

## Stylistic deviations in Dostoyevsky's novels

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### Abstract

The use of stylistic deviations in writings by authors not only makes the novel enjoyable but also helps to expand the reader's understanding of the language of the novel. However, a brief knowledge of the author's background and the stylistic approach used by the author helps the reader to understand and appreciate the novel better. Novels authored by Dostoyevsky are known to follow stylistic deviations. This study aims to investigate the stylistic deviations in Dostoyevsky's novels, his personality and what influenced his writing styles. The study followed a stylistic analysis approach in conducting a literature review. The novels of Dostoyevsky and previous literature were used to analyse Dostoyevsky's writing methods and analysis style. It was established that Dostoyevsky's life experiences were expressed in his novels through his stylistic deviations.

Keywords: Deviations, Dostoyevsky, insanity, polyphony, stylistic analysis;

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## 1. Introduction

A creative writer might use vocabulary that may be different from what is considered ordinary, unusual or mundane (Hameed & Al-Sa'doon, 2015). A writer who uses untraditional or unusual language amazes the readers and creates a strong and lasting impression on their minds. Stylistic deviations are mostly used by articulate writers, who intend to capture and maintain the interests of their readers, by breaking a few rules of standard writing.

Understanding the stylistic deviation of any given write-up is necessary for understanding the message the writer intends to convey to the readers (Alowonle, 2021). Most often, stylistic deviations are meant to awaken an interest that helps readers to have a unique experience that regular words are unable to convey. The use of stylistic deviations also helps readers to expand their knowledge and understanding of languages. It is believed that a writer's personality and experiences influence their stylistic approach to writing (Antioco & Coussement, 2018; Elena, 2019).

The novel of Dostoyevsky followed a stylistic deviation which makes the novel appealing to the reader. The undertaken investigation of the writer's personality and upbringing is of crucial importance and is tremendously considered in the core of an author's narrative and fiction prose. Briggs (2001) studied Dostoyevsky's background and the novels authored by him. According to Briggs (2001), the idiosyncrasy cannot and should not be set aside when considering the literary text as holding the perspective and the writer's intention and target in the field of classical literary analysis. In this way, Briggs (2001) raises very important points in Dostoyevsky's lifetime that are deemed to define and underline his literature.

There is a need to sustain what has been advanced by Foucault about history and madness where he ascertains that in the dark ages of Europe, thinkers and philosophers were incarcerated as insane people (Gutting, 2005). The disparities in his life triggered the logic, bitterness and unusual concepts embedded in the heteroglot narrative, shaping therewith the very complicated carnivalesque style of the author following what Emerson (2008a, 2008b), Holquist (2003) and Bakhtin (2010) advance. Very distinct and non-circulating parameters are revealed through the interpretation of the non-physical appointments given to the reader by the very author using polyphony of voices; in fact, to be deceived.

### 1.1. Purpose of the study

Dostoyevsky's novels are popular in Russia for their stylistic deviations which make them appealing to the readers. However, it is purported that the personality of Dostoyevsky can be traced in his novels and some researchers have opined that some of the materials are not supposed to be approved for reading due to the evil they portray. This study aims to investigate the stylistic deviations in Dostoyevsky's novels, his personality and what influenced his writing styles.

## 2. Methodology

This study is a literature review that uses a stylistic analysis approach. The subject of study is Russian author Fyodor Dostoevsky. His personality, lifestyle, experiences and writing style would be considered while analysing his stylistic deviation approach in his novels. The source of data for this study is from his novels and also from previous literature.

## 3. Results

Dostoyevsky's ability to control the intermittence of dialogism in the different productions available to the examination shall testify that talent is before hard work, for art is not science; it is a subtle unveiling of truth. The work of the French great writer Marcel Proust (1871–1922) titled '*A La Recherche du Temps Perdu, In Search of Lost Time*' has been devoted to a process of giving importance to people's lost moments (Proust, 2003). But the fact that the narrator of Proust experienced breaches within the narrative which is as long as 1,200,000 words highlights the temporal sphere or dimension.

In other words, the use of a fourth dimension to determine the coordinate of a specific peculiar happening within the narrative, being related in time and space in different spheres at the same temporal moment as presented in the narrative. These very moments are being demystified by that very narrator who is situated to be bewildered; he does not understand what is practiced as narrative or read the literature, but he has got this feeling of total acceptance of lost time, that that particular moment is gone, in Barthes' (2001) proper words. He, as a matter of fact, in that peculiar moment opens up a breach that creates the temporal moment in the same spot in different completely abstract moments of mental cleavage in the narrator's mind.

Three shocks souvenirs made him understand the extra temporality. In this case, time is defeated; his sensations as felt within three moments, spots and spaces in the narrative. Total submission and acceptance of the lost time prevail in his mind. The acts in question are speech acts quite related to temporal and time coordinates making the narrator reach out a metamorphosis that allows him to live that particular souvenir when the valet hits the cup with a spoon and a breach opens to the hammer on the railroad; the sound is similar; he is transposed to that lost time in the past and recovers it obliquely; as a static element voyaging through the narrative using the created fourth dimension. Such perfection has been noticed in the Dickensian narrative and Dostoyevskian fiction quite a long time before that.

By the same token, Barthes (2001) talks about losing away the frivolity which is installed in Proust, the mendacity and fabrication are spoiled. It is something which has bases in the novels of Dostoyevsky and there should be no room for frivolity by deception and insanity in the conception of the notion of the hero which is not a part impartial of the novel as a literary entity but rather an epic key component. Barthes (2001) never wrote about Proust, he was rather haunted by Proust. He wrote in 'Le Plaisir du Texte', '*l'œuvre de Proust est du moins pour moi, l'œuvre de référence, la mathesis générale, la mandala de toute la cosmogonie littéraire*'. In this way, Dostoyevsky's novels are demystified in terms of concepts influencing the style, although the issue of translatability is to be taken into account.

### 3.1. Dostoyevsky's personality

The undertaken investigation of the writer's personality and upbringing is of crucial importance and is tremendously considered in the core of an author's narrative and fiction prose. The idiosyncrasy cannot and should not be set aside when considering the literary text as holding the perspective and the writer's intention and target in the field of classical literary analysis. In this way, Briggs (2001) raises very important points in Dostoyevsky's lifetime that are deemed to define and underline his literature. He said that this author 'joined a group of young dissidents called the "Petrashevsky circle" in his mid-twenties, and twenty of whom were arrested in 1849, held in a fortress for eight months of solitary confinement, tried and sentenced to death' (X). More than that, after being granted an acquittal by the Tsar, he was transferred to a Siberian penal colony for 4 years. This was described as '*unspeakable and interminable suffering [...] buried alive and enclosed in a coffin*' (idem). It should sustain what has been advanced by Foucault and history and madness where he ascertains that in the dark ages of Europe, thinkers and philosophers were incarcerated as insane people (Gutting, 2005).

This has sharpened and distorted the author's personality and should explain the way he writes, displays characters and leads polyphony. As he is said to be a rude interlocutor, most of his characters dive into the same stream and reflect explicitly his insanity. If Dickens is always the little boy in the industrial revolution, then Dostoyevsky should be all evil characters by the harsh circumstances or rather an archangel who comes directly from the Holy Book (Hodinová, 2012). The latter had only allowed his book to be read during his confinement. Briggs (2001) adds that all abnormal experience has been expressed in his *Notes from the House of the Dead* in 1861.

Dostoyevsky's ordeal did not stop at these four bitter years, but he experienced five more years in exile serving as a 'common soldier' (XI). In Briggs's (2001) proper words, 'following his arrest

at the age of 26, Dostoyevsky spent a third of his remaining life away from home, friends, and family, in prison or the army' (idem). Art that comes out of deep suffering is by no far very hard to explicate, interpret or just said to be any given piece of literature. It rather should be banned to be easily taken as a simple and short course. It is revealing, explanatory and unveiling.

The scope is narrowed down to his father, although by Briggs (2001), to have inspired the characterisation in the present novel. His father, a physician, cruel and harsh on peasants, was killed in unclear circumstances probably by the ill-treated peasants. It should be the death of Father Karamazov. Although Dostoyevsky graduated from a military institution, he pursued his career as a writer.

### 3.2. Dostoyevsky and his novels

His first real production *Poor Folk* (1846) was in an epistolary form or a group of letters. Then, *The Double*, which fell apart unlike the first one, triggered his success towards a large public. Dostoyevsky fell into depression thereafter which led him to mental illness. Epileptic, and unstable on the psychological scale, he worsened his financial situation because of the gambling mania in the 1860s. The latter is refracted in *The Gambler* (1866) as pointed out by Briggs (2001). The author died at 59 without completing most of the work he had planned to do; 30,000 people paid respect at the very spot of his funeral, quite a great number for an insane writer with devilish and perverted tendencies but who also held a lot of compassion and love for his comrades. Briggs (2001) concluded by saying, 'this was the life of turmoil, lived beyond melodrama, from which four of the world's greatest novels emerged. No events in these books, however shocking, transcend the multiple horrors experienced by their author in real life' (XII).

In assessing the career of the writer, born in 1921, he produced at least 20 important stories and novels wherein 4 of them are regarded and acknowledged as masterpieces, namely *Crime and Punishment* (1865–66), *The Idiot* (1869), *Devils* (1871) and *The Karamazov Brothers* (1880), all of which are said to have been fed from *Notes from the Underground* (1864). The aforementioned four novels are considered to be the development of the latter. They had served as an inspiring pedestal, a literary foreground and a backward reference for an intentional fallacy, but the fusion should be stated and analysed at the level of characterisation according to what Emerson (2008a, 2008b) wrote about Dostoyevsky's characters.

Before tackling the work as a physical asset, Briggs' (2001) *a priori* consideration is to be taken as a close inspection of the work reliable or rejected in *a posteriori* analysis and conclusions; in the same flow, this critic considers these notes to epitomise 'Freud's Id, an interesting story, an unusual psychological case-book, and an absorbing philosophical treatise'. It should be, therefore, sustained with rough and unshakeable evidence. Additionally, he remarked that the very author doubted all science and mathematics offered through the underground man, but Einstein came to overtake and overwhelm what had been advanced and theorised by Euclid and Newton.

This was not the first madman of literature to reveal profound truth, who foresaw the future from an underground devilish perspective, a very acute angle which read a reflexive theory about matters, space, time and hollowness. More than that, Dostoyevsky's thinking and personal doctrine should lay the ground for dialogic imagination and heteroglossia through his writing. He should be then the welder of polyphony in the novel. The depiction, however, is quite rational wherein the nature of fiction might allow such transgression and trespassing.

Knowing that *Note from the Underground* (1864) almost inspired and served as a literary foreground and pedestal for the development of other works as pointed out by Briggs (2001), among which was *The Karamazov Brothers* – a case study – the madness and insanity intertwined with rational and scepticism with wit and conceit. Although the writer suffered instability, he was rationale in terms of perspectives and creation of characters. Yet, he nourished and nurtured his fiction with an idiosyncratic devilish resolution of matters – a self-nurture, self-reflected fiction and intentional fusion with the inner psyche – the devil which lies within.

According to Foucault, in his *Madness and Civilisation*, most thinkers and philosophers were incarcerated as ill minds and insane people. Briggs (2001) considers the 4 years of custody as a prisoner a triggering device that fed the genius, which oppressed and squeezed the very best of humanity. Yet, they would not be created without dismal and unpleasant attributes. The proposed pattern in Foucauldian theory shall comply with the hypothesis that creators of fiction do not come from aristocratic and spoiled minds; it was the suffering of both Dostoyevsky and Dickens that nurtured the spirit of creation and creativity.

Yet, Briggs (2001) ascertains that Dickens had not experienced what Dostoyevsky did. In reality, no one could be sure of that unless disdaining the very hidden and unveiled truth. The quest for truth is still on the shelves. Notwithstanding that, in whatsoever situation, the fiction, in this case, is at the experience level and responds and obeys the psychological and the whole bulk of proposed planes as models by Malinowski, as cited in chapter two.

This critic adds a very important remark that should be just passed by, 'Dostoyevsky returned from exile in December 1859 with a religious mission. He had mingled with the lowest of the low and knew enough criminality to write about it for the rest of his life, which he now began to do' (XV). Only one mature work was not considered successful or rather inferior because of a murder-free plot *A Raw Youth* (1875) wherein others do hold bloody buoyancy.

He also pointed out the iron fist of the Russian intelligentsia on the whole system and people implementing thereby 'a doctrine of atheism, socialism, freethinking and free love that could only spell danger by rejecting the moral law and undermining personal responsibility. Under their rules, you could theorise yourself into justifying anything, even murder' (XVI). Such was Russia at that time; many great thinkers aroused from the nasty extremist nest, such as Bulgakov and Dostoyevsky.

*Crime and Punishment* (1866) is a murder story that is nurtured from *Notes from the Underground* (1864) according to Briggs (2001). The murder case has as a primary suspect with premeditation of a student, Rodion Raskolnikov, who murders an old pawnbroker woman and her sister. Why would an intellectual behave as such? Should an intellectual converge to criminality because of circumstances? Would it be easier to commit murder? Why would a student have social contact with a pawnbroker? Is it by gambling issues, sex or addiction to morphine? A pawnbroker's business is to lend people money in exchange for valuable objects; if the money is not paid back, then the pawnbroker can sell the object. Then, what should be the truth behind the murder? The writer could have reflected his desire to murder in this personage; he could also require a devilish substance to tease his intelligent and scary mind. Yet, it should be, but the idiosyncrasy is read through fiction.

For Emerson (2008a, 2008b), unlike Tolstoy, Dostoyevsky was more concerned with spiritual and moral values, but he could appear or refract his image as rude and insane. This irreducible mind could but sever himself from reality. By this, his personal life would no longer exist. He lived in his fiction and the fiction in his lifetime and happenings. He could not dispel the bitter experience out of his spirit. In his novel '*The Idiot* (1868)', Dostoyevsky's denunciation of societal abuses of St. Petersburg epitomises corruption in the character of worthless, reckless, irresponsible Prince Myshkin who was appointed so without any rational or mandatory legibility to rule.

As is often the case for Russian writers, this one is explicitly the idiot in oppressing authority upon his native people. He went on to become insane by the end and the fiction is reflecting therewith the author's stage of life. But how would the writer remember a period within which he lost reason and could not read the compass of life; he might have been detached from reality; watching his own life unfolding before him. After recovery, an insane person could feel the shame of what he said or did; this is not the case as in a drunk one would suffers a hole in his memory and cannot recall his last night spent doing insane things.

Should any reader depict the idiosyncratic in Dostoyevsky's writing without being of particular literary awareness? He recounts biographical elements within the fiction. For a great writer

as such, it could be seen as loose and inappropriate, but yet *the Idiot*, according to Briggs (2001), stands to be the author's favourite work.

In *Devils* (1871–72), devilish and tiny mediocrity of self-esteem ties and drives the causality to the peak. The author, unlikely to be conventional in the narrative standard of plotting, and by taking into account *Notes from the Underground*, violates norms, and never thereafter set settings at the beginning. Unintentionally, he bewilders his readership up to the conventional wherein Briggs (2001) states that once moving inward the fiction, everything should be according to the same beam of light. The curiosity to know about fiction is highly praised by the writer. There should be an intention on the part of the author to make such attributes control the happenings in backwardness.

This very technique is depicted in Dickens' contemporary fiction and is widely explained. It is indeed about replying to previous data and factors to set the network in an atomistic fashion, i.e., the flow of events as they unfold. On the contrary, Dostoyevsky embeds backwardness along with his bulk of novels in replying on *Notes from the Underground* to set a literary foreground to the fore coming pieces of fiction.

A devastating continuum of the same intention and fallacy should be pointed out starting from the dark experience which sharpens his mad spirit to the literature he embodies. It is never the same but is according to the same pattern. Should the author be oblivious to such violations? He never intends to copy or resemble, yet his personality would not allow such practices. The quest for making of the 'Russian word' might have been his only monitoring motivation. His works might be thought of as a psychological self-assessment confession, analysis or rather salvation and redemption to his damned diabolic soul that strives to get rid of the devil which dwells within.

Getting back to *Devils*, the setting is in the province, raising therewith the exhausted theme of the Russian society as told by most of all the Russian writers. Major characters like Pyotr Verkhovensky are deemed by Briggs (2001) to be a reflector of fiction because he manipulates their surroundings to the extent of turning 'young hotheads into a deadly activist cell' (XVII). Such perspective recurs now and then and is typically Siberian of nature.

Dostoyevsky handles well the flatness of characters when he introduces Nikolay Stavrogin, who is said by Briggs (2001) to be 'a brilliant, attractive but emotionally sterile young man imbued with the nihilism of spiritual kind which leads him into a career of crime and debauchery' (XVII). Briggs (2001) characterises this novel to be political. This should testify to the prophetic perspective of the author and his foreseeing endeavour to what might and would happen to Russian society.

The core discussion and analysis should not in any case tend towards a thematic one. Themes in Russian literature are quite the same and the fiction refracts usurpations and calamities. Therefore, and by the nature of the regime in this nation, themes and happenings are not a secret and the rest of the world is not oblivious to this. In other words, this should be about narrative techniques, the display of characters and other technicalities used by the artist.

Dostoyevsky in *The Karamazov Brothers* misleads common readers and entails his fiction with a thorough endeavour when religion seems to be the book cover. Even though he spent a lot of time, if not all of it, reading the New Testament, he was compelled to do so. What could be the result of such a long, deep and dark muse on chapters that unveil and tell rather than prevent and secure?

### 3.3. Narrative techniques and idiosyncrasies in Dostoyevsky's writings

Dostoyevsky opens the threshold of the novel *The Karamazov Brothers* with one of his round characters however revolving around the flat with the tremendously important character of father Fyodor Pavlovitch Karamazov. The fiction revolves around societal issues of a Russian family most of which is to *The White Guard* by Bulgakov, and most importantly Dicken's best fiction, namely *Bleak House*. It could not be but a refraction of the social malaises in an oblique projection of the author's wounds. His idiosyncrasies are highly read in considering his commitment to his contemporaries.

The choice of name is problematic and the family situation explicitly leads one to think about the author's biography. Should it be intentional or embedded within the fiction as a marker of style and narrative? Then, there should be a mingling of an autobiography within the whole bulk of Dostoyevsky's productions. He could not ascend to the level of prescribing his biography as was the case for Dickens. Fragments of the latter's life were found or sprung within his fiction now and then and marked his style. Dostoyevsky in a way integrates his biography into his fiction starting from *Notes from the Underground* where he confesses through a supposed narrator, the psychological state and the extent to which his narrative fiction is going to be felt and defined as sick and perverted. These few lines testify the insanity and violation of the straight norms, as Gustav Freytag put forward, which mostly characterises the plot in general:

*'I am a sick man... I am a spiteful man. I am an unattractive man. I believe my liver is diseased. However, I know nothing at all about my disease and do not know for certain what ails me. I don't consult a doctor for it, and never have, though I have a respect for medicine and doctors. Besides, I am extremely superstitious, sufficiently so to respect medicine, anyway (I am well-educated enough not to be superstitious, but I am superstitious). No, I refuse to consult a doctor from spite. That you probably will not understand. Well, I understand it, though. Of course, I can't explain who it is precise that I am mortifying in this case by my spite: I am perfectly well aware that I cannot "payout" the doctors by not consulting them; I know better than anyone that by all this I am only injuring myself and no one else. But still, if I don't consult a doctor, it is from spite. My liver is bad, well—let it get worse! (05)'*

This introduction indeed offers a literary foreground for the literature of Dostoyevsky in general wherein the idiosyncrasy takes place through his confession. The latter resembles a redeeming talk in a church or a clinical psychological session. The author through his voice or the voice of the narrator admits many things that shed the light on his life and also highlights his very ill self, and the insanity he went through. Although he is known to hold compassion for his fellow patriots, the manner through which he expresses it is unusual and seems to appeal to an intentional fallacy of the author within his writing. The perspective is demonic and sick as the title of the threshold is entitled 'Underground'.

When the reader starts reading this part, he might not understand what the following would be; however, he should not cope with the story. In other words, he is rather implied with the state of this man confessing rather than drawing a relationship between the attributes that are essentially the constituents of the story and basic elements governing forces that knit the causality and lead them to the peak. The author chose to be outstanding in the narrative technique intentionally to prepare for further development. It is not to deem it as dwarfish but to underline both the fiction prose and the style, which is a crucial element in this investigation.

Another issue that shall compromise the endeavour is, in fact, the translated version of the narrative *The Karamazov Brothers* by Garnett and Dostoyevsky (1900), well-known and acknowledged translators of most of all Russian literature. The point is that some stylistic practices are not taking place beside an investigation of the narrative's techniques and the tide of style as a marker of existence but not at the morphosyntactic level and use of repetition, wherein Garnett and Dostoyevsky (1900) could have omitted some adjectives or spare dummy subjects to be faithful to the complicated narrative style of Dostoyevsky's. However, such practices might be projected on the works of Nabokov, a Russian writer and critic who uses the English language or rather Russified English, according to Holquist (2003). The awareness of Nabokov might sustain the fact of taking measures and reading in terms of technicalities still owe much to the unintentional authorial fusion, a very important point highlighted by Bakhtin (2010) and which tremendously underlines the very concept of dialogism and is characterised due to the translated versions.

Going back to space which is very important in this fiction as to consider it nurtured by the BH within the low of an unintentional authorial fusion, it is illustrated and defined by the bracketing off the characters of Fyodor by transposing the reader from the present fiction into one of the *Notes from Underground*. This cleavage creates the space not within the fiction for the moment but out of the fiction; the moving out of the self, out of consciousness in the very acts and deeds of the character, his behaviour and social status. There should be a dialogue between the parallel setting, and dialogism that takes place in the whole bulk of Dostoyevsky's works. As the latter is one of the admirers of Dickensian fiction, he is no less than another giant that is fed up with another one. This could but read that Dostoyevsky integrates his biography through his fiction by spite as is stated in the very confession of *Underground*. He also dyes his characterisation with a kind of ill-heartedness, filth and evil, hollow and shallow dark colour.

Unlike Dickens who gives due to his characters by splitting them regularly to represent evil and good, Dostoyevsky mingles good and evil in the same character, for instance in the persona of Adelaida, as she is of good upbringing and seems at first sight to be an efficient member of society, but goes and commits suicide after abandoning her family including her innocent child. She could to some extent be compared to Lady Dedlock's character, which is a defining attribute in the description of Fyodor's surroundings. Her character and her husband perfectly and eligibly complete the dialogism out of actual interaction in text. Their voices exist in the other rather than genuine circumstances. Mitya's voice is mute so far, but others are deemed to interact on the behalf of the dominating voice of the narrator. This might bring the analysis to converge towards the issue of the problem of voices and polyphony raised by Bakhtin (2010) in his *Problems of Dostoyevky's Poetics*.

Intrusive parts within the text might lead us to consider a repeating pattern in the whole novel and determine that the narrator is the author, a very complex technique to be used in such length of wordiness. The following passages should be of consideration and shall read what has been assumed:

*'It is quite possible that both versions were true, that he rejoiced at his release, and at the same time wept for her who released him. As a general rule, people, even the wicked, are much more naïve and simple-hearted than we suppose. And we are too'. (06)*

This author's intrusion underlines what has been said about Dostoyevsky's attitude towards evil and mad people and is considered a direct interference in the fiction to either mislead or guide his readers, and is a concluding statement to chapter one. He wants to make sure that the impression or understanding should be undermining the forthcoming chapter. In interfering in chapter two, he wrote:

*'The Moscow lady died, and Mitya passed into the care of one of her married daughters. I believe he changed his home a fourth time later on. I won't enlarge upon that now, as I shall have much to tell later of Fyodor or Pavlovitch's firstborn and must confine myself now to the most essential facts about him, without which I could not begin my story'. (08)*

By the Moscow lady, the writer alludes to Mitya's maternal grandmother to show Fyodor's hatred of his wife's relatives. He addresses the reader not to wait for further details for the moment and that he should proceed with the reading, and this is but a presentation of the general setting wherein the story has not begun yet. He also appoints the character of Mitya as a round character upon whom the fiction and action are going to unfold. This determines the dialogue that takes place between reader and writer skilfully and is tacitly handled by the author and that the persona of Fyodor is indeed the trigger of action and reflector of fiction.

In the following passage or interference, the author knits the causality and the fact that Fyodor gets interested in his son just because the latter inherited a small property from his maternal side, as the boy lives in Grigory's custody, a cousin of his mother. The author in a way enlightens his



readership in the closing of the second chapter that comes before the third chapter entitled 'the second marriage and the second family' wherein the afore one reads 'he gets rid of his eldest son'. This should be characterised as guided reading and the implication is at stake. He says,

*'And, indeed, this circumstance led to the catastrophe, the account of which forms the subject of my first introductory story, or rather the external side of it. But before I pass to this story, I must say a little of Fyodor Pavlovitch's other two sons, and of their origin'. (09)*

The origin and background of the two sons seem to play a great role in the fiction, as Mitya is previously deemed to have some of his father's failures. This systematic and clear unfolding of events could but prepare the fiction prose to sharpen, worsen or be more complicated. The taking care of readership and the direct address seems to be a narrative technique of the writers. In his saying that is an external side let us think about the intentional setting of the space and his awareness. It should be stated therewith that the approach of Dostoyevsky is prescriptive and might be nurtured by his tutorial under Gogol's *Overcoat* or his deep admiration and respect for Dickens.

The dialogism went further through the use of references as speech acts and intertextuality through allusion. References like 'Paris, European culture, Paris Revolution of 1848' (07) lead to create breaches in time and backwardness besides space where the dialogue takes place at the time of the reading in its very exact spot; parallelism is indeed one the leading attributes of the narrative and should be a technique. It is also sustained by the allusion to *Dead Souls* in the very sentence of 'he had an independent property of about a thousand souls, to reckon in the old style' (idem). The sentence itself describes what Gogol has seen from the window of the train during his voyage to write the very novel. It should not in any case bring down this narrative. The author is looking forward to exposing the truth to the reader but to his languishing and insane presentation of vents he interferes within the second chapter by saying that

*'The story may have been exaggerated; it must have been something like the truth' (07).*

Yodor, in parallel with one of the madmen, discusses his state of mind with the reader in *Notes from the Underground*.

The author transgresses further into the madness by endowing his narrator in *The Karamazov Brothers* with the very charisma of the madman in question. If idiosyncrasy is considered, then the author should be the narrator. This latter for Emerson (2008a, 2008b) has got a kaleidoscopic vision of matters and can control the multitudes of the angles offered in the fiction. In this case, what has been put forward by Iser (2000) when theorising the reader–response perspective and then the latter is not safe from being bewildered within the narrative. In other words, the narrator endeavours to voice instead of having a sole one. She adds that the narrator's contact should be but a false impression. Therefore, it is up to the interpretation to limit or define the hedges that confine this contact.

#### **4. Conclusion**

The exploration of the writer's personality and upbringing plays a critical role in the development of fiction and is largely considered at the core of an author's narratives. Dostoyevsky's experiences and his personality were exhibited in most of his novels. Few of his writings were also known to mislead the readers since the cover and title did not depict the content of the writing.

Having stated starvation, drunkenness and suicide, let us think about the author's undertaking of societal issues which brings us to say that realism is the doctrine embraced in this narrative. Although madness and insane talk prevail in the writing, Dostoyevsky gives much importance to the social problems and sufferings, family issues and relationships between parents' children and brothers and sisters, if so to consider. He dives into the very heart of his community paying respect to the good ones that wind up ill sustained by fate and excusing or rather redeeming

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the evil ones by giving them importance as he is one of them. As he failed in his conjugal life in two marriages so does the character of Fyodor in the fiction.

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