A STRUCTURAL ANALYSIS OF
THE BROTHERS KARAMAZOV

APPROVED:

E. C. Baelard
Major Professor

George C. Beamer
Minor Professor

Director of the Department of English

Dean of the Graduate School
A STRUCTURAL ANALYSIS OF

THE BROTHERS KARAMAZOV

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Karen Lindsey Bruckner, B. A.

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CHAPTER I

INTRODUCTION

Fyodor Mikhailovich Dostoyevsky had been preparing for the last and longest of his novels throughout most of his creative life. Ideas which reached full expression in The Brothers Karamazov had been developed in the author's mind even during his exile in Siberia. In 1877, Dostoyevsky discontinued his issuance of The Diary of a Writer, and told his readers that the discontinuation was to enable him to devote himself to an artistic work which "begs to be expressed." During the summer of the same year, he visited the villages of his childhood. In 1878 when his son died during his first epileptic seizure, Dostoyevsky sought solace in a monastery, where he learned much of the Russian monk. His life while visiting the monastery, and the assuaging of his grief there, soon found expression in The Brothers Karamazov. Upon his return, Dostoyevsky began his final work, and the first installment of the serial publication of the novel appeared in Katkov's Russian Messenger in 1879. The last chapter was finished in 1880.

1Ernest Joseph Simmons, Dostoyevsky, the Making of a Novelist (London, 1950), p. 264.
2 Ibid.
3 Ibid., p. 265.
Dostoyevsky had conceived a sequel to The Brothers Karamazov, but did not live to write it. Even though The Brothers Karamazov was not intended to be his final work, Dostoyevsky himself felt that his immortality as a writer depended upon it. The burial scene in The Brothers Karamazov echoes a similar scene in Dostoyevsky's first novel, Poor Folk. This similarity reveals, in part, the long path of his writing which began in the 1840's. From Dostoyevsky's development is obvious a gradual perfecting of form which culminates in his last novel; everything he wrote could be considered as preparatory for The Brothers Karamazov.

Because of the interweaving of three themes rather than one, The Brothers Karamazov has been called the "polyphonic novel." The form of the novel is often referred to as "symphonic," because of the entrances of the many voices, none of which is exactly like any other, and the working together of these many themes and voices until one strong melody emerges. Every element necessary for the beauty of the melody has been present from the beginning, but the discords among Ivan, Alyosha, and Dmitri make


impossible the single song until the conflict is resolved and a three-part harmony remains.

The Brothers Karamazov follows the dramatic novel form, which, according to Edwin Muir, is "an image of modes of existence, . . . set on universal scenes where the drama of life is played out." In the dramatic novel, time gradually gathers itself up, and begins to move; the meaning becomes more clear as the drama moves; in some cases, the drama is over before the ending of the book, and only the suffering remains. The dramatic effect of the novel results from Dostoyevsky's method of revealing the story. What the reader learns of the characters and the plot, he learns through the action and the dialogue. Although a narrator is present as an aid to revelation, most of the story is revealed as the characters meet, talk with, and interact with each other. Thus the major portion of the story is enacted before the reader's eyes, rather than being related by a narrator or an omniscient author.

Joseph Warren Beach has included Dostoyevsky's work in his references to the "well-made novel." ^

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8 Ibid., p. 72.
When the realist is concerned more for the choice and relevancy of details than for the mere assembling of them; when he begins to consider his story in the light of a subject which gives pattern and significance to his material—then he is moving in the direction of the well-made novel.10

Dostoyevsky's complex of recurring and meaningful details, and the almost perfect pattern of the large components of The Brothers Karamazov, put his final work in the category of the "well-made" novel. In Dostoyevsky is found the massing of details spoken of by Beach.

The artfulness of his plan is not to be found, then, in emotional effects or charm of writing, in an attractive beginning or a moving catastrophe, but in the skillful massing of little insistent details which will serve to bring out the essential meaning of the work.11

Cleanth Brooks has said that a literary work attains form when all the elements are functionally related to each other, when each part contributes to the intended effect.12 Dostoyevsky's care as a craftsman enabled him to make all the components of The Brothers Karamazov—the settings, scenes, characters, details, and symbols—contribute to the main themes of the novel, and to use every element in the novel to point toward one end.

10Ibid., p. 122.
11Ibid., p. 123.
In order to understand the novel, it is necessary "to catalogue the rainbow."\textsuperscript{13} Thus structure, or the arrangement of the material to suggest the meaning of the work,\textsuperscript{14} becomes of primary importance. To retain the image of the novel, which Percy Lubbock has said "evades us like a cloud,"\textsuperscript{15} the reader must become aware of the details which make it a unity. To keep the novel from melting and shifting in the memory even as the last page is turned,\textsuperscript{16} the form must be brought to the reader's awareness.

A novel, as we say, opens a new world to the imagination, and it is pleasant to discover that sometimes, in a few novels, it is a world which "creates an illusion"—so pleasant that we are content to be lost in it. When this happens there is no chance of our finding, perceiving, recreating, the form of the book. So far from losing ourselves in the world of the novel, we must hold it away from us, see it all in detachment, and use the whole of it to make the image we seek, the book itself.\textsuperscript{17}

Ralph Matlaw has said of the analyzing of the structure of a novel that

\textldots one isolates and analyzes the refractions and multiplaned distortions not because they are in

\begin{footnotes}
\item[16]\textit{Ibid.}, p. 1.
\item[17]\textit{Ibid.}, p. 6.
\end{footnotes}
themselves remarkable, but because each illuminates and highlights the central moving figure from another perspective.\footnote{18}

The purpose of this thesis is to reveal the structural unity of \textit{The Brothers Karamazov} through the isolation and analyzation of the various techniques used by Dostoyevsky to unify the novel. In order to retain more than a few impressions and remembrances of outstanding events, in order to retain the novel itself, the reader needs to be aware of the structure of the work. If the fullest realization of the novel depends upon the reader's perception of its structure, the structure becomes the important critical element.

Structure itself needs some definition. One critic has said that beauty and truth are one in art; structure may be substituted for beauty, and content for truth.\footnote{19} The difference between content, or experience, and achieved content, or art, is structure.\footnote{20} Structure has further been defined by Arnold as the critical part, the result of the arrangement of material to suggest the meaning of the work.\footnote{21}

\footnote{18}Ralph E. Matlaw, \textit{The Brothers Karamazov: Novelistic Technique} (The Hague, 1957), p. 5.
\footnote{20}Ibid.
\footnote{21}Arnold, \textit{op. cit.}, p. 332.
All novels have structure, the difference being chiefly that some structures are more satisfying than others aesthetically . . . . In the most satisfying novels the writer has explored most profoundly and presented with greatest richness and intensity the illusion of life so that we the reader perceive its meaning.22

In this thesis, there is the immediate problem of terminology. Since no handbook of critical terms accepted by all critics has been published, some further definition of terms is necessary. The terms used in this thesis have been borrowed chiefly from The Twentieth Century Novel by Joseph Warren Beach, The Craft of Fiction by Percy Lubbock, Aspects of the Novel by E. M. Forster, and Rhythm in the Novel by E. K. Brown.

Dramatic present refers to the immediacy achieved by the novel through dramatic passages, that is, passages presented in dialogue rather than in the exposition of generalized narrative. The dramatic present of the novel resembles the drama, for in both the story is acted out before the eyes of the reader or observer. Although in the novel everything is actually in the past, the dramatic present is achieved through long scenes and long passages of dialogue, and through having as little as possible happen between scenes, as little as possible told the reader by the narrator.23

22Ibid., p. 324.
23Beach, op. cit., pp. 155-163, passim.
Narrative passages are those told by the narrator or author, or the passages not containing dialogue; summary narrative recapitulates or reconstructs past events.

Point of view, which Lubbock believes to be the governing factor in the intricate question of method, refers to the relation of the narrator to the story, or the method of narration. The first-person observer is one who tells the story as he sees it, even while being a character in the story himself. The omniscient author is one who knows all things about the novel and reveals the story as he pleases; he may or may not enter the story to make known his own comments. Authorial intrusion takes place when the author offers some judgment of his own to the reader, about a character, the story itself, or the moral implication of the story.\(^{24}\)

Dialogue refers to group conversation and may include any number of people. Duologues are conversations between two people; monologues are inner or spoken conversations of a single person, either when no one is near to hear, or when no response is made by the listener. Split inner dialogue takes place when there is a conflict within a character and his words echo both voices alternately.

\(^{24}\)Lubbock, op. cit., p. 251.
Center of interest refers either to the character who has the most influence in a scene, and who usually has the most to say,\(^25\) or to the central figure of the story through a particular portion of the novel. Tempo refers to the illusion of movement in the novel which is dependent upon the action. Tragic force is the force of fate in the novel that seems to drive the character toward the unknown with an unwilling haste.

Rhythm is the way in which the parts of a novel relate to each other to form a complete composition, and is achieved through a series of repetitions. Repetition is most meaningful when the image or symbol gathers meaning each time it recurs.\(^26\)

Since there is no superior translation of The Brothers Karamazov, the translation chosen for use in this thesis was the Modern Library Edition of Constance Garnett's translation. The chief reason for the selection of this translation was the popularity and widespread use of Constance Garnett's translation.

The purpose of this thesis is to explore the technical devices employed by Dostoyevsky to accomplish the total effect of the work, and to analyze the parts of the novel

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\(^25\)Beach, op. cit., p. 157.

\(^26\)Forster, op. cit., p. 240.
to illumine the perfection of Dostoyevsky's method. Dostoyevsky's use of scene and setting, his handling and revelation of character, his interweaving of thematic material, and use of rhythm and symbol in The Brothers Karamazov will be discussed in the light of the contribution made by each to the total effect achieved.

The scope of Dostoyevsky's theme in The Brothers Karamazov adds to the power of the novel. Simmons has said that the

"... mighty struggle of mind and heart makes The Brothers Karamazov transcend human experience and this awareness of intimate contact with a world outside that of human consciousness intensifies our aesthetic pleasure in The Brothers Karamazov."²⁷

The many works of Dostoyevsky which preceded The Brothers Karamazov enabled him to achieve a perfection of form in his final work which has made the novel a landmark of literature. In Dostoyevsky's work, all paths lead to the realm of the Karamazovs.²⁸

²⁷Simmons, op. cit., p. 294.
²⁸Meier-Graefe, op. cit., p. 376.
CHAPTER II

REVELATION OF THEME

In Dostoyevsky, situations and characters always stand for more than themselves; infinity attends them.¹ "Every sentence that he writes implies this extension and the implication that is the dominant aspect of his work."² This extension is achieved primarily through the introduction, development, and resolution of several themes. The interweaving of themes solicits the reader's attention for something beyond the particular set of characters, events or settings.³

Janko Lavrin has called Dostoyevsky's technique the "principle of fugue,"⁴ a principle which involves symphonic treatment of thematic material. Dostoyevsky's themes are revealed through the interplay of many voices. M. M. Bakhtin has said that in the use of multiple voices

²Ibid.
Dostoyevsky has created a new form, the polyphonic novel. Symphonic treatment of a many-voiced theme is possible only when the most opposite themes are given an equal chance for domination, and are portrayed with equal power. Dostoyevsky's effectiveness of theme results not only from the interaction of conflicting themes, but also from the large number of characters who "speak a word composed of two voices at cross purposes."

In *The Brothers Karamazov*, Dostoyevsky has used the structural principle of a musical composition. The single unifying theme is complemented by sub-themes which in turn are revealed through variation. By using counterpoint and modulation into different keys, Dostoyevsky has alternated his various themes until the dominant theme prevails and all themes resolve into a harmonic unity.

The structure of *The Brothers Karamazov*, so far as it is musical by analogy, begins with an orchestral introduction in which all themes are presented. The isolation of each theme, as on a solo instrument, follows the orchestral

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6 Lavrin, *op. cit.*, p. 31.
7 Seduro, *op. cit.*, p. 223.
8 Victor Amend, "Theme and Form in *The Brothers Karamazov*," *Modern Fiction Studies*, IV (Autumn, 1958), 240.
introduction. Book III begins the counterpoint of the major sub-themes which continues throughout the book until all themes merge. 9

Victor Amend, in the above-mentioned analysis of the musical form of The Brothers Karamazov, has said that to unify the main theme of the book, man's search for God, Dostoyevsky has used Alyosha as the major sub-theme to represent the spiritual aspect of man. The Ivan and Dmitri themes, which represent the mind and body of man, work against but finally merge with the Alyosha theme. 10

The primary device for the revelation of theme is the representation of different themes by the characters of the novel. Meier-Graefe has said that love has never elsewhere been so passionately portrayed as in The Brothers Karamazov, love of God, life, mankind, and woman, and that hate has never elsewhere been depicted with such terrible force. The hatred of Ivan and Smerdyakov is more powerful than Strindberg's hatred between men and women, for Ivan and Smerdyakov possess many of the same traits, and their hatred is accentuated by their likenesses. 11

Alyosha, Ivan, and Dmitri represent the main sub-themes, but many other characters also echo these themes in

variation. Characters who illustrate the Ivan theme are the peasant woman who whispers her sin to Father Zossima, Varvara, Markel, the mysterious visitor, Rakitin, Kolya, Smerdyakov, and the devil. The peasant woman has committed the same crime as Ivan, that of wishing another's death; Varvara represents the intellectual side of Ivan, as well as his inability to love or to accept suffering; Markel, in his disbelief and scorn of those who believe, echoes the Ivan theme; and the mysterious visitor bears the guilt of crime, even as Ivan does. Kolya represents the inability of Ivan to love; Rakitin, Smerdyakov, and the devil underline Ivan's spiritual alienation from God, and the inner corruption resulting from that alienation.

Representatives of the Dmitri theme are found in the lecherous Kuzma and Lyagavy, the sensual Fyodor, the morally depraved Smerdyakov, and the hysterical Lise, who, by incorporating the sensuality of the Dmitri theme, is a temptation to the spirituality of Alyosha.

In representing the spiritual life of man, the Alyosha theme emerges in several motifs. One of these is the theme of regeneration, either spiritual or psychological. Another is the recurring motif, "Each is responsible for all." Both motifs act in partial revelation of the theme.

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12 Fyodor Dostoyevsky, The Brothers Karamazov (New York, no date given), p. 301.
of suffering and its acceptance, which in turn contributes to the revelation of the Alyosha theme.

Characters who represent the theme of regeneration are the peasants who bring to Father Zossima their suffering and depart in peace, Zossima himself, Markel, the visitor, Kolya, Alyosha, Dmitri, Ivan, and the boys.

Father Zossima, Alyosha, and Dmitri serve to reveal the motif, "Each is responsible for all." Negatively, the monks and the townspeople also reveal this motif. Even though they do not acknowledge their responsibility, guilt falls upon them as they desire to see Dmitri convicted and are delighted when no miracle occurs after Father Zossima's death.

The third part of the Alyosha theme is the spiritual longing of man, or man's good impulses, as represented by the boys, Nina, Markel, Zossima, and Kalganov.

The Alyosha theme dominates 201 pages of the book; 211 pages are dominated by the Ivan theme, and on 236 pages, the Dmitri theme is dominant. The theme of fatherhood receives the longest continuous treatment in the 100 page description of the trial. The longest continuous treatment of the Dmitri theme covers 85 pages, that of the Ivan theme covers 40 pages, and that of the Alyosha theme covers 15 pages.\[13^{13}\text{Ibid.}\]
covers 49 pages. In order to allow the reader sufficient
time to absorb the full significance of one theme before
bringing in another major theme or sub-theme, and to pro-
vide relief from the tension of the major themes,
Dostoyevsky uses variation of theme and interval.

Variation of theme as used for relief from the con-
fusion of the main themes is evident in both Book VI and
Book X. Father Zossima's story provides relief from the
main stream of action and gives the reader an opportunity
to collect the threads of the Dmitri-Alyosha-Ivan conflict.
In addition, the interval scene provides an opportunity for
the variation of all three sub-themes, and in the resolu-
tion of the conflicts in Father Zossima's story foreshadows
the outcome of the main conflict between the brothers
Karamazov. Similarly, Book X provides a period of relief
from the intense conflict within Dmitri before the pre-
sentation of the intense conflict within Ivan. Here again,
the period of interval is used to present theme in vari-
ation; in this case, Kolya represents Ivan. The conflict
between Kolya and Alyosha and the joining of the two fore-
shadows the coming conflict between Alyosha and Ivan and
the final merging of the Alyosha and Ivan themes.

Other uses of interval for variation of theme occur in
the first two chapters of Book III and in the expository
passage on Smerdyakov which comes later in the same book.
Book IV is used for interval and deals with Alyosha in relation to the subplots.

Thematically, the novel falls into six sections: the introduction, in which the themes are stated; section one, in which are the statement and development of the Dmitri and Ivan themes, and the three-part conflict of Ivan, Alyosha, and Dmitri; section two, which states, develops, and resolves the Alyosha theme; section three, which contains the development and partial resolution of the Dmitri theme; section four, which develops and resolves the Ivan theme; and the Epilogue, which contains three statements of the merged themes.

The musical pattern of interweaving themes which has been suggested by Victor Amend emerges as follows. The "orchestral introduction"\(^{14}\) of the exposition, Book I, covers pages 3 through 29\(^{15}\) and introduces the main theme of fatherhood, as well as hinting at each of the major sub-themes. In Book I, the reader learns something of each one of the brothers and is made aware of their lack of a real father. The reader finds that Dmitri is wild and tempestuous, and that he is enraged when his father tells him he has no inheritance money coming. Ivan's moroseness and

\(^{14}\)Amend, op. cit., p. 241.

\(^{15}\)Dostoyevsky, op. cit., pp. 3-29.
early isolation are evident in Book I. Of Alyosha, the reader learns that he has always been a gentle boy loved by many, and that he has recently gone to live at the monastery as a novice. Thus in the introduction chords which anticipate the events to come are subdued but do sound.

The method of Book II, like the method of the classical and romantic composers, is to isolate each of the sub-themes in order to give full statement to each theme. The Ivan theme is first stated by the peasant woman who wished her husband's later death. This theme is even more explicitly set forth when Rakitin summarizes Ivan's article by saying that "if there's no immortality of the soul, then there's no virtue and everything is lawful." The Dmitri theme is isolated when the old man relates the story of Dmitri's seduction of the young girl, his compromise of Katerina Ivanovna, and the scene between Snegiryov and Dmitri. Dmitri cries, "Outwardly it's the truth, but inwardly, it's a lie!" The Alyosha theme is stated by Zossima when he bids Alyosha to leave the monastery and sojourn in the world, and in his words, "In sorrow seek happiness."

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17 Ibid., p. 242.
18 Ibid.
19 Ibid.
20 Ibid., p. 243.
Book III begins the development of the Dmitri theme, first in the two chapters used for interval and exposition. The old man's sensuality in raping Lizaveta and the revelation of Smerdyakov's perverted sensuality in his ritualistic hanging of cats are manifestations, in variation, of the Dmitri theme. The three confessions of Dmitri develop the Karamazov sensuality in his stories of the seduced girl, of his "insect lust"²¹ toward Katerina Ivanovna, and of his overwhelming passion for Grushenka.

After the statement and development of the Dmitri theme, the Ivan theme is presented, in variation, through the exposition on Smerdyakov. The working of the Ivan theme follows as Ivan's ideas dominate the scene in the drawing room. Alyosha's presence and the voicing of his views counterpoint the Ivan theme. The Ivan, Dmitri, and Alyosha themes enter in three-part counterpoint as Dmitri rushes into the room and strikes his father, as Ivan reserves the right to wish what he pleases, and as Alyosha comforts the old man. The Dmitri theme is further developed in the scene between Katerina Ivanovna and Grushenka, who are in love with the same man. In the scene between Alyosha and Dmitri on the road to the monastery, the Dmitri theme is again in counterpoint with the Alyosha theme.

²¹Dostoyevsky, op. cit., p. 111.
After Alyosha returns to the monastery, the Dmitri theme enters in Lise's letter, in which she offers herself to Alyosha, and appeals to his sensuality.

The second section of the development of thematic material comes in Book IV and concerns the progression of the Alyosha theme. Here the characters whose love and suffering bring salvation and happiness are presented in opposition to a series of other characters who represent self-imposed suffering, pride, and hatred.

Father Ferapont, in his isolation from the world, has affirmed his lack of love for suffering humanity, and is presented as the representation of a possible life for Alyosha, in isolation at the monastery. After Alyosha's final dedication, however, he realizes that he must not enclose himself within the monastery, but must live and serve in the world of suffering humanity. The next action of Alyosha's, his visit to his father, also reveals the hatred which has come as a result of an isolation from humanity. The meeting with the boys, although they later become Alyosha's close friends, is one of antagonism and hatred. Being childish, however, this hatred and the consequent isolation of Ilusha are more easily overcome.

Lise, again, in the next scene, represents another temptation to Alyosha to forget his responsibility to mankind. In the scene among Ivan, Katerina Ivanovna, and Alyosha,
the self-imposed suffering of Katerina is juxtaposed against conflicting ideas of Ivan and Alyosha.

"A Laceration in the Cottage" is the last of the variations representing antagonism between Alyosha and the world. The pride and resentment of Snegiryov cause him to refuse the money he badly needs and trample it in the ground.

Book V, after a brief continuation of the Alyosha theme in the Lise-Alyosha conflict, moves into a scene which introduces the counterpoint of the Ivan and Alyosha themes; Smerdyakov, as a representative of Ivan, enters with a guitar. After this short introductory scene, the two-part counterpoint of Ivan against Alyosha begins and continues through "Rebellion" and "The Grand Inquisitor." Actually, rather than being the counterpoint of Alyosha against Ivan, the "Grand Inquisitor" reveals the conflict of the Ivan theme in Ivan with the Alyosha theme which he also finds within himself. After Alyosha and Ivan part, the sub-theme in variation again enters with Smerdyakov; here, however, Smerdyakov represents Ivan, and Ivan represents the Alyosha theme which emerged in Ivan during the previous scene with Alyosha. The ambiguity of the ending of Ivan's poem, and the fact that he says "Perhaps I want to be healed by you"\(^{22}\) indicate that the Ivan and Alyosha

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\(^{22}\)Ibid., p. 245.
themes coexist in Ivan, and anticipate the movement of Ivan toward Alyosha.

In Book VI, the three-part counterpoint of Ivan, Dmitri, and Alyosha begins again, this time in variation. The Ivan theme works against the Alyosha theme in the (a) and (b) sections of Father Zossima's story; the first section presents Markel, who represents Ivan at first but before his death becomes identified with Alyosha. The second section presents the Biblical answer to the unanswered question of suffering which Ivan posed to Alyosha in Book V. Section (c) presents a variation of the Dmitri theme in the story of Father Zossima's youth, and indicates that the Dmitri theme also will merge with the Alyosha theme, even as the youth Zossima, who resembles Dmitri, passes into a new life which is identified with Alyosha. The introduction of the mysterious visitor in section (d) reintroduces the Ivan theme which again indicates the final resolution of the Ivan and Alyosha themes as the visitor's beliefs move toward and merge with those of Father Zossima. As the Alyosha theme is introduced in section (e), the narrative technique of the previous sections changes to exposition. The Alyosha theme is revealed in Father Zossima's explanation of the Russian monk whose life is made free by his obedience to love and prayer, and who must not seek isolation from humanity but service among the
people. The counterpoint between Ivan and Alyosha enters again in section (f), as the theory of crime proposed by Ivan is refuted by Father Zossima's hope for the universal brotherhood of man. Section (g) again presents Alyosha in its instruction to love everything, for Alyosha is the only character in the book who "loves life more than the meaning of it." Section (h) further strengthens the Alyosha theme through its exhortation to accept suffering. Section (i) again echoes the Ivan theme as Father Zossima refers to hell as the suffering of being unable to love. Structurally and thematically, the book is triangular. Father Zossima, as Alyosha, is the apex toward which the lines of Father Zossima as a youth, or Dmitri, and Markel, or Ivan, move, finally forming the perfect and balanced triangle. Thus, in Book VI, the counterpoint brings Markel from Ivan to Alyosha, and Father Zossima from Dmitri to Alyosha; the identity of Alyosha and Father Zossima become one, and all themes merge into the Alyosha or Father Zossima theme.

While Book VI is the development of the Alyosha theme through summary, Book VII is the development of the Alyosha theme through dramatic narrative. In Book VII, the Alyosha, Dmitri, and Ivan themes work in counterpoint

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23 Ibid., p. 239.
24 Amend, op. cit., p. 247.
within Alyosha, and are resolved as the Alyosha theme becomes dominant. Chapter I represents the Ivan-Alyosha conflict as Alyosha's belief is threatened by the happenings at the monastery. The monastery is full of unbelief, and without Father Zossima, Alyosha's strength fails and he echoes Ivan's words to Rakitin when he says, "I am not rebelling against my God; I simply 'don't accept His world.'"25 The Dmitri theme enters immediately after as Rakitin offers Alyosha three physical temptations, the last of which is a visit to Grushenka. In Chapter III, the Dmitri theme is conquered by the Alyosha theme as Grushenka shows understanding for his grief. In Chapter IV, the Ivan and Dmitri themes merge in Alyosha with the dominating theme, that of suffering for others, and within three days, he has left the monastery to "sojourn in the world."26 Thus the Alyosha theme is resolved, and as a single voice, becomes the strongest theme within the novel.

Book VIII begins the third section in revelation of theme, and deals completely with the counterpoint of the Dmitri and Alyosha themes which coexist in Dmitri. Dmitri himself represents the Alyosha theme, while sensuality is represented first by Kuzma, and then by the degenerate Lyagavy. The Dmitri theme is restated by the first three

25Dostoyevsky, op. cit., p. 358.
26Ibid., p. 381.
chapters, developed through the remaining five chapters, and resolved during the preliminary investigation. The scene with Madame Hohlakov shows clearly her lack of spirituality, and the only salvation Dmitri needs, as far as she can see, is one which he will find in the gold mines. In contrast with the spiritual conflict in Dmitri, and depicting his isolation at the time of greatest need, are the characters of Book VIII, all of whom are people of little or no spiritual depth. As the book progresses, Dmitri makes six resolutions, each of which brings him nearer to salvation. The first of these resolutions is to secure the three thousand roubles to pay Katerina Ivanovna, even if he has to murder to do it. The second decision is made as Dmitri stands beneath the window with the pestle in his hand. The next resolutions are to give Grushenka up, to use the rest of Katerina's money, and to commit suicide when the night was over. Having decided these things, he rushes to spend his last night with Grushenka, and the final decision is to enjoy this last night of his life. In spite of all these conscious resolutions, however, the spiritual conflict of the Alyosha in Dmitri is still going on, and he still desires the Alyosha voice to dominate his life. This is evident as he prays on the balcony at three o'clock in the morning. As the preliminary investigation begins, Dmitri has decided to be completely honest. At the
end of the preliminary investigation, the dream, after which he is ready to suffer, completes the change the night has wrought in him, and from this point on, the Dmitri theme moves toward and merges with the Alyosha theme.

The fourth and last section of the revelation of theme begins with the restatement of the Ivan theme through Kolya Krassotkin. Book X also provides another interval of relief from the clashing of major sub-themes. Kolya, as a representative of Ivan, is revealed in counterpoint with Alyosha, and the merging of the two begins as Kolya says "I've come to learn of you." The themes move together as the book progresses and at the last of the book are one.

The first three chapters of Book XI constitute a restatement of the Alyosha theme in interaction with Grushenka, who still hates Katerina Ivanovna; with Madame Hohlakov, who has been slandered by Rakitin; and with Lise, who echoes Ivan's Grand Inquisitor as she admits she wants to be censored. Alyosha's release from Lise signifies his release from the Karamazov nature. Following the restatement of the Ivan and Alyosha themes, and preceding the counterpoint between the two, is the fortissimo statement of the merging of the Dmitri and

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27 Ibid., p. 569.
28 Amend, op. cit., p. 249.
Alyosha themes. In Dmitri's "hymn," there is no longer any conflict between the two themes. The succession of chords in Dmitri's hymn are also those on which the novel ends.

The counterpoint of Alyosha and Ivan begins in Book XI. As Ivan and Alyosha stand beneath the street lamp, both are revealed, and the dissonance in their characters is never more evident. The remainder of the book deals with Ivan's inner conflict, and again, Ivan represents the Alyosha theme, and Smerdyakov represents the distorted Ivan theme. The three interviews bring Ivan almost to a fusing place with the Alyosha theme, and in his rescue of the peasant, he illustrates this movement toward Alyosha. The merging is not complete, however, even as Dmitri's movement toward Alyosha culminated in the hymn, rather than in the dream of the babe. Thus, Ivan has one more conflict to face within himself in his interview with the devil. The conflict is mastered when Ivan appears at the trial, but the strain has been too much for his mind. Thus, even though the Alyosha and Ivan themes merge, the outcome of Ivan's illness is not settled.

During the trial, all themes are treated or recapitulated, but the main theme treated is that of fatherhood.

29 Dostoyevsky, *op. cit.*, p. 628.
The pound of nuts is a restatement of the "onion" theme, and the guilt of all men for all is revealed by the townspeople who are, through the corruption of truth, responsible for Dmitri's conviction.

The three chapters of the Epilogue give full expression to the fused themes of the three brothers Karamazov. Chapter I illustrates the fusion of the Ivan and Alyosha themes as Alyosha visits his brother and talks with Katerina Ivanovna about Dmitri's escape. Chapter II shows again the fusion of the Dmitri and Alyosha themes as Dmitri wishes to beg forgiveness of Katerina. The third chapter is the final statement of thematic resolution. The healthy voices of the boys as they applaud Ilusha's devotion to his father counterpoint Ivan's statement at the trial, "Who has not desired his father's death," as the boys cry, "Who would not fight for his father?"

Thus the complexity of themes in The Brothers Karamazov and the variations of these are all resolved as the boys follow Ilusha's coffin to the funeral, and the final word is that of the Alyosha theme, translated into practice. The novel ends with a hymn to joy in the

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30 Ibid., p. 369.
31 Meier-Graefe, op. cit., p. 367.
32 Ibid.
33 Amend, op. cit., p. 251.
spirit of Schiller's Ode to Joy. Amend has noted a com-
parison between the ending of Dostoyevsky's last work, The
Brothers Karamazov, and the ending of Beethoven's last
symphony, the Ninth or Choral Symphony. Both borrow from
Schiller's Ode to Joy for the spirit of their final word;
in The Brothers Karamazov, the Alyosha theme is stated
fortissimo.

Like the Romantic composers, Dostoyevsky keeps within
a definite framework, but, also like the Romantic
composers, who retained the form developed by the
classical writers, he presses toward the limits of
the form through expansiveness and exuberance.

The three parts of man have been joined, and the three
themes merge into a joyous hymn to life. It is through the
final unified theme that The Brothers Karamazov achieves
its force as the novel ends.

Dostoyevsky's themes are several, and each receives
equally powerful treatment. The counterpoint between the
three sub-themes of Alyosha, Dmitri, and Ivan are encircled
by the theme of the meaning of fatherhood. These themes
combined enable Dostoyevsky to reveal the meaning of his
work, the all-encompassing theme of man's search for God.
Not only is The Brothers Karamazov unified thematically so
that each chapter is an aid to revelation of thematic

34 Ibid.
35 Ibid., p. 252.
material; other structural devices also emerge which illustrate Dostoyevsky's perfection of form.
CHAPTER III

STRUCTURAL TECHNIQUES

An examination of the large constructs of *The Brothers Karamazov* reveals balanced form. The novel is divided into four parts, each of which contains three books. Each book treats one major theme, or deals with one aspect of man as represented by one of the brothers: Dmitri, the body; Ivan, the mind; and Alyosha, the spirit. The novel further divides into two main sections, consisting of two parts each. In each of the two sections, each major theme receives treatment, and is presented with each other theme. The second part of each section resolves the conflicts and provides a resolution fitting for an ending of the section.

The first section includes Parts I and II of the novel, or the first six books, and deals with all themes in Books I and II, the Dmitri theme in Book III, the Alyosha theme in Book IV, and the Ivan theme in Book V. Book VI again deals with all three themes and provides a resolution of these into final harmony. Although Alyosha is identified closely with Father Zossima, Ivan and Dmitri are not so closely identified with Markel, the visitor, and the youth Zossima; therefore, though the Alyosha theme, which
was nearest resolution at the beginning of the novel, is resolved in the first section, the Dmitri and Ivan themes are only partially resolved and require another section for complete resolution. The joining of themes at the end of the first section is made possible by the technique of a story within a story. As Father Zossima relates his past, characters resembling Ivan, Dmitri, and Alyosha emerge, and in the resolution of Father Zossima’s story, the first section is ended, and all conflicts implied in the Father Zossima episode have been resolved.

The second section begins in Book VII with a restatement of all themes. Books VIII and IX deal with the Dmitri theme; Books X and XI treat the Ivan theme. Book XII, like Book VI, is a recapitulation of all themes, and the Epilogue in the second large section gives a final word of affirmation, outside the general framework, not needed to conclude the less important Zossima story which ended section one.

The novel is further unified in the distribution of books given to the treatment of each theme. The first two books of the novel present all themes in conflict; the last book and the Epilogue present all themes in harmony. The intervening nine books are distributed among the three brothers; the first three deal with Dmitri, Alyosha, and Ivan, respectively; and the last six are given in books of
two to Alyosha, Dmitri, and Ivan. Books III, VIII, and IX are given to Dmitri; Books V, X, and XI deal with Ivan; and Books IV, VI, and VII present Alyosha. Thus each brother receives the primary emphasis of three books, two books present the conflicts among them, and the final book presents the harmony among them.

In addition to unity of part, *The Brothers Karamazov* also exhibits unity of book and chapter. Although subthemes are frequently interwoven in books primarily devoted to a major theme, the primary emphasis of every chapter throughout each book is consistent.

Book I devotes one expository chapter to the introduction of Fyodor, Dmitri, and Ivan, and two chapters to the introduction of Alyosha.

Book II is devoted to the presentation of all themes in conflict. Chapter I foreshadows the scene at the cell; Chapter II features Fyodor in the dramatic present; Chapter III foreshadows Ivan's crime; Chapter IV reveals, through Madame Hohlakov, the theme of inability to love; Chapter V presents the conflict through the discussion of Ivan's article; Chapter VI presents the actual physical conflict between the brothers and the old man; Chapter VII reveals Rakitin and presents the Karamazov conflict in expository form; and Chapter VIII reveals the hatred of Ivan for his father.
Book III is concerned with the revelation of the Karamazov conflict and the Karamazov sensuality in the dramatic present. Eight of the eleven chapters deal with sensuality through Grigory and Marfa's child, the rape of Lizaveta and the birth of Smerdyakov, the sexual experiences of Dmitri, the perverted sensuality of Smerdyakov, and the loves of Katerina Ivanovna, Grushenka, and Lise. The other three chapters present the Karamazov conflict in the dramatic present, one chapter to a general conflict, one chapter to the conflict between Alyosha and Ivan, and a final chapter to the triple conflict among the three brothers and the old man.

Book IV further reveals character and brings in the subplots to point up themes. All chapters in Book IV deal with hatred or resentment through Father Ferapont, old Karamazov, Madame Hohlakov and Lise, Katerina Ivanovna, and Snegiryov, all of whom have wounded pride or vanity.

Book V deals with the revelation of unbelief. Chapter I deals with the unbelief of Alyosha, II, of Smerdyakov; III, IV, and V with the unbelief of Ivan; and VI and VII with the unbelief of both Smerdyakov and Ivan.

Book VI is the recapitulation of all themes and the temporary resolution of all through Father Zossima's story, Chapter I of which is devoted to the Ivan theme, Chapter II to the Dmitri and Ivan themes, and Chapter III to the
Alyosha and Ivan themes. The Ivan theme is the most difficult to resolve, and for that reason, in the Zossima story, receives the longest treatment.

Book VII begins the second presentation in the revelation of all themes in conflict as they become one in Alyosha. Chapter I deals with the Ivan theme, Chapter II with the Dmitri theme, and again, as in Book I, two chapters are devoted to Alyosha.

Books VIII and IX deal again with the sensuality of man; Dmitri is present in all but two chapters of the two books. Books X and XI repeat the unbelief of man, through Grushenka, who finds it difficult to believe in Dmitri; Madame Hohlakov, who doubts the possibility of an after-life; Lise, who believes only in the "pineapple compote";¹ Dmitri, who is "sorry to lose God";² and Rakitin, who has been inspiring unbelief in Dmitri. The remaining six chapters of the book are given to the unbelief of Ivan, and that of Smerdyakov.

Book XII is the second recapitulation of all themes. Two chapters are given to an introduction and a conclusion; the remaining twelve chapters are given in groups of four to the witnesses, the prosecutor, and the defense. The

¹Fyodor Dostoyevsky, The Brothers Karamazov (New York, no date given), p. 619.
²Ibid., p. 624.
Epilogue contains the final statement of all themes, this time in harmony.

Only two books of the twelve are not primarily presented in the dramatic present, Books I and VII, each of which begins one of the two main sections. Two books are related by the narrator, Books I and XII, the first and last books. Nine books plus the Epilogue are primarily presented in the dramatic present, making the novel as a whole more dramatic than narrative. Book VI and Book XII are monologues told in the dramatic present. The narrative passages, which consume approximately one third of the novel, are dispersed evenly throughout the work.

Authorial intrusion is rare in The Brothers Karamazov and is used primarily in defense of Alyosha. The author enters to defend Alyosha on pages 14, 22, 194, 345, and 354-356. The only other entrances Dostoyevsky makes are in Chapter I of Book VII, where he enters to comment on Dmitri's character and to defend his actions, and where an authorial comment is made of Samsonov. In all other cases, characters are revealed by what they say or do, by what other characters say about them, or through the comments of the narrator.

The point of view in the novel is not consistent throughout the work. Books III through XI are written from the omniscient point of view, although the narrator
occasionally enters. Books I and XII are related by the narrator, but the Epilogue again turns to an omniscient point of view. Ralph Matlaw has said that Dostoyevsky has resorted to using a narrator as a unifier, for the brothers, although they unify much of the novel, cannot unify the multitudinous happenings of the book.³ Beach has described the narrator by saying:

Where he has not been present personally, he has his information from reliable sources, or else has pieced it together from common rumor . . . . He is constantly distinguishing between what he knows to be true, what is probably true, and what "people say." His narrative is . . . full of phrases like "I know for a fact," "I must frankly own . . . ."⁴

While most of the novel is presented in the dramatic present, the narrator plays a meaningful part. His several functions include relating background material, anticipating events, and allowing Dostoyevsky to escape from the scene, and thus have a free hand in the novel.⁵ The narrator further serves to bring the reader closer to the story, and bridges the guilt of the brothers and the guilt of the townspeople.⁶ After the narrator's entrance in Book I, he

⁵ Matlaw, op. cit., p. 41.
⁶ Ibid.
is rarely seen until he resumes his role at the trial. During the trial, he gives the reader the benefit of a picture seen by one who was actually there. He raises false hopes for Dmitri's acquittal, and imparts to the reader information previously withheld. After Book I, the narrator occasionally comments, as on pages 89, 97, 101, 103, 298, 339, 345, 385-390, 394, 402, 434, and 479.

Although Dostoyevsky reveals most of his characters in the dramatic present after the first book of exposition, some summary narrative is found throughout the novel. The summary narrative is usually presented essentially as a monologue, although a listener, who occasionally comments, makes the passages actually duologues. Chapters I and II of Book III are summary narrative told by Dmitri. The same technique is used in Book VI as Father Zossima relates his story, in Book X, as Kolya explains past events to Alyosha, in Book VII, as Grushenka tells Alyosha of her past, and in Book XI, as Madame Hohlakov repeats to Alyosha the incident with Rakitin's poem. Expository chapters are found in Book III, in the chapters on Grigory, Lizaveta, and Smerdyakov, and in Book IV, in the exposition on Father Ferapont.

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Ibid.
A device much used in The Brothers Karamazov is that of foreshadowing. Dostoyevsky's varied methods for foreshadowing will be discussed in a later chapter. Foreshadowing begins on page 3 when the narrator refers to Fyodor's "gloomy and tragic death." A few pages later, a reference is made to a coming catastrophe and hints are given that there is something enigmatic about Ivan. In Book II, Rakitin's hypocritical role is anticipated, and Alyosha's foreboding adds to the mounting tension. Book III reveals Fyodor's irrational fears, and Smerdyakov is described as "storing up ideas," scarcely knowing why. Ivan makes a definite move toward Alyosha which foreshadows their coming meeting. At Katerina Ivanovna's, Alyosha feels shivers all the time Katerina is talking to Grushenka. In Book IV, before the murder, Father Paissy calls Alyosha an orphan; Book V finds Smerdyakov foretelling his epileptic fit, and Ivan listening on the stairs. Father Zossima's story foreshadows the end of the novel. Many other minor details are also used for foreshadowing.

Another device used by Dostoyevsky is that of keeping back facts until their full force can be felt by the

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8 Dostoyevsky, op. cit., p. 3.
9 Ibid., p. 132.
reader. An example of this is Dostoyevsky's revelation of the name of the town during Book XI. The town's name, so carefully obscured until just before the trial, is Skotoprigonyevsk, or stockyard, which aptly characterizes the townspeople. Other revelations which come at a telling moment are Grushenka's last name, Svetlova, meaning "light or bright," and Katerina's name, Verchovenca, meaning "supreme, upper, or proud." The facts of the murder are also kept from the reader until Ivan's third visit is made to Smerdyakov, and the other two visits are explained. The explication of Dmitri's striking of his chest is also withheld until he reveals his secret to the investigators.

For the major portion of the novel, which is written in the dramatic present, Dostoyevsky uses dialogue, dialogue, group conversation, confession, and monologue. The three confessions, those of Dmitri, Ivan, and Zossima, are given three chapters each in Books III, V, and VI, and all three are prefaced by literary quotations. Six scenes of group conversation occur, and one monologue, which is Father Zossima's.

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10 Matlaw, op. cit., p. 31.
11 Ibid.
12 Ibid.
Of the twenty-seven duologues, all are between one of the three brothers Karamazov and another character. Seventeen of the twenty-seven duologues are between Alyosha and some other character; the other ten are between either Dmitri or Ivan and some other character.

The plot in The Brothers Karamazov is centripetal in that all characters, as the novel progresses, tend toward the same center, the center represented by Alyosha. The subplots of the boys and Madame Hohlakov and Lise, as well as the minor subplot of the monks at the monastery, treat the same themes as the main plot.

Although the novel is dependent upon time, the greater the intensity, the more it is delivered from time. Actual time may not be the same as the semblance of time. In The Brothers Karamazov, the reader is more aware of the semblance of time than of actual time. In places, the novel moves at a rapid tempo, as in Book VIII; in other sections, Dostoyevsky has slowed the movement of the novel down to provide relief from the intense and rapid stream of action. Short paragraphing is used as an aid to rapid tempo; passages of summary narrative are used to decrease the tempo.

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The rapid tempo is further achieved as the author moves hurriedly from one character to another; it is further controlled by the long intervals during which the reader does not see the main characters. During these intervals, the reader comes to know the characters better. By revealing his characters slowly and with infinite care, Dostoyevsky shows the endless clashing of conflicting motives that lead finally to action or resolution.

The more whole the story, the less time matters.\textsuperscript{14} Dostoyevsky has adhered to the classical unity of time as well as to unity of place. In him we find a new sense of time resembling the elevated time-experience of our dreams.\textsuperscript{15} Actually presented in the book are seven days, although two intervals are also included, one of two months between the preliminary investigation in Book IX and "The Boys," or Book X, and five days between the trial and the Epilogue. A period of forty-one years is covered in the exposition, thirteen of which are the interval between the murder and the telling of the story. The other twenty-eight years reveal parts of the childhood of Dmitri, Ivan, and Alyosha, the two marriages of their father, and a few

\textsuperscript{14}Carl H. Grabo, \textit{The Technique of the Novel} (New York, 1928), p. 216.

\textsuperscript{15}Janko Lavrin, \textit{Dostoyevsky} (New York, 1947), p. 35.
incidents of his life from the time when the three boys were disposed of to the time of their return.

The technique used by Dostoyevsky in *The Brothers Karamazov* is that of taking the reader through one or two days with several characters, then going back over the same one or two days with another character. In Book I, Chapters I and II are consecutive in time, telling of Fyodor's marriages and the first twenty-eight years of Dmitri's life; Chapter III takes the reader back in time and covers Ivan's life from his birth to the time when he also returns to his father; Chapter IV again backtracks to the time of Alyosha's birth and takes the reader through the years of his life preceding his return a year before Dmitri or Ivan came; Chapter V covers the year during which Alyosha went to live at the monastery.

The action of Books II and III covers the first day presented in the novel and is consecutive except for the three expository chapters on Grigory, Lizaveta, and Smerdyakov, all of which take the reader back several years in time. The dramatic portions of the books, however, cover the first day from eleven-thirty in the morning and the meeting at the cell, until sometime about nine o'clock that night when Alyosha returns to the monastery alone.

Book IV begins the second day as Alyosha rises before daybreak to see Father Zossima. Chapter I contains a
flashback to the visit of the monk from Obdorsk to Father Ferapont on some previous evening. Some time around noon of the second day, Alyosha leaves the monastery and makes visits to his father, Madame Hohlakov, and Snegiryov, as well as meets the boys on his way to Madame Hohlakov. Book IV ends in the early afternoon of the second day.

Book V begins, in time, where Book IV ended, and takes Alyosha through the afternoon of the second day, a second visit to Madame Hohlakov, a meeting with Smerdyakov, and a meeting with Ivan in the tavern. Ivan and Alyosha part in the early evening; Alyosha returns to the monastery, and exits for several pages. The remainder of Book V takes Ivan through the evening and night of the second day, and sees him depart for the Moscow station on the morning of the third day. Ivan exits near the end of Book V as he boards the train for Moscow at seven o'clock on the evening of the third day. The action then backtracks to the morning of that day, just after Ivan's departure, and records Smerdyakov's epileptic fit, which occurs just before noon, and continues to the end of the day, establishing that Grigory is ill, and closing with the old man impatiently awaiting Grushenka's arrival.

Book VI returns to the second day of the action, and Alyosha re-enters, having just left Ivan. During the
second night, while Ivan is listening on the stairway to his father, Alyosha is hearing Father Zossima's last message to his earthly friends, and during the night, Father Zossima dies. Book VII begins the third day with the preparation of the monk's body. The day continues to be shown at the monastery until about five o'clock in the afternoon when Rakitin finds Alyosha, and together they go to Grushenka. Book VII closes as Alyosha returns to the monastery about nine o'clock and experiences regeneration.

Book VIII takes the reader back to the ending of the first day presented in the novel, and resumes Dmitri's story from the time of his parting with Alyosha. The whole of days two and three, the intervening night, and Dmitri's actions during this time, are presented in Book VIII. Book VIII concludes with Dmitri's night at Mokroe, the third night in the story; Book IX gives an account of the preliminary investigation, which lasts until eight-thirty on the morning of the fourth day.

Book X begins two months after the preliminary investigation, on a snowy Sunday in November, the day before the trial, and takes Alyosha through the fifth day presented in the novel, which deals with the visit of the boys to Ilusha. Book XI includes the final visits of Alyosha to Madame Hohlakov and Lise, as well as visits to Grushenka, Dmitri, and Katerina Ivanovna, and a meeting with Ivan
under the street lamp on the night of the fifth day. Again after the meeting with Ivan, Alyosha exits, and Ivan's actions on the night of the fifth day are presented. Another flashback takes the reader through Ivan's first and second visits to Smerdyakov, and leads into the third visit. After Ivan's interview with the devil, Alyosha re-enters and stays on the scene until two o'clock on the early morning of the sixth day.

Book XII begins at ten o'clock on the morning of the sixth day and continues through the day until one o'clock the following morning when the verdict is reached.

Between Book XII and the Epilogue, a lapse of five days occurs. The Epilogue covers two or three hours of the seventh day presented in the novel, beginning at nine in the morning and continuing through Ilusha's funeral until about eleven or eleven-thirty in the morning.

Through the intensity of the action, and the technique of retracking to present again an already presented day, Dostoyevsky has made the semblance of time seem much longer than the actual time is. He has made the "future already existent in the present."16 When Alyosha enters the garden house for the second time, he wonders what impelled him to sit in exactly the same seat where he had sat the day

before. Thus the tragic force is seen, driving all of the Karamazovs toward the unknown, but driving them at full speed. Dostoyevsky, by presenting life in its intensities, has made an extension of time, until the moment and eternity become one.  

The large structural framework of The Brothers Karamazov is unified even as the thematic material of the novel is. Authorial intrusion is rare, and most of the novel is written in the dramatic present. The point of view is, for the most part, omniscient, although the narrator is used as an aid to unity as he enters to introduce the characters to the reader and give an eye-witness account of Dmitri's trial. Dostoyevsky's careful details foreshadow the happenings of the novel, and prepare the reader for various events. The tempo of the novel varies, occasionally being very hurried and at other times moving slowly. Unity of time is also observed by Dostoyevsky, and the novel presents only seven days. The author has, by carefully using these various technical devices, given the novel over-all unity. He further unifies the smaller divisions of the novel through a variety of mechanisms to be discussed in the following chapters, the first of which is his use of scene and setting.

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17 Grabo, op. cit., p. 234.
CHAPTER IV
SCENE AND SETTING

Dostoyevsky's use of scene and setting in The Brothers Karamazov is controlled and organized in such a way that meaningful patterns emerge. As the novel progresses, recurring settings are used for anticipating the import of coming scenes, or, in some cases, for partial revelation of theme. In other instances, Dostoyevsky presents events in settings jarringly incongruent to the event, and through such contrasts, achieves striking vividness.

Dostoyevsky's use of indoor and outdoor settings is complex but meaningful. Each scene which occurs in the open air has some meaning which is invariably accompanied and explicated by some other factor, some detail concerning the weather, some comment about the time of day, or some physical detail of the scene. Once the pattern is established, the effect of each scene is heightened, and the setting foreshadows the outcome and significance of the scene.

Unpleasant repercussions can be expected after scenes which take place out of doors on warm, beautiful evenings. The night on which Lizaveta is raped by the old man is a warm, beautiful night in September; on a warm night the
following May, Smerdyakov is born in the old man's garden. Many years after these two beautiful nights, the wrong is avenged, and the triangle completed when Smerdyakov murders the old man. The visit of the visiting monk to Father Ferapont, on a warm, beautiful night, in the same way forebodes Father Ferapont's reaction to the death of Father Zossima. The character of Father Ferapont, who, unlike Zossima, loves no one, and spends his life in isolated prayer and fasting, is further indicated by the presence of a bench in the scene.

Benches as part of the setting serve in The Brothers Karamazov to indicate the inner corruption of some character. Father Ferapont is the first character to appear sitting on a bench. Smerdyakov, who is most often found in the garden, the place of his birth, is also most often found seated on the bench in the garden. The chapter, "Smerdyakov with a Guitar," not only illustrates Smerdyakov's aesthetic bankruptcy, but also indicates his moral corruption through the presence of the bench. A few chapters later, Ivan finds Smerdyakov again sitting on the garden bench, and is, for some reason he himself does not understand, both depressed by the sight, and filled with hatred for Smerdyakov. A moment later, to his own surprise,

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Ivan sits down on the bench with Smerdyakov. This insignificant action indicates the link between the two, the link which Ivan is not for some time to understand completely. Immediately after Dmitri has attacked the old man, and Ivan has said, "One reptile will devour another," Ivan leaves the room with a headache and is found by Alyosha sitting on the bench in the garden. Use of the bench does not occur again for more than 100 pages; it then reappears in the overheated room of the swindler Lyagavy, in whom Dmitri had rested his hopes for salvation. Although Dmitri and Alyosha are found seated on a bench in the prison scene, the downstairs room counters the use of the bench here. The final appearance of the bench comes in the scenes between Smerdyakov and Ivan in the dilapidated two-room hut. A variation of the bench symbol is found in the scene between the devil and Ivan as they sit opposite each other on two sofas.

Overheated rooms appear three times in the novel and signify the depravity of those within. Lyagavy's room is the first of these, and Smerdyakov's room, on both Ivan's second and third visits, is also extremely overheated.

Clear days are used for foreboding, and indicate that the event, which usually begins amicably, will end in

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2 Fyodor Dostoyevsky, The Brothers Karamazov (New York, no date given), p. 147.
conflict. Dmitri's confession to Alyosha takes place in the garden house on a clear day, but ends in the scene of violence in which Dmitri insults both Grigory and his father. The meeting of Snegiryov and Alyosha, on a clear day, seems at first to be coming to a favorable outcome; however, as the chapter ends, Snegiryov has trampled the money into the ground, and Alyosha is left alone. Similarly, in the carriage on his way to Moscow, Ivan feels his spirits soar as he sees a flock of geese flying overhead in the clear sky. A few moments later, however, he is overcome with depression which lasts until he mutters on the train to Moscow, "I am a scoundrel."\(^3\)

Dark nights are used in connection with events which have to do with a later and final resurrection of some character. In Ivan's legend, Christ is resurrected from the prison cell by the Grand Inquisitor on a dark night. Ivan's relating of the legend is a step, although not the final one, in Ivan's resurrection. Father Zossima's last words to Alyosha are spoken on a dark night, although it is not until later that Alyosha is fully resurrected unto new life. Dmitri has made several resolutions, which eventually bring him to a realization of new life, as he speeds along the road to Mokroe and Grushenka. It is also on a dark night with no moon when Kolya is "resurrected"

\(^3\)Ibid., p. 290.
from beneath the train. In Kolya's case also, however, he is only tempered by the experience, and his complete resurrection comes later.

The scenes having to do with the final regeneration of the characters also take place outside, but are accompanied by cold. On a cool night, Alyosha falls upon the ground, weeping and kissing the earth, and rises a "resolute champion." Dmitri's dream, from which he awakens with a new understanding of the meaning of life, is of the barren steppes where a starving mother holds out her freezing baby to Dmitri, whose clothes are also frozen. Ivan's act which heralds a coming redemption takes place in the snow, on a dark night, as he rescues a freezing peasant. Kolya's acceptance of Alyosha takes place in below freezing weather outside of the Snegiryov residence. Finally, the dedication of the boys takes place by Ilusha's stone, after Ilusha's body has been buried beneath the snow-covered ground. Minor uses of cold appear in Alyosha's cold hand, in contrast with Katerina Ivanovna's hot hand, in the drawing room scene, and in Snegiryov's description of Ilusha's thin, cold hand.

Scenes which take place on dark, windy evenings are those in which a critical conflict is taking place in one

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4Ibid., p. 381.
character. As Alyosha returns to the monastery on a dark, windy night, he meets Dmitri, who strikes the place on his chest where Katerina Ivanovna's money lies. Although Dmitri says that potential salvation lies there, whether or not he will accept its saving power is not yet clear. This scene carries the full force of this conflict in Dmitri, for the scene in which he tears the money from around his neck is presented only in retrospect. Not unlike the parting of Dmitri and Alyosha is the parting of Ivan and Alyosha on the dark and windy night during which Ivan later saves the peasant. Alyosha has twice answered to Ivan's question about who committed the murder, "You know who." As the conflict in Ivan becomes more marked, Alyosha and Ivan pass into the light of the street lamp, and Alyosha repeats three times, "It was not you." Ivan departs angrily, and as his inner conflict becomes more and more intense, he goes for the third time to Smerdyakov, where he learns of his own guilt. Snow has fallen between the parting and the visit to Smerdyakov, and thus the act of regeneration takes place in the cold. The lamplight in Ivan's scene is an important part of the setting symbolizing conflict. A like scene occurs at the moment of Dmitri's greatest conflict; as he stands beneath his father's window with the pestle in his hand, he sees the

\[5^{\text{Ibid.}, \ p. \ 637.} \quad 6^{\text{Ibid.}, \ p. \ 638.}\]
old man he has hated for so long. At this moment, when Dmitri's good impulses triumph over the bad, he stands in a shadow while the old man leans out of the window, illuminated by the artificial light.

Another series of scenes have to do with the indoors and concern the first and second floors of buildings. Second story buildings and houses are used in two ways; two-story houses indicate corruption within, and events which take place in upstairs rooms involve conflicts which are usually accompanied by hatred or antagonism between two people. The house of the debauched Fyodor Karamazov is a two-story building; the upstairs drawing room of Katerina Ivanovna is the setting for many unpleasant scenes; Madame Hohlakov's two-story house is never the scene of any good happening, but is often the setting of scenes of gossip, persecution, or meaningless hysteria. The merchant Kuzma Samsonov, a "spiteful and sarcastic man,"7 lives in a two-story house, keeping the whole upper story to himself, even though he uses only one room, and crowding the rest of the family into the downstairs area. This setting suggests that when Dmitri appeals to the old merchant for help, the advice he receives is but a revengeful scheme on the merchant's part. The room at Mokroe where the card cheating of the Poles takes place, and where the

7Ibid., p. 394.
preliminary investigation later is held, is an upstairs room. Upstairs rooms used to show conflict are those of the tavern, where Ivan tries to convince not Alyosha, but himself, of his unconventional beliefs. During the orgy at Mokroe, Dmitri steps out onto the upstairs balcony to pray, still not having solved the conflict within himself. The action which Ivan remembered "all his life as 'infamous,'" his listening as his father moved about during the early morning hours, took place on the stairway in the Karamazov house.

Scenes taking place on the lower floors of buildings, or in one-story houses, represent the forces of good. Father Zossima's cell, the Snegiryov home, Grushenka's lodge, and the dwelling place of Grigory and Marfa are all one-story buildings. Although Smerdyakov is considered a member of Grigory's family, he is found sleeping not in the one-story lodge, but on a bench in the old man's house. The forces of good are also represented in the downstairs cell where Christ is imprisoned, as well as in the downstairs cell where Dmitri is imprisoned. Although Lyagavy, Smerdyakov, and Father Ferapont all live in one-story dwellings, their characters are intimated by the presence of a bench in all three dwellings, two of which are also overheated.

Three scenes are described where the sun is an important part of the setting. The "fit" which Alyosha's mother had took place in the evening as the sun was setting. An interesting repetition of this action takes place in Father Ferapont's frantic paroxysm as he leaves Father Zossima's cell and, stretching his hands up to the sun, cries, "Christ has conquered the setting sun!" The third mention of the sun comes in Dmitri's decision to commit suicide "as soon as Phoebus, ever young, flees upwards . . . ." Ironically, the coming morning is rainy, dark, and cold.

Dostoyevsky's scenes in which two people sit opposite each other at a table end in conflict. The scene between Dmitri and Alyosha in the garden house ends as Dmitri says, "Perhaps I shan't kill him, and perhaps I shall." Snegiryov asks Alyosha, as they sit across from each other at the table, if Alyosha would like him to cut off his hand to atone for Ilusha's biting of Alyosha's finger; Ivan discloses the great conflict within himself as he relates the legend of the Grand Inquisitor to Alyosha as they face each other at the table in the tavern. Dmitri becomes more and more infuriated as he watches the drunken Lyagavy across the table from him; Dmitri is fighting an inner battle as

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9 Ibid., p. 353.
10 Ibid., p. 424.
11 Ibid., p. 126.
he drinks with Perhotin; and the conflict for Grushenka is evident as Dmitri sits at the table with Grushenka's Polish officer, offering him 3,000 roubles to leave Grushenka and go away.

In these ways, Dostoyevsky has used setting consistently if arbitrarily as an integral part of the revelation of character and theme, not only to foreshadow the coming events but also to heighten the effect of dramatic scenes. Most often, striking contrasts in setting and scene accentuate the immediate import as well as the extended meaning of each scene.

Dostoyevsky uses scene, as well as setting, in several ways. The outdoor scenes of Book II serve to anticipate the coming antagonism of the cell scene in the quarreling of Fyodor and Miúsov. The contrast of the carriages as Miúsov and Fyodor arrive suggests the contrast and anticipates the conflict between these two. The cell scene, where money is discussed and hatred is obvious, is contrasted with the following scene in the portico, where poverty and love prevail. The scene with Madame Hohlakov in the separate room for women of rank forms a transitional passage from the peasants back to the antagonism of the scene in the cell.

Forming a striking contrast in Book III is the description of the old man's drawing room with the
discussion taking place there. The old man dislikes the odors of cooking, and has the cooking done in the lodge. Thus, the house is free from odors, and the furniture, walls, and mirror frames are white, symbolizing purity; the contrasting actions are Ivan's denial of God, Alyosha's conflicting affirmation of His existence, and Dmitri's violent action as he breaks into the house at the end of the scene. Further contrasts are seen in the rape of Lizaveta beside the "stinking river," and in Katerina Ivanovna's overfurnished house.

The contrast between the dark cell of Father Zossima and Father Ferapont's cell, which contains an extraordinary number of lamps, accentuates the fundamental differences between the two. The contrast between the stuffy room of the Snegiryov's and the fresh air outside is striking but deceptive, for the scene ends in antagonism, as is anticipated by the weather.

The garden scene in Book V shows Smerdyakov and Marya Kondratyevna sitting on the bench together. Marya is wearing her dress with the train, and Smerdyakov is also dressed up. The contrast of these pretensions with the inner depth of the two is sharp, and reemphasized several hundred pages later when Dmitri's underwear and stockings are found to be dirty. Another contrast is found in the

\[12^{12}\text{Ibid., p. 101.}\]
actual epileptic fall of Smerdyakov from the garret, and
the shammed fall into the cellar.

Setting is further used by Dostoyevsky to express and
heighten irony; it is in the holy Zossima's cell that
Ivan's theory of crime is discussed, while Ivan's discus-
sion of God takes place in a tavern. Smerdyakov's final
abode is in contrast with his fastidious care of himself in
the early part of the book. Grushenka and Dmitri both pray
in the tavern at Mokroe; their prayers in the tavern con-
trast vividly with the malicious behavior of the monks in
the monastery who are not found praying after Father
Zossima's death.

Change of scene is also often used for contrast.
Alyosha goes from Dmitri's confession of love to the dis-
cussion in his father's drawing room of the theory of
atheism; he leaves the depraved Smerdyakov to hear Ivan's
legend and witness his desire to believe; to complete the
triangle, Ivan, after the legend, goes to Smerdyakov.
After the trial scene, where truth has been corrupted,
comes the funeral of Ilusha, where truth prevails.\footnote{Ibid., p. 184.}

In the 734 pages of The Brothers Karamazov which are
presented in the dramatic present, one hundred and sixteen
changes of scene occur; nine scenes are more than 19 pages

\footnote{Zenta Maurina, A Prophet of the Soul (London, 1940), p. 181.}
long, or long scenes, and one hundred and seven scenes are from 1 to 14 pages long, or short scenes. The first and last of the long scenes in one room involve large groups and cover 25 and 100 pages respectively. During the scene at Father Zossima's cell, ten people are present; at the trial the crowd is enormous. Four of the long scenes are duologues. The scene between Dmitri and Alyosha in the garden covers 22 pages; Ivan's meeting with Alyosha in the tavern covers 38 pages; Ivan's last two interviews with Smerdyakov cover 19 pages; and the duologue between the devil and Ivan covers 23 pages. The first scene in the old man's drawing room, where six people are present, covers 21 pages; the preliminary investigation, at which eight people are present in addition to the witnesses, covers 58 pages. The trial, which Ralph Matlaw has said is "one of the most brilliant recapitulations ever constructed,"¹⁵ is the longest of Dostoyevsky's scenes to take place in one room, and covers 100 pages. The approximate time involved in each of these scenes is: the cell scene, an hour and a half; the garden scene, two hours; the drawing room scene, one hour; the tavern scene, three hours; Father Zossima's story, several hours during one night; the preliminary investigation, three hours; the

¹⁵Matlaw, op. cit., p. 43.
interview with the devil, two hours; and the trial, fifteen hours, two hours of which are taken up by recesses.

Each dramatic scene is carefully prepared for by Dostoyevsky, both through short scene and through conflicting scenes preceding the dramatic scene.

The antagonism between Miúsov and Fyodor has prepared the way for the scene in Father Zossima's cell; the argument in the drawing room prefaces Dmitri's breaking in; Alyosha's misgivings about Katerina Ivanovna set the stage for the conflict between Grushenka and Katerina in Katerina's drawing room. The incident with the boys prepares the reader for the "laceration" scene at Madame Hohlakov's; and the scene inside the Snegiryov house paves the way for the trampling of the money into the ground.

Dmitri's garden scene is prepared for through a series of seventeen rapidly changing scenes during which all of his efforts to save himself fail. As he finds Grushenka is not at home, his desperation reaches the brink of madness.

Ivan's scene with the devil has been prepared for by the mounting tension of his argument with Katerina, his three visits to Smerdyakov, and the accusing scene with Alyosha beneath the street lamp.

Although short scenes are used by Dostoyevsky for exposition, interval, and for the variation of theme, their
primary use is for foreshadowing. Alyosha's walk to the garden is used to reveal his instinctive fear of Katerina Ivanovna, and foreshadows the coming antagonism between Katerina and the other characters; Kolya's exposition to Alyosha is used as preparation for the following scene with Ilusha; Madame Hohlakov's explanation of Ivan and Katerina to Alyosha also anticipates the coming scene. The description given of Snegiryov prepares the reader for the outdoor scene, as Ivan's warmth towards Alyosha in the garden prepares for the conversation of the two at the tavern. The excitement of Book X anticipates Ilusha's coming death. Short scenes, as when Ivan listens on the old man's stairway, are used for foreboding, as are most scenes which take place on roads. Other short scenes are used to explain the weather or the setting which indicates the meaning of the next scene.

Reiterated, the most important practice of Dostoyevsky is to juxtapose scene and setting against the events to give the reader a more vivid picture. Such contrasts include the regeneration scenes coming in the cold, while unfortunate happenings occur on beautiful evenings; and lowly places of abode are the dwellings of the sincere and loving while the corrupt live in luxurious surroundings. Variations, such as use of the bench, keep the persistent pattern from becoming monotonous.
Thus Dostoyevsky, by using weather, physical details of setting, and vivid contrasts between the setting and the event taking place there, has set up a pattern which enables the reader to tie the many scenes in *The Brothers Karamazov* together. By anticipating the outcome of the scene through use of setting, the author gives subtle hints to the reader which enable him to classify the many characters and happenings in the novel, making all of these contribute to the large framework of the conflict among the three brothers. Although character is sometimes partially foreshadowed or intimated through use of setting and scene, Dostoyevsky uses many more complex techniques for complete revelation of character.
CHAPTER V

REVELATION OF CHARACTER

In thematic as well as expository method, The Brothers Karamazov links each character with the rest. While Dostoyevsky's characters remain individual, they also expand to embrace infinity. They have relationship to ordinary life, but imply much more. The world of the Karamazovs, says Forster, is

. . . not an allegory, not a veil; it is the ordinary world of fiction, but it reaches back to pity and love. Mitya does not conceal anything (mysticism), does not mean anything (symbolism), but is merely Dmitri Karamazov, but to be merely a character in Dostoyevsky is to join up with all other people far back.\(^1\)

Even as black and white are never found true in nature, Dostoyevsky's characters are neither black nor white, but are always a combination of good and bad.\(^2\) For the world of children, Dostoyevsky has used the "softest

\(^1\)Ralph E. Matlaw, The Brothers Karamazov: Novelistic Technique (The Hague, 1957), p. 5.


\(^3\)Julius Meier-Graefe, Dostoyevsky (New York, 1929), p. 31.
shades of his palette," although he has used the same color tones he used for adults.\(^4\) In the moving tragedy of the book, the boys form a beautiful chorus.\(^5\)

Of the more than one hundred characters in the book, at least fifty contribute significantly to the development of the theme as well as to the plot. Through several key characters, all of the characters are linked together in some way. Alyosha provides the main link, for in the course of the book, he is in interaction with at least thirty other characters who appear in the book. He is acquainted with more than thirty characters, but has some direct influence upon and some active intercourse with at least thirty other characters. Alyosha provides the most significant link as he bridges the monastery and the world of the Karamazovs; however, he also forms the link between the Snegiryov family and Katerina Ivanovna and Madame Hohlakov, and between Ivan and Dmitri and Madame Hohlakov.

Dmitri provides the basis for the relationship between the Karamazovs and the Snegiryov family, and later provides the opportunity for the relationship between Madame Hohlakov and Perhotin. Dmitri has some contact with at least forty other characters in the book, in addition to his interaction with the townspeople at the trial. Ivan knows only

\(^4\)Ibid., p. 77.  
\(^5\)Ibid.  
\(^6\)Ibid., p. 359.
a few people, and interacts with fewer than twelve characters in the story. The old man is actively linked with thirteen other characters in the book, Madame Hohlakov with twelve, Smerdyakov with seven, Rakitin with five, Lise with four, Snegiryov with twenty-four, the boys with six, Grushenka with nine, Katerina Ivanovna with eleven, Kuzma with two, Perhotin with three, Kolya with twenty. By vitally connecting every character in the story with at least one other character, who in turn is connected with someone else, Dostoyevsky has related all characters to each other and made the movement of the novel, through plot and subplot, a revolving unity.

Alyosha enters on the first page of the novel, and exits on the last page. His thirteen appearances in the book cover 422 of the 822 pages. Dmitri's sixteen appearances cover 298 pages, and Ivan's sixteen entrances cover 183 pages. The old man makes eleven entrances; Smerdyakov, ten; Grushenka, fifteen; Rakitin, twelve; Father Zossima, five; Katerina Ivanovna, five; Madame Hohlakov, eight; Lise, five; Ilusha, four; Snegiryov, six; Kolya, three; and the boys, three.

Beach has said that the longer the author keeps a single character as the center of interest, the more drama
results.\textsuperscript{7} He has further stated that outside the genres of biography and autobiography, it is hard to find novels which keep a single character on stage as long as Dostoyevsky's novels do.\textsuperscript{8} In The Brothers Karamazov, the three main centers of interest are Alyosha, Dmitri, and Ivan. All three are present together three times throughout the novel: in the monastery cell, in the old man's drawing room, and during the trial. Suites of scenes occur where one or two of the brothers are present continually for several days at a time. Alyosha is present for the first two days covered in the novel, or for 269 pages of the first 381 pages, 48 of which are given to exposition, and 41 of which are given to Father Zossima's recollections and exhortations. Dmitri is the center of interest for 24 pages in Book III, and after page 163, does not enter again until page 385, where he again becomes the center of interest for a period of two days and the intervening night. From page 385 to page 542, Dmitri is the central figure, except for 12 pages at the beginning of Book IX which are used for relief from the main action, and to give the investigators a chance to find out about the murder and locate Dmitri. Dmitri is also the center of interest

\textsuperscript{8}Ibid.
during the hundred pages covering the trial. Although the Ivan theme provides the center of interest many times throughout the book, Ivan himself is the center of interest only twice in the book, from pages 237 to 290, as he reveals himself to Alyosha, and from pages 634 to 694, during his three interviews with Smerdyakov and the second interview with the devil.

Alyosha is present through all of Book III except for the expository passages, all of Books IV and V except for the last 17 pages, all of Book VI as the narrator of Father Zossima's story, and through all of Book VII. Dmitri is present throughout Books VIII and IX, except for 12 pages; Kolya, as a representative of Ivan, is present throughout Book X; Alyosha reenters in Book X, and exits as Ivan makes his longest continuous appearance. Alyosha enters once more at the end of Book XI, is present during most of the trial, and is present during all of the Epilogue.

Twelve characters enter during the exposition, in addition to the monks and the peasants; and the main characters—Alyosha, Ivan, Dmitri, the old man, and Father Zossima—are introduced, in addition to the narrator, who also emerges as a character.

As the story begins in Book II, the characters enter in a meaningful order. Eight of the ten characters who
enter the book during the scene in Father Zossima's cell are in two contrasting groups of four. Fyodor, Ivan, Miüsov, and Rakitin, who is later identified with Judas, form the unbelieving group which is in opposition to the second group of four which includes Father Païssy, Father Iosif, Father Zossima, and Alyosha. During the scene in the portico, three unbelievers, Madame Hohlakov, Lise, and the visiting monk, enter and are countered by the entrance of three significant, believing peasant women. Dmitri enters alone, and his isolated entrance gives him the emphasis Dostoyevsky wished him to have. Dmitri's late entrance to the cell causes him not to be identified with either the believing or non-believing group in the reader's mind, and designates his position in this respect. The introduction in Book III of Grigory, Marfa, and their deformed baby, is juxtaposed against the following account of Lizaveta, who is raped by Fyodor, and Smerdyakov, the abnormal child of this union.

The introduction of Katerina and Grushenka in the same scene indicates that the two women form cross currents between the two brothers who were also introduced to the reader in the same scene; Lise has already entered to form the third cross current to the third brother. Father Ferapont is introduced just before the first meeting of Alyosha with Ilusha, the boys, and the Snegiryov family.
A vivid contrast results from the consecutive introduction of the isolated and unloving monk, and the world of the Snegiryov family which is full of unsought isolation, tragedy, and suffering.

The next group of significant introductions comes as Father Zossima relates the story of his past; Markel, Father Anfim, the beautiful and innocent youth, Anfanasy, the mysterious visitor, and Father Zossima—all move into the light of radiant belief in God. In sharp contrast, the next group of characters who enter the story are all spiritually destitute people: Kuzma, Lyagavy, Perhotin, Trifon Borissovitch, the Poles, the Police Captain, the Prosecutor, the investigating lawyer, the secretary, and the witnesses at the preliminary investigation. After this long section filled with people who are concerned only with concrete and immediate problems, and whose spiritual questionings go no further than into the psychology of men's actions, the pattern once more revolves to the spiritual questings of man with the introduction of Kolya. The spiritual aspect of man which reenters with Kolya is present throughout the trial in previously introduced characters who counterpoint the entrance of the corrupt townspeople, the jurymen, the Counsel for the Defense, and other spiritually bankrupt people.
Dostoyevsky's techniques for the revelation of character are varied in *The Brothers Karamazov* and include use of literary quotations, confession, dialogue, split inner dialogue, group conversation, and revelation of some past incident. Primarily, Dostoyevsky's characters reveal themselves through dialogue and through the action of the plot. Descriptive passages are rare, and revelation comes as the action and conversation between the characters takes place. Conversations are between characters, not between author and reader about characters. Since Dostoyevsky's characters are "poets of the spiritual," and not of the world about, there is little description, for the novel is written from the characters' point of view. Before Dostoyevsky, self-knowledge was only a part of the reality of the character; in Dostoyevsky, the reality is only part of self-knowledge.

Dostoyevsky's use of literary quotations contributes greatly to the reader's understanding of the characters, and is an aid to revelation. Dmitri's quotations from *Hamlet* establish a connection between the two in the reader's mind and prepare the way for Dmitri's last imitative action, his willingness to take the punishment for

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10. Ibid.
11. Ibid.
the crime. The reference of Ippolit Kirillovitch to *Hamlet*
is ironic, for afterlife is a major concern of all the
Karamazovs, and the quotation shows Kirillovitch's literary
pretensions and reveals his character. Voltaire's theory
of the need to hypothesize God is echoed by Ivan and Kolya
and contributes to the reader's idea of these characters.
The particular poems of Schiller which Dmitri and Ivan quote
from emphasize their different viewpoints. Ivan's quota-
tion from Schiller's "Resignation"\textsuperscript{12} summarizes his
philosophy, and Dmitri's quotations from Schiller during his
confession concern man's hope for salvation from his degra-
dation. Madame Hohlakov's literary pretensions are seen in
her quotation from one of Turgenev's "weakest and most
puerile productions,"\textsuperscript{13} as she says, "Enough! As Turgenev
said."\textsuperscript{14} Snegiryov refers to Pushkin's "Demon," the devil
quotes Pushkin's "Prayer,"\textsuperscript{15} and the narrator offers com-
ments on Pushkin's remarks about *Othello*.\textsuperscript{16} The old man
mentions Schiller, Piron, De Sade, Voltaire, and others;
Dmitri quotes or mentions Schiller, Goethe, Pushkin,
Shakespeare, and others; Ivan quotes Schiller, Voltaire,
Tolstoy, Goethe, Pushkin, Gogol, Descartes, and Heine.\textsuperscript{17}

\textsuperscript{12}Matlaw, *op. cit.*, p. 15.
\textsuperscript{13}Ibid., p. 18.  \textsuperscript{14}Ibid.
\textsuperscript{15}Ibid.  \textsuperscript{16}Ibid., p. 19.
\textsuperscript{17}Ibid., *op. cit.*, p. 19.
Rakitin's dislike for literature reveals him, and
Smerdyakov, in his distaste for literature, reveals his
incapacity to appreciate beauty.\textsuperscript{18}

The three major confessions of the novel pertain to
the three main characters. Dmitri makes his confession to
Alyosha in Book III in the garden house. Ivan reveals him-
self to Alyosha in the tavern in Book V. Father Zossima's
confession comes in Book VI, and reveals much of Alyosha,
who is closely identified with the elder and represents the
same theme as does Zossima. Dmitri's revelation of himself
during the preliminary investigation is, in some ways, also
a confession, as is the chapter "A Hymn and a Secret."

Other characters who are partially revealed through confes-
sion are Madame Hohlakov, in her confession to Father
Zossima in Book II; the visitor, who confesses his crime
to Zossima; Kolya, who reveals himself to Alyosha in a sort
of confession; Smerdyakov, whose three visits with Ivan
serve as a confession of his real nature; and Katerina
Ivanovna, who "confesses" to Alyosha in the Epilogue.

Characters who reveal themselves or other characters
through the relating of some past incident include
Snegiryov, who shows both himself and Ilusha to Alyosha
through the relating of the incidents of the past days;

\textsuperscript{18}Ibid.
Dmitri, who in his confession reveals himself through the retelling of the events of his life for the past few years; Kolya, who reiterates incidents which happened at school, as well as the goose incident; Grushenka, who reveals to Alyosha the secret of her past life; and Madame Hohlakov, who gives her character away as she recalls the incident of Rakitin's poem to Alyosha, revealing that she has failed to see the insult of the poem.

Book I contains Miúsov's comments about both Ivan and Alyosha which add to the reader's knowledge of their characters. Rakitin's comments about Dmitri and Ivan are for the same purpose. Dmitri characterizes Ivan when he says, "Ivan is a tomb," and Alyosha does the same when he says, "Ivan is a riddle." Ivan is further characterized by the old man who says, "Ivan loves nobody. Ivan is not one of us in soul. People like Ivan are not of our sort, my boy."  

Katerina Ivanovna's character is shown through Dmitri's confession, as is Fyodor's sensuality, in his plan for getting Grushenka. Finally, the only characterization the reader is given about the Snegiryov family is that given by

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19 Fyodor Dostoyevsky, The Brothers Karamazov (New York, no date given), p. 113.
20 Ibid., p. 238.
21 Ibid., p. 181.
Snegiryov in his introduction of the members of the family to Alyosha.

The narrator's comments also aid in the revelation of character. Although primarily confined to the expository passages, the narrator occasionally offers some short but meaningful comment, such as his reference to Alyosha's instinctive fear of Katerina Ivanovna. Characters are partially revealed through their comments about themselves. Alyosha, during Dmitri's confession, admits that he is on the same ladder with Dmitri, only perhaps on a lower rung, and Ivan, in the chapter prefacing his rebellion, speaks of his own "green youth."\(^{22}\)

One of the most powerful of the devices through which Dostoyevsky reveals his characters is that of the split inner dialogue. In Dostoyevsky there is a multiplicity of consciousnesses present, a polyphony of voices, each of which has equal rights, each its own world.\(^{23}\)

The word of a character lies alongside the author's word, not in the same line with it, and never combines with it for the usual pragmatic purposes.\(^{24}\)

Characters are revealed as the reader listens to the two voices within them which counterpoint each other until

\(^{22}\)Ibid., p. 242.
\(^{23}\)Seduro, op. cit., p. 203.
\(^{24}\)Ibid.
one voice becomes dominant. The main characters are "internally dialogic, polemical, and always open to the consciousness of another." These two diametrically opposed voices are seen in Dmitri's confession, as he speaks in the same sentence of his hymn of praise to God and the pride he feels as he falls headlong into the pit of degradation. The next example of split inner dialogue is seen in Snegiryov, who, through his alternating buffoonery and real expressions of remorse and deep love for his family, reveals the inner conflict with himself. The two voices of the mysterious visitor are heard in his alternating expressions of resolution to confess, and his resentful remarks indicating that he regrets having confessed even to Zossima. The second voice of Alyosha is heard in his talk with Rakitin after Father Zossima's death, and Dmitri's two voices again enter in his talk to Perhotin. Lise's dialogue shows the fissure of her personality in her last talk with Alyosha.

The most profound use of this technique is found in Ivan's interview with the devil; here the devil represents the second voice of Ivan, and the presence of the hallucination makes the split inner dialogue more vivid in Ivan's case than in any other.

25Ibid., p. 214.
A final technique for emphasizing character is Dostoyevsky's introduction of a character in a "magnified view," after which the reader is moved away from him to attain a true perspective. This technique is used with Ivan, who, after the book containing "The Grand Inquisitor," exits for 363 pages, and with Dmitri, who, after the book containing his confession, exits for 222 pages.

In these ways, although revealing his characters primarily through the action of the novel, Dostoyevsky has also employed dialogue, duologue, split inner dialogue, the comments of the narrator, and literary quotations for purposes of revelation of character. He has linked all characters together to make all worlds in the novel tangent. The sequence of introduction of characters provides contrast from the world of spirituality to the world of spiritual emptiness. The alternating introduction of characters representing spirituality and spiritual depravity is one of the many rhythmic devices employed by Dostoyevsky.

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CHAPTER VI

RHYTHM AND SYMBOLIC REPETITION

Rhythm has been previously defined as the way in which the large parts of the novel relate to each other as the movements of a sonata or symphony are interrelated to form a meaningful composition. In literature, such rhythm is achieved through repetition with variation. Rhythm may be achieved as similar people confront different problems, as different people confront similar problems, or as similar people confront the same problem. Combination of word and phrase, sequence of incident, and groupings of character may also emerge in rhythmic patterns, and repetition of place, incident, and character may also be used rhythmically.

Rhythm is a source of unity and order in Dostoyevsky's novels. It also becomes, however, an instrument for extension beyond a particular set of characters, settings, or events. Forster has said that

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3Ibid., p. 9.

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To express what is both an order and a mystery, rhythmic processes, repetition with intricate variation, are the most appropriate idiom. Repetition is the strongest assurance an author can give of order; the variation is the reminder that the order is so involute that it must remain a mystery. Repetition of incident, character, or detail as symbol becomes rhythmic only when the symbol develops or expands. The fixed symbol is merely repeated; Dostoyevsky's symbols expand and gather meaning each time they recur. Musically, rhythm pertains to the duration of musical sounds which follow some regular pattern. In the novel, however, although rhythm contributes to the order, irregularity is essential to the beauty of the rhythm. The rhythmic symbol cannot be constantly present, but must appear and reappear irregularly. This reappearing symbol which develops in meaning as the novel progresses has been called by E. K. Brown "the expanding symbol." The use of the expanding symbol is to

... impel the reader toward two beliefs. First, that beyond the verge of what he can experience, there is an area that can be glimpsed, never surveyed. Second, that this area has an order of its own which we should greatly care to know—it is neither a chaos, nor something irrelevant to the clearly expressed story, persons, and settings that fill the foreground. The glimpses that are all the novelist can give us of this area do not suffice for our understanding how it is ordered, they merely assure us that it is ordered, and that this order is important to us.

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4 Ibid., p. 115.  
5 Ibid., pp. 41-42.  
6 Ibid., p. 57.  
7 Ibid., p. 56.  
8 Ibid., p. 59.
Another rhythmic device used by Dostoyevsky is the interweaving of themes. E. K. Brown has said that the interweaving of themes is the most complex of repetitions with variation in the novel, and the most powerful and convincing means for generalizing the novelist's effects. The complex interweaving and revelation of themes in The Brothers Karamazov has been discussed in Chapter II.

An author may use many rhythmic devices in one work. Dostoyevsky's rhythmic devices in The Brothers Karamazov include repetition of incident, character, scene, setting, image, and symbolic detail, as well as the above-mentioned interweaving of themes.

The earth as the substance of regeneration appears over and over in The Brothers Karamazov, and is most extensively applied to Dmitri, whose name is derived from Demeter (Earth), and whose quotations from Schiller serve to show the blessing and regenerative powers of the earth. Sonia, in Crime and Punishment, tells Raskolnikov to go to the market place and bow down to the earth and kiss it in order to absolve his soul. Similarly, in his confession to Alyosha, Dmitri quotes a Schiller poem ending:

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9 Ibid., p. 85.

Would he purge his soul from vileness
And attain to light and worth,
He must turn and cling forever
To his ancient Mother Earth.

Dmitri's problem is that he is unable to bow down and worship the earth as Alyosha and Father Zossima can do. Thus, even though Dmitri is more closely identified with the earth than any other character, his reconciliation to it is slower in coming. As the conflict in Dmitri becomes more pronounced, and he is nearing salvation, the references to the earth become more frequent. Somewhat ironical is Madame Hohlakov's plan for Dmitri to find material salvation in the underground of the gold mines. In the dream of the babe, Dmitri sees the barren, blackened, and charred earth, and realizes for the first time its meaning.

The dream has echoes of Dmitri's walk back from the meaningless visit to Lyagavy, when he exclaims at the sight of the barren fields, "What death all around!" Awakening from the dream, Dmitri has found the answer for suffering humanity, the answer that Ivan has not yet found; he has realized the salvation of the earth. It is thus that he is willing to work in the underground in Siberia, or till the soil in America. It is after the dream that he can speak of his great love for the Russian soil, and say that if

11 Fyodor Dostoyevsky, The Brothers Karamazov (New York, no date given), p. 110.
12 Ibid., p. 401.
Christ is driven from the earth, the people will take him underground. Of the eleven bows to the earth in *The Brothers Karamazov*, Dmitri receives two, the proud and revealing bow of Katerina Ivanovna, and the symbolical bow of Father Zossima.

The symbolical meaning of the earth in *The Brothers Karamazov* is revealed in Father Zossima's Biblical comment about Dmitri that "unless a corn of wheat fall into the ground and die, it abideth alone; but if it die, it bringeth forth much fruit." Later, the scripture is repeated, as the youth Zossima reads to his visitor. The meaning of the earth is further clarified in the exhortations of Father Zossima when he says:

> Fall on the earth and kiss it, water it with your tears and it will bring forth fruit even though no one has seen or heard you in your solitude . . . . Love to throw yourself on the earth and kiss it. Kiss the earth and love it with an unceasing, consuming love. Love all men, love everything. Seek that rapture and ecstasy. Water the earth with the tears of your joy and love those tears.

A technical device much used by Dostoyevsky is that of keeping back facts until their full significance can be felt. The significance of bowing to the earth and weeping before it is not explained until nine bows to the earth have already been made, and only two remain to be made.

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This technique adds greatly to the force of the last two bows.

The first instance of bowing to the earth occurs in Book I when the narrator recounts the peasants' bowing down to Father Zossima, their weeping and kissing of the earth, and their going away blessed. The second and third bows occur in Book II. The first of these is the bow of the peasant woman after Father Zossima assures her that there is forgiveness for even so great a sin as hers; she bows to the ground before him, an act signifying her repentance and her absolution from her sin. Three chapters later, Father Zossima's bow to Dmitri symbolizes the suffering Dmitri must endure before attaining salvation.

The fourth bow is made by Grigory at the funeral of his deformed son. During the two weeks the child had lived, Grigory had refused to look upon it, calling it a "confusion of nature."\(^{15}\) Perhaps he had, in this way, wished another's death. After the bow to the ground, Grigory "devoted himself to 'religion,'"\(^{16}\) and was especially fond of the book of Job, the book of human suffering and salvation.

The fifth bow also has to do with suffering and salvation. However, Katerina Ivanovna's suffering is self-imposed, and thus is not a true means to salvation.

\(^{15}\)Ibid., p. 98.  
\(^{16}\)Ibid.
Her excessive pride and her wish for salvation cause the conflict within her which forces her into the kind of self-sacrifice which her bow to Dmitri reveals.

Alyosha's bow to Father Zossima in Book III and the recurrent bow in Book VI reveal his worship of his elder Zossima. This godly man, however, cannot save Alyosha, and the third and last bow of the young man is to the earth and signifies the final dedication of Alyosha's soul.

Although Ivan does not bow to the earth, he reveals that he is capable of doing so, and thus is capable of salvation. In Book V, he says of those who have had such passionate faith in their work, their truth, and their struggle, "I know I shall fall on the ground and kiss those stones and weep over them."17 In the following chapter, the crowd weeps and kisses the earth as Christ passes, but as the Grand Inquisitor leads Christ away, they bow in "trembling obedience"18 to the Grand Inquisitor. The contrast here shows Ivan's real beliefs.

Father Zossima makes the ninth and tenth bows, the first in his youth at the moment of realization that "each is responsible for all."19 At this moment of salvation, Zossima bows to the ground before his servant Anfanasy, whom he has wronged.

17Ibid., p. 239.  
18Ibid., p. 258.  
19Ibid., p. 311.
The last bow of Father Zossima comes after the explanation of the bows has been made, and thus is more powerfully felt than any previous one. Zossima dies, praying and kissing the earth, finding the joy of penitence and forgiveness, finding "heaven on earth." In this way, Dostoyevsky has withheld the meaning of the action until its force can be fully felt.

The last bow is also imbued with the full meaning that Father Zossima's explication has given the reader, and involves Alyosha's dedication. In the repeating of Zossima's actions, Alyosha's spirit is tempered and made strong, and remains so throughout the book.

Thus the eleven bows to the earth in The Brothers Karamazov form a rhythmic pattern symbolizing salvation and regeneration. They begin in Book I with Father Zossima, and culminate in Book VII with Alyosha. Between the first and last bows, both Dmitri and Ivan have expressed a desire to love the earth, and a desire to be saved by Alyosha. After the final bow of Alyosha, he has become strong enough to merge with and dominate the forces of both Dmitri and Ivan Karamazov.

There is further repetition of incident in the recurrence of dreams. Seven dreams occur throughout the book, and are used for several purposes. Three of these dreams

\[ \text{Ibid.}, \ p. \ 300. \]
herald a coming salvation; another three illustrate the mental suffering and spiritual persecution of those characters who have not yet found salvation. The first and least convincing dream, that in which Alyosha cries "laceration, laceration," is used for foreshadowing. The three dreams which precede the acceptance of responsibility for the suffering in life are those of Alyosha, Dmitri, and Grushenka. Alyosha's dream takes place in Book VI at Father Zossima's cell, while the young man kneels at his elder's coffin; the dream of the first miracle, changing water into wine, precedes the miracle of Alyosha's third bow to the ground, the miracle of his dedication and his resolution to leave the monastery and "sojourn in the world."

Dmitri's dream of the babe comes near the end of Book IX and brings to him a knowledge of suffering humanity and the desire to sacrifice himself to ease the suffering. He, like Alyosha, desires to suffer for all. Grushenka's dream takes place in the snow, perhaps in Siberia, where she has, only a moment before, become willing to go with Dmitri, even though she does not yet understand completely the suffering that is in store for both of them.

The dreams of persecution occur in Books VIII and XI. Dmitri tells the investigators that he has often dreamed

\[21\] Ibid., p. 193. \[22\] Ibid., p. 381.
that someone is hunting him in the dark, pretending not to know where he is, just to prolong the agony. The persecution precedes the dream of salvation in this case; in Ivan's dream sequence, however, the act of potential salvation precedes his nightmare of persecution. Ivan rescues the peasant from the snow and resolves to confess at the trial, only to be persecuted by the devil, his nightmare, when he returns home. Lise's dream, which Alyosha says he also has had earlier in his life, is of being pursued by the devil, and shows Lise's spiritual depravity.

One of the most effective rhythmic devices that Dostoyevsky uses is that which Ralph Matlaw has called the "scenic echo." The most interesting example of this is the foreshadowing of Ivan's responsibility for the murder of his father in Kolya Krassotkin, who mirrors Ivan's ideas, attitudes, and behavior patterns. Ivan's guilt is highly complex, and requires much of the novel for explanation. He eventually finds himself as guilty as the depraved Smerdyakov, who was only the "instrument," while Ivan was the "will." This terrible revelation was carefully foreshadowed eighty pages before in the goose

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23 Matlaw, op. cit., p. 25.
incident of Kolya and the peasant in the market place. Kolya gave the hypothesis to the peasant, who acted upon the boy's observation. The goose was killed, and when the owner demanded it be paid for, the judge dismissed Kolya, advising him to abandon suggesting such schemes; Kolya, who furnished the idea, went free, while the peasant, who was the instrument, was charged with the killing of the goose and was forced to pay. With variation, this is a repetition of Ivan's act of hypothesizing that if there is no God, there can be no crime, and Smerdyakov's actions based upon this hypothesis. The variation, however, is that neither Ivan nor Smerdyakov is found guilty of the murder, but Dmitri, who is more innocent of the crime than either of them, is convicted. The incident of Kolya and the goose foreshadows the trial, where guilt is borne by an innocent man. 25

Another example of scenic echo is seen in the two deaths dealt with in detail, Zossima's and Ilusha's. Father Zossima dies in the early fall when the weather is hot; the cell is close, there are no flowers, and there are no windows open despite the fact that the room is crowded with people all day. The elder has been dying for some time, and it is not surprising that an odor begins to come from the body. Here in the monastery, where the monks have

25Ibid.
been anticipating a miracle, the odor is viewed as a sign from heaven signifying that the elder Zossima was a fraud. The atmosphere and prevailing attitude of those at the monastery prefigure the fact that there will be no miracle. More than 450 pages later, a different set of circumstances prevail as Ilusha's family and friends prepare his body for burial. Here in the poorly heated room of the Snegiryov dwelling, Ilusha's coffin is filled with flowers, and his body is surrounded by those who loved him and are mourning his passing. Dostoyevsky makes only one comment: "Strange to say, there was no smell of decay from the corpse."26 Here again the scenic echo is an instance of repetition with variation.

Ralph Matlaw has said that one of the most fascinating repetitions of symbolic scenes involves the making of moral statements by means of a distasteful object, the prime example being during the preliminary investigation when Dmitri is forced to undress.27 Dmitri is humiliated.

"It's like a dream, I've sometimes dreamed of being in such degrading positions." It was a misery to him to take off his socks. They were very dirty, and so were his underclothes, and now everyone could see it.28 Dirty and undressed, Dmitri appears even to himself to be inferior, and feels certain that the investigators must see

\[26\text{Ibid.}, \ p. \ 25.\]  
\[27\text{Ibid.}, \ p. \ 26.\]  
\[28\text{Ibid.}\]
him as guilty, but symbolically, he has never been more pure and free from the Karamazov taint. This scene recurs 150 pages later in Ivan's third interview with Smerdyakov. The lackey is trying to convince Ivan that they two are guilty of the crime; he slowly unfastens his long white stocking and produces the 3,000 roubles stolen on the night of the murder. Ivan is overcome with horror, and Smerdyakov sends for lemonade to refresh him. Wanting to hide the notes from Marya Kondratyevna, he first thinks of covering the notes with his handkerchief; however, seeing that it is dirty, he puts the notes instead under "The Sayings of the Holy Father Isaac the Syrian." The contrast here is as striking as is the rhythmic repetition. At the moment of Dmitri's greatest nobility of soul, he is found to be wearing dirty underwear and stockings; Smerdyakov, who is found in a cockroach-infested room, conceals the fruits of his crime in a pure white stocking, and prefers to hide the money under a book of holy sayings rather than covering them with a dirty handkerchief. The juxtaposition of these two similar scenes shows that external states are but small indication of the inner state of man.  

Another striking repetition of incident is found in the parallels between Father Zossima's youth and the life

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\(^{29}\)Ibid., p. 27.
of Dmitri Karamazov. Father Zossima's story of his youth in Book VI parallels what the reader knows of Dmitri's life almost perfectly. Dmitri's early life is treated in one paragraph in Book I; Father Zossima's youth, which is an explication of Dmitri's life, is dealt with in seven pages of Book VI. Through Zossima's story, the reader learns of military life, of a revengeful love for a proud and beautiful woman, of a duel, and of two blows dealt to a faithful and humble servant. The military service, the wild life in Caucasus, and the duel parallel Dmitri's life; the beautiful and proud girl who makes Zossima want revenge is a counterpart of Katerina Ivanovna. Dmitri has already given one blow to Grigory, the counterpart of Anfanasy, and the two blows of Father Zossima foreshadow the second blow Grigory receives from Dmitri on the night of the murder. Zossima's repentance and bow to the ground before the old servant suggest early in the book that Dmitri will conquer his evil impulses. There are also parallels between the visitor and Dmitri although the visitor primarily represents Ivan. Both Dmitri and the visitor strike the table with their fists at a moment of great inner conflict. The second coming of the visitor to kill Zossima anticipates that Dmitri's second visit to his father to receive his money will not end in murder. The visitor says that at
that moment "the Lord vanquished the devil in my heart."\textsuperscript{30} Similarly, Dmitri says of the instant when he is closest to murdering his father, "Whether it was someone's tears, or my mother prayed to God, or a good angel kissed me at that instant, I don't know. But the devil was conquered."\textsuperscript{31} The murder is avoided and the visitor kisses Zossima as he leaves; a similar incident occurs with the old Karamazov; however, it is Alyosha who implants the kiss on his father's shoulder, signifying that Dmitri will not kill him. Here again the explication of Alyosha's kiss comes 142 pages later in a parallel event. An important variation which affirms Dmitri's innocence is the contrast between the visitor's bad dreams and Dmitri's dream of the babe, after which he says, "I've had a good dream, gentlemen."\textsuperscript{32} Five months after the visitor's death, Father Zossima becomes a monk; five days after the trial, on the day of Ilusha's funeral, Dmitri is ready to begin his new life.

Another variation is Ivan's similarity to the visitor. The visitor is overcome by the sense of isolation which Ivan also feels. Ivan and the visitor are the two characters in the book who are repeatedly plagued by headaches,

\textsuperscript{30}Dostoyevsky, \textit{op. cit.}, p. 326.
\textsuperscript{31}Ibid., p. 327.
\textsuperscript{32}Ibid., p. 538.
and both smile at the moment of greatest conflict and tragedy. The visitor's silence resembles Ivan's, and when he does confess, the fact that no one believes him foreshadows the ineffectiveness of Ivan's later confession.

The peasant woman in Book I who has wished for her husband's death provides another varied representation and foreshadows Ivan's wishes for his father's death. As the woman seeks forgiveness, Father Zossima crosses her three times, as Dmitri crosses himself when he seeks forgiveness during the preliminary investigation, and puts an ikon around her neck. The ikon incident is repeated twice; once in Dmitri's "amulet" of the 1,500 roubles, and again in the ikon which Madame Hohlakov places about Dmitri's neck, an ironical counterpart to the object of potential salvation already hanging there.

Repetitive incidents link Alyosha with Ilusha. Both Alyosha and the boy bear the shame of seeing the one they most love humiliated. Ilusha is made fun of at school, even as Alyosha was when he was a child. Another echo involves the stone throwing of the boys, and the speech at Ilusha's stone, as well as Father Zossima's Biblical quote that "the stone which the builders rejected has become the corner-stone of the building," a quotation applicable to the boys' changing relationship to Ilusha.

\[^{33}\text{Ibid.}, \text{p. 523.}\] \[^{34}\text{Ibid.}, \text{p. 333.}\]
Lise's actions, in some ways, are repetitions of Katerina Ivanovna's. The latter offers herself to Dmitri in a letter; later Lise writes to Ivan, offering herself to him. Lise's self-torture also echoes the self-punishment of Katerina.

Many other significant repetitions of incidents might be noted, such as Father Zossima's departing statement of "Forgive me, all of you,"35 and Dmitri's cry as the officers carry him away, "Forgive me at parting, good people!"36 Smerdyakov and Ivan are linked in the reader's mind as in Book V they both reply to Alyosha, "Am I my brother's keeper?"37 Frequent references to Job are found, and Alyosha sits on the tombstone of the old monk, Job, during his greatest hour of suffering. Rakitin and Kolya echo Ivan's theory from Voltaire that it is possible to love man and not love God.

The Brothers Karamazov is filled with repetitions with variation, of incident as well as phrase; the instances cited are not in any way a complete summary, but are given to illustrate Dostoyevsky's use of repetition of incident, how it is used and why.

Another of Dostoyevsky's rhythmical devices is repetition of character, which is used for the purposes of subtle

36Ibid., p. 542.  
37Ibid., pp. 235-240.
revelation, for foreshadowing, and for emphasis. The most marked examples of repeated characters are with Ivan, Dmitri, and Alyosha. Ivan's counterparts are the peasant woman, Markel, the visitor, the devil, and Kolya. Other characters who mirror Ivan in some way are Varvara, the most intelligent of the Snegiryov family, who despises her father as he makes a fool of himself; Smerdyakov, who, like the devil, represents only the evil parts of Ivan; and Rakitin, who is the counterpart of the cold intellectualism of Ivan, devoid of any human love.

In addition to Dmitri's repetition of Father Zossima's early life, parts of Dmitri are presented by the mysterious visitor and the servant who is blamed for the murder. The parallel of Dmitri and the visitor has been previously discussed. The servant who is blamed for the murder, although he, like Dmitri, is innocent of the blood, is found in a tavern two days prior to the murder, threatening to murder his mistress. On the day after the murder, he is found with a knife in his pocket and blood on his hand. Also in a tavern, two days before his father's murder, Dmitri writes a letter to Katerina Ivanovna in which he threatens to kill his father; on the night of the murder, he is first seen carrying a pestle, and later seen with his hands and clothes covered with blood. The condemning of the innocent
servant in the visitor's story foreshadows the verdict in Dmitri's case.

Characters who represent or echo Alyosha are Father Zossima, Markel, who even resembles Alyosha in appearance, and Nina, who is called by Snegiryov the "angel" of the family, even as Alyosha is called by Fyodor, Ivan, and Dmitri. Kalganov, in some ways, also echoes Alyosha, and indicates the presence of the forces of good both in the Karamazov gathering in the cell, and at the end of the preliminary investigation when he is the only one who will shake hands with Dmitri.

Other parallels in character used for foreshadowing are seen in the woman Father Zossima loved and Katerina Ivanovna, and the servant Anfanasy and Grigory. The monks, whose reaction to the death of Father Zossima reveals their true character, foreshadow the collective reaction of the town when Dmitri is on trial. Maximov and Snegiryov echo and emphasize the buffoonery of Fyodor. The parallel between Lise and Nina is one of contrast; both are cripples, but Lise has become a "demon," while Nina is an "angel of goodness."  

The groupings of character are also rhythmic in The Brothers Karamazov. The Snegiryov family, the group of

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38 Ibid., p. 209.  
39 Ibid., p. 636.  
40 Ibid., p. 209.
boys, and the group of people in Father Zossima's story all contain representatives of the Karamazov conflict among body, mind, and spirit, and thus echo and re-echo the basic problems of the novel.

Physical details are also used for repetition, sometimes for contrast, and sometimes for emphasis. The peasant who steals money from Katerina's father is a man with a big beard and spectacles. In his second visit to Smerdyakov, Ivan notices that the lackey is wearing spectacles, a pretension which infuriates Ivan. Both Smerdyakov and the peasant are guilty of a crime. The swindler, Lyagavy, also resembles Smerdyakov with his flaxen curls which infuriate Dmitri. Of the six people in the book with beards, Father Zossima and Snegiryov are the only two whose beards are very thin and small. The beards of Trifonov, Lyagavy, Father Ferapont, and the devil are either big, thick, or long. In this way, even through physical details, characters are linked together.

The two characters who wear rings in The Brothers Karamazov are the prosecutor, who wears three rings, and the devil, who wears a cheap opal ring. The description of the prosecutor's rings precedes Dmitri's expression of his dreams of persecution and degradation. In the same manner, more than 100 pages later, the image of the devil's ring precedes Ivan's nightmare of persecution. In both
cases, the outward adornments are worn by the corruptors of truth, while Dmitri's unclean stockings and deformed toenail, and Ivan's sagging shoulder, again indicate that externals have little to do with inner worth.

Repetition of setting serves in another rhythmic process, the significance of which has been discussed in Chapter IV. The use of upstairs rooms is found six times; downstairs rooms are used in seven settings; table scenes occur six times.

The use of weather, heat, and cold, have been discussed earlier. Rhythmically, the scenes are thus arranged. Three scenes of conflict are presented on windy evenings on pages 160, 214, and 658. Five "resurrection" scenes occur on dark nights on pages 274, 340, 437, 462, 547, and 671. Debased happenings associated with warm, beautiful nights occur on pages 99, 101, and 173.

Although not all of the colors used in The Brothers Karamazov are meaningful, the interplay of some of the colors forms a meaningful series of rhythmic repetitions. Black dominates the book, and is even found in the name Karamazov, which is derived from a Turkish root meaning black, and a Russian root meaning tar or grease.\(^1\) Fyodor's teeth are black; Dmitri wears black gloves on two unfortunate occasions, to the cell and to the trial;

\(^1\)Matlaw, op. cit., p. 31.
Fyodor's summer house, once green, is blackened with age and decay; Grushenka wears a black dress on three occasions which end unhappily: her visit to Katerina Ivanovna, her reunion with her Polish officer, and Dmitri's trial. Father Ferapont's shirt is black with filth; the buildings at Mokroe are black as Dmitri arrives, and are also blackened in the early morning by the rain; the earth and huts in Dmitri's dream are blackened and burned; Katerina appears at the trial in a black dress; the devil's hair and the ribbon on his lorgnette are black; and Lizaveta, who gave birth to Smerdyakov, has black hair and eats nothing but black bread.

White, the symbol of purity, appears fewer times, and is used primarily for contrast. The furniture, walls, and mirror frames at the Karamazov's are white; the stocking in which Smerdyakov hides the money is white; the devil wears a white tie on a journey to the earth, and Fetyulovitch wears a white tie at the trial. Three uses of white as the symbol of purity involve the snow, which is seen in Dmitri's dream, Ivan's rescue of the peasant, and Ilusha's funeral; a white frill is on Ilusha's coffin, and white flowers are placed upon Ilusha's grave.

Red dominates the scene of the murder in the red bandana Fyodor wears around his head, the red upholstery of the furniture, the red screen in Fyodor's bedroom,
Dmitri's comment of "How red the white beam berries are!" and the three red seals on the envelope for Grushenka. Earlier in the book, red has been designated as the color of the roof of the Karamazov house, the color of Ferapont's coat, the beard of Lyagavy, and the hair of Varvara. During the trial, the President, as well as one of the jurymen, wears a red ribbon, indicating the outcome of the trial.

Green, as the color of regeneration, appears in the summer house where Dmitri makes his confession, in the leaves which both Dmitri and Ivan love, in Ivan's statement about his "green" youth, and in the panes of the windows by which Dmitri stands after the preliminary investigation.

Ivan loves the blue sky, and Ilusha is carried out to lie beneath the sky in a blue coffin. In contrast, blue used on the inside of buildings has to do with scenes of fraud and malice: the blue room at Mokroe, the blue walls of Smerdyakov's cockroach-infested room, and the dirty blue handkerchief with which Smerdyakov starts to cover the money.

The devils which Father Ferapont sees have long grey tails, and Ivan speaks of his devil, who, if undressed, would reveal a tail a yard long. Other uses of color

\[42\] Dostoyevsky, *op. cit.*, p. 414.
appear in *The Brothers Karamazov*, but seem to be for descriptive purposes only.

Another group of symbols concerns animal life. More than fifty references are made to characters in terms of some form of lower animal life. The bird image usually has a spiritual connotation. Markel begs forgiveness of the birds; the youth Zossima meets in his travels loves the forests and has learned to imitate all the calls of the birds; the geese flying overhead bring momentary peace to Ivan; the Holy Ghost appears to Father Ferapont in the form of different birds; Ivan calls Alyosha a dove; and Alyosha, in the final scene, calls the boys doves, implying that in them lies spiritual hope.

Other images of animal life in *The Brothers Karamazov* are found in Trifon Borissovitch, in his three times repeated statement about the flea-ridden peasants, which indicates that he is only interested in material gain, and in Smerdyakov, whose sensuality manifests itself in his hanging of cats. Dmitri says that Smerdyakov has the heart of a chicken; Grushenka and Dmitri call the Poles turkey cocks, capons, and ganders; Fyodor's house is overrun with rats; Rakitin and Fyodor are called pigs by Dmitri and Ivan; Smerdyakov is called an ass by Fyodor, who later

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43 Matlaw, *op. cit.*, p. 29.
44 Ibid., p. 30.
45 Ibid.
applies the same name to himself; Grushenka is called a cat and a tigress; and Kolya calls himself a beast.

Dmitri and Fyodor are referred to as reptiles, and when Smerdyakov produces the stolen money, Ivan draws back as from a reptile. The spider image occurs in reference to two characters, Dmitri and Father Ferapont. The spider image appears in each of the two scenes where Father Ferapont is present, and symbolizes his withdrawal from humanity which presupposes a society to which he feels superior, a society of trapped, insignificant beings. In Dmitri's case, the spider prefaces his confession of his sexual perversions.

The insect imagery is more profuse and refers to vileness or lust. There are at least twenty-four references to the Karamazov degradation in the references to Ivan, Dmitri, Fyodor, and Smerdyakov as beetles, insects, bugs, and flies. References to beetles occur on pages 130, 136, 150, and 181; references to insects are found on pages 96, 111, 112, 117, and 430. Bugs are mentioned on pages 112, 117, 252, and 507. Flies are found mentioned on pages 113, 130, 279, 652, 670, and 700. The insect imagery culminates in Smerdyakov's cockroach-infested room.

The last, and perhaps most complex, use of rhythm concerns Dostoyevsky's use of number. The purpose of the following discussion is not to explicate completely the
symbolic meaning of Dostoyevsky's use of number, but to note the rhythmic use of number in *The Brothers Karamazov*. The number three is used more than 130 times; variations of three, such as 30, 300, and 3,000, are used in reference to at least fifteen different things throughout the book, and numbers divisible by three are also numerous. The number two is used in reference to more than eighty things in the book, and while other numbers are also numerous, no meaningful pattern emerges with the charting of these. The numbers two and three seem to be the important rhythmical numbers in the book, both being used significantly.

The rhythm of two against three suggests the conflict which resolves at the end into the harmony of a perfect triad. Musically, the triad is the basis for the harmonic system, and mathematically, the triangle is the most stable of all structures. Traditionally, the number three carries with it the implication of perfection, the superlative, the all. Although it is possible that Dostoyevsky used numbers symbolically in other ways, it is also probable that in *The Brothers Karamazov*, the numerous repetitions of three and two indicate no more than the duality or conflict suggested by the number two, and the perfection or completeness implied by the number three.
Of the more than eighty uses of two in the book, at least twenty of these uses involve significant incidents. In almost all cases, the number two is used when some conflict is taking place either within an individual, or between two individuals. Examples of this are Dmitri's second coming to his father, and the two candles burning in the scene between Grushenka and Katerina Ivanovna. Father Ferapont eats two pounds of bread a week; Ivan listens twice on the stairway at two o'clock in the morning; two days before the murder, Dmitri writes the letter; Alyosha sends to Kolya twice, two weeks before he comes to Ilusha; and twice Alyosha makes the revelation to Ivan, "You know who."46 Ivan asks Alyosha two questions during the time of his great self-doubt; there are two benches in Smerdyakov's room; the devil visits Ivan twice, and the two sit on two sofas; the two candles have almost gone out when Alyosha knocks at Ivan's window; and Alyosha watches over Ivan for two hours. At the end of the book, Alyosha is going to see Ivan twice a day, indicating that although the struggle in Ivan is now for life, the battle is still being fought.

Many uses of the number three are not in themselves significant, and serve only to emphasize and strengthen the more than twenty-five meaningful uses of three. There are

46 Dostoyevsky, op. cit., p. 638.
three steps up to the portico and Father Zossima; the peasant woman wished her husband's death three years before, came 300 miles to confess, and found forgiveness in her third confession as the elder crossed her three times. There are three ways to the monastery, three temptations of Christ, three temptations of Alyosha, three confessions of Dmitri, and three powers usurped by the Grand Inquisitor. Ivan refuses to take the three days' journey to Tchermashnya; the visitor feels guilty three years before confessing; Dmitri has three possibilities for salvation, later goes through three ordeals, and crosses himself three times. He spends three days at Mokroe, speaks of spending three years in America, and plans to escape at the third étape. Ivan makes three visits to Smerdyakov; the devil tells Ivan three stories; Ivan calls the devil three names; and the devil has been there "almost" four times, indicating that he almost gained mastery over Ivan. Most significant, of course, are the three brothers Karamazov.

Thus it is that Dostoyevsky has used the rhythm of two against three to beat out the conflict between his characters and within them, finally to resolve the conflict as the three parts of man represented by Dmitri, Alyosha, and Ivan cease to be separate and become a triune whole.

47 Ibid., p. 691.
Dostoyevsky's use of rhythm is complex and varied, and a complete explication of it would involve a long and complicated study. Certain patterns, such as those mentioned above, can be noted to illustrate Dostoyevsky's care as a craftsman, and used to explain partially the structural perfection which in part is responsible for the place in literature claimed by *The Brothers Karamazov*. Through repetition of incident, image, detail, scene, and setting, Dostoyevsky has achieved an uncommon rhythmic pattern.

Dostoyevskij's details, surely the mark of a conscious craftsmanship, concretize and reinforce the metaphysical and, in turn, affect thematic development. They establish patterns that betoken a single imagination permeating all levels of the novel; a unity in vision and novelistic technique dramatizing intellectual conflicts and informing an elaborate artifact with variety and verisimilitude, with substance and subtlety.48

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48 Matlaw, *op. cit.*, p. 44.
CHAPTER VII

CONCLUSION

The Brothers Karamazov represents Dostoyevsky's final vision of existence, as well as the apex of his art.¹ The final note of his work and struggle is a new existence which man should reach through the re-creation of himself.²

The total effect achieved by Dostoyevsky is cumulative and comes into being as he repeats details in a meaningful pattern. For the most part the casual reader is unaware of the symbols which gather meaning as they recur, the repetitions of character which reaccentuate and re-emphasize the main themes, and the perfection of the structural pattern of the novel.

For rhythmic patterns, Dostoyevsky has used repetition in scene to foreshadow coming events; character, to point up theme; interweaving themes to resolve the counterpoint into harmony; and symbolic details, such as the bows to the earth, color, insect imagery, numbers, and physical details of setting and character, which serve to foreshadow events,

¹Ernest Joseph Simmons, Dostoyevsky, the Making of a Novelist (London, 1950), p. 263.
²Ibid.
to reiterate conflict, symbolically, and to provide jarring contrasts.

Dostoyevsky reveals his characters mainly by presenting them to the reader in the dramatic present. He also employs, however, the techniques of confession, characters who echo the main characters, and split inner dialogue. Although the concept of the duality of man was used by Dostoyevsky in earlier works, nowhere did he surpass the power of the split inner dialogue of Ivan in *The Brothers Karamazov*.

Scene and setting conform to the unity of the novel, and are carefully handled by Dostoyevsky to add meaningfully to the unwinding of the plot.

Structurally, *The Brothers Karamazov* is triangular. Two of the three main themes, Dmitri and Ivan, the earth parts of man, move upward toward the Alyosha theme, the spirituality of man. The twelve books are divided equally between the brothers; each dominates three books, and all themes are present in the remaining three. The Epilogue serves to give the final word to the major theme.

The Epilogue emerges as a hymn to the joy of living. In this final hymn to the joy of existence, the realization comes that Ilusha was good despite all; life is good in spite of tears, long life to life. The body, mind, and

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soul of man have become joined, and in this union, the
story itself plays a minor role, for Dostoyevsky has car-
rried the reader beyond time and circumstance into the
"framework of universality." Forster has said that nearly
all novels are feeble at the end, because the plot has to
be wound up. Not so in The Brothers Karamazov. As all
themes merge into the joyous hymn to life, the chords of
the novel are echoing Dmitri's words that the greatest
knowledge that man can possess is that he exists. The
endless cycle of birth, life, and death makes the Karamazov
story important only as it is part of the cycle, and
important because its people come to realize that the most
glorious song that can be sung is "long life to life,"
"Hurrah for the Karamazov!"

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6 Meier-Graefe, op. cit., p. 375.
7 Fyodor Dostoyevsky, The Brothers Karamazov (New York, no date given), p. 822.
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