contrast between the prison world with all its mental and physical suffering, hunger, loneliness, and death; and what human life should be. Consequently, the consciousness is alienated from what it perceives; man is ashamed to be man. His impotence to change the world and his existence in it only tends to increase his alienation. The individual finds himself in a quandary; nevertheless, he rebels against his condition, for rebellion signifies the will to live:

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6 Mochulsky, op. cit., p. 246.

7 Robert Louis Jackson, Dostoevsky's Underground Man in Russian Literature, Leiden, Mouton and Company, 1958, p. 14.

> The conception of all of reality as an "underground" - as a person of reason and logic - lies at the basis of Notes from the Underground. The individual is sentenced to oblivion by the very laws of nature. The Underground Man is a symbol both of this human alienation and of desperate rebellion against it.[8]

In Russia, the Romantic Movement of the 1840's had come to a dead end by the 1860's:

> From Aleko (Pushkin's Gypsies) to the Underground Man from that historical Russian sufferer "divorced from the people" to the "underground" sufferer and dreamer in Notes from the Underground runs a straight line - but it is a line which leads the romantic individualistic and "superfluous" hero into the "underground."[9]

By the 1860's Rousseauism was dead and buried in Russia. The vast majority of Russian intellectuals no longer presumed that man is innately good: "The Age of Optimism, of faith in a morality established by science and reason has now long passed away."[10]

As the Age of Optimism withered and men began to grasp the weakness of believing only in reason, Dostoevskii came to the realization that any order is unstable and all is transitory. With the exception of Gogol', Dostoevskii was the first major Russian writer who discovered the dynamic organicism of the universe:

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8 Robert Louis Jackson, op. cit., p. 30.

9 Ibid., p. 26.

10 Edward Hallett Carr, Dostoevsky 1821-1881 - A New Biography, London, George Allen and Unwin Ltd., 1949, p. 120.

> The 19th century found Dostoevski's world fantastic! While Turgenev, Goncharov, and Lev Tolstoy painted grand epics of the impregnable order of the Russian "cosmos", Dostoevsky cried out that this cosmos was unstable, that beneath it chaos was already beginning to stir. In the midst of general prosperity, he alone spoke of the cultural crisis and of the unimagined catastrophes that awaited the world.[11]

The Stylist Stage in the evolution of Romantic thought is essentially the idea that value is created by the perception and the creation of the self. It is highly improbable, however, that Dostoevskii was ever completely aware of the full import of Stylism. But he did attempt to create characters - Myshkin, Alesha Karamazov, and Raskol'nikov - who are strikingly self-sufficient within themselves.

Dostoevskii lapsed into his old Transcendentalism of the 1840's. The new construct which rescued Dostoevskii was no longer Utopian socialism but a qualified version of Slavophilism with a hint of Westernism. The more Dostoevskii retreated behind the Russian Christ, Tsarism and Russian nationalism, the more reactionary his writings became. What Morse Peckham says of the English Romantic, William Wordsworth, could also be used to describe the later Dostoevskii. Read Orthodoxy for Victorian and Slavophilism for Toryism:

> Let me add that he [Wordsworth] also, unfortunately I think, retained within his new attitudes a nostalgia for permanence, an

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11 Mochulsky, op. cit., p. xvii.

> ideal of eternal perfection. Thus early do we have the compromise called Victorian. And this inconsistency was to prove his eventual undoing, to cause his loss of creative powers, comparatively speaking, and to effect his return to a kind of revised Toryism, to a concept of an organic society, without dynamic power.[12]

Before his ideas ossified to the point where it may have affected his literary output, Dostoevskii composed original works, the influence of which is still felt today. An attempt will be made to demonstrate that Crime and Punishment portrays the Romantic hero who attains the Stylist Stage.

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12 Morse Peckham, The Triumph of Romanticism, Collected Essays, Columbia, South Carolina, University of South Carolina Press, 1970, p. 18-19.

CHAPTER VI

CRIME AND PUNISHMENT: MEANING AND STRUCTURE

Dostoevskii's Crime and Punishment, his first major novel, established his reputation. Appearing in the mid-1860's, it first expressed the new direction of Dostoevskii's thought after the dark despair of Notes from the Underground[1]. In Dostoevskii's literary and personal development, Notes from the Underground sets the stage for Crime and Punishment. Man had experienced the lowest existence in Notes, now he aimed for the highest form of meaning in life:

> Psychologically and ideologically, Notes from the Underground prepares Crime and Punishment -- the most finished embodiment of Dostoevsky's myth of Petersburg.[2]

Dostoevskii's artistic power and creative imagination are both original and disturbing. In Crime and Punishment he smashes through our rickety constructs and brings his reader face to face with spiritual realities:

> Perhaps no writer in all world literature has ever possessed such an extraordinary vision of the world and such a forceful gift to embody this into art as did Dostoevsky. The destinies of his incredible heroes are unimaginable; the circumstances of their lives are exceptionable; their passion and thoughts mysterious -- with Crime and Punishment we have a distinct reality.[3]

New realities. This is what great writers give us. The ideal of perfection never ceased to fascinate Dostoevskii;

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1 V. Kirpotin, Tvorchestvo F. M. Dostoevskogo, Moskva; Izdatel'stvo Akademii Nauk, SSSR, 1959, p. 129.

2 Fanger, op. cit., p. 183.

3 Mochulsky, op. cit., p. 289.

he wanted to bring heaven down to earth:

> Конечно, не только логизированный атеизм шестидесятиков, но и этот горячий, гуманический атеизм 40- годов был чужд, в конце концов, Достоевскому. Однако, отказываясь бороться с богом на почве со гуманизма вместе со своими героями - отказаться до конца от этого гуманизма их - Достоевский не мог. Утопический идеал "земногорая", который толкает на путь отрицания, "своеволия" и Кирилова и Карамазова - этот идеал навсегда сохранил власть над сознанием самого Достоевского.[4]

Never abandoning the ideals of his youth, Dostoevskii constantly strove to express them in more novel ways:

> Достоевский до конца не изменил своих юношеских верований. Они, как застарелые навыки мысли, прокрались "в позднейшую его идеологию, где уже многое, однако, противоречило им".[5]

Although he drew from the heritage of Russian and Western Romantics, his work is distinct. Like other Romantics, Dostoevskii resorted to his creative imagination to produce original visions.

> The crux of the Romantic revolution in the evaluation of imagination lies in the distinction between its memorative and its creative capacities.

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4 Iu. Tynianov, "Dostoevskii i Gogol': K teorii parodii", in O Dostoevskom - Stat'i, Brown University Slavic Reprint, Providence, Rhode Island, Brown University Press, 1966, p. 144.

5 Ibid., p. 148.

> Whereas the former leads to a reproductive representative type of art, the latter's conducive to an original illumination of the light of the inner image, a new version of the world based on a highly individual perception.[6]

The creative imagination is best conveyed dramatically because dramatic art allows development of character and idea evolving from itself. Epic form is wholly the creation of the author; it is possible to shuffle the order of events at will. On the other hand, dramatic art must advance with every word and idea evolving from that which precedes. According to the Soviet critic, M.M. Bakhtin, the dramatic novel may be compared to a play in that both literary genres portray the development of characters as they interact with one another[7].

The dramatic and organic structure of the novel Crime and Punishment creates the necessary conditions for the free development of the theme of the novel, which is the rebirth of man. Only when the structure allows ideas to evolve, can the theme of man's spiritual and moral resurrection be gradually developed, powerfully constructed, and perfectly woven into the fabric of the novel.

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6 Lilian R. Furst, Romanticism in Perspective, London: MacMillan and Co., 1969, p. 130.

7 M.M. Bakhtin, Problemy tvorchestva Dostoevskogo, Leningrad: Izdatel'stvo Priboi, 1929, p. 27.

CHAPTER VII

THE EVOLUTION OF ROMANTIC THOUGHT

Morse Peckham has proposed that Romantic ideology evolved in four stages. This chapter is based on Peckham's understanding of the evolution of Romanticism. The four stages are called Analogism, Transcendentalism, Objectism, and Stylism and they appear here in the same order as they do in Peckham. Although some scholars reserve the appellation Aestheticism for the last stage, Peckham prefers the term Stylism for reasons which will become apparent later in the thesis.

It may be stated that the men of the Romantic Movement were deeply troubled. They at first sensed, then gradually came to realize, that they were only succeeding in replacing one construct with another; that any system they erected had its psychological and temporal limitations in an organic, dynamic world: "... there was a conviction at first but faint though deeply disturbing, that any world view told the mind nothing about the world, but merely told it something about the mind."[1]

1. The First Stage: Analogism

The Romantic felt deep mental anguish when faced with the stark realization that as the subject or sense-possessing human mind, he was not one with the object as

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1 Morse Peckham, The Triumph of Romanticism: Collected Essays. Columbia, South Carolina, University of South Carolina

manifested by the surrounding physical world. The Romantic was forced to find value in either himself or nature. Since loneliness and alienation had undermined his belief in the value of the self, the Romantic turned to nature as a source of value. He concluded that nature must possess its own intrinsic worth, quite apart from man's existence. However, the Romantic reasoned, if the mind is able to recognize nature's value and order, then it follows that the mind and nature must be analogous: "... the structure and the value of subject and object are conceived of as analogous, not identical."[2] Nature was seen by the Romantics as imparting structure and value to their vision of the world[3].

One may ask, then, what is the difference between Classicism as a construct and Analogism, if Classicism is defined as that ideology that erects nature into some sort of divine order replete with value. The difference is that Classicism maintained that man and nature were identical, part and parcel of the same whole; man's place in nature was preordained because he was already a part of it. Analogism, on the other hand, proposed that man and nature are analogous but not identical. The Analogist recognizes the fact that

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2 Morse Peckham, The Triumph of Romanticism, Collected Essays, Columbia, South Carolina, University of South Carolina Press, 1970, p. 162.

3 Ibid., p. 41.

man's mind is the subject and nature the object and that the two are distinct entities.

To perceive nature's value, man had only to contemplate it. But what then? Analogism provided no plan of action but only a passive philosophy: "For Analogism had real difficulties. One was that nothing could be done with such an experience, ... It was pure contentless experience."[4]

Analogism failed to solve the real problem; to discover man's value. It raised nature to the divine; man only accompanied the new construct as observer. When the Romantics realized they were only spectators, they sought something better:

> Instead of leading to successful role-playing, Romantic nature worship was designed to lead away from any role-playing at all... And in fact it was not, strictly speaking, nature worship; rather, it was the use of the natural world - free from human social enterprise - as a screen against which to protect that sense of value which is also the sense of self.[5]

2. The Second Stage: Transcendentalism

Having realized the futility of Analogism, the Romantic sought meaning to existence elsewhere. He came

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4 Morse Peckham, The Triumph of Romanticism: Collected Essays, Columbia, South Carolina, University of South Carolina Press, 1970, p. 47.

5 Ibid., p. 47.

to attribute value to himself and therefore deprive the object of value. Seeing the object as a chaotic entity, the Romantic proposed that his own mind, the subject, is the source of value in the world. Each man came to consider himself an island of value in a vast sea of objects, comprised of both other individuals and the myriad manifestations of nature. According to Morse Peckham, this is Transcendentalism, the next stage of Romantic thought; the subject has value, the object is devoid of value. Man as the subject, yearns to transmit his value to the world; he must imprint his ideas, ideology, and morals on others and on nature. However, such a philosophy may produce unfortunate results when men are coerced to live by ideas not of their choosing:

> To Analogism succeeded Transcendentalism. This deprived the world wholly of value, turned it once again into a meaningless chaos, but, preserved the self and gave the self's drive for meaning, order, value, and identity a divine authority. This is the heroic, world-redemptive stage of Romanticism. It has survived in numerous forms; German Fascism was one; Marxist Communism is another... The Transcendental hero was to redeem the self in the act of redeeming the world.[6]

The redemptive nature of Transcendentalism is essentially teleological: "The artist and thinker can present models of world redemption but that redemption can actually take place

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6 Morse Peckham, The Triumph of Romanticism, Collected Essays, Columbia, South Carolina, University of South Carolina Press, 1970, p. 67.

only in the future."[7] Man's drive to instill value in a chaotic world, the principal tenet of Transcendentalism, is based on the assumption that today's means will be justified by tomorrow's ends. But for the Transcendentalists and their victims, tomorrow never comes. In concentrating on the future, Transcendentalism failed in the nineteenth century and will ultimately fail at any other time because it is not oriented toward the present.

3. The Third Stage: Objectism

Some Romantics, notably William Wordsworth,[8] realized the weakness of Transcendentalism. Hence, they once more turned their attention to the task of reconciling subject and object.

According to Kantian philosophy, there exist the noumena or objects reached by intellectual activity and phenomena, or objects perceived by the senses. The Objectist could no longer put faith in phenomena for they led man to either inactivity (Analogism) or to tyranny (Transcendentalism). The Objectist accepts that both subject and object exist

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7 Morse Peckham, The Triumph of Romanticism, Collected Essays, Columbia, South Carolina, University of South Carolina Press, 1970, p. 167.

8 William Wordsworth, "Poems Dedicated to National Independence and Liberty", in Wordsworth: Poetical Works, London, Oxford University Press, 1969, p. 241.

and that neither can be dissolved into the other.

> For the object was as real as the subject; the categories of neither could exhaust the attributes of the other. Romantic reality thus became the tension, forever unresolvable between the subject and the object. Hegel called the tension the Idea and in this mode of thinking reality is the Idea.9

Faced with the truism that both subject and object are real and permanent noumena, some Romantics accepted the tension Hegel speaks of, that is the tension that exists between subject and object. However, the passive acceptance of the irreconcilibility of subject and object results in the Object's enduring a great deal of metaphysical punishment. Objectism "offers nothing but passive suffering; naked subject nakedly exposed to the naked object."10 For the Objectist there was only one way to end a life of contradictions; and that was to commit suicide in order to destroy the absurdity of life11.

By virtue of his philosophy, the Transcendentalist was always in a position to draw upon some divine order or right to justify his actions and annihilate any thing or any person that stood in his path. The Objectist foresaw the sterility of Transcendentalism and took action to eliminate it:

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9 Morse Peckham, The Triumph of Romanticism, Collected Essays, Columbia, South Carolina, University of South Caroina Press, 1970, p. 162.

10 Ibid., p. 51.

11 Ibid., p. 51.

"The solution ... lay in withdrawing any supra-individual authority from the ground of value."[12] However, the lack of supra-individual authority places the Objectist in a quandary. He has denied the value of both subject (Transcendentalism) and object (Analogism) and therefore he has no source of value to support his morality. There can be no distinction between right and wrong if there is no morality. At this point, the Romantic Movement reaches an impasse in the form of what Peckham calls Negative Romanticism: "... the 'Negative Romantic' was left without any metaphysic and without any theoretical basis for morality. In his isolated state he was thrown back upon himself."[13]

Objectism clearly illuminates the problem inherent in man's search for value but it can offer no bearable solution. It renders man painfully aware of his alienation but does nothing to eradicate it.

4. The Fourth Stage: Stylism

Gradually the Romantic came to the conclusion that the self is the only source of value, that order and value are brought into being by the perception of the self when it creates value. Value is not found but made:

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12 Morse Peckham, The Triumph of Romanticism, Collected Essays, Columbia, South Carolina, University of South Carolina Press, 1970, p. 51.

13 Ibid., p. 185.

> Value enters the world through the self, which is not supported by any perceptible social or cosmic order, and the self projects upon the world an order which serves to symbolize that self-generated value. To be sure, for a time, and for some, the self was seen as the portal of the divine, a mythological symbolization of the sense of value. This was the transcendental stage of Romanticism; but side by side, and eventually superceding it, was a nonmetaphysical realization that the only conceivable source of value was the necessity for the individual self to create it in order to maintain itself. In short, the self does not emerge through the perception of order, and value in the world, rather, order and value emerge from the perception of the self. Nature is not the source of value, but the occasion for it.[14]

The Romantic tenet that the self is the prime mover, or the inception of value, precludes the concept of an ordered world. Therefore, Romanticism is by definition antimetaphysical if metaphysical is understood as signifying that beyond the corporeal! "From this fundamental percept of the self as the source of order flows Romanticism's essentially antimetaphysical character."[15]

The Analogist and the Transcendentalist both believed that value could be discovered. The Objectist denied the reconcilibility of subject and object but admitted that both existed as noumena. The Stylist turned the whole construct upside down. The self was now considered to create value and order in perceiving itself. If value and order are

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14 Morse Peckham, The Triumph of Romanticism, Collected Essays, Columbia, South Carolina, University of South Carolina Press, 1970, p. 32.

15 Ibid., p. 33.

created and not discovered, and subject and object acquire value when the self as subject perceives itself as object, then subject and object are not two irreconciliable entities, because they are both nothing prior to the perception of the self:

> Nietzsche realized that this is neither a world which once held value nor a world which holds value now or a world which ever will hold it. It is without value, without order, without meaning. The world is nothing. Value and identity are the ultimate illusions. We emerge from nothingness and encounter the nothingness of the world, and in so doing we create being.[16]

Then it follows that man's possibilities for development of value are as varied as they are limitless. The value created by the perception of the self emerged as a style unique to each work of art and to each human being. However, one task remained and always would remain; to recreate incessantly a style harmonious with a dynamic, organic universe.

5. The Cave and the Tower or The Creation of Style

The self perceives a chaotic world. To shelter his psyche from the hell of chaos, the Stylist creates, through the perception of the self, his own unique lifestyle, an organized manner of life. Once this style is created, the self can view the world without psychic damage for it

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16 Morse Peckham, The Triumph of Romanticism, Collected Essays, Columbia, South Carolina, University of South Carolina Press, 1970, p.

could not be lost in nothingness. Thus, the Romantic acquired identity, whether as a poet, a warrior, or ladies' man, while at the same time he was able to face reality, however it might be.

> The capacity of the self to create a world of order, meaning, and value, that is beauty, is symbolized by the style, the consistency of aesthetic surface. Everything that the self experiences, however, is meaningless, chaotic, and without order ... In the stylistic stage of nineteenth-century culture, the self functions both as gratifying cave and as observatory tower. The highly structured style, with its maximum opportunities for ready orientation and formal and sensuous gratification, offers a position or a stance from which one may safely observe and experience the chaos and ugliness of reality, whether that reality is within the personality or outside of it or lies in the relation between the personal and the non-personal.[17]

Man is obliged to create and develop his own personality. Once he possesses identity, he can face what his self perceives in reality. This was the birth of Stylism and the final but not finite stage of European Romanticism[18].

Two of the more prominent examples of stylistic behaviour are the Virtuoso and the Dandy. The Virtuoso seeks perfection in an activity which seems pointless to the vast herd of humanity. The Dandy creates his perfect style in activity scorned by society as being without social

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17 Morse Peckham, Beyond the Tragic Vision: The Quest for Identity in the Nineteenth Century, New York, George Braziller, 1962, p. 314.

18 Ibid., p. 163.

function. Both types, however, ensure their survival by the creation of unique styles[19].

It is quite disquieting to realize that each individual is solely responsible for creating his own identity. However, it is also quite intoxicating psychically to discover that one is completely free to develop and grow in the direction one chooses, unhindered by any prior conditions on one's activity. Man's quest for value and identity eventually leads him back to himself:

> In each category of situation, then, each individual creates for himself a special set of rules or a special pattern of behaviour which is unique to himself... Further, it was at once a universal human characteristic, not only possible to everyone but even required of everyone and one that required no authority for its existence other than the necessities of the human condition. It could do without authority derived from metaphysics, or religion, or history, or science.[20]

The new order created was entirely man-made for man's own ends. It would enable man to build and develop man and that which he creates[21].

Man has a constant need of novelty in form and content in order to recreate his style in an organic,

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19 Morse Peckham, The Triumph of Romanticism, Collected Essays, Columbia, South Carolina, University of South Carolina Press, 1970, p. 43-44.

20 Ibid., p. 53.

21 Morse Peckham, Beyond the Tragic Vision: The Quest for Identity in the Nineteenth Century, New York, George Braziller, 1962, p. 309.

dynamic world. The self's incessant search for ever newer sources of style can never exhaust man's possibilities. Man obtains the greatest sense of accomplishment in continually recreating his world and thus himself: " ...the profoundest satisfaction of the human identity is to create the world, for in creating the world the identity itself is self-created."[22]

6. The New Sisyphus

The four stages of the evolution of Romantic thought represent a carefully erected system. In keeping with the Romantic tradition of dynamic organism, this system is imperfect in that there is no finality but always the possibility for change and growth[23]. Romanticism: "Instead of striving to create a new constitutive metaphysic, or regnant cognitive model, the Romantic created a metaphysic the heart of which was an explanation for the necessity for metaphysics."[24]

The Stylist realizes that any system must fail for it is not able to adapt and change according to a

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22 Morse Peckham, Beyond the Tragic Vision: The Quest for Identity in the Nineteenth Century, New York, George Braziller, 1962, p. 340.

23 ----------, The Triumph of Romanticism: Collected Essays, Columbia, South Carolina, University of South Carolina Press, 1970, p. 119.

24 Ibid., p. 162.

dynamic universe. He must be courageous in his struggle for survival because he knows that all of his constructs are doomed to failure[25]. The Romantic faces a Sisyphean task; because the world never stops evolving, he must always struggle to adapt:

> Hence the single task of the nineteenth-century hero - to hurl at Western civilization as powerfully as he could, over and over again, the terrible indictment, "You have failed. And you always will fail. And yet from that failure, from the very fact of that necessity and eternal failure, can, if you realize it arise your one hope of success."[26]

Rather than being unrealistic, the Romantic faces the problem of man's existence point blank. He must produce something out of nothing, create order out of chaos, and herein lies his success.

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25 Morse Peckham, The Triumph of Romanticism: Collected Essays, Columbia, South Carolina, University of South Carolina Press, 1970, p. 35.

26 Ibid., p. 103.

CHAPTER VIII

RASKOL'NIKOV AS ROMANTIC HERO

The artistic structure of Crime and Punishment gives free rein to the possibility of dynamic development. Dynamism allows the possible development of the Romantic hero.

To treat Raskol'nikov as a Romantic hero, the four stages of Romanticism will be traced in strict relation to Raskol'nikov as demonstrated by his actions and Dostoevskii's descriptions of him.

1. Analogism

The Analogist claims that the object as manifested by nature has value. To acquire value, man as the object identifies with the subject. Platonic love has always been an analogistic medium. Since one's lover, as an object, has value, then being "in love" will transmit love to the loved one. Since the self craves value, love provides a means of extracting value from the object or, as in this case, the lover. Howard Hugo illustrates:

> ... The Romantics suggested as had Dante that love was a route by which the time-bound individual might learn a vision of ultimate truth, a glimpse of that world which stands behind and above our meager existences. Hence, love was a state of being that was eagerly to be coveted, not for purposes of physical satisfaction but rather because the attraction of one soul for another was a guarantee that the entire universe was permeated with similar energy and spirit.[1]

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[1]Howard Hugo, "Components of Romanticism", in Romanticism: Problems of Definition, Explanation, and Evaluation, Boston, D. C. Heath, 1965, p. 32.

The theme of woman as a spiritual saviour is an old tradition in European literature. Essentially, Romantics have perceived woman in two ways - either as the femme-ange, the positive, constructive force in men's lives or as the femme fatale, the evil force. Dostoevskii described both types - Nastasia Fillipovna in The Idiot and Grushenka in The Brothers Karamazov are femmes fatales whereas Sonia is a femme-ange.

> En fait de conception du rôle de la femme aimée deux tendances principales s'opposent. L'une rénouvelant la conception des Beatrice et Laure voit dans la femme aimée un ange descendu des cieux afin de purifier le coeur de l'aimant, d'ennoblir son âme et de la fortifier, soit pour lui faire mieux sentir et apprécier la nature, soit pour le rapprocher de Dieu soit pour l'encourager dans sa tâche morale, politique patriotique. La femme-ange est un type nettement romantique, on le rencontre surtout en France, en Pologne, en Allemagne.[2]

In Romantic literature, then, woman is not a passive object but a divine source:

> D'une manière générale, la femme tient dans la littérature romantique une place que celle des siècles précédents ne lui avait pas accordée en dehors des sentiments d'amour qu'elle inspirait. La divinité ou la nature ont donné à la femme un rôle décisif dans la formation et la destinée de l'homme, souvent passif entre ses mains.[3]

In the same manner, Razumikhin in the novel

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2 Paul von Tieghem, L'Ere Romantique - Le Romanticisme dans la littérature européenne, Paris, Editions Albin Michel, 1969, p. 240.

3 Ibid., p. 242.

Crime and Punishment, sees Sonia Marmeladova as his key to salvation:

> - Так? Вы говорите, так? Ну так после этого вы ... вы ... - закричал он в восторге, - вы источник доброты, чистоты, разума и ... совершенства![4]

Raskol'nikov imagines Sonia as emanating value; for him, she is the source of "goodness, cleanliness, rationality and perfection!" Raskol'nikov's love for Sonia is Platonic; such love is dear to the Romantic heart because it exalts an idea in the form of flesh. The Romantic is always striving for perfection. Sonia, as a beautiful young woman in both body and soul, represents this idea:

> Соня была малого роста, лет восемнадцати, худенькая, но довольно хорошенькая блондинка, с замечательными голубыми глазами.[5]

It is significant that Raskol'nikov finally accepts Sonia's proffer of love only in nature's midst, for the Analogist considers nature, like love, to be a source of value: "В остроге, на берегу Иртыша, Раскольникову наконец открывается и красота идеала Сони, и сила её безграничной любви.[6]

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4 F.M. Dostoevskii, Prestuplenie i nakazanie, Moskva, Izdatel'stvo "Khudozhestvennaia literatura", 1968, p. 228.

5 Ibid., p. 212.

6 V.I. Etov, Dostoevskii: Ocherk tvorchestva, Moskva, 1968, p. 185.

In the novel Crime and Punishment nature is depicted as a living force. In fact, in one passage the elements seem to be in conjunction with Svidrigailov's state of mind. The representation of nature as a living force coincides with the Analogist's belief in the innate value of the world.

> Свидригайлов заплатил за ложку, встал и вышел из сада. Было часов около десяти. Сам он не выпил во всё это время ни одной капли вина и всего только спросил себе в вокзале чаю, да и то больше для порядка. Между тем вечер был душный и мрачный. К десяти часам надвинулись со всех сторон страшные тучи; ударил гром, и дождь хлынул, как водопад. Вода падала не каплями, а целыми струями хлестала на землю. Молния сверкала поминуто, и можно было сосчитать до пяти раз в продолжение каждого зарева. Весь промокший до нитки, дошёл он домой, заперся, отворил свое бюро, вынул все свои деньги и разорвал две-три бумаги. Затем, сунув деньги в карман, он хотел было переменить на себе платье, но, посмотрев в окно и прислушавшись к грозе и дождю, махнул рукой, взял шляпу и вышел, не заперев квартиры. Он прошёл прямо к Соне.[6]

Dostoevskii also makes use of nature to illustrate human passions. Raskol'nikov commits his crime at sunset; this indicates that he is a creature of the night and of evil. Later, when he gradually realizes the path he must take, he wants to act before sundown. Dostoevskii is using the contrast of light and dark to emphasize Raskol'nikov's spiritual transition. Like his mind, the

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6 Dostoevskii, op. cit., p.510.

wind is fresh, warm and clear:

> Вечер был свежий, теплый и ясный; погода разгулялась ещё с утра. Раскольников шёл в свою квартиру; он спешил. Ему хотелось кончить всё до заката солнца.[7]

The limitations of Analogism are recognized. The subject is extremely limited in action when all it can do is to identify itself with the object.

2. The Road to Transcendentalism

Transcendentalism, in contrast to Analogism, attaches value to the subject and denies it to the object. Transcendentalism assumes that the only perspective is subjective. Raskol'nikov exemplifies this highly subjective character trait.

> The only perspective on Raskolnikov comes from his own actions, his own words and those he inspires in the other characters. His is the only mind into which we penetrate, his the only thoughts we read - and his the guiding perception of the city.[8]

Dostoevskii does not give an account of how the world views Raskol'nikov, but how the Romantic hero interprets the world about him:

> ... герой интересует Достоевского как особая точка зрения на мир и на себя самого, как смысловая и оценивающая позиция человека по отношению к себе самому и по отношению к окружающей действительности. Достоевскому

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7 Dostoevskii, op. cit., p. 527.

8 Fanger, op. cit., p. 200.

> важно не то, чем его герой является в мире, а то, чем является для героя мир и чем является он сам для себя самого.[9]

A subjective view of the world only tends to create a strong individualism. Preoccupied with individualism, the Romantic hero reflects upon himself, "which seduces him to that introspective analysis of his thoughts, reactions and feelings that was in turn to produce and to characterize the Romantic hero".[10]

The hero becomes so preoccupied with himself that he cannot act decisively, and herein lies his tragic fate. Raskol'nikov, so intent on realizing the self's value, takes the lives of other human beings:

> This is the crux of the Romantic hero's tragedy; his egotism is such as to pervert all his feelings inwards on to himself till everything and everyone is evaluated only in relationship to that precious self, the focus of his entire energy.[11]

Once his crime has been committed, Raskol'nikov, realizing where extreme subjectivism can lead, becomes keenly aware of his estrangement:

> Одиночество, которое было столь желано для обдумывания "предприятия," теперь превращается для Раскольникова в кошмарное чувство и в то же время неудержимо тянет на люди.[12]

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9 Bakhtin, op. cit., p. 53.

10 Lilian R. Furst, Romanticism in Perspective, London, MacMillian and Co., 1969, p. 57.

11 Ibid., p. 99.

12 Etov, op. cit., p. 172.

Raskol'nikov enters a tavern, thirsty for drink and human society.

> Никогда до сих пор не входил он в распивочные, но теперь голова его кружилась, и к тому же палящая жажда томила его.[13]

> Раскольников не привык к толпе и, как уже сказано, бежал всякого общества, особенно в последнее время. Но теперь его вдруг что-то потянуло к людям. Что-то совершалось в нём как бы новое, и вместе с тем ощутилась какая-то жажда людей.[14]

However, the Romantic hero remains very much a lonely and isolated individual. He is aware that only alone can he solve the problem of his existence, which is to find value in a chaotic world. To this end, he is torn between two desires: to be alone and to seek out human companionship. He says to Razumikhin, his closest friend: "... Я сам один... Ну и довольно! Оставьте меня в покое!"[15]

Increased alienation only renders the Romantic hero more individualistic. It is a vicious circle. More and more estranged from the world he can no longer distinguish the thin line that separates the accurate perceptions through his senses from the castles in the air conjured up by the human imagination. According to

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13 Dostoevskii, op. cit., p. 48.

14 Ibid., p. 49.

15 Ibid., p. 144.

K. Mochulskii, Raskol'nikov takes to dreaming: "A dreamer, romantic, a lofty and proud spirit, a noble and strong personality."[16] The dreamer flees reality. His problems are not yet solved, however, for value has still not been discovered.

> So an egocentric individualism with its exaggerated self-awareness leads to introspection, melancholy, restlessness, emotional unstability, discontent with present reality and flight into vague dreams and longing.[17]

But the Romantic hero, exploding with untapped energy, cannot remain inactive for very long. The idea that obsesses Raskol'nikov irrevocably channels his inexhaustible energies in a definite direction. He must seek some sort of control over the real world, so he acts: "He [Raskol'nikov] cannot bear inactivity and uncertainty. The proud demon is sad in his lonely grandeur."[18] (Italics mine)

Before turning to the fruits of Raskol'nikov's revolt, a detailed description of Raskol'nikov should be provided. What kind of man is he, what does he look like, and how does he act?

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16 Mochulskii, op. cit., p. 290.

17 Lilian R. Furst, Romanticism in Perspective, London, MacMillian and Co., 1969, p. 102.

18 Mochulskii, op. cit., p. 305.

3. The Romantic is the Tough-minded Realist or What Kind of Hero

Raskol'nikov, as a dynamic entity, must pass through a period of self-discovery before he finds the source of value. Although Raskol'nikov commits a horrible crime and must atone for it, the psychological aftermath of his deed drags him down to the depths of nothingness before he is able to discover the source of value in human life. In contrast with his deep despair, his spiritual and moral resurrection will be all the more difficult, miraculous, and meaningful.

> As various individuals according to their emotional and intellectual depths, went through the transition from affirming the meaning of the cosmos in terms of static mechanism to affirming it in terms of dynamic organicism, they went through a period of doubt, of despair, of religious and social isolation, of the separation of reason and creative power. It was a period during which they saw neither beauty nor goodness in the universe nor any significance, nor any rationality, nor indeed any order at all, not even an evil order. This is Negative Romanticism, the period of Sturm and Drang... The typical symbols of Negative Romanticism are individuals who are filled with guilt, despair and cosmic and social alienation. They are often presented, for instance, as having committed some horrible and unmentionable and unmentioned crime in the past. They are often outcasts from men and God and they are almost always wanderers over the face of the earth.19

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19 Morse Peckham, The Triumph of Romanticism, Collected Essays, Columbia, South Carolina, University of South Carolina Press, 1970, p. 21.

> Он [Raskol'nikov] был до того худо одет, что иной, даже и привычный человек, посовестился бы днём выходить в таких лохмотьях на улицу.[22]

Raskol'nikov is young and handsome, in keeping with the Romantic tradition:

> Чувство глубочайшего омерзения мелькнуло на миг в тонких чертах молодого человека. Кстати, он был замечательно хорош собой, с прекрасными тёмными глазами, тёмно-рус, ростом выше среднего, тонок и строен.[23]

Raskol'nikov is an intense young man; his black eyes flash:

> Раскольников отвечал резко, отрывисто, весь бледный как платок и не опуская чёрных воспалённых глаз своих перед взглядом Ильи Петровича.[24]

Raskol'nikov is endowed with a cunning genius, a moody soul, both so typical of the Romantic hero:

> Вспоминая об этом после, ярко, ясно, эта минута отчеканилась в нём навеки, он понять не мог, откуда он взял столько хитрости, тем более что ум его как бы померкал мгновениями, а тела своего он почти и не чувствовал на себе..[25]

He is also prone to a quick temper:

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22 Dostoevskii, op. cit., p. 42.

23 Ibid.,

24 Ibid., p. 139.

25 Ibid., p. 110-111.

Revolt fills the Romantic hero with inexhaustible energy; he thrives on it. The idea that obsesses him comes to animate him like a spirit.

> The new, forceful spirit which has begun to burn within him, overcomes his body. The opposition of "nature" is broken... The new strong individual is endowed with "animal-like cunning", unheard of boldness, a will to live, and diabolical pride...[20]

Only the Romantic hero is capable of revolt because he must know how to endure suffering.

The Romantics strove for perfection in their artistic productions. As a Romantic hero, Raskol'nikov must present a physical and mental model of strength and dedication. Raskol'nikov is the epitome of the proud individual; intelligent, endowed with a quick mind, haughty, restless and anything but self-denigrating. Raskol'nikov is:

> Гордый, с самостоятельным умом, глубоким и острым, как отточённая бритва; мнительный, самолюбивый и надменный; знающий себе цену и в то же время в вышей мере великодушный...[21]

The Romantic hero often comes from the dregs of society. Oppressed by poverty Raskol'nikov is poorly dressed:

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20 Mochulsky, op. cit., p. 304.

21 A.S. Dolinin, "K stopiatidestiletniu so dnia rozhdeneia F.M. Dostoevskogo", in Neva, Vol. 2, issue of November,1971, p. 182.

> - Мне принесли всего четверть часа назад, - громко и через плечо отвечал Раскольников, тоже внезапно и неожиданно для себя рассердившийся и даже находя в этом некоторое удовольствие.[26]

Raskol'nikov is quite perceptive; he knows Dunia wants to marry the merchant Luzhin to help him, her brother:

> - А чего ты опять краснеешь? Ты лжёшь, сестра, ты нарочно лжёшь, по одному только женскому упрямству, чтобы только на своем поставить передо мной... Ты не можешь уважать Лужина: я видел его и говорил с ним.[27]

Raskol'nikov is forthright, direct. When Luzhin denies writing a slanderous note, Raskol'nikov retorts passionately:

> - Вы написали, - резко проговорил Раскольников, не оборачиваясь к Лужину, - что я вчера отдал деньги не вдове раздавлённого, как это действительно было, а его дочери которой до вчерашнего дня никогда не видал Вы написали это, чтобы поссорить меня с родными, и для того прибавили, в гнусных выражениях, о поведении девушки, которой вы не знаете. Всё это сплетня и низость.[28]

Even though he is under great strain, Raskol'nikov gallantly defends Sonia before Luzhin's despicable accusation of theft:

> Раскольников был деятельным и бодрым адвокатом Сони против Лужина, несмотря на то

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26 Dostoevskii, op. cit., p. 131.

27 Ibid., p. 256.

28 Ibid., p. 323.

что сам носил столько собственного ужаса
и страдания в душе.[29]

Raskol'nikov is trustworthy. He commits himself to marrying his landlady's daughter in exchange for credit. He claims he would have kept his promise even though he was not in love with the girl:

... я дал обещание, что женюсь на её дочери, обещание словесное, совершенно свободное... Это была девушка... впрочем, она мне даже нравилась... хотя я и не был влюблён... одним словом, молодость, то есть я хочу сказать, что хозайка мне делала тогда много кредиту и я вёл отчасти такую жизнь... я очень был лёгкомыслен...[30]

Raskol'nikov is generous. Although poverty-stricken, he gives money to Katerina Ivanovna Marmeladova[31]. The hero is attentive when others speak: "Даже Раскольников хоть и не разговаривал, но некоторое время внимательно слушал."[32] Generous to others, Raskol'nikov also reveals a certain loyalty to his own kin; the letter he receives from his mother touches him very deeply.

Raskol'nikov is outwardly brave and strong character, even though he is inwardly nervous before the prosecutor, Porfirii Petrovich:

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29 Dostoevskii, op. cit., p. 422.

30 Ibid., p. 135.

31 Ibid., p. 214.

32 Ibid., p. 330.

> - Порфирий Петрович! - проговорил он громко и отчётливо, хотя едва стоял на дрожавших ногах, - я, наконец, вижу ясно, что вы положительно подозреваете меня в убийстве этой старухи и её сестры Лизаветы. ... Если находите, что имеете право меня законно преследовать, то преследуйте; арестовать, то арестуйте. Но смеяться себе в глаза и мучить себя я не позволю.[33]

It would appear that Raskol'nikov gathers strength as the novel progresses. His crime tempers him with mental power, self-assurance, and "wild energy":

> Он понимал, однако, что он ещё слаб, но сильнейшее душевное напряжение, дошедшее до спокойствия, до неподвижной идеи, придавало ему сил и самоуверенности.[34]

> Голова его слегка было начала кружиться; какая-то дикая энергия заблистала вдруг в его воспалённых глазах и в его исхудалом бледно-жёлтом лице.[35]

Raskol'nikov, strong of character and handsome in appearance, rebels against the established order and its ethical code. He murders an old usurer to prove his independence of society and its rules. Raskol'nikov throws down the gauntlet to the whole world; he is ready to fight tenaciously like the true Romantic hero.

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33 Dostoevskii, op. cit., p. 362.

34 Ibid., p. 184.

35 Ibid., p. 185.

Once he is aware that the order which encompasses him is inadequate, the Romantic seeks newer forms of identity and new modes of behaviour. The Romantic must rebel against existing norms and overthrow them for history must be similar to a tabula rasa on which the Romantic inscribes his identity. Rebelling against the established order is tantamount to wiping the slate clean so one can recommence.

> He (the rebel) simply and permanently cannot acquiesce in the order, power, and success that other men accept. While this appears to be a rejection of much of life, it can also be equally seen as a demand for more life. To the degree that rebellion won't do for a full life, neither will the refusal of rebellion provide a full life. A cause for despair can also be a cause for affirmation. One defies the destructive of rebellion by the wisdom of still more rebellion.[36]

The rebel rises up against anything which deprives him of his uniqueness[37]. The Romantic must continually safeguard and stress his individuality at any cost.

> Thus, the Romantic hero, in his individualistic urge to apartness at any cost, welcomes even exceptional sorrow or dramatic misfortune if it will serve to foster the image he cherishes of himself as a creature signaled out for the special attention of fate.[38]

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36 Kingsley Widmer, The Literary Rebel, Southern Illinois University Press, 1966, p. 200.

37 Arthur O. Lovejoy, "The Need to Distinguish Romanticisms", in Romanticism: Problems of Definition, Explanation, and Evaluation, Boston, D.C. Heath, 1965, p. 44.

38 Lilian R. Furst, Romanticism in Perspective, London, MacMillan and Co., 1969, p. 103.

The very knowledge that he must destroy himself before he can recreate his individuality and then value makes it possible for the Romantic hero to endure, to accept and even to seek suffering at the hands of fate.

Raskol'nikov rises up in revolt because he cannot find value in the world as it is. The oppressive social structure of the world he lives in does not permit the fullest personal development, but instead drives the desperate to destructive ends or renders them docile and mystical.

> Dostoevsky's men in revolt, of course, partly suffer from the desperation of not finding adequate way and place because of the monstrously oppressive social and psychological order they live in, which drives them away from rebellious living into madly destructive revolution or nihilistic mysticism.[39]

The end result of Raskol'nikov's rebellion is futile in its immediate ends because it leads the hero to not create but destroy life:

> In Dostoevsky's extreme dramatizations, the logic of the rebel leads him to desperate acts of withdrawal or destruction which destroy the living self... Dostoevsky really holds that all logic is finally destructive of the illogical richness of life...[40]

Whatever the social rationalizations of rebellion, it should be remembered that on a philosophical level the

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39 Widmer, op. cit., p. 200.

40 Ibid., p. 199.

principal motive for Raskol'nikov's revolt is his search for value. The very act of rebellion creates value because the self, in effect, is creating a role, a style; the creation of the style of the rebel is the recreation of the self. The creation of value marks the advent of Positive Romanticism, the philosophy which provides esoteric, cosmic explanations.

> ... It is true that both Positive and Negative Romanticism often cause isolation of the personality, but ... Negative Romanticism causes isolation and despair because it offers no cosmic explanations, while Positive Romanticism offers cosmic explanations which are not shared by the society of which one is a part.[41]

Society considers the Romantic hero the outlaw, but the Romantics exalted him because only the Romantic hero in his revolt would be able to create value:

> Thus, romanticism had made much of the outlaw, the noble criminal of whom the first claimed ancestor was Milton's Satan and the first nineteenth-century examples the rash of Byronic heroes.[42]

The Romantic hero as outlaw is always at odds with the surrounding world. As an idealist he views the world as it should be and therefore revolts against what is. In the novel Crime and Punishment, Svidrigailov is the personification of the Underground Man. He taunts Raskol'nikov, calling him another Schiller, that is, an idealist:

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41 Morse Peckham, The Triumph of Romanticism: Collected Essays, Columbia, South Carolina, University of South Carolina Press, 1970, p. 22.

42 Fanger, op. cit., p. 21.

"Вы - Шиллер, вы - идеалист!"[43] and "Шиллер-то в вас смущается поминутно."[44] Although Raskol'nikov is an idealist, this does not exclude the fact that he struggles with himself in his search for value. Finally, however, he decides to confess:

> Лицо его было почти обезображено от усталости, непогоды, физического утомления и чуть не суточной борьбы с самим собою. Всю эту ночь провёл он один, бог знает где. Но, по крайней мере, он решился.[45]

The destructive rebellion does not destroy the rebel. He is aware that he still feels the proud individual that he always has been and this thought evokes a sensation of well-being within himself: "Как будто огонь блеснул в его потухших глазах; ему точно приятно стало, что он ещё горд."[46] Even during his confession, Raskol'nikov is still the strong and defiant hero:

> Судопроизводство по делу его прошло без больших затруднений. Преступник твёрдо, точно и ясно поддерживал свое показание, не запутывая обстоятельств, не смягчая их в свою пользу, не искажая фактов, не забывая малейшей подробности.[47]

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43 Dostoevskii, op. cit., p. 483.

44 Ibid., p. 497.

45 Ibid., p. 523.

46 Ibid., p. 528.

47 Ibid., p. 542.

Raskol'nikov comes to the realization that his revolt is futile if its goal is to prove his superiority over the rest of mankind. However, the hero Raskol'nikov remains proud in the knowledge that rebellion, although it is destructive in itself, also explores the limitless possibilities of human existence which are open to him who transgresses. Accordingly, the rebel possesses the means to a richer life:

> Even if, like Dostoevsky's Ivan, he attempts to renounce rebellion, once he has been there he cannot pretend very fully to be back in a certainty, comfort, order, and acceptance which were not true in the first place. Dostoevsky, then, was partly right; rebellion is terribly limited; a near impossibility leading to a great despair. But to know that truly, you have to be a rebel. The rebel is he who reveals, as he resists the limits not only of rebellion but of all, and the pervasive desperateness which can only be accepted by rebelling against it while yet remaining open to some equally desperate possibility of a richer life.[48]

4. Objectism: The Danger of the Underground Man

As Raskol'nikov desperately struggles to break out of a vicious circle of self-deception and regain his humanity and find value, there looms, in the form of Svidrigailov, the Underground Man who threatens to haunt the Romantic hero: "Кто он? Кто этот вышедший из-под земли человек?"[49] The Underground Man represents the inertia of action in

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48 Widmer, op. cit., p. 205.

49 Dostoevskii, op. cit., p. 49.

Dostoevskii's work. Unlike the Underground Man, however, the Romantic hero cannot sit idle and bemoan his fate; inaction will never lead to the discovery and the creation of value. Instead, Dostoevskii has Raskol'nikov develop to a higher degree. The hero continues the battle:

> - Я, может, на себя ещё наклепал, - мрачно заметил он, как бы в задумчивости, - может, я ещё человек, а не вошь, и поторопился себя осудить... Я ещё поборюсь. 50

Raskol'nikov's rebellion brings him face to face with the drunken Marmeladov, with the wretched lives of the prostitutes in Haymarket Square, with the dire poverty of the Marmeladov family, with the forced prostitution of Sonia Marmeladova, with the futility of murder in order to save the world, with the greed of Luzhin, and the nihilism of Svidrigailov, and finally with himself because rebellion leads to self-knowledge. The quest for self-knowledge compels man to solve the riddle which is revealed to be man himself:

> He [Raskol'nikov] is an enigma even to himself; he does not know his own dimensions and limits. He cast a glance into the depths of his "ego" and his head began to spin round before this bottomless abyss. He tests himself, performs an experiment, asks: who am I? What am I capable of? What do I have the right to do? Is my strength great? At the center of all Dostoevsky's novels there stands a man who is striving to resolve the enigma of his personality

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50 Dostoevskii, op. cit., p. 437.

> (Raskolnikov, Prince Myshkin, Stavrogin, Versilov, Ivan Karamazov). In this sense the writer's artistic creation constitutes a unique process and quest for self-knowledge.[51]

Raskol'nikov-Dreamer detests his idleness; Raskol'nikov-Romantic is disgusted by the murder he commits. Although the Romantic hero strives to act but then is sickened by the results of his deeds, he is at the threshold of self-discovery[52].

5. The Dichotomy of Character

Raskol'nikov stands at the crossroads of his life; no simple and abstract formula, he is a man of contradiction:

> Il est renfermé, rude et méfiant; mais fier et bon en même temps; il n'aime pas à manifester ses sentiments. Il est ambitieux, triste, irritable, magnanime; il tombe dans le désespoir quand il considère l'état misérable du genre humain, mais il brûle toujours d'un ardent désir d'aider ses semblables, de s'affirmer leur sauveur héroique.[53]

Like the Romantic hero, Raskol'nikov destroys life and alienates himself from society when he actually desires to improve the human condition and seek recognition from his fellow man:

> Le héros romantique est parfois un grand seigneur; plus souvent sa naissance est basse, ou inconnue. Enfant trouvé, bâtard, plébéien, valet, bouffon, brigand, il sent amèrement le contraste entre sa situation sociale et sa valeur propre. Tout lui est dû, et il ne doit rien, à personne. Il est plein d'orgueuil, d'amertume et de colère. Souvent isolé dans la société, il est

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51 Mochulsky, op. cit., p. 300.

53 Serge Persky, La Vie et L'Oeuvre de Dostoievsky, Paris, Payot, 1924, p. 145.

> le jouet d'une fatalité irrésistible, qui l'a marqué pour des passions aveugles, pour une destinée aventureuse et dangereuse pour ses crimes inévitables; et pourtant il est souvent , au fond, sensible et tendre. Malgré l'intensité de sa vie et l'activité extérieure qu'il deploie, il reste plus passif que vraiement actif; souvent comme Hamlet, à qui il doit, peut-être quelque chose, il hésite et tremble devant l'action. En général, il est amoureux avec frénésie, et son amour est funeste à celle qui en est l'objet. Il incarne les droits de la société. Souvent ironique et hautain, il défie les moeurs et les lois; il est parfois le bandit généreux, conscient et fier de sa singularité, le criminel sympathique.[54]

The double character of the Romantic hero is made possible only by the dynamic form of the "open" or "открытый" novel. The "open-ended" novel allows for various interpretations and developments of theme, not the least of which is the dichotomy of character and purpose:

> В монологическом замысле герой закрыт, и его смысловые границы строго очерчены; он действует, переживает, мыслит и создаёт в пределах того, что он есть;[55]

Raskol'nikov's two powerful personalities - one negative, destructive; one positive, life-asserting - vie for his life's destiny. Svidrigailov points to the first path Raskol'nikov can follow which is the way to amorality and nihilism. Sonia beckons the hero down the second path to a new life of value: "Соня представляла собою неумолимый

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54 Paul Van Tieghem, op. cit., p. 252.

55 M.M. Bakhtin, op. cit., p. 60.

приговор, решение без перемены. Тут - или её дорога, или его."[56] Even as Svidrigailov commits suicide, Raskol'nikov accepts Sonia's offer of life; he is being reborn spiritually.

6. Spiritual Rebirth

Even in the early stages of his tempestuous torment, Raskol'nikov has intimations of a great future. He dreams of a new reality which will come to exist sometime in the future: "В болезненном состоянии сны отличаются часто необыкновенною выпуклостию, яркостью и чрезвычайным сходством с действительностью."[57] Early in the novel Raskol'nikov expresses his belief in man and in his possibilities in the future. Raskol'nikov reasons that there should be no limits to man's development in his search for value:

> - Ну, а коли я соврал, - воскликнул он вдруг невольно, - коли действительно не подлец человек, весь вообще, весь род, то есть, человеческий, то значит, что остальное всё - предрассудки, одни только страхи напущённые, и нет никаких преград, и так тому и следует быть! [58]

Raskol'nikov's confirmation of his belief in man makes the hero's ultimate resurrection seem as not unexpected.

Even as early as in the second part of the novel, Raskol'nikov experiences moments of pure rapture which once

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56 Dostoevskii, op. cit., p. 475.

57 Ibid., p. 90.

58 Ibid., p. 64.

again would indicate that the resurrection of the criminal is not a sudden turn of events but rather is the result of a gradual metamorphosis[59]. Raskol'nikov experiences a certain animal-like joy with the thought that he is struggling for self-preservation. It is evident, then, that Raskol'nikov is not always a gloomy creature given to morbid introspection but a proud and sometimes ecstatic being:

> Торжество самосохранения, спасение от давившей опасности - вот что наполняло в эту минуту всё его существо, без предвидения, без анализа, без будущих загадываний и отгадываний, без сомнений и без вопросов. Это была минута полной, непосредственной, чисто животной радости.[60]

Raskol'nikov believes in the New Jerusalem, that is to say the new life he seeks. In the opinion of the hero, Lazarus was literally resurrected from the dead:

> - Верую, - повторил Раскольников, поднимая глаза на Порфирия.
>
> - И-и в воскресение Лазаря веруете?
>
> - Ве-верую. Зачем вам всё это?
>
> - Буквально веруете?
>
> - Буквально.[61]

There is no doubt that Raskol'nikov puts his faith in a spiritual resurrection for a premonition of his resur-

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59 Dostoevskii, op. cit., p. 142.

60 Ibid., p. 132.

61 Ibid., p. 284.

rection comes early in the novel. When Rodia breaks off with his sister and mother in order to discover himself and his actions, he says to them: "Может быть, всё воскреснет!"[62] Again in the epilogue Raskol'nikov has a premonition of a future life. He realizes the weakness in himself and in his convictions, and feels that a complete break with these convictions will set him free to create value in a new life: "Он не понимал, что это предчувствие было предвестником будущего перелома в жизни его, будущего воскресния его, будущего нового взгляда на жизнь."[63]

7. The Unity of Subject and Object

Even as he draws near to Sonia, Raskol'nikov begins to realize the possibilities of a life without contradiction. He is struck by her strength of character in the face of crushing poverty and personal humiliation as a prostitute. Sonia does not even cringe before the murderer:

> Та вдруг взяла его за обе руки и преклонила к его плечу голову. Этот короткий жест даже поразил Раскольникова недоумением; даже странно было: как? ни малейшего отвращения, ни малейшего омерзения к нему, ни малейшего содрогания в её руке![64]

Raskol'nikov is becoming aware of the source of Sonia's strength. She has created for herself a certain

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62 Dostoevskii, op. cit., p. 332.

63 Ibid., p. 552.

64 Ibid., p. 454.

style, that of a Christian believer, the function of which is to protect her against the tragic circumstances of her life. Her stylized behaviour gives her a place in the universe where she can stand and view reality no matter how ugly it may be. Sonia has already reached the Stylist Stage.

Aware of the power and the security that Sonia possesses by means of her style, Raskol'nikov himself knows that he too has been attempting to develop a style and in so doing create value through the perception of the self. He begins to realize, observing Sonia as a model, that in creating style he endows with value hitherto meaningless subject and object, himself and the world about him. No matter where he may be, the hero can feel complete within himself, for his value springs from himself and not from any other thing or any other person:

> Соня ничего не говорил. Раскольников пожал ей руку и вышел. Ему стало ужасно тяжело. Если б возможно было уйти куда-нибудь в эту миниту и остаться совсем одному, хотя бы на всю жизнь, то он почёл бы себя счастливым.[65]

It is by no means a simple task for the Romantic hero to come to terms with the world, to reconcile the subject with the object. In her book Romanticism in Perspective, Lilian Furst claims that only in Coleridge's Ancient Mariner was the subject successfully rendered one with the object:

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65 Dostoevskii, op. cit., p. 454.

> The Ancient Mariner is an exception; none of the other Romantic heroes was able to cure himself of this fever at the core, this malady which manifested itself in a number of different symptoms common throughout European literature.[66]

However, Raskol'nikov also overcomes the aforementioned problem toward the end of his punishment. His bending down to kiss the earth signifies his unity with the universe: "Он стал на колени среди площади, поклонился до земли и поцеловал эту грязную землю с наслаждением и счастием. Он встал и поклонился в другой раз."[67] Raskol'nikov begins to live for life itself[68].

8. The Stylist Stage

Perception and development of the self creates value. In perceiving and developing the self in any manner, one creates for oneself a certain mode of behaviour which is called style. Style is a powerful weapon in the struggle for a meaningful existence: "It [Stylism] was successful in that it symbolized the experience of value and offered a defense against the hell of existence."[69]

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66 Lilian R. Furst, Romanticism in Perspective, London, MacMillan and Co., 1969, p. 100.

67 Dostoevskii, op. cit., p. 536.

68 Ibid., p. 472.

69 Morse Peckham, The Triumph of Romanticism: Collected Essays, Columbia, South Carolina, University of South Carolina Press, 1970, p. 51.

> Man therefore redeems the world... Since it is this world which must be redeemed, the first task of the Romantic is to face fully the horror, the brutality and the evil which before had been either thought away or dismissed or regarded as either temporary or ultimately unreal. The flower of value must be plucked not on the sunny mountain top, but in the very abyss.[7]

This is the stage of self-realization; this is Stylism, the highest form of Romantic thought.

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7 Morse Peckham, The Triumph of Romanticism: Collected Essays, University of South Carolina Press, Columbia, South Carolina, 1970, p. 32-33.

CHAPTER IX

AN OUTLINE OF RUSSIAN AND SOVIET CRITICISM OF DOSTOEVSKII

Russian criticism of Dostoevskii is great and varied for, as one of the giants of Russia's literature, his influence on Russian philosophy and literature is significant.

The Russian Social Democratic critics praised Dostoevskii's realistic portraits of all that was wrong with Tsarist Russia. However, they strongly criticized his ideas of the acceptability of suffering, meekness, belief in Orthodoxy and Tsarism. The Symbolists and the Decadents embraced the writer as a prophet while Soviet ideology carried on the theme of the Social Democrats by praising Dostoevskii, and then not always the writer's artistic talent, but censuring his ideas.

Dmitrii Ivanovich Pisarev (1840-1868), in an article entitled "Struggle for Life" (1867), deliberated on the character of Raskol'nikov. As for Dobroliubov, the quality of art for Pisarev was determined by its realism. In analysing the personality of Raskol'nikov, Pisarev recognizes the dualism of Raskol'nikov's nature, the critic attributes psychology and behaviour to the social environment of the protagonist.

Pisarev as a radical critic of the 1860's relied heavily on a social interpretation of art.

AN OUTLINE OF RUSSIAN AND SOVIET CRITICISM OF DOSTOEVSKII

Nikolai Konstantinovich Mikhailovskii (1842-1904) was a forerunner of Soviet critics in his ambivalent approach to Dostoevskii. On the one hand, he recognized artistic talent, while on the other hand he condemned the ideas expressed in Dostoevskii's works. In his "Cruel Talent" published in 1882, Mikhailovskii explains the suffering portrayed in Dostoevskii's novels by the writer's alleged masochistic impulses, which were especially evident after Dostoevskii's prison term. Raskol'nikov's crime is explained by what Mikhailovskii none too profoundly believes is Dostoevskii's predilection for choosing mental cases as his heroes.

Dmitrii Sergeievich Merezhkovskii (1865-1941), a leader of the decadent movement in the 1890's, did not start his analysis of Dostoevskii objectively but rather, like other decadents and symbolists, embraced Dostoevskii as a mentor. Captivated by the rich symbolism of Dostoevskii's religious motifs and the apparent antithesis he thought he discovered in Dostoevskii's work, Merezhkovskii more or less ignored the form of the novel Crime and Punishment and the impulses the led Dostoevskii to write it. Merezhkovskii sees Raskol'nikov as a test tube experiment of Good versus Evil.

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Lev Shestov (1866-1938), author of Dostoevskii and Nietzche: The Philosophy of Tragedy,(1963) found in Dostoevskii the mystic he was searching for. Shestov took the philosophical approach to extremes. His approach is not in the least scholarly but polemic instead.

Vasili Vasil'evich Rozanov (1856-1919), like his two contemporaries Shestov and Mikhailovskii, saw Dostoevskii essentially as a mystic. However, Rozanov treated Dostoevskii in a scholarly fashion in his F. M. Dostoevskii's "Legend of the Grand Inquisitor": An Essay in Critical Commentary, 1890. According to Rozanov, the Underground Man portrays the irrational character of man. The irrationality of man precludes his being defined in scientific, rational terms, or in other words, the individual has an absolute value. Raskol'nikov's crime serves to teach him of the inviolability of the individual.

Yuli Isaevich Aikenval'd(1872-1928), like more than one of his predecessors, was subjective in his judgment of Dostoevskii's work. Aikenval'd could appreciate the irrational side of Dostoevskii's art. However, Aikenval'd believed, like Mikhailovskii, that Good and Evil were both embodied in Dostoevskii's mind, and this was reflected in the suffering depicted in the writer's novels.

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Viacheslav Ivanovich Ivanov (1866-1949) initiated the approach to modern scholarship. Ivanov analysed the structure of the novels and then their themes. He saw the dramatic quality of Dostoevskii's works and even anticipated Bakhtin's concept of the polyphonic novel. Ivanov was the first Dostoevskian scholar to make use of and combine formalistic, philosophical and biographical analyses.

Evgenii Andreevich Solov'iov (1866-1905) was the first critic to apply the method of "economic materialism" to Dostoevskii's work. He maintained, in his book, Dostoevskii: His Life and Literary Activity (1891), that Dostoevskii's social origin was a deterring factor in his art. According to Solov'iov, Dostoevskii sends the educated, conceited Raskol'nikov to prison in order to disabuse him of his egocentrism.

Georgii Valentinovich Plekhanov (1856-1918), a full-fledged Marxist, sought an evaluation of art based on a sociological analysis of the content and devices as historically determined.

Vladimir Borisovich Kranikhfel'd (1855-1918), the Marxist critic, in his 1911 article "Overcoming Dostoevskii", tried to further Dobroliubov's "materialistic" approach to the writer. Kranikhfel'd states that Dostoevskii's novels reflect the despair

and suffering of the raznochintsy in the 19th century and that this major theme of Dostoevskii's work comes from the writer's own experience since he was himself a member of the raznochintsy.

Maksim Gor'kii's (1868-1936) treatment of Dostoevskii illustrates the general attitude of scholarship to Dostoevskii's work. Gor'kii, in his History of Russian Literature, written before the Revolution, attacks the cruelty and irrationality which Dostoevskii, alleges Gor'kii, claimed to be a part of Russian society. A 1913 stage production of Dostoevskii's The Devils incited Gor'kii to attack what he called Karamazovism, or the artistic representation of vicious characters on the stage.

The Writers' Congress of 1934 was the scene of another attack by Gor'kii on Dostoevskii. In his speech, however, Gor'kii, although criticizing Dostoevskii's fatalism and glorification of suffering, nonetheless admitted to the artistic genius of Dostoevskii in matters of form.

In the 1920's, Dostoevskian scholarship was approached in a more scientific manner by formalists and literary historians such as Leonid Grossman, Yuri Tynianov, V. V. Vinogradov, A. S. Dolinin, G. I. Chulkov, and B. V. Tomashevskii.

Leonid Grossman, in his The Path of Dostoevskii, 1924, traced the ideological evolution of the writer on the basis of many new materials which became available after 1917. In 1935,

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Grossman wrote the Life and Work of F. M. Dostoevskii: A Biography in Dates and Documents. This biographical work also lists Dostoevskii's published work and all unpublished archival materials concerning the writer.

Dostoevskii's geneology was traced by M. V. Volotskoi in his work Chronicle of the Dostoevskii Family, 1506-1933. His research indicates that Dostoevskii's ancestors were of Slavic Bielorussian nobility.

In 1928 the Dostoevskiian scholar Arkadii Semionovich Dolinin began the publication of all the published and unpublished letters of Dostoevskii.

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Grossman's Dostoevskii's Style, published in 1925, refuted all previous opinions, and asserted the stylistic perfection to be found in Dostoevskii's major works. Grossman improved upon Viacheslav Ivanov's ideas on Dostoevskii's style.

Iuri Tynianov (1894-1943), a formalist critic, suggested in his Gogol' on the Theory of Parody (1921) that Dostoevskii, far from continuing Gogol"s style, parodied Gogol"s own artistic devices as well as Gogol' himself in The Village of Stepanchikovo.

V. F. Pereverzev (1882 -), theorist of the Sociological School, believed that everyone was capable of illustrating only

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his own peculiar social environment. Pereverzev explained away Dostoevskii's characterization and themes by means of the writer's meshchanstvo (petty bourgeois) background.

As far as Crime and Punishment was concerned, Pereverzev felt that Raskol'nikov's dual character, polarized by his desire to serve the good of society and his striving for individual freedom, had been determined by his social background of a petty bourgeois.

M. M. Bakhtin, in his Problems of Dostoevskii's Writing (1929), studied the formalistic and structural aspects of Dostoevskii's work. Bakhtin proposed that Dostoevskii was the creator and master of the polyphonic novel. The polyphonic novel, as understood by Bakhtin, implied that Dostoevskii's characters uttered philosophies not of the author but of their own. There results, then, a certain polyphony of "voices" or characters which is closer to the real world of conflicting ideologies than that one-dimensional, monophonic existence that is portrayed by many writers.

Bakhtin analyses the approaches of other writers and critics to the seemingly fragmented and contradictory universe of ideologies found in Dostoevskii's fiction.

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During the 1930's there were two trends regarding Soviet scholarship. The first was to try and dismiss Dostoevskii as a reactionary and thus minimize his influence. The second, justified by Gorkii's praise of Dostoevskii's artistic talent, sought to rehabilitate Dostoevskii, within certain limits, to his previous position as one of the giants of Russian culture.

The first trend predominated, V. V. Ermilov was particularly harsh in his condemnation of Dostoevskii. In his article "Gor'kii and Dostoevskii" published in 1939, Ermilov compares the humanistic tradition of Gor'kii to what he alleges is Dostoevskii's antihumanism. Ermilov recalled the earlier criticism of Dostoevskii's proclivity for suffering.

On the eve of the Second World War, there was an attempt to resurrect Dostoevskii's writing and use it as propaganda for the home front and against the Germans. O. V. Tsekhnovitsev, a Marxist critic, tried to dismiss the more unpalatable aspects of Dostoevskii's ideology and praise his careful craftsmanship.

In 1942, writing in Literatura i iskusstvo, Ermilov

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reversed himself according to the dictates of the Soviet government, and described Dostoevskii in glowing terms, calling him a great Russian patriot and a great writer.

Dostoevskii's rehabilitation was carried on through the 125th anniversary of his birth in 1946.

Valerii Iakovlevich Kirpotin (1900-), a well-known and influential Soviet critic, has made valuable contributions to Dostoevskian scholarship. Kirpotin believed that the social writings of Dostoevskii far outweigh his reactionary views. Kirpotin thought highly of Dostoevskii's study of man and his probing psychological analysis.

In 1970 Kirpotin published a book on Raskol'nikov, the protagonist of Crime and Punishment. Although he presented it partly along official Marxist lines, Kirpotin contributes some additional insight to Crime and Punishment.

Meanwhile, in 1947, Zhdanovism was in full swing, and there were attacks on the studies done by Dolinin and Kirpotin. Ermilov, who had praised Dostoevskii during the "Great Patriotic War", now sharply reversed himself and criticized the writer in Against the Reactionary Ideas in Dostoevskii's Writing.

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After the death of Stalin, in March 1953, there was a loosening of the ideological straitjacket. In 1956, on the seventy-fifth anniversary of Dostoevskii's death, there was published a ten-volume edition of Dostoevskii's works under the editorship of Yermilov(!), Kirpotin, Dolinin, Nechaeva and Riurikov. Moreover, new and revealing aspects of Dostoevskii's work were brought to light in new studies.

Dostoevskiian scholarship does not cease but its limits are clearly defined ideologically. It would seem that Dostoevskii's ideas will never peacefully coexist with Communist ideology.

Russian Social Democratic criticism and Soviet criticism (including that of Lenin and Gor'kii) has always admired the power of Dostoevskii's art while seriously doubting if not viciously condemning the writer's ideas. As long as the Communist regime forces certain ideological presuppositions on its writers and critics, and as long as these writers and critics base their analyses on the opinions of Lenin, Gor'kii and those of similar ideologies, it is difficult to envisage a full and well-documented objective study of Dostoevskii's works being done in the Soviet Union.

CONCLUSION

Romanticism is open to many interpretations. This thesis treats only one interpretation of the Romantic Movement as it applies to Raskol'nikov in Dostoevskii's Crime and Punishment.

Classicist ideology assumed that order and value are built into the universe. When the number and the complexity of phenomena became too great, the Classicist construct was incapable of explaining them. In a closed system knowledge can be only finite.

Romanticism filled the vacuum created by the collapse of Classicism for Romanticism sought value in a world which saw the alienation of subject and object. The evolution of Romantic thought passed through four stages. The first stage, Analogism, saw nature as a source of value. Transcendentalism, the next state, endowed man with value and deprived the object of value. Objectism believed that neither subject nor object has value; that all systems or constructs are illusions. Stylism proposed that value, instead of being discovered, was actually created and recreated through the perception of the self. In creating and developing this perception of the self, there developed simultaneously a certain style or manner of behaviour which is unique to each individual. Style enables man to symbolize the creation of value and protect him against the hell of a chaotic world. However, to keep pace with an organic, dynamic world, man must continually create and recreate his style of existence.

The second part of the thesis treats Raskol'nikov as a Romantic hero according to the above theory.

Romanticism did not die an early death as some critics would have us believe. Romanticism is a leitmotif running through much of Dostoevskii's work, although these works were almost exclusively all written in the second half of the nineteenth century.

Dostoevskii's years in exile greatly affected his world view. He came to see the human consciousness as a disturbing element in man's striving for self-realization. The Underground Man is the epitome of a man rendered inactive by the curse of consciousness.

Crime and Punishment is a landmark in Dostoevskii's literary and psychological development. The hero of the novel, the student Raskol'nikov, wages his own war against society and himself. He realizes the dichotomy of his own character. Rejecting the deadening despair of the Underground Man in the form of Svidrigailov, he rises to the Stylist Stage in order to create a new life.

Dostoevskii did not succeed in finishing the story of Raskol'nikov's struggle to remain on the same level of self-realization that the hero achieves at the end of the novel. Moreover, in succeeding novels, Dostoevskii retreats into another construct, his devout belief in Orthodoxy. Only in the character of Alesha, hero of The Brothers Karamazov is there the suggestion that man will build heaven on earth.

Russian and Soviet criticism of Dostoevskii demonstrate conflicting views of Dostoevskii both as a thinker and as a writer. Some claim him as a mystic, many, especially Soviet critics, condemn him as a reactionary. Others, such as Maxim Gor'kii, admit Dostoevskii's artistic genius while holding his ideas in contempt. Soviet criticism of Dostoevskii would seem to fluctuate according to the political climate within the Soviet Union.

Criticism of any kind and by any critic of Dostoevskii will probably always be as complicated as was the writer and as his works remain.

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TRANSLATION OF QUOTATIONS IN RUSSIAN

CHAPTER 6: RASKOL'NIKOV AS ROMANTIC HERO

4 Translation from Crime and Punishment by Fedor Dostoevskii, translated by David Magarshack, Penguin, 1966, p. 220.

"You say I am? You do? Well," he cried delightedly, "after that you're the source of all goodness, purity, reason and perfection!"

5 Ibid., p. 203.

"Sonia was a very small, thin girl of about eighteen, but quite a good-looking blonde, with a pair of remarkable blue eyes."

6 "In jail, on the banks of the Irtysh River, Raskol'nikov finally discovers the beauty of the ideal of Sonia, and the strength of her boundless love."

6(a) Magarshack, op. cit., p. 510.

"Svidrigailov paid for the spoon, got up, and walked out of the park. It was about ten o'clock. He himself had not had a drop of drink all that time, and at the 'Vauxhall" he had only ordered some tea for the sake of appearances. Meanwhile it drew dark and sultry. Towards ten o'clock the sky became overcast with fearful clouds. There was a clap of thunder, and it began to pour with rain. The rain did not come down in drops, but lashed the earth with whole torrents of water. Lightning flashes came continuously every minute, and each flash lasted five seconds. Soaked to the skin, Svidrigailov came home, locked himself up in his room, opened his bureau, took out all his money, and tore up two or three papers. Then, putting his money in his pocket, he was about to change his clothes, but, looking out of the window and listening to the thunder and the rain, he changed his mind, took his hat and went out without locking up his rooms. He went straight to Sonia."

7 Magarshack, op. cit., p. 528.

"The evening was fresh, warm, and bright. It had cleared up since the morning. Raskol'nikov was going back to his room; he was in a hurry. He wanted to finish it all before sunset."

TRANSLATION OF QUOTATIONS IN RUSSIAN

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9 "The hero interests Dostoevskii as a specific point of view on himself, both as a semantic and evaluating position of man in relation to himself and to the surrounding reality. It matters little to Dostoevskii how the world views the hero, but rather how the hero views the world and how he views himself."

12 "The solitude so desired for reflection on 'the enterprise', now turns into a nightmarish feeling for Raskol'nikov and simultaneously and irresistibly draws him toward people."

13 Magarshack, op. cit., p. 26.

"He had never been to a public-house before, but now he felt dingy and, besides, he was tormented by a parching thirst."

14 Magarshack, op. cit., p. 27.

"Raskol'nikov was not used to crowds, and, as has already been mentioned, he avoided every kind of society, more especially of late. But now he felt a sudden desire for company. Something new seemed to be happening to him, and at the same time he felt a sort of craving for people."

15 Magarshack, op. cit., p. 130.

"I'm alone -- by myself -- and that's all! Leave me alone, will you?"

21 "Proud, with an independent, profound mind quick as a steel trap, nervous, proud and arrogant; knowing his worth -- all this and at the same time still magnanimous in the highest sense."

22 Magarshack, op. cit., p. 20.

"He was so badly dressed that any other man in his place, even if he were accustomed to it, would have been ashamed to go out in the daytime into the streets in such rags."

TRANSLATION OF QUOTATIONS IN RUSSIAN

CHAPTER 6: RASKOL'NIKOV AS ROMANTIC HERO

23 Ibid.

"For a brief moment an expression of the profoundest disgust passed over the young man's refined face. He was, incidentally, quite an extraordinarily handsome young man, with beautiful dark eyes, dark brown hair, over medium height, slim, and well-built."

24 Ibid., p. 124.

"Raskol'nikov, white as a sheet, gave his replies in a sharp, abrupt voice, without lowering his black, inflamed eyes before the assistant superintendent's glance."

25 Ibid., p. 94.

"Recalling it later, that moment was indelibly imprinted on his mind, clearly, vividly; he could not understand where he had got so much cunning from, particularly as his reason seemed to stop functioning altogether from time to time, and as he had almost lost the feel of his body..."

26 Ibid., p. 115.

"I'm very sorry, but I only received the summons a quarter of an hour ago," replied Raskol'nikov in a loud voice over his shoulder, also getting suddenly -- and to his own surprise -- angry, and even finding a certain pleasure in it."

27 Ibid., p. 249.

"And why are you blushing again? You are lying Dunya. You are deliberately lying. From female obstinacy. Lying to have your own way. To get the better of me. You can't respect Luzhin: I've seen him and I've spoken to him."

28 Ibid., p. 318.

"You wrote", said Raskol'nikov sharply, without turning to Luzhin, "that I gave my money yesterday not to the widow of the man who had been run over, as I actually did, but to his daughter, whom I had not seen till yesterday. You wrote that with the intention of making mischief between me and my family, and that was

why you added your disgusting remark about the character of a girl whom you don't know. All this is nothing but base slander."

29 Ibid., p. 419.

"Raskol'nikov had taken a vigorous and active part in pleading Sonia's cause against Luzhin, although he himself carried so heavy a load of horror and suffering in his heart."

30 Ibid., p. 120.

"...I promised to marry her daughter. I mean, it was entirely a verbal understanding -- I mean, there wasn't really any obligation on my part -- you see, she was a very young girl and-er -- as a matter of fact, I did like her rather a lot -- though I wasn't really in love with her -er- I mean, I was young and -er- what I want to say is that my landlady advanced me rather a lot of money and -er- and the life I led wasn't quite -er- You see, I was rather thoughtless, I'm afraid -and- "

31 Ibid., p. 205.

32 Ibid., p. 326.

"Even Raskol'nikov, though not talking himself, listened attentively for a time."

33 Ibid., p. 358.

"Porfiry Petrovich," he said in a loud and distinct voice, though he could hardly stand on his trembling legs, "I can see very clearly at last that you really suspect me of the murder of that old woman and her sister Lisaveta. For my part, let me tell you that I've been feeling fed up with the whole thing a long time. If you think that you have a legal right to charge me with the murder, then charge me with it. If you want to arrest me, then arrest me. But I shall not permit you to laugh in my face and torment me."

TRANSLATION OF QUOTATIONS IN RUSSIAN

CHAPTER 6: RASKOL'NIKOV AS ROMANTIC HERO

34 Ibid., p. 173.

"He realized, however, that he was still weak, but his intense mental effort, which had reached a point of complete calm that comes from a fixed idea, gave him strength and confidence;..."

35 Ibid.

"He felt a slight dizziness at first; a kind of frenzied energy suddenly appeared in his inflamed eyes and on his haggard, pale, and yellow face."

43 Ibid., p. 483.

"You are a Schiller! You are an idealist!"

44 Ibid., p. 497.

"It's the Schiller in you that gets so upset every minute."

45 Ibid., p. 523.

"His face looked ghastly from fatigue, exposure, physical exhaustion, and the inward struggle with himself which had gone on for almost the last twenty-four hours. The whole of the previous night he had spent by himself, heaven only knows where. But, at any rate, he had made up his mind."

46 Ibid., p. 529.

"It was as though a flame had blazed up in his lustreless eyes; he seemed to be glad that he was still proud."

47 Ibid., p. 543.

"His trial went off without any great difficulties. The prisoner stuck to his statement firmly, precisely, and clearly, without confusing any of the circumstances or twisting them in his own favour, or distorting any of the facts, or omitting the smallest detail."

TRANSLATION OF QUOTATIONS IN RUSSIAN

CHAPTER 6: RASKOL'NIKOV AS ROMANTIC HERO

50 Ibid., p. 434.

"I'm not so sure that I haven't maligned myself," he observed gloomily, as though thinking it over. "Perhaps I am a man, and not a louse. I may have been in too great a hurry to condemn myself. I'll give them a good run for their money."

55 "In a monologue setting, the hero is closed, and his semantic limits are strictly defined; he acts, experiences, thinks and creates within the framework of what he is."

56 Magarshack, op. cit., p. 475.

"To him Sonia represented relentless condemnation, an irrevocable decision. There it was either her way or his."

57 Ibid., p. 72.

"When people are in a bad state of health, their dreams are often remarkable for their extraordinary distinctness and vividness as well as for their great verisimilitude."

58 Ibid., p. 44.

"Well," he exclaimed involuntarily, all of a sudden, "what if a man isn't really a beast -- man in general, I mean, the whole human race, that is; for if he is not, then all the rest is just prejudice, just imagined fears, and there is nothing to stop you from doing anything you like, and that's as it should be!"

59 Ibid., p. 127.

60 Ibid., p. 117.

"The triumphant feeling of security, the feeling of being safe from the danger that had been weighing on his mind so heavily -- that was what filled his whole being that moment; he did not care about the future, he did not attempt to analyze his situation, he did not try to foresee how to solve or avoid the difficulties and dangers that still lay in wait for him, he was not worried by any doubts or questionings. It was a moment of full, pure, unalloyed animal joy."

TRANSLATION OF QUOTATIONS IN RUSSIAN

CHAPTER 6: RASKOL'NIKOV AS ROMANTIC HERO

61 Ibid., p. 270.

"I do," replied Raskol'nikov, raising his eyes to Porfiry.
"And do you believe in the resurrection of Lazurus?"
"I do! What is all this to you?"
"Do you believe literally?"
"Literally."

62 Ibid., p. 328.

"Perhaps everything may turn out all right!"

63 Ibid., p. 553.

"He did not understand that that vague feeling could be the precursor of the complete break in his future life, of his future resurrection, his new view of life."

64 Ibid., p. 452.

"After the service Raskol'nikov went up to Sonia, who suddenly took hold of his hands and pressed her head against his shoulder. This brief, friendly gesture took Raskol'nikov by surprise; it struck him as exceedingly odd: good Lord, not the slightest feeling of horror and disgust for him? Not the slightest tremor of her hand?"

65 Ibid., p. 452.

"Sonia said nothing. Raskol'nikov pressed her hand and went out. He felt terribly depressed. If at that moment he could have gone away somewhere and remained there entirely alone, even for the rest of his life, he would have thought himself blessed indeed."

67 Ibid., p. 537.

"He knelt down in the middle of the square, bowed down to the earth, and kissed the filthy earth with joy and rapture."

68 Ibid., p. 471.

APPENDIX 2

ABSTRACT OF RASKOL'NIKOV AS ROMANTIC HERO IN DOSTOEVSKII'S CRIME AND PUNISHMENT

The problem studied in this thesis was whether Raskol'nikov can be qualified as a Romantic Hero in the tradition of European Romanticism.

First, Romanticism was identified as a literary movement which began in the late eighteenth century and died out toward the middle of the nineteenth century and also as a frequent psychological phenomenon.

Second, the origins of Romanticism in literature were traced. Then, Romanticism was compared to Classicism. Romanticism as a literary movement in Europe was discussed with particular emphasis on the Romantic Movement in Russia in the early 1800's. There followed an outline of the background of F. M. Dostoevskii and the novel Crime and Punishment.

Preceding the chapter on Raskol'nikov as a Romantic Hero, there was an outline of Romanticism according to Morse Peckham, an American scholar. Then, with Peckham's framework as a guide, there followed a discussion of Raskol'nikov's character as demonstrated by the action of the novel. Lastly, there was a chapter on Russian and Soviet criticism of Dostoevskii's work.

APPENDIX

The Conclusion emphasizes that, according to the research done, and according to the definitions established by Peckham, Raskol'nikov may be considered a Romantic hero.