

## **SPEECH PORTRAIT OF RODION RASKOLNIKOV ON THE EXAMPLE OF DOSTOEVSKY'S WORK "CRIME AND PUNISHMENT"**

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### **ABSTRACT**

*Communication is an integral part of human life. Often, having heard the speech of a person unfamiliar to us, we can form a peculiar idea about him, a qualitative picture. Whether we read a text written by an unknown person, or heard his words live, a certain portrait of his character immediately appears before us. He, of course, is only conditional so far, but it was he who left that very first impression. How were we able to notice anything about a person so quickly? After all, we don't know him yet. The article deals with R. Roskolnikov's speech portrait of the hero of the novel "Crime and Punishment". F.M. Dostoevsky.*

**Key words:** novel, speech portrait, speech personality, plot, theme, problem, idea, F.M. Dostoevsky, I. Raskolnikov.

### **АННОТАЦИЯ**

*Общение является неотъемлемой частью жизни человека. Часто, услышав речь незнакомого нам человека, мы можем составить о нем своеобразное представление, качественную картину. Читали ли мы текст, написанный неизвестным человеком, или слышали его слова вживую, перед нами сразу возникает некий портрет его персонажа. Он, конечно, пока только условен, но именно он оставил то самое первое впечатление. Как мы смогли так быстро что-то заметить в человеке? Ведь мы его еще не знаем. В статье рассматривается речевой портрет Р. Раскольникова героя романа «Преступление и наказание». Ф.М. Достоевский.*

**Ключевые слова:** роман, речевой портрет, речевая личность, сюжет, тема, проблема, идея, Ф.М. Достоевский, И. Раскольников.

### **INTRODUCTION**

There are different types of speech: oral and written, monologue and dialogic, external and internal. But the point is not even what kind of speech we have before us, but the fact that any speech carries characteristics by which you can find out about the person who utters it. You can determine the speech manner of a person, how he

uses the language and what are the features of his personality. In other words, the important thing is how fully we can compose his speech portrait, and then the portrait of the hero himself.

The concept of a speech portrait is firmly entrenched in linguistics and has even become a separate direction in the study of personality from the point of view of language. Interest in the study of portraits of human speech is manifested in the twentieth century. Then many linguists turn to this issue, such as S.V. Leorda, M.V. Panov, G.G. Matveeva and many others. And, like many language areas, the study of speech portrait began with the phonetic principle of speech description. As a result, we came to the conclusion that syntax and vocabulary have become the main criteria for compiling a speech portrait of a person, and the very concept of a speech portrait is expanding.

For a better understanding of the features of Raskolnikov's speech, it is necessary to pay attention to his sociological and cultural-historical definition.

## **DISCUSSION AND RESULTS**

The protagonist of "Crime and Punishment" is a hero of the time, an intellectual, a commoner, a student. Advanced youth of the late fifties

- the beginning of the sixties of the nineteenth century, was looking for renewal through the deepest - social, spiritual, moral. The tragic throwing of Rodion Raskolnikov has the same source. From here begins the movement and his thought.

In the fate of young people like Raskolnikov, the years of reaction played a fatal role, pushed them into special, fruitless, tragic, untenable forms of protest.

Take, for example, the character's internal monologues.

*«На какое дело хочу покуситься и в то же время каких пустяков боюсь! – подумал он со странной улыбкой. – Гм... да... все в руки человека, и все-то он мимо носу пронесит единственно от одной только трудности... Это уж аксиома...»*

*Любопытно, чего люди больше всего боятся? Нового шага, нового собственного слова они всего больше боятся... а впрочем, я слишком много болтаю. Оттого и ничего не делаю, что болтаю*

*Пожалуйста, впрочем, и так: оттого болтаю, что ничего не делаю. Это я в последний месяц выучился болтать, лежа по целым суткам в углу и думая о царе Горохе. Ну зачем я теперь иду? Разве я способен на это? Разве это серьезно? Совсем не серьезно. Так, ради фантазии сам себя тащу; игрушки! Да, пожалуй, что игрушки!»*

The internal chronology of the novel "Crime and Punishment" is based on the first monologue of Raskolnikov, which introduces the hero's feelings about a very serious and important matter unknown to the reader. The communicative goal can already be defined in speech as an assessment with elements of information. Those. this internal monologue informs about the hesitation of the protagonist, assessment of the expediency of the intended action by the hero of the novel. The story is told in the first person.

Raskolnikov's monologue is striking in its extreme internal dialogization - a dispute with oneself. From the very beginning, Dostoevsky shows the bifurcation of the protagonist of the novel, using a number of stylistic devices for this: the ugliness of Raskolnikov's style, the disharmony of his syntax, and the annoying discontinuity of speech. Here, the informative speech genre carries a complete subject-semantic exhaustion that characterizes the hero as a vacillating dreamer. Rodion Raskolnikov is first a "dreamer" and only then a "doer", in the sense that his actions (and of a very different kind) are predetermined by his dream of himself and the world - "I knew that it would happen", "I had a presentiment", he constantly repeats and, it seems, knowing everything about himself, pushes the author aside, writing a novel about himself in his monologues.

In general, the informative genre is predominant in Raskolnikov's monologues. Here it includes initiative, emotional genres, informing only about past facts without additional shades of meaning, and reaction genres, which are characterized by a variety of statements: description, message (by the way, these are the most frequent informative genres in Raskolnikov's speech), question, answer, internal monologue, characterization of the hero, incidental remark, reasoning, story. Descriptions can be both detailed and designed in one sentence, both external and internal, both static and dynamic.

The communicative goal in Raskolnikov's further statements is defined in the same way as in the first monologue above, it works to inform.

A description of the internal state, an internal portrait is often created through external manifestations that accompany the monologue: gestures, facial expressions, phrases - all this reflects the psychology of the hero, psychologization of the external manifestations of a person takes place.

*«- Раскольников, студент, был у вас назад тому месяц – поспешил пробормотать молодой человек с полупоклоном, вспомнив, что надо быть любезнее».*

*«Это нелепость! – прибавил он решительно. – И неужели такой ужас мог прийти мне в голову?»*

In these statements, the communicative goal is also defined as informing, while these statements inform us about Raskolnikov's actions and certify them.

In the words of Raskolnikov, the concept of the author of the statement is also presented. The narration is conducted from the third person, its particular meaning is definitely personal. The person is identified by the pronoun "he" and his own name "Rodion Raskolnikov". But the monologues are conducted in the first person:

*«Это оттого, что я болен, - угрюмо решил он, - я сам измучил себя...».*

The concept of the author of the utterance can also be expressed by the case forms of the first person pronoun:

*«-Если у меня действительно была определенная цель, то каким же образом я до сих пор даже не заглянул в кошелек...».*

Of interest to the study is the concept of the addressee of the statement. Such is any contemplative (for example, a reader).

There is an indefinite personal appeal of the author. If the narration went entirely in the first person, then the reader would not be able to fully experience the whole eventfulness of the narration, since the main character, in fact, does not realize himself what and how suppresses him, or provokes his actions. It is, as it were, cut off from the author, who delves into the origins of the actions or messages of the hero.

*«Помимо всего прочего жара стояла страшная, к тому же духота, толкотня, всюду известка, леса, кирпич, пыль и та особенная летняя вонь, столь известная каждому петербуржцу, не имеющему возможности нанять дачу, все это разом неприятно потрясло и без того уже расстроенные нервы юноши...»*

The factor of the communicative past is expressed in words that denote a period of time preceding the moment of utterance or action:

*«Итак, с самого начала, еще до убийства... - никаких преград».*

*«Не более как минут за пять до этой мысли он вскочил и кинулся к своему платью...».*

The temporal correlation of the utterance is represented mainly by the circumstances of time with the meaning of precedence directly to an internal reflection or event.

Raskolnikov's internal monologues contain messages, exclamations, denials. The monologue is emotional, therefore it helps to better understand the hero, to explain certain of his actions, words.

Graphically, the inner speech of the hero is framed in quotation marks. Often there are interrogative and exclamatory sentences. The share of interrogative sentences in Raskolnikov's monologues and internal remarks is 15%, exclamatory sentences - 20%, in relation to the total number of sentences of Raskolnikov's internal speech.

*«Не бывать? А что ты сделаешь, чтобы этому не бывать? Запретишь? А право какое имеешь? Что ты им можешь обещать, в свою очередь, чтобы право такое иметь? Всю судьбу свою, всю будущность им посвятить, когда кончишь курс и место достанешь? Слышали мы это, да ведь это буки, а теперь? Ведь тут надо теперь же что-нибудь сделать, понимаешь ты это? А ты что теперь делаешь? Обучаешь их же. Ведь деньги-то им под сторублевый пансион да под господ Свидригайловых под заклад достаются! От Свидригайловых-то, от Афанасия-то Ивановича Вахрушина чем ты их убережешь, миллионер будущий, Зевес, их судьбой располагающий? Через десять-то лет?»*

Here, Raskolnikov's thought goes from a private concrete fact ("Poor girl ...") to broad generalizations ("this, they say, is how it should be ...").

A private fact leads the hero to deep conclusions about the social structure of society. Living pain for a person stumbles upon cold thoughts:

*«Так тому и следует быть!»*

Summarizing these observations, we emphasize: in Raskolnikov there is an internal struggle all the time - he denies a world in which a person

“nowhere else to go”, does not accept such a life, but at the same time is ready to justify it, ready to “agree”, to accept the world.

The hero's consciousness develops: he argues with himself all the time. Hence the originality of Dostoevsky's hero's inner monologue - its dialogic nature. The hero's thoughts are as contradictory as his actions; there is no gradual and logical transition in them.

Each person, however, enters into his inner speech as a symbol of a certain life attitude and ideological position, as a symbol of a certain life decision of the very ideological questions that torment him so much. It is enough for a man to appear in his horizons for him to immediately become for him an embodied solution of his own question, a solution that does not agree with the one to which he himself arrived; therefore, everyone touches him to the quick and gets a confident position in his inner speech. He correlates all these persons with each other, compares or opposes them to each other, forces each other to answer, call back or expose. As a result, his inner



speech unfolds before us as a philosophical drama, where the characters are embodied, vitally realized points of view on life and the world.

All the voices introduced by Raskolnikov into his inner speech come into a kind of contact in it, which is impossible between voices in a real dialogue. Due to the fact that they sound in the same consciousness, they become mutually permeable to each other, they are brought together, pulled over each other, partially intersect each other, creating corresponding interruptions in the area of intersections.

There is almost no formation of thought under the influence of new material, new points of view. It's just a matter of choice, of resolving the question - "Who am I?" and "Who am I with?" Finding his voice and orienting it among other voices, combining it with some and contrasting it with others, or separating his voice from another, with which he indiscernibly merges - these are the tasks the hero solves throughout the novel. This is the definition of a hero. It must find itself, reveal itself among other words.

In the process of all internal and external action, all these words move in different ways in relation to each other, enter into various combinations, but their number, given from the very beginning, remains unchanged. That is, from the very beginning, a certain stable and meaningfully unchanged semantic diversity is given, expressed in vocabulary and syntax, and only a shift of accents takes place in it. Even before the murder, Raskolnikov recognizes Sonya's voice from Marmeladov's story and immediately decides to go to her. From the very beginning, her voice and her world enter Raskolnikov's horizons, join his inner dialogue.

*Слушай: когда я тогда к старухе ходил, я только пробовать сходил... Так и знай!»*

In this whisper of Raskolnikov, when he lay alone in the dark, all the voices were already heard, Sonya's voice was also heard. Among them he searched for himself (and the crime was only a test of himself), he orientated his accents. Now they are being reoriented; the dialogue from which this monologue is taken takes place at a transitional moment in this process of moving elements. The voices in Raskolnikov's soul have already shifted and intersect each other in a different way. But we will not hear the uninterrupted voice of the hero within the novel; its possibility is only indicated in the epilogue. Of course, the features of Raskolnikov's word with all the variety of stylistic phenomena characteristic of it are far from being exhausted by this.

The analysis of Rodion Raskolnikov's speech reveals the specificity of text-forming means of various speech genres. The informative speech genre dominates, all

the rest are its elements. Informative speech genre with elements of the emotional-evaluative genre prevails. In statements, an abundance of adjectives and participles; verbs of either the past tense with the meaning of the completion of the action until the moment of speech, or the future tense with the meaning of a suggestion. All this reflects the dynamics of the events assumed in the novel. Descriptions are mostly dynamic. The predicative center of sentences usually consists of two members. The hero's speech contains a large number of interrogative and exclamatory sentences, as an emotional response in the hero's soul to ongoing and expected events.

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