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Literary Stylistics to Approaching Dostoyevsky and Dickens' Fiction

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Declaration

I hereby declare that the present work titled 'Literary Stylistics to Approaching Dickens' and Dostoyevsky's Fiction is the result of my own investigation, except where otherwise stated. This work contains no material previously published, nor material which has been submitted to a university or any other institution for a degree, diploma or other qualifications.

Mr. Abdelhadi Benamar

Signature

Dedication

I dedicate this work to my mother Zohra, my wife and children. My dedication shall go also to my teachers and friends Dr. Mohadjer, Dr. Frid, and to my best friend Youcef Tonkob.

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It should be never enough, wise or wide to acknowledge those who sought their refuge and escapist moments in prompting beginners in the hard task of research for it should be the fruit of long muse and restricting times towards release and ease. It is the very moment to salute and hail my supervisor Prof. Serir who has been prompting my footsteps in the research ever since the undergraduate level for she has been the inspiration, the leader and the wise in an untold tale of texts and contexts. My sincere gratitude to her work and serious guidance, though and objective, but for the sake of research and researchers. I should be going back to seminars at the beginning wherein Prof. Bahous outstands with his eloquent speech and talk about Larkin and Kramersch theory of the overcoat, passionate, romantic and fair. I would never set aside the eminent Dr. Mourou for her lectures during my master studies for she could create another dimension right in the classroom. Linguistic and pragmatic insights hit the literary mind of mine to unveil the embedded linguistic heteroglots, Dr. Zidane, I still recall the psycholinguistic course in fourth year major study. My admiration and utmost respect for Prof. Belmekki by virtue of his perseverance and the encyclopedic mind of his and genius in delivering speeches, I still recall Oran and Belabbes, where he stunned the audience wherein I sat in tears for the glory. My thanks as well to Prof. Bedjaoui for her enlightening courses about Indian and feminine literature. Prof. Hadjoui would never be forgotten for we owe too much to his personality prior to his acted teaching and affective delivery of a death sentence in the corridor mist of a given afternoon. I am also indebted to Dr. Mohadjer for teaching me my dearest creature in creation and showing English pronunciation, for he has taught us in his verse. Nevertheless we have never been in New York, yet. My gratitude to Prof. Sabil who took care of us in Casa Blanca as his own relatives and students and I would have another Lavazza in his presence at that very spot. My acknowledgements at last go to all the teachers of English who had seen in us the holders of truth.

ABSTRACT

This research is about the very analysis and contrast of two major literatures in the literary world; Dickensian narrative and Russian one for two authors; Dostoyevsky and Nabokov who have been selected for the sake of pointing out the ‘Russian word’. This means that legibility to Russian literature shall be sustained and its statues shall be highlighted for it does not mean that it has not got any prior to that. In this way, *Bleak House*, *the Karamazov Brothers* and *Lolita* written by Dickens, Dostoyevsky and Nabokov, respectively, are subjects of contrast in accordance to stylistic and narrative techniques as well as narratological levels; wherein the governing literary forces prevail in terms of recognition and discrimination between linguistic, cultural and literary patterns. Besides those attributes which weld together and seek harmony in a relativizing literary text. Several tools and methodological endeavours have been subsisting within the research for the sake of giving a multidimensional magnitude to the sample texts and at the same time underlining the different and discreet elements which contribute to the making of the ‘Russian word’, or defining an a priori existence. By the same token, it has been demonstrated that Dickensian narrative nurtured the Russian one. Yet, the latter presented a literary, anthropological and linguistic predisposition to know and learn European languages in particular. The different cultural and linguistic patterns depicted in the texts shall testify for due. In that, what had been sought by the forefathers, was defined, described and determined by the descendents of the freezing continent. In other words, Russian literature followed a tacit and a natural process of evolution and the Dickensian contribution was but a shaper and a spice which added flavor to a very delicious dish.

Keywords: Stylistics, Russian literature, Dickensian narrative, linguistics, literature, culture, Russian word.

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General Introduction

I remember in my early studies being attracted and fascinated by linguistic theories and applied linguistics even though the present dissertation shall be on literature. The astonishing pieces of literature which have been subject studies as junior student stunned my existence and the thirst for further theories invaded my mind. Yet, I had to choose between linguistics and literature and it was a hard choice to do. In fact, grounds of analysis expand and nurture each other wherein the linguistic diversity seems to overwhelm the picturesque aspect of literature. Such explanations were provided by the very Russian linguist Roman Jakobson; interpretations, at an unknown level for traditional literary analysis, have been put forward by the most cunning tongues that sought refuge in them Mikhail Bakhtin in explaining an escapist and entertaining piece of text into Kantian, dimensional levels of subsistence.

Literature is said to be written; and written to be said. It is also fictional and others; it is written in English and others. It has rules; they are transgressed. It conveys one meaning and others. The lead literature is perhaps the English one by virtue of the potent and tremendous masterpieces produced from the Elizabethan era to the current period. The displacement of it shall be the various kaleidoscopic views offered to the participation, comprehension and implication of the readership. Yet, the most important endeavour is the undertaking of depiction, evaluation, assessment and synthesis of the numerous governing forces most of which if not all are transmitted through the language which was and remains the sole means of turning over embedded thoughts and ideas without being compelled and repelled to confrontation.

The idea of tackling such an ordeal has come as a result of a friend of mine suggesting an unsolicited question at the very first why don't you try Russian literature? Later on, indeed, it has been the most enjoyable and shocking experience of reading a book with guts. The first experience was a master thesis written on Russian literature and entitled *Aspects of Russian Literature: case of the White*

Guard by Mikhail Bulgakov, and it was a success up to my supervisor and board examiners. Bulgakov unveiled many elements and exponents considered unknown for the majority of master students through which an investigation has been conducted on the various contributing people in the development and making of this quite rigid and cold literature, vulgar and trespassing to a considerable extent.

Having mentioned the language of literature, the artistic origin is worth considering by virtue of some variants like geography, culture and commitment to a specific doctrine. The corpus of this work is the contribution of one literature to the making and or reshaping if not revealing of another one. The research has been expanded in the multidisciplinary plane in order to surround some concepts as they seem difficult to understand or explain. Yet, it went through linguistics, stylistics, psychology, dialectology, history, mythology, religion, culture, biographical markers, literature, mathematics, biology, dialogic imagination, carnival, polyphony to name but a few.

There has been a solid pedestal under which the development of research has gone systemic and very undermining for some concepts spelling out of the research sample novels; Dickens's *Bleak House* and *A tale of Two Cities*, Dostoyevsky's *the Karamazov Brothers*, and Nabokov's *Lolita* and other short stories. The novel of Dostoyevsky is a translated version by Constance Garnett and therefore for some reasons like the one of translation issue, the Russian fiction therefore has been sustained by Nabokov's fiction originally written in English. Excerpts have taken for consideration, analysis and depiction wherein the whole volume of the three books might bewilder the researcher as well as the reader in an everlasting investigation without a focal point. The focus has been put on the stylistic and narrative techniques in Dickensian fiction that might be found in the other two narratives accordingly. The style is thus the might due among these authors to compare and attempt to determine the direction and the extent of both the contribution and the nurture. The depiction has been fulfilled so far according to others theories and assumptions as well as proper work from the part of the researcher. Yet, it has been feared to depict what has been thoroughly done though

the state of art is quite wide. From fear of misguiding the investigation, much space has been devoted to the acquaintance of the reader with the content and with biographies which are of potent role in defining the idiosyncrasy of the author as well as his culture, the way he might have thought of matters in his fiction all of which under the narrow scopes of great thinkers, linguists, philosophers, psychologists and critics strive a lot.

The research methodology should be an eclectic one by virtue of different factors which lead to different and discreet facets most of which could be explained only through various disciplines. It has been intricate to weld and mingle these manners of seeing things for the novels happened to be fertile grounds. It should be stated at once that the approach through stylistics is linguistics when examining the syntactic structures, wordiness ordering and parallelism and sentences in terms of length, standard shape and confinement, punctuation and so on. Yet, it could have stood as a hedge so as to deal with the translation issue. The approach to research is then psychological wherein some passages are of literary nature rather than tackling any aspect of standard psychology. It has revealed many aspects of the authors themselves and henceforth their narratives. The research methodology is multidisciplinary because it has been arrived at certain points where one ceases so as to be undertaken by the other. More than that, explaining matters with reliance on some literary men, mathematicians, and physicists and at the same time with metaphysical beliefs mingled with psychology is not an easy task.

The approach is likely to be comparative beside what have been cited, two different literatures; three major novels and separate cultures beside a mutated one; *Bleak House*, *the Karamazov Brothers* and *Lolita* written by Dickens, Dostoyevsky and Nabokov, respectively and in accordance to English and Russian literature in the same order.

It is from another angle according to cultural studies wherein it is tightly linked with culture as being a whole of language and subjectivity is chief alibi for writing fiction. This research, however, should be about stylistics as chief or major purpose and fiction and narrative techniques which tackle the aesthetic and artistic

aspects in ascendance; their differences lie within the lines, subjectively narrated and objectively analyzed and interpreted in accordance to the a priori set confines and hedges. A posteriori assessment will be revealed after deep muse and scrutiny.

This investigation seeks to respond the challenging hypothesis about which literature contributes to the making of the other; whether Dickens could participate in the making of the Russian word; assessing and interpreting therewith the narrative and stylistic techniques involved in both Dickensian and Russian narrative prose, and by the same token, highlighting their author's mastery of storytelling medium preserving thereof the aesthetic and the artistic maturity. Yet, it should be compulsory to guide the research through guidelines generated by the following research questions:

1. What are the linguistic challenges put on stake as far as artistic and aesthetic side of the literary text is concerned?
2. Is linguistic diversity shaper of style?
3. To what extent Dickensian narrative contributed in the making of the Russian word?
4. Is Russian literature duplicity of European one?
5. Was Russian literature ready for challenging the world or it has just obeyed to a tacit process of authorial fusion?

The following research hypotheses should be being nurtured through the ground of the investigation so as to sustain and give due:

1. There are violations and transgressions at the syntactic and morphological levels that qualify a text to be a literary one.
2. Linguistics is part of the text as far as wordiness is concerned wherein semantics stands as a challenging component.
3. Dickens stood as an independent and sole candidate for title of master of literature.
4. Russian literature has been nurtured by European one but its identity is atypically sustained by its writers.

5. Russian literature followed an ongoing natural process of literary evolution nourished by an unintentional authorial fusion set therein by literary cumuli.

In this, the research has been undertaken through four chapters. The first chapter provides an account on both literatures Russian and Dickensian; wherein the life of authors and chronological happenings have been highlighted on the basis of the most tremendously competent and known recorders of literatures and art in the turn of the century namely Constance Garnet, Emerson, Holquist and Fanger. It undermines and serves as a feeding ground for the fore coming chapters. It also restates several literary theories which should guide the reader through the very concepts pointed out every now and then.

The second chapter is of great significance for sustaining the assembly of some points in the first chapter and shall give due to some hypotheses. It is thereof an account of linguistic implication that should be tackled within the definition of the narrative style and linguistic diversity. It answers the wonderings about stylistics and style determiners as well as the functions of language as a protean entity that has the ability to read and translate different thoughts into wordiness. In fact, this medium of communication happens to follow universal rules and restrictions most of whom are violated and distorted to give estate for narration in the very term of the concept.

In a pen-ultimate position, stands the third chapter to describe, define and determine the Dickensian style and narrative fiction so as to prepare the contrast and fulfilling of a major problematic about Dickens contribution to the evolution of Russian literature. Yet, many details have been of great usefulness to the setting of approach, perspective and azimuth through which this very author handles in first position the language and its linguistic implications and fiction prose which also projects the authors overloaded minds and their large view of life, religion and humanity.

The ultimate chapter is then knitting point on which dive, weld and infer the previous chapters. It is a bulk of illustrations from Russian literature in which excerpts from novels and short stories written by Russian writers in English. The contrast poses itself for the sole and unique reason of inquiry of stylistic nature and narrative technicality endowed or imposed by an intentional or unintentional authorial fusion.

CHAPTER ONE

What Literatures Beneath

CHAPTER ONE

What Literatures Beneath

1.1. Introduction

1.2. Old Russian Legacy

1.3. Russian literature and Napoleon

1.4. Russian Literary Canon

1.4.1. Pushkin Literary Contribution

1.4.2. Gogol Insights to the Creation of the Russian Word

1.5. Russian literature from Byron to Shakespeare

1.5.1. Byron and Shakespeare Influence on Pushkin

1.6. Russian Space and Face

1.6.1. Russian Space

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1.6.3. Russian Orthodox Tradition

1.7. Tolstoy as the Survivor

1.8. Dostoyevsky and the Russian Legacy

1.9. The Russian Literary Theory

1.9.1. Russian Formalism Focus

1.9.1.1. Dickens and Austin's Focus

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1.10. Bakhtin, Language and Literature

1.10.1. Heteroglossia

1.10.2. Polyphony

1.10.3. Bakhtin Carnival

1.10.4. Bakhtin and Barthes

1.10.5. Dialogism

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1.11. Dickens and the Quest of Style

1.11.1. Lifetime, Career and Controversies

1.11.2.2. Dickens' Duplication Life in his Novels

1.11.3. Dickensian Language and Novelness

1.11.3.2. Dickens' Style

1.11.3.3. Samples from Dickens' Novels

1.12. Conclusion

1.1. Introduction

In the beginning of the 19th century onward, the Russian literature was dying in an agony of aged princess whose beauty went far beyond the tribulations, usurpations and prosecutions of its people. History was written with icy fingers and frozen corpses that lie as proof of her dying majesty. Volumes of literature were to be called novels, but they were not. Pushkin in his early time sought a definition of what was produced and he did not find ‘the Russian Word’. He found but imitations of Bulgarian and European literary works, and he wondered and wandered in the horizon of ice, desperately found the Gogol entity, a monad or a devilish Russian myth.

1.2. Old Russian Legacy

The Muscovy state merged from the very far-fetched Byzantine legacy. It was indeed centered to contain what had been left by Varangians (Vikings) in the ninth century and the Greek version of Christianity in the tenth century; having as both the cradle start of Kiev; the very Kiev that would give birth to the knights of the Russian legacy. The Moscow power extended from Novgorod in the North to Kiev in the South; it had been however named ‘Rus’.

The fifteenth century, the ‘Tsar’ or the Caesar was adopted as the name of the ruler, wherein, it was deemed to be the third Rome remembering thereby the Byzantine origins of its dwellers. Going in all direction was the purpose at that time and the enlargement of the new born empire. The latter concentrated on expanding at the expense of the adjacent territories, peoples and ethnicities; making it thereafter a poly pot but non melting if the parallel is drawn with the melting pot in the other side of the world (Cornwell, 2001: 01).

1.3. Russian literature and Napoleon

Napoleon, from a literary point of view, contributed to the birth of Russian literature; he also occupied and devastated from 1814 until the Great War of 1914-18; his heritage too part the literary education of the most eminent and outstanding writers. The political boundaries had been the sole concern of the falling empire. In its ashes, golden bricks shall be found, knights shall rise. The Caucasus colonization by Russian Tsars inspired and fed Russian literature especially in the eighteenth century, mostly sensed in the works of Pushkin, Lermontov and Tolstoy (02).

The nineteenth century, Martin Malia coined an expression to define the danger and menace that was subtly and tacitly approaching the European continent, “the age par excellence of black literature about Russia” (ibid). In this way, Heinrich Heine identified the Russian empire to be ‘knout of tragedy’ and the Tsar Nicholas as ‘a Russian wolf who had donned the moth-infested purple robe of the old Byzantine Empire, the time-worn imperial branches of the Holy Roman Empire, and the diamond-studded old Frankish crown of Charlemagne’.

On the other hand, Petr Chaadaev argued and strongly believed that Russia is of masterly teaching to other nations. This was to deny the former description of their mother Russia (ibid). It is said that at that time, Russian literature started to dignify itself among others. It was indeed Pushkin who triggered the Russian literature in its Golden Age (1820-1880). Back to Napoleon, and most precisely Napoleonic as the very adjective for enhancing wars towards betterment; its zenith refracted literally the one of Russia’s new cultural vantage point; the one who knew multiple mutations for maturity perhaps, or becoming hybrid due to the new trends prevailing in Europe, namely, Enlightenment and Romanticism, realism and romanticism in literature, Westernism or Slavophilism in thought (the Russian soul or rather the Russian word).

It was the time of Pushkin; Dostoyevsky advanced about the period, ‘the very inception of our true self-consciousness. And the last but not the least trend

that greatly affected the growing of Russian literature is the positivism and Symbolism with the pre-requisite of the fin du siècle ‘Sliver Age’ (idem).

By the same token, what fed the Russian literature in the eighteenth century stands as holistic in its shaping beside the nineteenth century inspiration and building of the body corpus of this tremendously weird and powerful literature that grew further and farther in its width and depth affecting therewith in spotless minds and great endeavours. In the former century, a bulk of artists contributed in shaping it, for instance; Dante, Shakespeare and Cervantes; Rousseau, Schiller, Goethe and Byron; Hoffman, Poe and Dickens; the English romantic Poets and the French Symbolists, accordingly.

Malia advances regarding therewith the continental factor, Europe, “what France had done for secular rationalism and political radicalism in the previous century, Germany now did for aesthetic Romanticism and philosophical idealism”. In fact, France could indulge and compel the corps cultural gist of the 18th Russian literature. the same had been done in the latter century by the speculating and engineering German thinking through the systematization of Romantic philosophy of Schelling and Hegel to the substance material thought of Marx, paving thereby the ground and whereabouts of growing a core ideological thrust for Russia in this very century (03).

In the twentieth century, Bulgakov certifies and ascertains the curse in his novel *The White Guard*. He could depict and refract the influence of Napoleonic and German undertakings upon the Russian word and soul. As far as the 20th century is concerned, Malia labeled Dostoyevsky and Nietzsche, Baudelaire and Wagner as ‘the four evangels’ of European culture. Credited so, Dostoyevsky and Nietzsche produced a sort of posthumous symbiotic impact on each other’s culture (idem).

More than that, the Russian word is more likely concerned with the general public thinking or more precisely the ‘Russian cultural psyche’ which is identified by Cornwell as ‘the feeling of victimhood, backwardness or inferiority. It is more

explained by Heine as ‘the blind obedience to the Tsar. The latter was ‘a vehicle for their own self-glorification’ endowed with ‘holy infallible power’ (ibid).

It was not true for most of the fore coming pieces of literature, satirized or symbolized, denouncing thereby Russia from being the suffering innocent, farfetched in the “Boris and Gleb” belief, the pagan spiritual and the devil fear(Emerson, 2008).

1.4. Russian Literary Canon

The Russian literary canon can be defined according to two main cities; St. Petersburg and Moscow where lied the publishing houses and the main, if not, sole readership of literary production. Emerson (2008) deems it as being a dialogue that is, ‘from person to person’. If fact, they were the two capitals of the vast and wide empire, still its population ignored the literature in that century, the 19th.

During the latter, people were mute or done mute by virtue of the political and economic, cultural extremist practices with proliferation and usurpation of authorities upon the weak and the indifferent. In this very century, Pushkin was pushed forward by the poet Gavril Derzhavin to seriously do poetry. The chosen died at an early age but could pass the legacy to great and tenacious stubborn minds. Lermontov was famous at that time and more accurately in 1837 and shined after Pushkin’s death.

In 1840, Dostoyevsky created and shaped his heroes out of the Gogol’ model. He compel his protagonists “to read, react to and measure themselves against fictive characters created by Gogol and Pushkin”(13); things that make pen to think of what Dickens could do to his characters; coming to life, according to Boulton. In this tradition, Kelly (2001), in her Very Short Introduction, advances that, “Dostoyevsky’s novel were as indebted to Dickens as they were to Gogol. Though the writer detested the real England when he visited in 1862, that only confirmed his adulation for Dickens”(05).

1.4.1. Pushkin Literary Contribution

Pushkin (1799-1837) did not seem as Russian as Turgenev, for his novels were shorter than the usual Russian large book. Turgenev, in his side wrote in using hyperbolic images thought to be fed from European, precisely Dickensian ones, for he endows his hero in *Fathers and Sons*(1862) with a repugnant sense of art wherein he dissects a frog to extract colour for painting, seeming more natural and genuine, but sick as behaviour.

Pushkin worried about the literature of his country owing too much to western production and too imitative. There was a lack of corpus which is more likely to the 'Russian word', due to the translations and the prevalence of taboos. The digression, repressed emotions, urban and ironic tones and themes were likely to be found in the plays of Chekov as in *Fathers and Sons*. For Kelly, the afore facts mesmerized Dostoyevsky and Tolstoy to write *The Idiot*(1868) and *Anna Karenina* (1875-7), respectively, so as to be classified as a succession for Jane Austen's *Persuasion* (05).

She adds that their gist is an amalgam of 'wit and melancholy' to characterize happiness. To confirm this, Kelly advances that Nabokov is the Russian writer writing in English with subtlety, wit and conceit, preserving the Pushkin legacy, and transmitting the peculiarity of the Russian word, in his *Lolita* and Vikram Seth's verse novel about San Francisco, the Golden Gate. Kelly deems Pushkin to be "a truly civilized person in a society of shameful backwardness"(06).

Pushkin had never considered rewards and constraints of high ranked authority, according to Emerson, he collapsed only on values and morals; being a professional in his writing and his noble background; wherein he credited his birth from nobility to be the key to his success. He came from an exotic mother known as the 'beautiful Creole' and a Boyar family from his father's side, very ancient was the Pushkin appellation. She adds that he never served the state, for he was arrested and exiled due to his denouncing poems in 1820, and put under authority surveillance for the remaining of his life(101-102).

Piercing was the sight of literature, Pushkin never slept in his unjustified isolation, for it is not the identity that defines a man but his deeds underline it in its very sense (Kelly:32). She adds that he could make in practice all of his thoughts and was the first to gather his works into one volume, "Collected Works", where he revised some of his early works. More than that, any published work was under the Orthodox Church dominance treating thereby all the writers as "icon painters"(idem).

Besides this, prevailed the Book Censorship under the malicious care of Catherine II, Paul I, Alexander I and Nicholas I within era was the narrowing down on "the concept of individual authorship". It was the time when the book was judged by its cover; much importance was given to titles; translated texts were published every now and then, plagiarized and pirated to a great extent owing this to damnation and foredooming policy upon any pieces of literature.

1.4.2. Gogol Insights to the Creation of the Russian Word

Having highlighted Pushkin's piercing wit, Gogol (1809- was, to a considerable extent, triggered by the latter's literary and ideological pre-requisite for creation. Fanger(1979) credits the afore statement by saying that, "Pushkin himself had greeted Gogol's first collection of stories in 1831n when Gogol was twenty-two"(05). He adds citing the apocryphal statement, "we all came out of Gogol's 'Overcoat'"(ibid). It is crystal clear that Gogol stands as an independent candidate for the Russian legacy, soul and word. His complicated character and personality could exemplify him according to Ivan Aksakov in Fanger as, "artist-monk, Christian satirist, ascetic humorist, that martyr of the exalted ideal and the unsolved riddle"(04).

A great deal of reasons made this tolerable; the mystic and enigmatic shape of the works full with contradictions, awareness and unpredictability, with no sense of measuring and assessment. And yet, Gogol remains a mystery for today's world literature. According to the same author, Gogol was considered by his fellows the legitimate successor of Pushkin, wherein Belinsky in Fanger deems him as, "a

literary and social phenomenon of the first order[...] the head of Russian literature”(idem). Nevertheless, his works did not go for literary analysis for a reason or another; some said that he wrote for his individual, others perhaps could not understand his conceptualization of *Dead Souls*, while describing a certain region of Russia, with his stay in the train all along the journey.

This was not sufficient for them to refract the way of life of this people or layer of society. However, in his volume two of *Dead Souls*, stunned were the audience and especially the contemporaries during the 1840's; and the the publishing of his *Selected Passages from Correspondence with Friends* 1846, strangest as it was deemed to be but fulfilling all the expectations and dooming all the speculations.

What was underneath was but Freudian psychology, formalist criticism, civic realism, visionary symbolism, Orthodox religious thought and genius(05-06-08). Numerous writers of his time, thinkers also attacked him every now and then espousing his writings and self with shame and devilish conspiracy in the book of Merezhkovsky entitled *Gogol and the Devil*. Others referred to him as a concept, a divine entity that would, in fact, not be long on the face of Earth, but contained only by death.

Fanger posits Gogol as ‘the Gogol’, deeming him as an entity, a hybrid abstraction and biographical-textual the same fashion Tolstoy is considered by the general public reader(08). The rise of Romanticism in the literature world affected the Russian tradition, as did other trends accordingly, where traces could be found in Gogol's works but gave the latter a more elaborate vision of the narrative, refracting within, reality into fiction by ‘transmutations of consciousness and experience’(idem).

Gogol published a consistent bulk of works that was considered by critics like Belinsky as entangling to a considerable extent; *Selected Passages* (1847) is a set of essays that are concerned with the social, moral and literary aspects or spheres. It is a more complicated and complex work than it appeared to common

people, but for Belinsky it was Gogol's failure to his eminent talent. The majority of his works were published within eleven years (1831-1842); most of which were built on the Ukrainian setting, appealing for the timeline of the past for example; Evenings on a Farm near Dikanka (1831-32) having as a continuum Mirgorod (1835); Arabesques (1835) that consists of lyrical, historical, esthetic and pedagogical essays, and tales of Russian modern life.

Additionally, he offered to the Russian audience *The Inspector General* that was terminated as *Getting Married* (Fanger: 11). Notwithstanding that he is best known for his *Dead Souls* and *Overcoat*, controversial and paradoxical to a considerable extent.

This influential and questioning figure began to vanish toward mysticism and unreality so as to transfer him to a state of monad; "his slow, silent, self-inflicted martyrdom began"(12). Gogol grew among poetry but he produced in prose, he was said to be a student of Dickens' style. He is also known to have read Richardson's *Clarissa* due to its trace in a letter of his. More than that, a Moscow professor saw him reading a novel by Dickens in 1840 or 1841 in a Roman café; experts said that he was inspired but in any way he acquired his first knowledge(idem). For his genius and creativity, wit and conceit could never be denied, Dickens' style stands as a hallmark of all literatures beside the omnipresence of masters like Richardson, in short, British literature.

In order to understand the Gogol phenomenon as presented by Fanger, Gogol presents to be the revival if not the birth of true Russian literature or Russian word; for "Pushkin was urging Gogol to undertake a large work on the pattern of Cervantes, and giving him the basic situation from which *Dead Souls* was to grow"(35). At that time, the Russian critic Odoyevsky some poets but none of them was Russian, then came the time to blow out what was beneath a pagan literature (idem).

Fanger posits that, "it may be more appropriate to speak of a Gogolian 'universe'", and that gogol's writing "is too various, too fluid, fragmentary"(229). He

assumes that realism as doctrine in terms of fluidity, in Gogol's narratives is prescriptive rather than descriptive though his characters are of normal display, their psyche is more or less stable, the setting is of realistic attributes but very endowed and attached to the individuality of each one of characters.

Elaborated figures of speech and arbitrariness in the narrative are not affecting in no way the characters' display; dismal and hostile is the fiction when the narrative is arbitrary, there should be unstability at the level of idiosyncrasy wherein the reader or the critic could not understand what is reflected within the narrative, for a distance should be installed between the narrator and the author.

The idiosyncrasy is rather occurring in the grotesque productions resulting in "an unresolvable dualism of narrative attitude toward what is being presented, an arbitrarily shifting scale of magnitude (physical and semantic), and so a provocation to the reader"(230). He was also a satirist and humourist insufficiently to fulfill the aim. His works in this fashion were those of the post-Dikanka and the Petersburg tales among which *Dead Soul* is stratified to convey the Grotesque; having been said to give life to Gogol's works (idem).

Gogol satirizes and mocks almost all of his characters in response to the text source or the original, not to reality or nature. Fanger adds,

"the usual instrumentality is thus inverted: characters and phenomena that do not clearly merit artistic scourging nonetheless serve as pretexts for presentation whose artistic merit is self-justifying and unquestionable"(idem);

and ascertains that, "though identifiable satire cannot be considered the main thing in Gogol, the satirist's stance and the satirist's quasi-magical belief in the power of words, applied to vaguer ends, may be (ibid). He meant by the usual instrumentality, what characters generally do in a specific narrative, that is, reflecting the reality and nature if realism is considered beside the grotesque and satire which mostly displayed within an implicit oblique criticism or denunciation of social or political abuses.

In addition, satire is not the corpus writing of Gogol, though easily noticed, his attitude as such, and an abnormal belief in a super power of words, it is not a super one, but it is the Gogolian literary manifestation upon literature. Gogol's arbitrary genius narrative, spontaneous creativity, uncalculated endings and mocking of characters and others' ones might be considered to have given insights on and upon the creation of the Russian word.

It was never easy for Russian artists to express themselves easily under the iron fist of the social communism, if not, Stalinism, to be more accurate and targeted. Some authors like Mikhail Bulgakov could survive the tyranny at the expense of his family, life, and art to a considerable extent. However, what have been sensed in most of the works of his contemporaries that they do belong or issue from the same origin, monad to most cases.

That spiritual entity which is neither a substance, nor a flavour, could but inherited from the fore fathers theirs to be more accurate. They said they all belong to Gogol. Notwithstanding studies on Bulgakov writings showed that great influence of the European continent flooded and nourished the Russian literature, wherein the novelist and critic Forster confirms that up to the 20th century, no literature contributes in the British literature.

But as far as criticism is concerned, Vladimir Nabokov outstands in his criticism of European great novelist and poets such as: Charles Dickens, Jane Austen, to name but a few. The very influence of writers like Bulgakov, Dostoyevsky revolved around the great novelist Dickens and his works from the beginning until what is called the very work of maturity *Bleak House* which was analyzed in a very atomistic fashion by the Russian critic Nabokov. Nikolai Gogol is seen through the kaleidoscope of literature along with his very short life.

This author is considered by critics like Holquist (1979) a phenomenon rather than a writer. He is in fact a monad though his short and austere carrier if so to consider. But the density of his works is very relevant and tremendously important to characterize by any man of letter. Ivan Aksakov said,

“A great deal of time must still pass before all the deep and weighty significance of Gogol is fully understood-Gogol, that artist-monk, Christian-satirist, ascetic and humorist, that martyr of the exalted ideal and the unsolved riddle.”

(Holquist: 04)

1.5. Russian literature from Byron to Shakespeare

Russian literature seems to be an amalgam of beliefs, literary triangulations but the great majority of the character as protagonist is hero fulfilling the prophecy, Russian itself had been prophecy ever since the expansion in all directions. It had been, however fed and intertwined with different words holding the idiosyncrasy writer, that is, the culture and the style and use of words, making thereafter the literature to be universal. The inside/outside, ours/theirs seam, culture was explained by Dostoyevsky as “universal responsiveness” in his famous speech Pushkin (Bethea in Cornwell: 74).

A broad definition of a poet’s ‘source material’ might be the free borrowing and bold imitation of influential figures in history, well-known characters in literature, genres boundaries, kinds of plots, style conventions, rhythm and rhyme. For Shakespeare employs Holinshed with creativity; Pushkin does it with his master Karamzin the same fashion. The Russian literature, according to Beatha, is narrowed down to Pushkin (75).

1.5.1. Byron and Shakespeare Influence on Pushkin

By the same token, Pushkin encountered the European Romanticism through Byron, his elder fellow poet of his time, precisely in the period of the exile in south (1820-4). In fact, the Byronic hero greatly influenced the political and behaviour in the narrative poems such as; ‘The Prisoner in the Caucasus’ written in (1820-1) and published in 1822, ‘The Fountain of Bakhchisarai’ written in (1821-3) and published in 1824 (ibid). translated versions of Byron’s masterpieces affected the

characterization and the hero centredness in Pushkin's 'Poema'; 'The Giaour, the Bride of Abydos, the Corsair, etc (76).

Pushkin took the freedom to use the characteristics and narrative strategies of his predecessors outstanding masters of literature, contemporary or of the past, such as Voltaire, Ariosto, Anacreon, Chénier, Parny, Byron, Ovid, Scott, Dante, Goethe, Batiushkov, Zhukovsky, Bogdanovich, Karamzin, and Derzhavin. However, in the afore bulk of artist, Shakespeare outstands and comes to be the inspiration of the Pushkin maturity in Bethea proper words. He adds that Pushkin is no more than the Shakespeare of Russian literature and culture (80). During the mid-1820's Pushkin wrote a letter telling of Shakespeare,

“Verisimilitude of situations and truth of dialogue—here is the real rule of tragedy, (I have not read Calderon or Vega) but what a man this Shakespeare is! I can't get over it. How paltry is Byron as a tragedian in comparison with him! This Byron who never conceived one sole character...this Byron, then, has parceled out among his characters such-and-such a trait of his own character; his pride to one, his hate to another, his melancholy to a third, etc., and thus out of one complete, gloomy, and energetic character he has made several insignificant characters—there is no tragedy in that. (letter to N.N. Raevsky fils, July 1825) (idem).

Pushkin adds in a draft of the same letter, “Read Shakespeare,... He never fears compromising his hero/character; he has him speak with all the naturalness of life because he is certain that at the appropriate time and place he can make that hero find a language consistent with his character”(idem).

Betha insists on the point that reading Pushkin saying this and reading about Great Britain does not mean that it is not civilized by its own, and not by European standards, but by its national genius. The very Russian poet possesses a native command of French allowing him to transgress in the understanding and trespass the Voltaire's idiosyncrasy and Molière's Mockery and humour (82).in this way, Pushkin could use the realizations of the French free from the neo-classical endeavours in the French theatres and the British not to revive or imitate, but to

enhance and trigger the Russian genius that he was the epitome at that very time (idem).

1.6. Russian Space and Face

1.6.1. Russian Space

As in geography space was the crucial and outstanding factor that prevent an actual colonization of Russian by Napoleon and Hitler, it saved a great deal of heroes or rather protagonist in its literature, as far as literary matter is concerned. In fact space saved Dostoyevsky's Raskolnikov and the author himself from murder and bloodshed in chaotic towns, it saved also Chichikov in *Dead Souls* in the Gogolian narratives as it is pointed out in the very fiction as such; "all other peoples and nations stand aside and grant it right of the way". No one could run out the land or peoples of the Russian empire even after the collapse of the Soviet Union (Emerson: 24-5), still Siberian space roars at foreigners as cursing entity for its dwellers curse the vast land, a devilish one. Emerson argues that there is a need or rather necessity to control this great surface and the discrete population that is tied in a way. She believes that the space is responsible for such undertaking, if not happening or a fact that cannot be denied no matter the circumstances and the converging and diverging factors that lead the equation to be stabilized. She deemed and labeled it to be the powerful geopolitical wandering point of it peoples; it is literally 'the world's most successful Eurasian Empire' (idem).

Space has always given Russian literary protagonist the virtue of being saved. The above cited 'backwardness' is in other shape 'backward', that is, 'not yet caught up with the progress made by France, Britain, America'. The admiration for European progress expressed by novelists like Tolstoy, Dostoyevsky, Olesha, and Solzhenitsyn, which do not mean the alienation or Byronic synthesis of the hero but the repression of the communism and they shutting policy could bound the expanding literary space soon revealed to the world by fore coming and foredooming critics and experts who would flood the world literature with the

formalist structural and Kantian thinking of displaying models of characterization that seem similar but are not alike; in the way Pushkin liked what and expressed his hats off to the greatness of Shakespeare, regardless to his pointing out of his imitation and farfetched themes, he could embody and reincarnate what should trigger the Russian word finally believed to be bound by his own space, duplicated every now and then in the narrative fiction as well as at the level of the geopolitical tabooed parameter.

Beside the space element, time shall be revealed to be an austere but impalpable element of great importance to the Russian context. Time is frozen but not bound owing too much to the width horizon offered by the continent itself. The handling of time in Dickens narratives is but similar or less in a Russian fiction endowed with an anomaly offered by Gogol himself and passed through to his disciples who are not in fact but comrades.

It is indeed the commitment of this people to fulfill the prophecy of expansion, not backwardness but rather entailment to what would probably be called a Russian literature. The one that gained terrain above the untold stories of devils and cruelty with supernatural pinches of European spices in Poe. Things that were embedded within the space, having as preventer the time but generated by the rehearsal of artist like Pushkin and genius as Gogol, however simply defined by Dostoyevsky as a tacit responsiveness to the matters; what lied beneath, rose to the surface.

The setting as a literary device would no longer represent place and time but rather space and time in a Russian context, a fact that should be demonstrated but assumingly deemed to a certain extent of reason. Emerson stresses the space beside time to give due to what has been produced by the Russian knights, notwithstanding that but translated versions were studied beside native ones wherein the novelists seem to hide knowledge about the different tongues of literatures, a native command, and idiosyncratic vision of the target cultures; fact that made the contemporary translations might convey what should be.

The pre-requisite and the background of those novelist unbound them from their native setting and enhance their universality, where comes the term or the label of universal literature.

Emerson posits that, “the enormity, flatness, insecurity, and low population density of Eurasian continent had socioeconomic consequences that conditioned all domestic Russian narratives”(27).In fact, the great majority of Russian narratives is to be classified among domestic ones according to her, but what about the universality of Russian literature. This can be explained by the vast surface; a ground that predetermines the length of Russian novels; flatness is seen in the numerous flat characters that are displayed in the fiction wherein the protagonist is but the hero in most of them; insecurity is sensed in the pagan belief of the population here and there unlikely scattered to sense it in the genuine matter, regardless to substantial threats, moral and superstitious aspect is fed due to the lack of borders and the tiny gathering of people who are in their turn scattered in small groups sometimes because of the snow and cold.

This very sentence is found everywhere in the Russian narrative. Finally the fact of conditioning the literature by these attributes, romantic if nature is the gist of discussion; geopolitical, if geography and rules and invoked, and literary if the Gogolian style is characterized where lies prescription first rather than description.

1.6.2. Russian Face

It is said in books of criticism and history and according to some drawings and photographs of Gogol that his nose complicated his life and was not symmetric and homogeneous, some of them said that he hated his nose(Fanger, 1979). The problem or the concept of face was described even by the Emerson(2008), wherein the face for Gogol is in the form of an egg, flat, without eyes, for this reflects to a great extent the psychological struggle and ordeal Gogol lived within.

If the fact of psychology is raised, the psychological novel has to be part of. The repressed thinking of Russian might be considered a crystal clear path towards

assuming that the Russian novel after Gogol and during his time had a psychological tendency.

According to Emerson, the Russian word and space goes hand-in-hand with face, wherein human face is referred to for Russians as 'lik' and it is etymologically the outstanding and most important. It signifies, "visage, countenance, a responsive face that contains eyes that gaze out on other faces, ears that receive others' words. Eyes on such a face transmit divine light"(30).

At the spiritual level, face is 'litso' and 'lichnost', it is as abstract as to mean in English 'personality', 'lichina' for 'lifeless'(idem). A pause shall be pointed out at the morphologic, etymologic, spiritual and semantic abuses, transgressions and trespassing. The one that should talk about the appellation of face that trespasses the abstraction to the vividness of an abstract art rendered alive by its literary patterns and components. In fact, the face is found in fiction of Gogol through the description of the nose and its repetition throughout the lines each time associated to some aspect or literary pattern.

Face, then, is a pattern in Russian literature so as to mean in settings faces, in others personality and finally to mean dead, thing, abstract, demon, devil, stone, cruel and has an immeasurable depth and width open to the very interpretation of the readership. If it is meant to be personality, then it is the psyche taking care of its complications, tide, mood, every single aspect that can be stratified in a clinical endeavour of psychological analysis.

The very term complicates the definition of the Russian narrative and endows it with multiple levels of analysis setting it free from imitation or parallel so frequently attributed or alluded to. It might confirm the uniformity of this literature as a sole wholeness on its own unbound as its space is, to European legacy, and might discriminate and highlight the genius of its users.

An example is offered by Emerson in the same trend of face, Dostoyevsky in his 'Demons', portrays the protagonist Nikolai Stavrogin, a cursed hero, that holds such a gorgeous and terrible lichina; lichina is explained by Emerson as a mask that

refuses to communicate, for Gogol it is comic. This, in fact, is no more than a psychological cleavage or can be diagnosed as Schizophrenia, mostly seen or sensed in Shakespeare's play 'Hamlet' or 'Othello' with the painted face or the face of a moor.

The different uses of face within the same narrative are problematic for the common reader when it is depicted as element that stands beside space and time to give life to readers. Though Gogol had been caught reading a novel of Dickens, it is in no way righteous to say that he was a student of Dickens' style. Therefore, the Russian narrative competes with the Dickensian one in terms of characterization, be it of great omnipotence of the fiction, standing by, to take place.

Gogol masters the use of face, he portrays it in the process of assembling; "its part not yet fixed in place: a floating nose, an unfinished chin, even a face like an egg with a certain phosphorescence but no distinct features"(31), or the way he pictures his character Plyushkin from 'Dead Soul' as "a face already spoiled and rotting" (idem). The distortion of this character's face could be the one of the name of Pushkin into Plyushkin. Other places, the face is mentioned as "a hole in a place of a face"(idem), overpowering thereby the horror produced by Poe and others if comparing occurs.

This very determination to make his art obscure, fleshed and devilish, in a realistic sphere of doctrinal belonging makes the reader stand and make another pause to muse at the wit of this novelist who lived but few decades to flood the world literature with mysticism and skepticism and preserve the very Russian word from distortion making it in the way outstand in its own pedestal with merit and determination.

This astounding suppleness of the Gogolian faces is indeed his gift to overcoming the disconnection of the corpse and the soul, constantly accordingly incompatible to Russian orthodox thinking in Emerson proper words.

1.6.3. Russian Orthodox Tradition

As Christianity is deemed to be the religious scope of the eastern and western nation states, the Russian empire seems to hold the orthodox doctrine or what is labelled by theologian as orthodox Christianity, soon coined by Weber 'Russian Christianity'. The very word results from studies undertaken on the Russian politics, assuming the pagan demonic belief as deeply embedded in the Russian society and culture, Weber finds it redundant; in fact, it is rather Orthodox Christianity. (Buss, 2003: 13)

Due to the advent of individualism and freedom in Russia, Weber highlighted a high rebuff of a set of moral rules of success in politics which confirms the Russian spirit of backwardness. Weber adds that the endeavour in question passes through the Leo Tolstoy perspective of espousing the 'biblical word and expand thereafter to the Russian people; "Do not resist evil" (1971: 39). This phrase draws the Russian paradox and emphasizes the Tolstoy influence on Russian public thinking. (idem)

Weber characterizes Tolstoy's version of biblical behaviour as having a significant function in her examination and conceptualization of the scene of Western science and culture (idem). For Tolstoy is the very epitome of Russian literature, the contribution of this latter in enhancing the parametric understanding and interpretation of western literature; more than that, it has contributed to the growing and evolution of the field of cultural studies.

Weber argues in an address delivered in 1910 that Russian Christianity cannot be considered as authoritarian wherein a Catholic church is the 'Pope' and Lutheran is the 'Word', and therefore the Orthodox is as mysticism as love of others, "brotherly love, love of one's neighbor, those particular human relationships which seem pale to us but which have transfigured for great salvation-religions [...] to a mystical relationship with God" (idem).

Weber, then moved within his talk to characterize the Russian fiction, starting with *The Brother Karamazov* and *War and Peace* by Dostoyevsky and

Tolstoy, respectively. She ascertains the intelligibility of the fiction in consideration. This, for him, is due to the undisclosed certainty of the true sense of it trespassing thereby the political, social, literary, ethical and artistic that mesmerized the shaping of the Russian character, hidden beneath and transmitted peculiarly in characters that are displayed within and in the Russian fiction prose and Russian literature in general scorching thereby all the existing genres (ibid).

He assures that Russian characters conceived in this way are too intricate to be analysed by the common reader for the reason that it epitomize the ‘Antique Christian Idea’. This is what Baudelaire labeled ‘the Holy Prostitution of the Soul’. It sheds lights on ‘the External, Timeless, Divine...’ ‘the artistic unity which appears to be lacking, the forming principle of Russian art, is actually on the reverse side of what we read’(idem).

Therefore, according to Weber, the uniformity of Russian writers in their characterization of personages in literature lies in their socio-cultural belief and purity of religion wherein the religion in question appears to be a violation of the norms when accepting the devil as part and resisting it. This was the anomaly depicted in Gogol’s display of characters. When it is external, it shall be defined under the Russian space and the unnoticed boundaries are considered; the adjective ‘timeless’ refracts and sustains the use of time in the settings, as literary device, and last but not least ‘divine’ that might explain the incomprehensible abnormal conceptualization of the face in Gogol and others’ fiction.

Additionally, Russian art is rather existent and prevalent in the interpretation of the readership according to what Weber posits and advances. The literary criticism, be it Marxist, formalist and Kantian encompasses the different European ranges and trends offered by its literature and the Western literature in general. Weber winds up with the benefit of Russian literature and Criticism, be it endowed with Orthodox Christianity could but spread the brotherly love and explain abstract meaning all over the world(idem); for the pre-requisite of a writer or an artist originate in the depth of his soul.

Highly intricate and complicated is the Russian fiction, Tolstoy stands to be a paradox for analysis in terms of his convictions and beliefs to his literary production and doctrinal belonging, what is ethical and what is cultural in an arid soil. So strange and unhinged divergence and convergence forward and toward, within, beneath and upon; on the light of this Max Weber's wife Marianne wrote,

“for one thing cultural values may be maintained even if they come into an irreconcilable conflict with all ethics. And conversely, an ethic that rejects all cultural values is possible without inner contradiction like that of Tolstoy (1975: 322)(19).

According to her, the conflicted drawn between what is moral and what is cultural in reality which reflected in the literature. However, this can be realized provided that minds like of Tolstoy's would not violate and trespass the norms. This trespassing, in fact, is the corpus of Russian literature so far.

1.7. Tolstoy as the Survivor

Tolstoy in his final years survived the turn of the 19th century so as to let his fingerprint on the 20th century seven art. As most of people would not agree, the cinema often conveys the thematic and lexical craftsmanship of a given novelist, of course if the talent of the director of scenes is enough elaborated to cope with the author's perspectives.

Tolstoy remarks that writing for films is 'responsive, infectious, and much more flexible to write for than the stage which was 'a halter choking the throat of the dramatist', he adds 'you will see that this little clicking contraption with its revolving handle will make a revolution in our life-in the life of the writers, he insisted. More than that, he argues saying 'the cinema has divined the mystery of motion, and that is greatness'"(Emerson, 2008: 149). Emerson ascertains that the hope of Tolstoy was to universalize his moral message by the advent of this

particular art beside existing others, and that this would craft all what is ‘verbal art’ more credible (idem).

Tolstoy in the vein, questions the medium, as it is the word for writers of any genre of literature. This medium is throughout cinema is an image diving into the inner of a person, distorting perhaps, but credible to a great extent; emphasizing on the inspiration of a poet, he finds himself in an impasse where the inspiration comes as a response of mind masturbation due to the various sorts of stimuli such as; meat, liquor, grand opera, and sexual arousal.

This poet, be he a romantic or a symbolist could but be divine and tedious in the creation of his piece of art. Notwithstanding, he also highlights the ‘second-hand experience’, that is, texts upon texts and the falsehood which the originality. The creation and creativity for him is quite intricate to decipher(idem).

In citing the inspiration, Tolstoy allude to the use of Opium during the England romantic era prior to realism when poets and artists fleshed their minds with all kinds of stimuli so as to quit the real sphere and compel the metaphysical to transgress the reality through words. As his perspective is done about inspiration, he also doubted many productions especially those prior to 18th century, very long and alike stories repeating themselves every now and then.

Tolstoy hereby denounces the addiction in the Russian literary sphere; addiction to art, liquor (vodka in this case), sexual arousal, the climax of a sexual act, be it physical, visual, or inner souvenirs of fallen women) (Benamar, 2015). For he wanted to express what nature would, Emerson stresses the mysticism of Russian literature and way of thinking, paradoxical, absurd or philosophical, however, it could be madness of an old man for others.

She adds that Tolstoy hardly captured captions from others’ works as he assumed earlier writers did. For him the human experience through the word is distorted by virtue of many elements, “language was too convention-driven, the act of writing too prideful, the act of reading too passive”(149). This means that the language as exemplified in ‘word’ or as medium was not flexible. It might be bound

to political, social, doctrinal rules. Moreover, the writers were seeking for perfection rather than trying to convey human experience and deeds. The passiveness of readers might originate in the education level or tendencies.

1.8. Dostoyevsky and the Russian Legacy

Dostoyevsky was an adept of the word, the printed form of it, as previously tackled, Tolstoy prosecuted and denounced such behaviour of early Russian writers. He refined early undertaken words and characters wherein he endows the character with more consciousness and refinement of the conflict. In other words, he gave life to lifeless personages; a technique that is originally used by Dickens in all his works characterizing thereby his style as outstanding.

No one could ascertain that Dostoyevsky learnt or was directly influenced by this eminent British novelist. This was noticed in his *The Double* (1846) which protagonist is portrayed as a madman, the same madman from Gogol's *Diary of a Madman* (1835). The technique of externalization of manuscript readable from another angle; "Dostoyevsky replays the slide into insanity, before any transcript of it could be made", he thereby "reassure the distance reader and a madman" (146); every normal act is done from the other side; schizophrenia is in fact an intricate scene to perform with words.

Emerson goes on with her analysis to say that 'finally, one side of this persona actually materializes, breaks off into a body, and evolves from Golyadkin's companion into his rival and betrayer' (idem); as to note that Golyadkin is the madman in question.

In an unpredictable manner, this cleavage results in frightened, defensive voices, under one narrator that have access to all the spheres (idem). This multitude of voices has been undertaken by the Russian critic and thinker Bakhtin in his 'Problems in Dostoyevsky's Poetics', and the multitude of voices posed an issue for post-graduate literary analysts. Emerson adds that this fact can be but an illusion

and difficult for the reader to depict and understand just as the madman cannot distinguish which part of him is taking control and interacting within the imaginary written word as in this fake reality of his.

This technique according to Emerson, ‘the disintegration of consciousness’; it appeared in Gogol’s writing but not labeled and signed thus as the very technique of Dostoyevsky ‘a signature of narrative style’(147).

In the field of replaying books, as she points out, Dostoyevsky intentionally misapprehend Pushkin’s and Gogol’s ‘Stationmaster’ and ‘The Overcoat’, respectively, so as to write ‘Poor Folk’. This is however another of his strategies for enlarging the understanding of the protagonist in his epistolary novel. The theme of darkness is acknowledged to him and expands in his maturity when he wrote; *White Nights*, *Notes from the Underground* that portray the anti-hero; *Essential Explanation*, *The Demons* show the growing of his demonic and devilish interpretation and idiosyncrasy, however coping with a genuine Orthodox tradition.

The range of interpretation is narrowed down the demonic, the suicide and hatred of life and divinity. In ‘the *Brothers Karamazov*, apparently, a detective story, the catholic church is portrayed to worship Satan, Emerson highlights the parallel,

“Dostoyevsky embeds that extraordinary monologue in several layers of ‘relativizing’ text. In the inner narrative frame, Christ receives the Inquisitor’s tirade silently and bestows upon the old man a kiss (the kiss of forgiveness? The kiss of Judas?). Alyosha bestows an equivalent kiss on his brother in the outer frame. And Ivan who recites the tale, dismisses the entire literary effort as an “absurd thing””(148).

His draw parallel is to double or triple the voices of the narrator as it split among the inner and outer frame of the narrative. Even his characters are intrigued by the controversy installed, not to jeopardize the fiction to fall into piece but he did

so through the third character. The stylistic technique of Dostoyevsky is so complicated that the impression of taken over or the non plot can be sensed.

As Tolstoy sought to demystify Russian literature and harshly appalled his predecessors, Dostoyevsky could tie the demon and the church in his endeavour as highlighted by Weber in previous lines.

As far as voices of the narrator are concerned, Bakhtin rebukes the mono-voicing in Tolstoy and credits Dostoyevsky for his multitude of voices that permit a writer to displace from his the core of his fictive universe; voices that address each other in parallel as Copernican, “novels are open, translatable, and thrive on alien input”. By this, Bakhtin characterizes the poetic style to be single-voiced with utopian words, one addressee in verticality, silent and unitary, in other words, a utopian word that is intertwined with “‘Ptolmaic’ worldview that demands affirmation and identity, not dialogue”(Emerson: 154).

For Bakhtin, the Russian word took place in the era of (1850s-1880s), within which Dostoyevsky rose as a round persona in and within. The very novelist was committed to be a romantic realist one, notwithstanding, he is also an arch-novelist and polyphonist. For Bakhtin Dialogism is within his fictive universe as a key component of his greatness and self-determining creator.

The Russian institution of literary criticism declared poetry a rhythmical means of communicating social ills and malaises due to its place at first when it was considered as the very word of God. At a time when aristocratic powers over people freed the book selling from restriction and censorship, a great deal of sub-genres started to see light such as; satires, street ballads, urban romances, opera libretti, and folk-based narrative poetry in authentic dialect portraying the Russian peasant(154).

1.9. The Russian Literary Theory

There was no eagerness or serious concern about the literary theory in the Russian continent by literary critics and theorists according O'Toole. In this way, Roman Jakobson (1896-1982) contrasted what was advanced by traditionalists, criticism and teaching with the theory of a genuine science of literature in 1921 (Cornwell: 163). Jakobson argues that the gist of literary science would never fulfill literature but rather 'literariness'. He deemed the responsible one for the history recording as a blowing authority with badges performing an act of legal prosecution, as they enter the premises they take everything even the keys; notwithstanding that the former did the same in recording everything under the title of literature, in fact, "instead of a science of literature we have fetched up with a conglomeration of cottage industries"(ibid).

As Alexander Pope, T.S. Eliot and David Lodge have worked on theorizing the literary language and form, the ranking of literature within the culture and its relation with other sorts of arts; Mikhail Lomonosov in the 18th century, Aleksandr Pushkin and Lev Tolstoy in the 19 century, and Andrei Bely, Vladimir Maiakovsky, and Boris Pasternak in the 20th century performed original experiments with 'form' in prose fiction and poetry and winded up with valuable and genuine theoretical statements(163). The theorizing in itself should be Russian formalist when critics like Bakhtin and Vladimir Propp are taken into account as pioneers in the field.

Jakobson's language functions are to be considered in the shaping of a science of literature. And as any science, literature should rely on the study of patterns that are typically literary within which the specific medium for each branch shall be set aside and examined. Therefore, the key components of that particular science should be 'system and function', according to O'Toole stratification. He adds that any narrative has a plot structure, and the plot itself is structured within different sorts. A plot consists in complications, crisis, denouement phases, by virtue of which specific range of story is built, beside all the literary devices that shall contain a common fiction prose(164).

The afore-cited elements are the system with its structure and systematic manner of occurrence regardless to some misrepresentations, distortions and violations that can be treated aside. However the function is more concerned with the medium of the artist, that is, the artist himself in terms of his native command of the language, the cognition, the doctrine and the idiosyncrasy deployed in the fiction prose.

1.9.1. Russian Formalism Focus

Literature for formalists was an alter use of the medium that goes beyond the conventional structure or what was cited previously as a rule-based language. The former was to ascertain its discreteness from other forms employed and displayed otherwise. The convention-based medium or rather the practical language, in Widdowson's (1985) et.al view, is used mainly for communication practices wherein the "literary language has no practical form at all and simply makes us see differently" (31). What makes the literary language intricate is when a passage written by Gerard Manley Hopkins is examined, the language is difficult, and therefore if it is intricate, it is literary. Nevertheless, in a passage taken under no selection from Hardy's *Under the Greenwood Tree*, the following phrase are to be examined; "How long will you be? Not long, do wait and talk to me." (idem). Other writers should be cited in terms of intricacy of the language such as the modernist Joseph Conrad in *Heart of Darkness*, a symbolist endeavour in the use of words.

A reader from the common public would not decipher the embedded meaning, and the language would seem to him as weird and unintelligible. The following excerpt should fulfill what is advanced; "I watched for sunken stones, I was learning to clap my teeth smartly before my heart flew out, when I shaved by a fluke some infernal sly old snag that would have ripped the life out of the tin-pot steamboat and drowned the pilgrims,..." (67), the language here, is intricate and hold symbols and allusions within, intertextuality as well.

1.9.1.1. Dickens and Austin's Focus

Additionally, the Dickensian style is giving a sort of distorting manner in the use of language in its different forms intertwining the latter with the numerous devices offered by literary aspect of the work, resulting in a figurative language of high level through the voice of the narrator, wherein another form of it seems to occur in the dialogic representation of characters and their expressed voices, something that is neither rule-based language, nor literary one but a sub-norm out of the standard.

In addition to the voice of the narrator and the realist approach that seems to prevail but it is not owing that to the various manners and techniques in displaying the characters. In a parcel of text from *A Tale of Two Cities*, much of this is found in; “ an old-fashioned place,... it was very small, very dark, very ugly, very incommodious. It was an old-fashioned place, moreover, in the moral attribute that the partners in the House were proud of its smallness, proud of its darkness, proud of its ugliness, proud of its commodiousness”(B2.ch1: 59). For Bakhtin would consider this as carnivalesque, a passive reader would not decipher it at all, and might complain about repetitions of words and redundancy.

Contrary to this, Jane Austen offers a relaxing reading and use of the language in her texts mostly shaped under a thematic of public and human relationships. A passage is taken from *Mansfield Park*; “he came towards their little circle; but instead of asking her to dance, drew a chair near her, and gave her an account of the present state of the sick horse,”(Austen: 95). Wonderful use of simple words is this passage; it might be read as a talk between randomly persons but it a literary language employed by of the outstanding figure of the Victorian age.

1.9.1.2. Widdowson Contribution

In some example, no linguistic matter results in saying that the language under scrutiny is literary knowing that a literary language has no practical form. More than that, Tynyanov and others thought and worked on ‘literariness’ as a

functioning system in more dynamic fashion (idem). Widdowson et. al argue that “what distinguishes literature from ‘practical’ language is its constructed quality”(idem).

Formalists regarded poetry “the quintessentially literary use of language”(ibid); it is “speech organized in its entire phonic texture” (idem). it is mostly constructed on a crucial element which is rhythm. Earlier in formalism and under the dominance of Viktor Shklovsky who was predisposed by the futurists, ‘lively and iconoclastic’, he approached poetry with ‘a down-to-earth approach, looking for what writers have employed as strategies or techniques to wind up with this peculiar specificity of effects on the one hand.

On the other hand, poetry had been viewed by the symbolists as “the expression of the infinite or some unseen reality” (32). Shklovsky conceptualized of his most striking concepts as ‘ostranenie’ or ‘making strange’ and coined it ‘defamiliarization’. He argued that, “we can never retain the freshness of our perceptions of objects; the demands of ‘normal’ existence require that they must become to a great extent ‘automatized’ (a later term) (idem).

Thus, formalists were rather interested in the nature of devices than in the perceptions themselves, “from the automatic and practical to the artistic”(idem). Shklovsky, in his *Art as Technique* (1917), clarifies this in saying,

The technique of art is to make objects ‘unfamiliar’, to make forms difficult, to increase the difficulty and length of perception because the concept of perception is an aesthetic end in itself and must be prolonged. Art is a way of experiencing the artfulness of an object; the object is not important.

(Lemon and Reis, 1965, p12; Shklovsky’s emphasis) (idem).

The eighteenth century writers like Jonathan Swift and Laurence Stern who wrote *Gulliver’s travel* and *Tristram Shandy*, respectively, presented as a fertile whereabout where defamiliarization or ostranenie grows for scrutiny and artistic

shaping (33). In this fashion, Boris Tomashevsky depicted the way procedures of defamiliarization are used in these literary texts. He was rather concerned with the artistic alteration of ‘non-literary material’.

Widdowson et. al ascertain that, “Defamiliarization changes our response to the world but only by submitting our habitual perceptions to a processing by literary form”(idem).

The very technique beside others could sway Bertolt Brecht’s ‘alienation effect’. Art” should conceal its own processes”(ars celare artem), argued the classicists, soon strongly reacted against by formalists and by Brecht. Due to the unspoiled and accurate unity of discourse in representation of literature, the natural flow of reality is exposed to the audience; fact of which Brecht rejected the realism and adopted the modernism. Brecht picturized “a male character, as being engendered by female actress so as to obliterate the familiarity of the role, and thereafter defamiliarizing it to mesmerize the audience to grace with its particular manliness” (34).

Russian formalism was more concerned with narrative theories and fiction prose within which it separated the plot from the story. Aristotle defined the plot ‘mythos’, on the one hand, as “the arrangement of incidents”, and the plot for Widdowson et. al is “the artful disposition of the incidents which make up a story”. On the other hand, Russian formalists hassle that the plot (sjuzet) is uniquely literary compared to story (fabula) that is deemed to be “raw material awaiting the organizing hand of the writer”. In other words, plot is “actually the violation of the expected formal arrangements of incidents” (idem). Shklovsky perturbed the usual plot array to make it defamiliarized and the plotting thence is a literary object (ibid).

The Russian formalist narrative theory offers a supplementary model; “motivation”, within which Tomashevsky labelled the tiniest unit of plot a “motif”. He also distinguished between ‘bound’ and ‘free’ motif; a bound motif is compulsory for the story, wherein the free one is of lower importance vis-à-vis the story in its whole. Notwithstanding that from a literary perspective, the free motif is

potentially “the focus of art”(idem). This perspective rises against the conventional subordination, destroying it thereby from formal device to ‘content’.

According to Widdowson et. al, the non-literary assumptions motivation employed by writers of poetry is but a dependence to formal devices in their poetic narratives. Motivation is therefore and mostly epitomized or recognized as ‘realism’. Then literature is a ‘life-like’ presentation of events violated by characters’ displaying, absurdities and improbabilities.

The structural approach was highly perpetuated and revolutionized by the Prague linguistic circle after its foundation in 1926. Yet, Mukarovsky worked on the formalist model of ‘defamiliarization’ into “a more systematic foregrounding” and defined it as “the aesthetically intentional distortion of the linguistic components”(ibid). He also stressed “the folly of excluding extra-literary factors from critical analysis” (idem). Mucarovsky overlapped “the dynamic view of aesthetic structures”(idem), and emphasized on “the dynamic tension between literature and society in the artistic product”(idem).

He rather strongly argued the “aesthetic function”. Moreover, “to endow an object or artifact with the dignity of aesthetic value is a social act, ultimately inseparable from prevailing ideologies”(ibid), and it is legitimate to deem that “modern social changes have resulted in certain artifact, which once had mainly non-aesthetic function, being regarded as primarily art-objects”(idem).

At a basic stage, widdowson et. al provided an amalgam statement that encompasses the very theorized traditions upon language and literature advancing that, “literary works are seen as dynamic systems in which elements are structured in relations of foreground and background”(ibid). They went on through a more narrowed visualization of the subject matter assuming that “romantic poetry oriented itself towards music; and realism dominant is verbal art”(idem).

1.10. Bakhtin, Language and Literature

When referring to Bakhtin, it is likely intelligible to talk about his disciples or followers. In fact, Mikhail Bakhtin, Pavel Medvedev and Valentin Voloshinov rose in the ultimate lap of Formalism. Medvedev frustrated the views of formalists, being an anti-formalist in his early career, he wrote in the vain, ‘The Formal Method in Literary Scholarship: A Critical Introduction to Social Poetics (1929). Notwithstanding that the Bakhtin School is more formalist. In this way, Voloshinov considered “the linguistic structure of the literary work, in spite of his Marxist slippery found in his writings at the level of sharing the conviction that language is bound to ideology and separating one from the other is not accountable”(39).

This outstanding correlation between language and ideology had been plainly argued in his *Marxism and the Philosophy of Language* (1973); fact of which literature had been dragged within the social and economic spheres which is assumed to be the pedestal of ideology. This perspective of Voloshinov’s had as a background ‘classical Marxist assumptions’ about ideology wherein he deemed it as being “not a mental but rather a material phenomenon that comes as a reaction to a substantial socio-economic substructure”(39).

Thus, ideology is bound to its medium which is language, “consciousness itself can arise and become a viable fact only in the embodiment of signs”, “a language, a socially constructed sign-system, is itself a material reality”(39).

1.10.1. Heteroglossia

Generally speaking, Bakhtin and his followers were not keen on abstract linguistics which later served as fertile ground for the advent of Structuralism. Bakhtin school characterized language or discourse to be a social phenomenon. Voloshinov who linked literature to the social and economic platforms, went on further to ascertain that “words are active, dynamic social signs, capable of taking on different meanings and connotations for different social classes in different social and historical situations”. It was too early to talk about sociolinguistics at the

time of a pre stage for structuralism and De Saussure's dichotomies sign and signifier, and synchronic and diachronic.

By the same token, Voloshinov reacted against some linguists who looked at language as an abstract system and the fact of being synchronic, that is, unhistorical, free from history. In fact, they stressed the monologic representation of the utterance in an isolated and finished sphere of meaning, and detached from its verbal and actual context wherein the latter is very important in the interpolated interpretation, all rejected as a whole by Voloshinov (ibid).

The Bakhtin school tended to use the Russian word 'slovo', originally means 'word', but was for referring to utterance or discourse. They gave the language, verbal signs, a vitality and a multi-accentuality of linguistic signs contrary to the structuralists who deemed it a uni-accentual in terms of meaning and societal belonging (idem).

In his book 'Discourse in the Novel' (1934-5), portrayed Heteroglossia as a fundamental concept;

"it is the basic condition governing the production of meaning in all discourse. It asserts the way in which 'context' defines the meaning of utterances, which are heteroglot in so far as they put in play a multiplicity of social voices and their individual expressions" (idem).

The production of utterances is ruled or pre-organized by Heteroglossia, in Bakhtin's view, wherein the meaning is bound to context where a great deal of voices are socially and individually applied upon the conception of the meaning. Therefore, each slovo and word is interpreted according to specific context socially-bound. Yet, still Voloshinov language and society intimate connection is preserved. From another angle and within the same talk, the cited-above voices imply a consideration or the existing of one single voice in terms of language and its relation to context.

It is deemed by Bakhtin to resemble a shade of unity and thence a closure wherein "the utterance is constantly using a plenitude of meanings, which stem

from social interaction (dialogue)”(idem), adding that “Monologue is, in fact, a forcible imposition on language, and hence a distortion of it”(idem). The latter could be identified in Tolstoy’s fiction, considered so by Bakhtin, and the former should be found in Dostoyevsky’s fiction with his handling a multi-voiced fiction though his unusual practices.

1.10.2. Polyphony

The dynamicity of the above concept and its implications, had been further developed to view literary texts, through the eye, through the perspective, through the vantage point of heteroglot; and thence considering heteroglossia to a great extent. He characterizes literature as “an explicit manifestation of social forces keeping a formalist approach to literary structure” (40). He thus emphasizes “not the texts reflect society or class interests, but rather the way language is made to disrupt authority and liberate alternative voices”(idem).

The adjective ‘liberate’ endows the language as ‘libertarian’, in Widdowson’s et.al view; as Bakhtin is extremely un-Stalinist, despised thereby the shutting policy and censorship of whole chapters. In his “Problems of Dostoyevsky’s Poetics (1929), Bakhtin boldly contrasted Tolstoy’s novels and Dostoyevsky’s in terms of multitude of voices and “author’s controlling purpose”(idem). Dostoyevsky elaborated a new display of voices in his narratives, orchestrated by a free rebuttal “to unify the various points of view expressed in the various characters”(idem).

Therefore, the characters’ speech is accordingly numerous with the number and each one of them is but a point of view. However, they are different in terms of substantial or material production regardless to the context that offers a multitude of interpretations accordingly. Here, the idiosyncrasy of the author is not involved wherein the latter viewpoint never espouses the character’s; they both preserve veracity and sovereignty consequently they become more subjects of their own straightforwardly significant words rather than just objects of the author. Additionally, Bakhtin in a book on Rabelais beside the previous cited one,

undertakes the classical satire and the dialogic forms that lie within them and within medieval and Renaissance cultural forms exploring thereby the use of these forms in an invigorating, dissident (revolutionary) and tacit fashion (idem).

1.10.3. Bakhtin Carnival

The endeavours connected with carnival are numerous and well-known, “fools become wise and kings become beggars”(41), opponents and opposites are intertwined (fact and fantasy, heaven and hell); the blessed is violated, the ‘jolly relativity’ of all effects is proclaimed (idem); “everything authoritative, rigid or serious is subverted, loosened and mocked”(idem). As language is ascertained by Bakhtin to be libertarian, it had been so in the Renaissance in its carnival shape. Thus, Carnivalization is the language item to refer to “describe the shaping effect of carnival on literary genres”(idem).

The early forms of carnivalization of literary forms is the Socratic dialogue which is deemed by Bakhtin to be dialogic by virtue of the existing various points of view rather than a monologue firmly believed to have been unfolded in an authoritative manner. These dialogues were without doubt sophisticated by Plato, prior to descend to a contemporary readership of the twenty first century (41). Bakhtin argues that “in the Platonic dialogues, the later image of Socrates as the ‘teacher’ begins to emerge and to replace the carnivalistic image of Socrates as the grotesque hen-pecked provoker of argument, who was midwife to rather than author of truth” (idem).

Dostoyevsky meets with the logic of Carnival ‘The fantastic tale Bobok (1873) where the dialogic is displayed among the dead called ‘life outside life’ in a graveyard, drawing an intimate parallel with the Menippean satire where the three heavens; Olympus, Underworld and Earth melts in the carnivalesque fashion; when kings are faint their kingship and meet on equal scale with beggars (41).

In the following short excerpt of Dostoyevsky’s, “Baron Klinevich, king of the corpses, declares, ‘I just want everyone to tell the truth... O earth it is impossible to live without lying, because life and lie are synonyms; but here we will

tell the truth just for fun”(idem). this is without doubt converging towards the polyphonic novel and the carnivalization, and the voices are set free to speak for themselves, not for the author telling, in a subversive manner, setting aside the author who can in no way intervene within the dialogue set between reader and character (ibid).

1.10.4. Bakhtin and Barthes

Formalists, romantics and the New Critics considered texts as “organic unities and integrated structures into all loose ends are finally gathered up into aesthetic unity by the reader”(42). By this, the three of them should mean by unity the motif composing the plot, and the literary structure; both let to the readership for interpretation. Moreover, it is understood that seeds of arbitrariness are found within and Gogolian existence ought to be raised and argued wherein he never planned nor structured his narrative and prose fiction, everything was loose and arbitrary, characterized by hyperbolic presentation of things (Hyperbole was very common in Tudor and Jacobean drama, and in heroic drama (q.v.)).

It is an essential part of burlesque. There are plentiful examples in writers of comic fiction; in Dickens); notwithstanding that his technique was rather prescriptive rather than descriptive.

Bakhtin divorced and freed the productions of writings from their doers by installing and stressing the Carnival, and did not consider any given work leveled with another. On the contrary, they should be frustrated and set out of the “unquestioned organicism and be resistant to unification” (idem). The problematic that poses itself at the level of characters is their individual identity, be it a conception (notion) to consider, taking into account that a “character is elusive, insubstantial and quirky”.

Mystery, weakness, strangeness are the main characteristics of a given character that do not obey, in Bakhtin’s view, to the author idiosyncrasy (idem).

This does not mean that Bakhtin had been radical in his segregation because he still preserve and believe that the author possesses what is called the ‘controlling artistry’. The latter had been stressed in the works of Roland Barthes and other structuralists. But what Bakhtin had foreseen should be highlighted by the psychoanalytic and poststructuralist criticism. Bakhtin and Barthes cope in the same sense of ‘privileging’ the polyphonic novel; both of them as critics “prefer liberty and pleasure to authority and decorum” (idem). The texts in polyphonic novels are dealt with as ‘normative’ than ‘eccentric’, which means that they are characterized as literary rather than ‘univocal’ (monologic) sorts of writing. The fact that Bakhtin and Barthes are reflecting their social and ideological prerequisites cannot be denied, Widdowson et. al pointed out. However, it would be fair and factual that “in asserting the openness and instability of literary texts, Bakhtin, or rather the readings of Bakhtin, have confirmed that such preferences have a central place in the inescapable ‘politics’ of criticism” (idem).

1.10.5. Dialogism

Dialogues are done through the medium of language and found within language, novels; the novelness itself is deemed to be dialogue, between history and poetics, and the fact of authoring as dialogue; the intricacy, however lies in the approach in itself, for that reason Bakhtin advances the following statement;

“our analysis must be called philosophical mainly because of what it is not: it is not a linguistic, philological, literary or any other kind of analysis...On the other hand, a positive feature of our study is this: [it moves] in spheres that are luminal, i.e., on the borders of all the aforementioned disciplines, at their junctures and points of intersection.”

((Estetika, p.281)in Holquist,1990,p.13).

The eclectic perspective of the study of dialogues or of dialogue as a happening is related to different spheres of study and not restricted to formative or normative conception of literary texts; henceforth, the dialogic imagination is tackled through these spheres, within many disciplines and at the crossroads of

them. It is rather a philosophical endeavour related to scientific facts what is really advanced by Bakhtin as a literary critic and philosopher thinker.

1.10.5.1. Epistemology or Dialogism

In order to offer another branch or approach to understanding human behaviour and how it is deemed with regard to language, one of the greatest modern epistemologies is the “Bakhtin philosophy” which is “pragmatically oriented theory of language”(idem) is of great omnipotence. Dealing primarily with language, Bakhtin characterized the “dialogic concept of language as fundamental”, that is dialogue in language. Critics like Holquist like others sought innovated manners through which he categorized the distinct meditations on dialogue.

Most of his lifetime works are classified as being meditation on a sole subject which is dialogue reflected in the great majority of his productions; for “dialogism is also implicated in the history of modern thinking about thinking” (ibid).

Holquist argues that many thinkers, mainly from France, had seen the combination of literary works and literary criticism with philosophy essential to understanding ‘literary rather than literariness basically advanced by formalists. However, what was culminated by in association with the thoughts of Sartre and Derrida about genres was completely oblivious to what was ascertained by dialogism. Additionally, Rousseau, Hegel, Nietzsche, and Heidegger’s thoughts and endeavours in the field represented without doubt what lacked at the former, which is the literary facet of philosophy.

They raised the metaphysical in literature with a systematic importance wherein Bakhtin was the diametrical opposite of this behaviour.

He rather develops dialogism on the basis of natural and mathematical at the time when the metaphysical system knew its collapse with velocity. He, therefore, embraced the Kantian philosophy in 1860’s, and thereafter in 1890’s was the advent

of Neo-Kantianism which had prevailed as the leading school of philosophy in Germany and in Russia.

1.10.5.2. Neo-Kantianism for Explaining Dialogism

The need to develop science as corpus outside philosophy urged the community to fetch back the Kantian thinking by virtue of its compatibility with Bakhtinian strange explanation of dialogism. Kant had taught scientific subjects prior to transcend to philosophy. The gap found in dialogism between ‘matter’ and ‘spirit’ could not be overcome by Neo-Kantians; fact that led to the harsh segregation between science and philosophy. Notwithstanding that the call back to Kant’s thinking was relevant in the case. The pertinence of the latter dragged towards framing the theory of knowledge for an era when ‘relativity’ overpowered physics and cosmology; questions had been raised about the ‘very existence of mind’(16).

Bakhtin adapted what Kant theorized, and adopted it thereafter which is another story. In this way, according to Holquist, Kant argues that ‘there is an unbridgeable gap between mind and world...(idem)’, he adds that “the non-identity of mind and world is the conceptual rock on which dialogism is founded and the source of all the other level of non-concurring identity which Bakhtin sees shaping the world and our space in it”(idem).

For the theory of knowledge, Bakhtin renders it into plain epistemologism advancing thereby that, “a unitary and unique consciousness...any determinateness must be derived from itself [thus it] cannot have another consciousness outside itself...any unity is its own unity”(Estetika,p.79), *ibid*). Holquist goes on adding that “in dialogism consciousness is otherness”. In other words, the other should be considered within the self and outside it in a parallel momentum and space, a spotless consideration of space. However, when considering the unity according to the theory of knowledge above, it would be rather preferable to consider the epistemologism as stated, for ny unity, the self, the plot or the literary, but not

literariness, is derived from itself, and it is applied on literary texts so that dialogism within could be shaped and understood so far.

Bakhtin coined many terms like; center, logocentrism, center, self and other so as to guide through the conceptualization of dialogism in terms of simultaneity and everyone of these term is subtly related to the cosmos. Therefore, dialogism for Bakhtin “is a version of relativity”(19). Here, the depth of the very terms is traced to Einstein’s theory of relativity as Bakhtin rose against Newtonian cosmos that is “a flux of simultaneous instants embracing the whole of the universe”(18).

Bakhtin believed in the duality wherein he considered the dialogue between the self and the other, and that the key to understand asymmetric dualisms is “to understanding all such artificially isolated dualisms is the dialogue between self and other”(idem). he adds that “simultaneity deals with ratios of same and different with space/time dichotomy”(idem).

More than that, the self can hardly ever be a self ample erection, it is dialogic or a relation, and the self/other dichotomy “is a relation of simultaneity”(idem). thus according to Holquist, Bakhtin set up the following pairs so as to make the link later possible and transgress from the theory of knowledge, or science, to the literature or rather its definition according to the Bakhtinian cosmos. They are listed as follows; self/other, space/time, mono/hetero as opposed to the traditional ones; signifier/signified, text/context, system/history, rhetoric/language, speaking/writing; wherein each part of the former dichotomies is dialogic, as cited above; a unity is its own unity which is contrary to Newton’s conception of unity and “the absolute oneness of consciousness”(idem).

In short, Bakhtin emphasizes on discrepancies that could not be solved such as “separateness and simultaneity are basic conditions of existence” (idem). Many scientists, thinkers and philosophers shed blood over the Bakhtinian conception of space/time among which his fellow Mach Bodganov and Russian opponents, all of whom were empiriocritics, notwithstanding that the most supportive in comprehending Bakhtin’s thought is Einstein.

1.10.5.3. Einstein and Dialogism

As Einstein had dealt with the possible existing transgressions in physical hedges of experimentation, the simultaneity needed a reliable and a scientific theory or basis to grow upon, a pedestal that could serve to expand and realize the assumption of space/time of self and other set by Bakhtin. This could, to a certain extent, cope with getting beyond and within the traditional boundaries to deal with plot, characters display and settings mystified or even denied.

Bakhtin attempted to demystify the latter and he consequently transected with what is called “philosophical optics”. It is “a conceptual means for seeing processes invisible to any other lens” (19). This stressed the importance of considering the other, it is rather a necessity. Einstein came up with “problems in perception raised by the speed of light (the example of starring at a moving train with regard to light speed). It is thus,

“if light travels at a certain velocity in another system owing without acceleration relative to the first, it is possible to detect the first system movement by optical means,...,one body’s motion has meaning only in relation to another body,..., since it is a relation that is mutual-has meaning only in dialogue with another body”(ibid).

The other system should constitute the other which relative to the first and relative to itself within the same system. Moreover, the optical means is rather philosophical one, supposedly handled, and the mutuality exists between the two bodies, one in relation to the other, the dialogue takes place between them and within each one of them according to Bakhtin. These bodies are, in fact, occupying the simultaneous but different space and henceforth are ranked in “the immediacy of our physical bodies, to political bodies and to bodies of ideas in general(ideologies)” (idem).

In Bakhtin’s conception as in Einstein’s, “the position of the observer is fundamental. If motion is to have meaning, not only must there be two different

bodies in a relation with each other, but there must as well be someone to grasp the nature of such relation”(idem). This means that, if the observer in Einstein’s conception of motion is to put the observer between two railway trains; the one in Bakhtin’s is “an active participant in the relation of simultaneity” (ibid). Dialogically, “the reality is experienced, not just perceived” (idem), more than that, it is experienced from a particular position” (idem). For Bakhtin, the position kinetically termed is “a situation, an event, the event of being a self” (idem).

As they transect in terms of observer, the non-centredness of the bodies in not oblivion to necessitate a center. The latter is the observer who perceives and experiences from a particular position drawing thereby the space within the rigid and still time explained in the simultaneity.

As a Kantian and a disciple of Newtonian cosmos and mechanics, Bakhtin named the self as an event or a situation having a structure which shaped according and in terms of space and time. In these terms, Bakhtin put the “law of placement” in dialogism which says that “everything is perceived from a unique position in existence; its corollary is that the meaning of whatever is observed is shaped by the place from which it is perceived”(ibid).

Bakhtin goes on by replacing the observer who is looking at trains by another who is looking to another observer; so the former can see what is behind the latter who cannot see what is behind him; things are denied to his vision. Even though the two of them belong to the same event, the event itself is different for each of them. The position of bodies is distinct in the exteriority, that is, physical space, they examine the world and each other from different perspectives or rather centers in cognitive time/space.

Cognitive time and space should be defined in order to clarify and make the link in dialogism, it is, therefore, “the arena in which all perception unfolds”(idem), and “dialogism ,like relativity, takes it for granted that nothing can be perceived except against the perspective of something else”(idem). that is, if there is another

corps or structure that approaches the space described in the theory, it should be something diametrical in terms of position and perception. Holquist ascertains that,

“dialogism’s master assumption is that there is no figure without a ground. The mind is structure so that the world is always perceived according to this contrast”, and “its dialogizing background is the opposition between a time and a space that one consciousness uses to model its own limits (the I-for-myself) and the quite different temporal and spatial categories employed by the same consciousness to model the limits of other persons and things (the not-I-in-me) and vice versa” (ibid).

Thus, the mind conceptualizes the world and what is perceived in a form of a structure, so dialogism here lies in time and space as two opponents in one consciousness in order to shape and trace its own boundaries and the difference in terms of both of them are used to do the same for other people and material entities. Holquist argues that,

“Dialogism is the name not just for a dualism, but for necessary multiplicity in human perception. This multiplicity manifests itself as a series of distinctions between categories appropriate to the perceiver, ..., and to whatever is being perceived” (idem).

So accordingly, the multitude of perception revolves around some features that allow both, perceiver and perceived to distinguish what comes forward, onward and within the space and time.

Therefore, an intimate relationship between dialogism and language is borne according to the above provided data. The most important datum is without doubt the common points of Dialogism with Einstein’s relativity theory. Moreover, the cognitive time/space cannot be set aside as far as time and space are involved within speech. It is however quite difficult to measure the caliber of both notions. The use of ‘I’ in any speech requires a formal endeavour for the subjectivity is raised. ‘I’ opens to distance with ‘here’ and ‘there’, ‘here’ and ‘now’, now and then, the

timing as well. For the linguist Emile Benveniste (1984) observed, “language itself reveals the profound difference between these two planes. The gate of ‘I’ is located at the center not only of one’s own existence, but of language as well”((299-313)(22)).

1.11. Dickens and the Quest of Style

Charles Dickens had is to be considered, characterized and scrutinized through the mysticism that he had dragged on himself through his writings, personality idiosyncrasy, and eloquent stunning style that know ascendance through time and space, and could teach, inspire and revolutionize a whole people in terms of stylistic devices displaying and language use, for his production are still under literary criticism lenses.

1.11.1. Lifetime, Career and Controversies

Dickens’ life has been recently revised and recorded according to new data that arose from the blue and they are currently in review and edition by “Clarendon British Academy edition of Dickens’s letters. Grahame Smith in Jordan(2006) talks about the most important and crucial moments of his life in relation to his professional development as writer and one of the greatest novelist of all times in Smith’s proper words. Smith adds that the great majority of his works refract his life and inner thoughts and feelings, wherein he wrote and guided his own biography that no one but him could do that ever.

He said that he mostly affected by his childhood citing and demonstrating every single moment of his life would be found in his literary productions, revealing thereby the most striking moments of his childhood that were controversial themes transcending the sphere of time and place, if not space.

In this way, John Forster, a highly smart trained professional biographer came to be the official biographer of Dickens and his best friend. Smith ascertains that he wrote his own biography through sending letters to his friend Forster and via

private conversation. It is sure that Forster was afraid to jeopardize Dickens's reputation as professional writer by not mentioning his mistress, "Dickens wished Forster to be his biographer, a challenge that Forster embraced" (02).

Forster also highlighted his radical stylistic innovations. Dickens's well-known production was an outside of the record called "Autobiographical Fragment" (1847) which had as audience his sole friend Forster. This record contained the most striking event of his entire life, his incarceration as a twelve-year-old child in the Warren's Blacking Factory (a shoe-polish warehouse) for almost a year. This imprisonment is a very bold word for such a child wherein he developed and reflected thereafter "a self-dramatizing sentimentality" (03) which also presented by Forster as "presenting its boy hero's suffering in a series of pathetic vignettes which, designedly or otherwise, maximize the stresses and potential dangers of the episode on a child who is seen as sensitive, imaginative, and highly intelligent" (idem). It is, in fact, the epitome of almost all children in his novels, the inner rage or what so ever is called his refracted wherein the idiosyncrasy and self is prevalent in his novels.

Dickens's psychological trauma drew him towards an unconscious realization of space, his other is himself, but the boy is always in the center of interest. It should be therefore the self-centredness of the author that is here and there within his works though claimed to be professional enough intelligent to mesmerize people about his social concerns about British society.

Dickens's familial background, according to Smith, came from a line of servants, but highly ranked, to be superior such as butlers or housekeepers working for aristocracy households dwelling huge and refined mansions. The rank of his grandparents, though servants, implied a sense of an everlasting authority and power over others and mutual respect with masters. This for Smith is depicted in Bleak House, "the position of Mrs. Rouncewell in Sir Leicester Dedlock's household is a good indication of the esteem in which such upper servants could be held" (idem).

The fact that he was telling his own biography made his excuse and justify some points to the readership through his fiction so that attend their beliefs, culture and social perspective and behaviour.

John Dickens was brought up in a milieu of prosperity, well done clothes and aristocracy, father of Dickens, he was a good looking man, refined manners, clerk in the Navy Pay Office. More than that, he showed “a prodigality from a generous response to the pleasures of life and admirable desire to move up the social scale”, in short, he was heading towards bankrupt and collapse though his secure salary and multiple promotions. He borrowed money amount bigger than the former and winded up in jail for debt in Marshal Sea prison in 1819 then transferred to London and a second time in 1822.

After this, Dickens could not afford school and started working at Warren’s Blacking to help his family financially. He was much situated than other working children of that time. This limited his expectations as riding great universities, Oxford and Cambridge. He quitted school in 1822, he revealed to his biographer Forster excessively, “the secret agony of my soul as I sunk into this companionship...of the shame I felt in my position...of the misery it was to my young heart”(Forster, 1.2)(ibid), and Forster described his mere experience as, “which at intervals haunted him and made him miserable even to that hour”(Forster, 1.2)(idem).

1.11.2. Dickens’ Duplication Life in his Novels

Forster thereby confirms the agony with which Dickens displayed his characters within his magnificent and self- appalling fiction. Dickens feared the fact of becoming a ragged boy without no place to settle, “...a little robber or a vagabond”(idem).

In this vein, David Copperfield (1849-1850) epitomizes the young runaway boy David praying, “I prayed that I might not be houseless any more, and never might forget the houseless”(13). He is deemed to have succumbed to “a sentimental idealizations of his personal life” (idem), but was professionally objective into

“generous indignation and righteous anger at the fate of the helpless, the poor and the unprotected”(idem).

The talent and objectivity of the very author could hide his inner destructions, malaises and usurpations that could not be revealed to his own wife, wherein Smith says that one of his sons told Forster that she knew, but when looking at the psyche of the writer, his reflections in his writings, his unique style, paradox use of the narrator’s voice should tell that it is more complicated that it appears. It is believed that the great majority of wounded men reveal their secrets and weakness points to their mistresses rather than wives in order to maintain the iron look and face.

And this was certainly the reason for Forster to hide it from the general public, by loyalty and professionalism, and fellow deeds.

This was also picturized in *Bleak House*(1952-53), Smith remarks, “the fate of Jo, endlessly moved on, and the danger faced by vulnerable little girls such as Charley, move the novel to superbly controlled irony and anger”. Dickens use jeopardy to shift and intensify the mood, tone and other literary and stylistic devices that should be tackled in the fore coming chapters. Smith adds that the repression of Esther drew her into positive settings in her life parallel to what Dickens himself had been repressing since his early childhood, a story telling about success. This in fact stresses the previous mentioned remarks of his works being a projection of his life. According to Smith, standing behind the mask of Esther, a narrative technique used by Dickens hereby and through the revelation this character so highly pointed out by Boulton (1974), “this is only one of a number of anticipations of Freud which have their roots in Dickens’s own meditated experience”. Thus, Dickens meditation’s upon such pictures which would be found as assumptions of psychological undertaking of the human psyche by Freud who assumed, ascertained and theorized upon stylistic and literary techniques.

This will certainly generates talks about whether the mature novel and some of the others found in Dickens's record could belong or even contain seeds of psychological novel.

As he pictured the imprisonment of the character under a noble family, though teasing, but still, Dickens refracts his obsession with prisons through his philanthropic activity, journalism, speeches and fiction. He worked on penal reform in the vain. His works are haunted by the "taint of prison and crime"(05) which pervades *Great Expectations* (1860-61,31); "the genial humour of his first work *Pickwick Papers* (1836-37)", it is without doubt the modulation "into the darkness of Mr. Pickwick's imprisonment for refusing to pay the damages awarded against him for supposed breach of promise"(idem).

More than that, Dickens not only picturized a breaking out of prison but the one into mostly noted in *Barnaby Rudge* (1841) and *A Tale of the Two Cities* (1859). People considers *Little Dorrit* (1855-57) one of the outstanding novels, "is permeated by prisons, real and imaginary, its structure and the texture of its writing inescapably implicated up to, and including, its vision of 'the prison of this lower world'"(I;30)(idem). The structure and texture of the narrative are both revolving around the prison which is described as a lower world if not underworld, the one raised in most of the writings of Dostoyevsky.

The structure is the literary structure and the texture is the style and the disposition of the words and phrases as the events unfold in complications.

Additionally and concerning the Warren's Blacking period of his life, he wrote to Forster, "I do not write resentfully or angrily: for I know how all these things have worked together to, make what I am: but I never afterwards forgot, I never shall forget, I never can forget, that my mother was warm for my being sent back"(idem); he, thereby pictured his mother and gave details in *Nicholas Nickleby*(1838-39).

His mother was educating him at home in every field available to her knowledge, Elizabeth Dickens was even teaching him Latin, and she was described

as “an accurate-sounding observer as a woman who possessed”(idem) “an extraordinary sense of the ludicrous, and her power of imitation was something quite astonishing...as also considerable dramatic talent”(Allen, 1988:58).

This very detail was set out of the record for a reason or another, and that the talent is genetically pre-requisite.

There is a kind of repetitions in the works of Dickens which seem to constitute a pattern of repeating besides his life like quasi-psychological technique in revealing the characters adapted with his consciousness as a moral entity participating in setting the roundabouts and whereabouts of the causality of events within the display of characters and vice versa. The inner spatial and temporal trespassing between Dickens’s private and public life, real and imaginary is revealed within a letter of 1861 criticizing the religion and bishops, “when the poor law broke down in the frost and the people...were starving to death. The world moves very slowly, after all, and I sometimes feel as grim as Richard Wardour sitting on the chest in the midst of it”(to Mrs.Nash, 5 March 1861, *Pilgrim* 9.389)(14).

There is the smell and the seed of fusion in the Dickensian existence over his lifetime and the life that he had foreseen to live but through his characters appalling sometimes and appealing to spiritual salvation. In short, he could subsist in the spheres of time and space.

1.11.3. Dickensian Language and Novelness

The mastery of Dickens to language has made of them inseparable while thinking of any work of his. They are, according to Stewart in Jordan, “the great love-matches of literary history”(136), and Dickens in his works is referred to as the reserve of vernacular that lied for a long time awaiting for their usage and display within the different narratives. Dickens’s style is much more refined by virtue of its pure upbringing within the “Johnsonian high style of journalistic and parliamentary claptrap in the eighteenth century Age of Rhetoric but Sir Walter Scott’s editorial

aliases prefatory paraphernalia”, Stewart ascertains that he ‘finds its true Quasi-oratorical tone amid the cleared debris of tradition”(136).

The different introductions should be examined to hold witness of what has been advanced, this tone, indeed, is prevailing Dickens’s entries by virtue of which he could outstand and detach the narrator voice from the other voices displayed in vernacular. Indeed, what ought to be the narrator’s voice is oratory, well-chosen, organized and far-fetched diction that embellish, mesmerize but rather hypnotize the reader beside the figures of speech that are considered to be dense and organized in a studied way far from its arbitrary use that responds to a spontaneity in producing.

1.11.3.1. Dickens’ Style

The style of Dickens opens the door by the *Pickwick Papers*, where understatement prevails an “orotund high style”(idem), as in the following, “in hearing Sam Weller read aloud, with such remarks as suggested themselves to his mind, which never failed to afford Mr. Pickwick the greatest amusement”. The use of words is moderate through idiomatic understatement or litotes and the glowing appeal of alliteration, and doubling negative in (never failed to afford).

Thence, at this level, a vernacular utterances rather than borrowed (loan or pedantic) words. And concerning the narrative technique of words use is escapist at circumstances rather than a personification allegory of comic late effects, when he doubles he meaning in, “such remarks are suggested themselves to his mind”(ibid). The comic in Dickens’ writing is so tacit and subtle that if another writer would write the way he did, it would never be accepted from him. In this way, Milligan advances that the comic touch of Dickens was like a sacrilegious knock on the door of a house of nuns, which means that he was very reserved in employing the satire wherein he used it more often that he was required to do.

Stewart ascertains that the mood and tone knew a shift “from comic picaresque to the more abiding forms of Dickensian melodrama”(ibid), that is, from *Pickwick* to *Oliver Twist*.

By the same token, the Dickens could not stay away from the comic wherein he developed to transcend to mocking heavily in *Oliver Twist* where passages have been selected by Stewart to examine the style and narrative techniques and wordiness; “considerable duty in inducing Oliver to take upon himself the office of respiration—a troublesome practice, but one which custom has rendered necessary to our easy existence”(OT) it is mainly about mockery remembering thereupon Pope’s ‘*The Rape of the Lock*’, hyperbole and litotes; “as calm as unmoved as the deep waters of the one of a frosty day or as a solitary specimen of the other in the inmost recesses of an earthen jar”(PP), here an overkill metaphor is mentioned, but not in isolation, it is used with farce so that it will be considered as “genuinely incremental in *Oliver Twist*”(ibid).

A move or shift at the level of diction of a simile (shift of register). Upon the two afore samples, Dickens could never go straight ahead to the point, he satirized, mocked and used mixed figures technique and shifted in every setting, that is, the reader would never predict what and how he is going to display his wordiness and fiction. The mock was uttered mainly through the voice of the narrator, himself.

As much as he used irony in his writing, it developed beside his stylistic comedy that “becomes both darker and more targeted”(idem). In *Hard Times*, the character of Gradgrind is more appealing for the mock, satire to describe cruelty and strangeness. So beside his “square forefinger”, he adds, “The speaker’s obstinate carriage, square coat, square legs, square shoulders—nay, his very neckcloth, trained to take him by the throat with an unaccommodating grasp, like a stubborn fact, as it was—all helped the emphasis”(138).

Alliteration, repetition for emphasis, personification, mock, allegory, and the square description. In Stewart terms, Dickens used rhetorical strategies and a figurative language that is loaded with,

“heavy-handed comparison, stridentparallelism, deliberate contortions of idioms, rampant neologism, extended metaphor, phantom puns and phonetic undertones,..., including all the manipulated tics of dialogue,

from cockney slung to the stuffy argot of the shabby genteel-work to turn the Dickensian sentence into a histrionic scenario all its own, with grammatical subjects battling for objects with priority, adjectives chocking the life out of nouns before they can manifest a verb, adverbs riding on the coattails of remorseless verb chains, and, everywhere in dialogue, slip of the tongue hitting home.”(idem)

Comparisons that are mostly deployed at the beginning of novels, chapters or while the narrator voice is addressing the readership, for instance, *A Tale of Two Cities*, Book the First, Recalled to life, entitled ‘period’; the most relevant and striking juxtaposition of sentences and the heavy use of adjectives finishing the paragraph or the sentence with “in the degree of comparison only”.

1.11.3.3. Samples from Dickens’ Novels

Language, for Dickens, is not something like a dough that is modeled in different shapes to offer change and astonishing figures; it is rather melodramatic, psychic and **sometimes** nightmarish. For Stewart contrasted two descriptions of the displacement of a young woman from the native pastures quiet surrounding to the metropolitan fabled Italy; the way George Eliot deals with the displacement in *Middlemarch*, is quite different from the manner Dickens tackles it tacitly in *Little Dorrit*.

Thus, the passage of the former begins, “Ruins and Basilicas, palaces and colossi, set in the midst of sordid present, where all that was living and warm-blooded seemed sunk in the deep degeneracy of a superstition divorced from reverence...” a heavy burden is upon the passage, tardy syntactic discharge; within inflated grammatical mimesis, empty and loose impression is upon the heroine consciousness, rhetorical balance tacitly achieved. In contrast, the second author offers; “unreflective and nightmarish”(ibid) presentation, a bulk of flighty unfurling of paradoxical impersonation, the subjunctive verb form ‘would’ to make willingness at all levels as ‘iterative’ or ‘frequentive’ tense as a result of assaulting perspective like a hallucinating delusion in its irrational, luxurious repetitions;

“among the day’s unrealities would be roads” (ibid); leading on to “vast piles of building mouldering to dust; hanging gardens where the weeds had grown so strong that their stems, like wedges driven home had split the arch and rent the wall”(ibid).

In this passage, the description of the luxurious place in the consciousness of Dorrit resembles a nightmare and the simile is very complicated wherein he contrasts the decomposing or falling apart buildings as rotten roots breaking the walls and miming her to go back home. Such a difference is not oblivion in thus simple contrast between the velocity and subtlety of Dickens’s style and the burdening image drawn by Eliot.

Another example among others should be highlighted in the same manner, in *Our Mutual Friend*; Dickens offers a syntactic structure that is unusual, “the great looking-glass above the sideboard, reflects the table and the company”(140); the subject should be dropped until it was meant to be ‘mirror’ after the use of the verb ‘reflects’ and it is used in the following passage within the bulk of adjectival device in Dickensian prose as such; “Reflects Veneering; forty, wavy-haired, dark, tending to corpulence, sly, mysterious, filmy”; here the complacency of the author in piling three flat descriptive adjectives directly attributed to the participial fragment where the gerund is leading elsewhere; three other condescending attributes adjectives ‘sly, mysterious, filmy’ to mean ‘tricky, strange and blurred’ are to convey the deficient manifestation of the man in that mirror.

This could be understood that the mirror is deficient or it could shed light on his vision of himself, rightly understood as the consciousness of the man about his repressions or his ill deeds.

1.12. Conclusion

The key component of this very scientific and literary endeavour is to seek the style with its heavy meaning and stylistics to fulfill the scraping study of these two works of Dickens' and Dostoyevsky's , *Bleak House* and *the Brothers Karamazov*, respectively. This austere investigation cannot be of academic nature unless sustained by the novel entitled *Lolita* by the great author and critic Vladimir Nabokov to stand for the "Russian word" deeply sought.

It is not an easy task to read a translation version, even though by specialists, where it could never convey the very style of the author. The language in question is the English in the case of Dostoyevsky who wrote in Russian. Notwithstanding that what is going to be demonstrated in the foregoing lines is that the tension within the thought can, to a certain extent, convey the style, relatively, and stylistics when linguistic matters are taken into consideration, namely Grammar (transformational grammar), syntax and lexis: the very generation of sentences.

CHAPTER TWO

Investigation on Stylistics and Literary Theories

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Investigation on Stylistics and Literary Theories

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2.1. Introduction

This chapter presents to be account about style and stylistics wherein different approaches are tackled. It should stand as an analytic tool for the next chapters; for all aspects of style are going to be raised to fulfill the basic and primary problematic. Added to this, the different stylistic devices and techniques should be explained and illustrated through the literary text substance. Furthermore, the theoretical breach and parcels have been identified in terms of syntactic structures and grammatical nuances that usually occur narratives. The fiction prose identification is more described at the cognitive level considering thereby all levels of analysis.

2.2. Style and Stylistics

The style is an idiosyncratic and distinguishing technique of deploying language in Verdonk's (2002) view, as written or oratory form; both are subsisting to feed many form of literature and genres as well. And it is assumed that in order to achieve the purpose, a writer should choose fragments of texts so as to drag or convince the audience attention. Notwithstanding that there should be a selection of certain forms and structure, for instance; the words, grammar, sound patterns and unusual syntactic structures. The literary style is not a patch of grammar, heavy word and loose or dense syntactic violations, it relies on the distinctiveness and effectiveness of words, in short, the wordiness of text beside the author's talent which conventionally let for experts critics.

Upon a stylistics undertaking performed on a specific literary text, there are some eye-catching and patent rudiments that mesmerize the readers' interest or senses so as to interact with the components of the text so that there ought to be an appeal to their cognition and psyche. In fact, the psychological interaction is measured by Iser Wolfgang (1974) to be more than fifteen minutes, the time for the reader to get familiar with the great majority of elements offered by the author to introduce his telling; for Verdonk, this psychological effect is called

‘foregrounding’(06). This term has been loaned from the visual art. He adds that these foregrounded patterns often “include a distinct patterning or parallelism in a text’s typology, sounds, and word choice, grammar, or sentence structures” (idem). He ascertains that there are other style markers such as the “repetitions of some linguistic elements, and deviations from the rules of language in general or from the style you expect in a particular text type or context” (idem). He also assumes that “different choices produce different styles and thereby different effects” (idem).

In this way, the linguistic pattern is embedded in the literary text beside violations of language patterning the standard form of the sentence and syntactic emplacement of parts of speech and their attributes. This order can be an identification of particular texts from others, contexts (the situation or the event) and authors; in addition to the choice that defines the style and the multiple and unexpected effects thereafter.

2.3. Style Defined as Choice

The human experience is deemed to be a significant function of the system of language. So, according to what defines it like; actions and events, thoughts and perceptions, in Simpson’s view, it is called ‘the experiential function’. Therefore, it is defined by Simpson as “an important marker of style especially so of the style of the narrative discourse, because it emphasises the concept of ‘style as choice’” (22). Thus, language is the extension of physical and abstract existence “to represent patterns of experience in spoken and written texts” (idem). By the same token, Halliday(1994) goes on in his investigation of accounting in language for the assorted situations that constitutes one’s ‘mental picture of reality’ (106). Therefore, the situation or event which is depicted in the narrative fiction embraces in the vein the function and so there are also different paths of “using the same resources of the language system to capture the same event in a textual representation” (idem).

As far as the textual representation is concerned, Simpson assumes that there is one event, one happening, one structure, one particular type of depiction that

should be represented, preferred or privileged over others. He adds that “choices in style are motivated”(idem), they sometimes are so by unconscious processing, and they impact on the “ways texts are structured and interpreted”(idem). There is a peculiar mode of ‘capturing’ experience in language which is “transitivity”. It was used in traditional grammar to situate the verbs which need direct objects. However, in this context, transitivity is enlarged so as to refer to “the way meanings are encoded in the clause and to the way different types of process are represented in language”(idem).

In the same fashion, transitivity is a system that dispenses three processes that are essential and deemed to be key components in a systematic manner and they are according Simpson three;

- ❖ The process itself, realized in grammar by the “verb phrase”.

A1: Subject	Predicator	Complement	Adjunct
-------------	------------	------------	---------

(1) The woman feeds those pigeons regularly.

(2) Our bull terrier was chasing the postman yesterday.

(3) The professor of would wear lipstick every Friday.

Necromancy(2004: 10)

- ❖ The participant(s) in association with the process and realized by noun phrases. In addition to the circumstances associated with the process, and it is of minor indulgence for stylistic analysis.
- ❖ Element expressed by prepositional and adverb phrases which fill up the adjunct element in clause structure as in A1.

(idem :22)

In order to better understand the depiction of experiential function, the investigation through other processes that situate and measure the function or experience through transitivity, linguists and particularly Simpson thought about endeavouring some processes such as; material, existential, relational, verbalization, mental and behavioural.

2.3.1. Material Processes

They are more concerned with ‘doing’ in association with two innate participant roles which are the ‘Actor’, a compulsory role the process, and a ‘Goal’, a role that might or might not be included in the process. Two examples of material processes are offered following the conventional standard that situates the textual example over its individual transitivity roles:

- | | | |
|-------------------------|------------|--------|
| (1) I | nipped | Daniel |
| Actor | Process | Goal |
| (2) The washing machine | broke down | |
| Actor | Process | |

2.3.2. Mental Processes

They are chiefly processes of sensing and represent the second type process of transitivity system. These processes are dealing with mental, that is, all what is not physical. In fact, they revolve around consciousness and cognition encoded in verbs like; think, wonder; reaction as in like, hate; and perception as in see, hear. Additionally, the participant roles involved in the matter are two, the ‘Sensor’ and the ‘phenomenon’. The former is ‘the conscious being that is doing the sensing’(ibid), and the latter should be ‘the entity which is sensed, felt, thought, or seen’ (ibid). More illustrations are represented as follows:

- | | | | |
|-------------|------------|-----------------|--------------|
| (3) Mary | understood | the story. | (cognition) |
| Sensor | Process | Phenomenon | |
| (4) Anil | noticed | the damp patch. | (perception) |
| Sensor | Process | Phenomenon | |
| (5) Siobhan | detests | paté. | (reaction) |
| Sensor | Process | Phenomenon | |

(ibid)

According to Simpson, Sensor and Phenomenon are two roles participants that are solely intertwined with mental processes at the level of the tense. If (5) is examined ‘Siobhan detests paté’, there will be no transportation of the present tense of verb to the continuous one, the sentence would sound redundant in a mental process; ‘Siobhan is detesting paté’(ibid). In example (3), the present simple is natural with the mental process ‘Mary understands the story’. And for example (2), material processes strongly converge towards the present continuous which is the suitable tense for such cases.

2.3.3. Behavioural Processes

This sort of process stands in the middle of the two afore ones wherein it encompasses both doing and sensing. These processes are represented in physiological actions such as; breath, cough, or even aspects of consciousness like; sigh, cry, laugh, and also processes of consciousness in forms of behaviour as in; stare, dream or worry. And “the key participant in this process is ‘Behaver’ and the conscious entity which is ‘behaving’” (idem). The following example should be of usefulness in understanding third element;

(6) That student	fell asleep	in my lecture again.
Behaver	Process	Circumstance
(7) She	frowned	at the mess.
Behaver	Process	Circumstances (24)

In his conception, the role of ‘Behaver’ is similar to ‘Sensor’, despite the facts that the behavioural procedure in itself is more analogous to a material course of action wherein the two of the previous examples convey the features of mental procedures in spite of the satisfaction obtained after a deliberately transfer of ‘tense test’ already performed on the afore elements. Thus the sentences would be rather ‘that student is falling asleep’, and ‘she is frowning at the mess’ (24).

This can be projected in the use of tense, sometimes by necessity, others deliberately, by the writer, while displaying his style choice in the narrative wherein

the tense is sometimes fictitious; a fact that needs further scrutiny in the fiction section.

2.3.4. Verbalisation

The processes of verbalisation are often articulated by verbal thought that lead to relate it with mental activity and the participant is called the ‘Verbiage’ (idem). Thus, accordingly, the process is ‘saying’ and the roles are; ‘Sayer’ which is ‘the producer of speech’ (idem), ‘the ‘Receiver’ that is ‘the entity to which the speech is addressed’ (idem), and the ‘Verbiage’ which defined as the one ‘which gets said’ (idem). the following examples shall illustrate what is of cause;

- | | | | |
|------------------|-----------|--------------|----------------------------------|
| (8) Mary | claimed | | that the story had been changed. |
| Sayer | Process | | Verbiage |
| (9) The minister | announced | the decision | to parliament. |
| Sayer | Process | Verbiage | Receiver |
- (idem)

The Verbiage as participant, in examples (8) and (9), is made to convey either the content of the speech, or the name of the Receiver, respectively; this case in not employed in any ‘derogatory’ tense how so ever, in Simpson’s view.

2.3.5. Relational Processes

It is as is named after, to establish relationships between two entities wherein they are deemed to be processes of ‘being’. They can also be displayed in discreet manners and are conventionally stratified in three main ones;

- a. Intensive Relational Process: it implies the equivalence between two entities; “an [X is Y] connection as in; ‘Peter has a piano’ or ‘Joyce is the best Irish writer’”(idem).

- b. Possessive Relational Process: it reads that “an [X has Y] connection between two entities, as in ‘Peter has a piano’ or ‘The Alpha Romeo is Clara’s’” (idem).
- c. Circumstantial Relational Processes: in this case, the ‘circumstantial’ constituent is a ‘full’ participant in the very process. The generated connection is of type [X is at/is in/is on/is with Y] configuration realized in structures like “ ‘The fête is on all day’, ‘The maid was in the parlour’, or ‘The forces of darkness are against you’”(idem).

Simpson would rather simplify by altering the afore three stratification by dividing them into two categories which renders their number into six by virtue of their intersection with ‘attributive’ and ‘identifying’ relational processes. The following table A2 shall summarise this stratification. Simpson explains,

“in the Attribute mode, the entity, person or concept being described is referred to as the Carrier, while the role of Attribute refers to the quality ascribed to that Carrier. The Attribute therefore says that the Carrier is, what the Carrier is like, where the Carrier is, what it owns and so on”

(ibid).

In this case, the entity what so ever is like is given description and details of the circumstances that it might be in, at, on, or as. A kaleidoscopic presentation is undertaken under the former mode. More than that, he ascertains that in the other mode, “one role is identified through reference to another such that the two halves of the clause often refer to the same thing. This means that, unlike attribute processes, all identifying processes are reversible, as the grid above shows” (idem). Therefore, in consideration of their participant roles, the Identifier defines the identified, and it is illustrated as follows;

(10) Joyce is the best Irish writer
 Identified Process Identifier

This pattern reads that the fragment ‘the best Irish writer’ identifies ‘Joyce’ and its function lies in the identification and representation of specific ‘class of individuals’ (idem), wherein the substitute pattern, ‘the best Irish writer is Joyce’ subtly reverses the succession of these two participant roles.

Table A2. Relational Processes Grid

Type	Mode Attribute	Mode Identifying
Intensive	Paula’s presentation was lively	The best Irish writer is Joyce Joyce is the best Irish writer
Possessive	Peter has a piano	The Alpha Romeo is Clara’s Clara’s is the Alpha Romeo
Circumstantial	The fete is on all day	The maid is in the parlour In the parlour is the maid

2.3.6. Existential Processes

The Existential processes shall be the sixth and the final one in constituting the model of Transitivity; however is considered by Simpson as being sealed to relational processes in terms of existing and happening, on the one hand, wherein the former deems the word ‘there’ as ‘a dummy subject’, that is model to refer to an unknown subject is related to one sole participant role ‘Existent’ illustrated in, ‘there was an assault’ or ‘has there been a phone call’, as ‘an assault’ and ‘ a phone call’;

On the other hand, the existential process is more likely to be also the material process wherein both of them might respond to the hypothetical question ‘what happened?’; the answer should be both; ‘X assaulted Y’ and ‘there was an assault’(25). Nevertheless, the existential procedure deems no role in specificity; it is rather up to appeal for ‘a nominalised element which is created by converging a verbal process into a noun’(idem) as in, ‘Daniel was nipped’ and ‘there was a nip’

(ibid). He also considered the passive alternative but still here the hypothetical question would be ‘by whom?’ (idem). this arrangement implies ‘a degree of implicit agency’(ibid).

2.3.7. The Model of transitivity

The transitivity model has been of great omnipotence in possible textual configurations and presentations and in Stylistics at a particular point of methodology. Simpson offers a possibility to apply this model of Transitivity on various texts and more precisely Sylvia Plath’s novel *The Bell Jar* culminated by a reading by Deirdre Burton. He also sums up the afore processes in the following figure A.

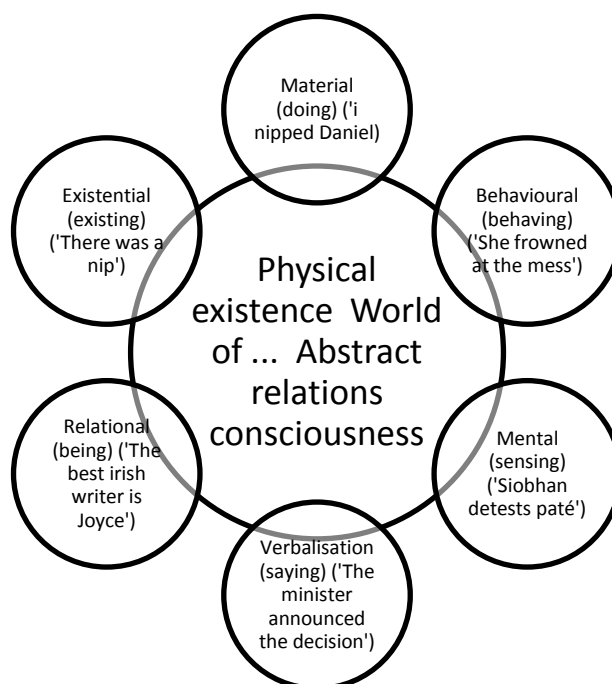


Figure A. A Model of Transitivity (Simpson: 26)

This very model is going to be applied on the three samples as part of the Stylistic and fictitious investigation endeavoured on three novels; *Bleak House*, *The Brothers Karamazov* and *Lolita*, written by Dickens, Dostoyevsky and Nabokov, respectively.

2.4. Ohmann's Conception of Style

According to Leech and Short(1981), “style is a relational term” (10). For the use of this word foists us to consider once again all the elements and components of stylistics. The latter shall be investigated besides linguistic elements provided that the triangulation amongst the two poles and three authors is deemed feasible. The teaching school of the Victorian and the Russian heir of Pushkin and Gogol; and the fiction of the final product of the fusion of spotless minds that meet in the fictitious settings of a fictitious present and past simple and whatever tense can be considered or settled in the virtual settlement of fiction prose. By the same token, “style is dress of thought” (ibid: 15), Leech and Short reformulate the Sapir-Whorf hypothesis when they put forward the Monism and Dualism when approaching “style”, leading to “stylistics”.

Additionally, style in this fashion, is manner of writing rather than a matter; a mode of expression rather than content. This dualist approach leads to understand and deems that language is between form and meaning (Ibid: 13). In contrast the very academic and literary theory assumes the opposite in Flaubert's proper words, “it is like body and soul: form and content to me are one” (idem). They call this the “Monist view” (idem). Alexander Pope defines wit on the light of thought or meaning,

True wit is nature to advantage dressed,

What oft was thought but ne'er so well expressed (ibid)

Pope, in this virtue, expresses that what is ideological cannot be expressed. However, expressed implicitly and obliquely through the various manifestations of language and its different and separate forms, either to synthesize what is meant or at a level of extrapolation; wherein a readership is involved in the interpretation of the set of words.(Bloom's Taxonomy) and Iser(1974).

Ohmann uses a modern apostle of dualism saying that,

“A style is a way of writing- that is what the word means... In general, [style] applies to human action that is partly invariant and partly variable... Now this picture leads to few complications if the action is playing the piano or playing tennis... But the relevant division between fixed and variable components in literature is by no means so obvious. (17)

He discriminates among content and form in advancing that,

What is content, and what is form, or style? The attack on a dichotomy of form and content has been persistent in modern criticism; to change so much as a word, the argument runs, is to change the meaning as well.

(idem)

More than that, he ascertains that,

This austere doctrine has a certain theoretical appeal... yet at the same time this doctrine leads to the altogether counterintuitive conclusion that there can be no such thing as style, or that style is simply a part of content. To put the problem more concretely, the idea of style implies that the words on the page might have been different, or differently arranged, without a corresponding difference in substance.

(ibid)

Any given author has his way of writing a text, be it literary or non-literary; fictional or non-fictional; prose, poetry or any other genre that could convey a set of thoughts. Any word is pregnant of meaning; hence the style, according to Ohmann, is but a human act. Yet, if the act is about playing piano, then it should be war and the notes are the bombs of the infantry if it is found in a 19th century Russian literature; but if the act is around playing tennis; so, it is Roland Garros, and the Queen shall be evoked and the Thames described in one way or the other. But the most relevant thing in this issue is the content or the meaning and hence the

thought, part of it or the whole disguised or rather encrypted; wherein, the question that is posed to distinguish the discrepancies amongst content and form.

Ohmann transgresses to deem that there is no such entity called style, the latter for him is simply content. Such philosophy or doctrine converges towards the dressing of thought with letters, words and phrases that are merely combined with the very virtual contribution of a so-called targeted readership. He concludes by saying that the words syntactic structures are related to the semantic which is labeled the substance and can be referred to as thought.

Ohmann, in Leech and short (1981), still insists on the fact that the structure or the word arrangement affects the content or the meaning; the syntactic structures put forward by the linguist Chomsky stands as the land mark in “the Ohmannised style and appeal to the transformational grammar through coordinated sentences, relative clauses and comparative clauses altogether under certain ellipsis rules; by ellipsis, he means the omission of certain redundant phrases or parts of speech” (19).

Moreover in his appreciation of Faulkner’s texts, he highlights that the latter is distinguished by a heavy use of the cited-above transformations.(ibid) he labelled it “condense syntactic complexity” (ibid). Yet, other authors are not set aside, namely; Hemingway, James and Lawrence for the so-called “Faulknerian quality” (ibid) is depicted in their texts.

In sustaining Ohmann transformational grammar appeal when dealing with literary texts, the recall of the linguistic element in a literary text should pass through the levels of analyses; phonology, phonetics, syntax, lexis and others; wherein the two on the threshold are yet stuck to dialectal investigation through the sample novels beside morphology as ground feeding for the many different forms of dialect, a novel could offer. Notwithstanding that the remaining ones are key components and the platform over which the nutty, bitty atomistic side of the language can be used as to convey, refract and make understand what is and was aimed to be.

2.5. Stylistic Issues

However, the linguistic approach offered by Ohmann is basically logical because such representations feed the meaning or the content. This for pointing out that a deepstructure lies underneath a surfacestructure; semantic representation of structures artistically arranged; consciously or unconsciously; the latter for the former.

According to a definition of Matthews's Linguistic Dictionary, deep structure is "a representation of the syntax of a sentence distinguished by varying criteria from its surface structure" (2007: 94). This definition implies that the content or the meaning does not change accordingly with the word arrangement as it is presented in a page. Therefore, whatever clause is employed, and whatever word is omitted, the content is always the same.

This cannot be taken for granted because in some pages from specific novels, the arrangement of words and phrases seems to present repetition of words, long sentences, juxtaposition to say grammatically nothing, the same in terms of syntax and word order concerning subject, verb and other attributes. In his *A Tale of Two Cities*, Dickens throws down an introduction that foists the most cunning tongue to surrender and be compelled to the very style and attend it;

It was the best of times; it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way-in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only. (01)

This excerpt is taken from Book the First, and entitled; “Recalled to Life”. It is in fact a swamp of grammatical misunderstanding and disagreement with the very syntactic structure defined according to levels of analyses. The semantic representation or the deep structure is not clear for the common reader, wherein the surface structure suffers a violation of right and righteous. The right order of word and the righteous interpretation of meaning and content.

Problems of punctuation occur; capitalization of words that are not qualified to stand for proper names like; Light, Darkness and Heaven, the three of them connoting with religious matters for they are not grammatically with alibi. More than that, the whole excerpt presents as one sentence beginning with a capital letter and ending with a full-stop. Additionally, the syntactic structure of a sentence is repeated several times; it can be reformulated as such:

“it was the best and worst of times, age of wisdom and foolishness, the epoch of belief and incredulity, season of light and darkness, spring of hope and winter of despair, we had everything and nothing before us, we were all going either to heaven or the other way”

This sentence is a restructured form or temptation of Dickens’s proper words, within which an economy of words has been performed; ellipsis, deletion of some repeated items such the verb ‘to be’ in its past form and the personal pronoun subject ‘it’ to refer to the period which is also the title of the original excerpt.

Therefore, the way the reformulation is organized is very different in length, number of words, different syntax, lexical items that are not repeated. Still some forms of the figurative language is not discarded so as to make resemblance to the original content, meaning but not the style or the thrown words on the very page. The reformulation in question could never be faithful to what Dickens aimed at, and the interpretation depends primarily on the number and the manner in which a set of language items are organized.

Indeed, the deep structure is not the same from the original text to the reformulation or the semantic representation; they do have sometimes a shallow

same meaning, for a common reader. However, for experts they totally differentiate from each other; every word is and each pronoun or a preposition is syntactically there to say something. Literary texts are not easy to be semantically represented like the ones of short stories that originate as novels of huge length. They could never convey the exact inner speech of the author, and the readership in this case is not genuine.

2.6. Style through the Revelation of a Character

In the same fashion, in her book, *The Anatomy of the Novel*, Boulton illustrates within the revelation of a character what is supposed to oppose Ohmann theory of semantic representation and the change that occurs at the level of the surface structure. She writes, “Suppose a novelist wishes to tell us that Leonard is kind and helpful, but physically awkward. Here are some of the ways in which he may communicate this simple notion.(89)

2.12.1. Direct Statement

Boulton in this case offers an alternative of different syntactic structures at the level of the manner a character is revealed within the narrative. It should be then a narrative technique. It is as follows:

‘Leonard was always ready to help, but so clumsy that his help was often disastrous’

It is an attempt, by a great and skillful critic and expert in the art of criticism, to present the process of the revelation of a character within the fiction prose, notwithstanding that each novelist has his own fashion to do so. In this direct statement, the sentence patterns are in order and at measure, the idea is received but the style is too simple to be found in a text written by D.H Lawrence or Sterne, too straight to be qualified as belonging to a literary text of fiction, but rather to a script. The character is understood, known and hence his or its end is nearby. Concerning

the semantic representation, there is an economy of words that contains the meaning within a tiny bucket to be expanded or dealing with some other implied meanings.

2.12.2. Direct Statement in a fancier form

It is a more refined fashion of dealing with words and phrases to reveal a character by adding to the former more vocabulary that should to a considerable extent enhance the reading towards betterment. It is then as follows; ‘Leonard had a heart of gold, willing hands, ten thumbs and two left feet’(idem)

Another direct statement but rather fancy to the extent of finding some aspects of the figurative language such as allusions, metaphors and so on; wherein instead of saying that he was nice and helpful, a metaphoric image is inserted instead to embellish the style; personification of the hands that are ready to do anything.

For a common reader, the one who is not equipped with the universal tools, he might think that his hands do things of their own, whereas the style converge towards giving other meaning, implied, through the afore-aesthetics found thereafter. Concerning the structure or patterns, there is but one verb and omitted while the listing of the other parts of his body coming to life, ‘had’ is dropped as ellipsis, or defragmentation of many sentences into one main clause and the other sare dependent and for purpose of description and alibi to convey the meaning of the nicety of Leonard as well as his recklessness.

2.12.3. Direct statement in another fancy form-more literary

For this example the style is more diverging toward being considered as literary rather than anything else; ‘Leonard crashed and tangled his way through life like a sympathetic and biddable hurricane’(idem)

Here is a more literary and fancy form of the same idea, the same deep structure, by drawing a parallel between the path of a strong pitiless natural phenomenon and the life of Leonard so as to exaggerate in order to strongly convey what is meant to. The use of personification with hurricane which appellation

connotes with disaster; the use of two verbs with the same subject and giving an ugly description of the fact of action as crashing like the crash of a plane or a flying entity. The sentence is shorter than the previous ones.

2.12.4. Direct statement by comic accumulation of detail

The cumulus of words does make a difference at the level of representational aspect of the language. This should endeavour another perspective toward the grammatical correctness and syntactic structures that ought to be examined in terms of overall correctness.

‘Leonard’s heart was in the right place; but his head, arms, legs and bottom were frequently in the wrong place. He would rush to help a blind man at a busy corner, offer to carry old Mrs. Varney’s heavy basket; console Vanessa when he found her crying again; try to get any lost dog back to its owner or cat out of a tree, he never passed a car breakdown without asking if there was anything he could do,; (.....)catapulted himself over and sat down in it, irreparablydamaging fourteen porkpies, six scotch eggs and a Swiss roll that was there by mistakes.’

(idem)

The comic accumulation is for conveying, refracting Leonard personality through the satire, an implicit fashion to reveal and unveil some realities; for no sign of punctuation is found in the passage apart from the capitalization of the very first word and the proper names. It is definitely understood that a long sentence thereby conveys what the author aims at when he decided to write it expecting the reader to cope with; wherein the very theory of Ohmann on Dualism and semantic representation is not similar to the one explained as being a bi-directional relationship between content and semantic representation.

In the present case 4, the content can be considered as the same with the previous ones and fore coming to a certain extent; but at the level of the structure and number of words and some repetitions-sometimes deemed to be redundant if not done on purpose (Boulton, 1968)- this is exceeding what it really needed to say that Leonard is a gentleman but he is reckless. Here lies the peculiarity of literature; an author is taking a very long time and length to say what can be said in four words. The example of George Eliot in her *Silas Marner*, took her several pages to give the description of Silas and even the theft. Some critics like Boulton said that it was her lack of confidence in writing dialogues that pushes her to write passages instead (Boulton, 1968:98).

A work of literature cannot obey to purely linguistic rules, as universal as they are but what is coming next might emphasize what is advanced. And this, also not say that a piece of literature is full of arbitrary use of words and phrases, if symbolically interpreted by experts, should render and explain metaphysical phenomena or psychoanalyze the reader.

Others would deem this abandon of words and phrases use a handicap in a specific literature such as Russian literature at the beginning of the 19th century; when volumes of redundant literature were written and still the Russian word or rather genuine Russian literature was being sought by Aleksander Pushkin; he, according to Donald Fanger enhanced and pushed Gogol to justify and write what he labeled at the time “Russianword”.(Fanger, 1979)

2.12.5. Direct statement by the person himself

The presentation of the character by the personal pronoun ‘I’ is giving another shape of the revelation. In fact, the character is more alive and this should enhance the narrative towards fictitious aspects. It is shaped as; “I ‘m afraid I’m awfully clumsy”, said Leonard. “I mean to help, but half the time I just barge about and make things worse”.(90)

2.12.6. Direct statement about the character by another person

This fashion is more alive than the former and the revelation is more within characterization wherein the character is revealed by another so as to be picturized as a scene. It is shown in texts as;

‘ “Leonard?” cried Steve. “Oh, one of the best; he’ll do anything for anyone; took no end of trouble when I was ill. He ‘ll help...but don’t let him touch the venetian glass; if he can break anything, he will”.’(idem)

2.12.7. Dramatization: the character shows his traits in action,

The dramatization is rather a shaper of thoughts in narrative fiction, and it is sustained with dialogues as in;

‘ “ I’ll be with you in ten minutes”, said Leonard.

Vanessa heard the click and put down her own telephone. She blew her nose into a sixth issue and tried to pull herself together, but was not much better when Leonard arrived, twenty minutes later.

“Hello-hello. Sorry I’ve been so slow-I ran smack into a bobby and he thought I’d done it on purpose, till he recognized me. I suppose it’s your brother again?

(idem)

In the cases 5,6, and 7, the academic writing rules and boundaries are trespassed to mean that the character are either talking about themselves or one is revealed through his own voice or the voice of another personage. For through the reading, action is taking place and the content could not be deceived by virtue of the speech representation as semantic representation, reflecting thereby the culture and region the speaker belongs to, a western one, notwithstanding that it is not the gist of the talk.

2.12.8. Stream of consciousness

It is a narrative technique that let the reader enter the character's mind. We are given an attempted representation of what is going through the character's mind as in the following passage;

'sow lettuce here easy for kitchen soil not fine enough yet hello worm chuck that stone out rake it a bit more there's old Mrs Curnow signaling- oh, her tea-towel's blown of the line okay okay here it comes off the hydrangea-“ here it is Mrs Curnow! Don't mention it! Nice morning!”- poor old sausage, she's getting frailer when I've sowed the lettuce I'll take her some of those logs where did I put those seeds green and white packet ah it's blown towards the mint bed OW! Blast! What have I done stepped on the rake silly fool'(91)

The technique used above is rather psycho-analytical rather than literary. The character is revealed through his inner thoughts delivered to the reader. No structures shall be respected in the consciousness, when talking to the self; no punctuation, no commas, statements and commentaries are mixed in the same line. This mess of words shows how torn is the mind of this character, he is unmasked through his own thoughts to readers but not the other characters who think that he a fine man but an unfortunate reckless.

This passage shows his devilish side and weak personality to address people like what they are, he never says no to anyone since his childhood. Here, a cleavage is diagnosed and the aim of the surplus of words diverge the semantic representation from what was said at the beginning about Leonard to a clinical session of examining a patient. Another clue that denies the economy of words advanced previously or rather talkativeness as most people deem literary texts and

masterpieces. Additionally, the reader is also psychoanalyzed in his /her interpretation and he/she is invited to be careful with psychological novels, Henry James, Joseph Conrad, to name but a few.

2.12.9. Direct statement with oblique further revelation

“ “ What Len Hodges?” barked Major Crowe. “ Hodges? No use for the fellow! Can’t carry a basket up a hill without dropping something! Silly clown!

“Oh, but he s got his good side”, protested Mrs. Crowe.(idem)

In this case, the utterances or rather written sentences reduce the character to the minimum and generate the pity from the part of the reader, and strongly emphasize the previous psycho interpretation and hence victimize Leonard. Fewer words cannot convey the same meaning. The difference here lies in the imagination of the reader and the impact of the voice of major Crowe represented to bark instead of shouting at, refracting thereby his inability to have a normal conversation with a human being without getting angry; fact of which to let think about his mental representation of the interlocutor but still the question poses itself, does he bark et all the remaining characters or it is the weakness of Leonard that made him look down upon at him? Intricacies to understand a bunch of words spread in a special order in a literary text.

2.12.10. The quasi-psychoanalytical

The author in his revelation is going to go through the character’s psyche and the reader’s as well, many elements are raised within the following;

‘Leonard Hodge’s memories of his mother seemed to be full of large brown leather carrier bag with carved bone handles. She was forever stuffing this bag food, bandages, medicines, toys, as a preliminary to visiting neighbours in distress. Or she would send Leonard with scones to Mrs Tuttle, or ask him to help carry in Mrs. Copestick’s coal, or getting him to amuse the Merriman children when Mr Merriman was in hospital again. The little games Mrs Hodge played with Leonard were all about helping someone: brave doctors and ambulance men and firemen, people with camels saving dying travelers in the desert.

Mr Hodge had been plagued with over-sensitive nerves. He meant no unkindness, but the trenches in 1916 had left him a broken man. Shielding himself still from high explosives in the peaceful semi-detached suburban home, he would bark at a small boy, “Don’t touch it!-“You’ll drop it”-Oh!, do stop handling things!-“Mind you’ll have it over!””

Thus we see how Leonard came to be both helpful and awkward. (96)

This ultimate model of writing wraps up all what have been speculated about Leonard, without being written, it could be read that Leonard had a hard childhood, brought up by a careless mother who cared only about her entourage; devastating thereby a small boy to satisfy her entourage.

More than that, the psychological wound left by the first world war certifies the recklessness of Leonard and his spotless mind that could not settle on the fact of saying no to his entourage, carrying thereby the legacy of his mother despite his hatred to them; Leonard is neither helpful, nor awkward. He can be developed in this story as becoming a serial killer or simply committing a suicide, which is more appropriate if his weak personality is considered, however; what he owes to his mother converges towards the former situation.

Therefore, style in literature is not a random ordering of words in sentence patterns; it is, according to Short and Leech, “style is a way in which language is used: i.e. it belongs to parole rather than langue”(31). Style in literature, then, does not obey to the paraphrasing assumption performed by Ohmann on passages of Faulkner and deems it to be of “condense syntactic complexity” (19), and hence the Dualism theory shall be denied as far as other theories co-exist to give due.

By the same token, the novelist and critic David Lodge, in his *Language of Fiction*, leans on the monist view concerning the style in literature and the paraphrasing of literary texts and their relationship with the transformational grammar and the syntactic structures of a given sentence, wherein, literature in itself is but a bunch of sentences that come to life through the fiction; the very concept that shall be dealt with in the forthcoming paragraphs or so. Lodge (1996) advances some tenets that are applied both in prose and poetry as far as monism is the bath of discussion,

- i. It is impossible to paraphrase literary writing;
- ii. It is impossible to translate a literary work;
- iii. It is impossible to divorce the general appreciation of a literary work from the appreciation of its style.

(18-34)

The first and the second tenets are about paraphrasing a literary work and translating it, respectively, wherein the second is a controversial issue and the scope has been recently narrowed down by some experts like Michael Holquist and others in the case of translated Russian literature, though in some versions, scholars like Nabokov and Jakobson are translators.

An extent that could not easily stated upon its reliability in considering translated versions as conveying the spirit of the style and fiction at the same time. The third tenet set by Lodge is without doubt the inseparability of the overall taste of a given literary work, in its proper term, and the one of its style. Something that is of great omnipotence lies in the midst of this statement; raised and discussed by Marjorie Boulton (1975) in her chapter entitled *how characters are revealed*, from her book of criticism, *The Anatomy of the Novel*.

She explains how language in literature can affect the perception of a character in a story by the reader, and how the former is revealed through either one sentence composed of its basic patterns in addition to some adverbial phrases and clauses, on the one hand. On the other hand, many fancier examples were given to sustain the fact that there is such thing called the language of literature. It was done through an unlimited bunch of words logically related to each other under the ruling of a highly figurative language, fancy words and pure literary techniques such as the stream of consciousness to name but a few.

The critic and psychologist Ian Milligan considers the style as the medium of authors to get to readership minds and psyches (1974), saying that Dickens's words and style could compel the reader to attend the style and hence the fiction and eventually interact with the characters invented by the same author. The sole thorny element here is the atomistic side of the language that dwells within a particular

style and the possibility of its paraphrasing or translation and the extent of the inseparability between deep and surface structure.

2.13. Style, Point of View and Approaches

Point of view is related to style, it can rather shape it or change its direction in attaining a specific meaning.

2.13.1. Point of view

Any literary production, masterpiece or what so ever contains events, situations displayed among a number of personages or persona, governed by the unity of the plot; within which there should be an entity, a literary one called the story. D.H. Lawrence said ; “never trust the artist, trust the tale”. The very tale contains a story that is told from a specific and particular angle, direction, pre-requisite or perspective. This latter through which the story is dispensed is “an important stylistic dimension not only in prose fiction but in many types of narrative texts”(Simpson: 26).

More than that, the story is told from a first point of view which the voice of narrator explicitly of the writer sometimes, or a detached voice displayed in the third person which offers a large existing and omniscience to this narrator, and a subtle and tacit access to the characters thoughts and feelings at a personal and interpersonal scale. It can penetrate the characters inner self with velocity as well as dwells the narrative with restriction and boundaries unable to trespass within. In Simpson’s view, this narrative key component is an imperative indicator (index) of characterization in fiction; it is rather an aspect of it wherein the much coined technical term is “point of view”.

2.13.2. Point of View and Characters

The point of view has been written unto by experts in stylistics and narratology, notwithstanding that they come to conflicting points where there seldom are intersections between their works. For Simpson, the accurate manner to draw a reliable definition of point of view is to dive into textual representations and stylistic devices having thereby a sample or a targeted text as field of work.

He assumed that the most suitable technique to define this narrative technique is to proceed as if the text is going to be transferred from a state of innate written entity into a filmed one. More than that, it should be dealt with as a director does considering its 'visual perspectives, its various vantage points and viewing positions'(27) so as to come to the point of being able to ask questions like 'who tells?', 'who sees?'. This distinction enables to see the unfolding scene from the perspective of the character and narrator. The narrative perspective should not be limited or limiting.

McHoan sees the events as being a character in a story, this procedure "in the gradual and accumulative unfolding of the focal points that are reflected in his visual purview" (27). According to this terminology, it is imperative to name 'the character of McHoan' "the reflector of fiction"(idem). This coined terminology refers to "what is written is first person is limiting, in this instance at least, to that of an individual character within the story"(idem). In other words, at a certain degree, cumulus of focal points, there happens the reflection of the character with regard to the first person point of view and therefore it is named so.

As Kenneth McHoan is one of the central characters in the novel *The Crow Road*, written by Iain Banks, through him, Simpson sought to define and depict 'the reflector of fiction' considering thereby "the general dynamic of point of view in narrative fiction" (28). Since the third person narrator is detached, and positioned in the exterior of the story, an external, an outsider, the narrator is considered 'different' from the exegesis that composes the story and therefore the narrative is 'heterodiegetic'. In another side, if the events had been told in the first

person by McHoan himself, the narrative should have been thence ‘homodiegetic’. It is defined as “the one who is internal to the narrative, who is on the ‘same’ plane of exegesis as the story. So, this character, as being the reflector of fiction, is found in the story and in the same plane of exegesis of it.

The text should be transposed either in the first and third person singular modes of narration in order to distinguish between ‘heterodiegesis’ and ‘homodiegesis’. This transposition is realized easily only when “the third person narrative employs a reflector of fiction”(idem). The great majority of the original passage should remain as it is except for the following;

“I rested my arms on the top of the wall [...] I waited a moment [...] I smiled, took a deep breath [...] and went back to pick up my bags” (Banks, 1993).

McHoan is endowed with the role of reflector of fiction giving it thereby the strength of reflector mode on the original passage. In fact, “not is narrated that has not been felt, thought or seen by McHoan. Indeed, the passage reverberates with references to its reflector’s senses of taste, sight and hearing” (idem). Yet, the first person mode in another narrative should drag the reader psychologically much closer to the fundamental character wherein the ironic space which set by the writer between narrator and character would normally shrink.

2.13.3. Narrator and Point of View

On the contrary of what Simpson advanced as clues and assumptions, it would be better to consider Boulton’s (1975) view and discussion upon point of view. She raises the fact of ‘impersonation’ of characters in the narratives advancing that,

“Impersonating one character, narrating as ‘I’, can give great vitality and conviction; the difficulty is that the restriction to one point of view very much limits the field can be observed. However, this, besides increasing intensity, well heighten the sense of reality, in that we all experience life through one pair of eyes only” (33).

Thus, diving in a character person, inner thought and behaviour, in its existing entity might seem real and convince about the happenings of the story, even the implied meaning and the interpretation or reading should be in a sole manner. She posits also that, “an impersonation may be sympathetic, or ironical, or a mixture of both”(idem). In that she adds that, “anyone who has made any effort towards true love, true friendship or even good professional relationships knows how hard it is to come anywhere near putting ourselves imaginatively in the other person’s place”(idem).

In this, she highlights the difficulty of the mental act of self-insertion in a character or persona’s role, the extent to which it is hard to play the role in prose fiction, and the way point of view shall work on both sides at the two levels, wherein she mentioned but the first person mode of narration. She might have spoken about the altering mode in different context.

By the same token, even in third person mode of narration, the writer is still tracing and tailing a central character; yet a measure of actual impersonation does exist. However, this quest, in Boulton’s views, “does not include any imitation of the person’s style of thinking” (36). In other words, there should be “a detachment that allows of rather clinical comments and good-natured ironies” (idem). She insists on the detachment, the cleavage that separates the reader, not to mean the readership, and this character and see, observe, and “combine a quasi-scientific detachment with warm sympathy” to sense and feel “the absurdity of the characters, yet like them and see that they not only could hardly help being so daft, but were indeed doing their brave bests in a world more viciously daft” (ibid).

As characters are foolish and stupid, sympathy but rational detachment should be inflicted on them by virtue of nature of the abstract world they are displayed within. The fiction then is also daft if her words are taken for granted. Yet, she keeps on arguing on point of view by giving vivid example by the most intrusive writer of modern era. She ascertains that, “a single fictitious point of view

need not necessarily be human”, that is, the point of view happens to be fictitious and thus belonging inside the narrative fiction.

This should be a point of agreement with Simpson. She also illustrates saying that,

“in *Flush* Virginia Woolf tells the story of the Browning marriage from the point of view of Elizabeth’s spaniel; in *White Fang* Jack London tells the story of a wolf-dog from its own point of view; Paul Gallico’s *Jennie* follows a small boy who for most of the time is a cat” (ibid).

Woolf embodies her character and narrates the scene of the marriage and circumstances around this event beneath Elizabeth, or its vantage point; London is explicitly narrating himself, i.e. from his own point of view as writer of the narrative; and lastly, enters the cat and traces the character that is a small boy from a perspective of a pet which most of the time fed and forgotten in terms of his existence in the scenes so that the undone takes place and the taboo is revealed.

2.13.4. Boulton Views on Russians and Dickens’s Writings or Characters

Boulton tackles the stance of the omniscient narrator and defines it in “a large majority of novels is the actual teller of the story, may follow any number of characters for short or long sections of the book, tell what he thinks is most interesting and comment if he wishes” (idem). In fact, the narrator’s thoughts and comments are key components that lead the reader to understand the action and events as they unfold from threshold to end. He is everywhere and can do whatever he wishes wherein he is given authority and freedom of expression in the narrative by the author himself. For the latter is the puppeteer in this case.

Additionally and in the same stream, she argues about the number of characters that are followed by the omniscient narrator; “he often gives a large share of the attention to one character, but sometimes turns aside to follow another” (idem). In *Pnin* by Nabokov, she describes the point of view saying that, “*Pnin* is

told from the point of view of professor Pnin, a Russian refugee with a flair for wrong decisions; but a longish section follows his ex-wife's son, other points of view are taken briefly, and the last chapter is told as by another Russian" (ibid).

This should tell that the narrator's focal point in this Russian narrative is shifting with velocity and subtlety from one wandering point to another wherein Nabokov tells the story from the Professor's, his ex-wife's son, others not determined, and another Russian, might he be a compatriot, the author himself as intruder or a detached outsider of the narrative. Moreover, this omniscient narrator, however;

“is not following any one character, but as it were, standing back from all the characters observing and reporting. He usually shows more sympathy with some than with others, and makes some more important than others, but keeps a measure of detachment” (idem).

Dickens employs this technique in the great majority of his works except for David Copperfield. In Nicholas Nickleby, he displayed many scenes where the character of Nicholas has no involvement and consequently no knowledge of events that could be told. In this way, the omniscient narrator “can show us some plan, plot or problem and let us watch with excitement as the other characters move towards it.” (idem). For Dickens's narrator in Nicholas Nickleby, she explains further;

“if Dickens followed Kate Nickleby as closely as Charlotte Bronte Caroline Helstone in parts of Shirley, we might feel Kate's humiliation and handicap by her mother's silly loquacity too much to relish the skill with which Mrs Nickleby's unreason, muddle and self-deluding self-importance are portrayed”(idem).

As his perspective was undertaken otherwise than Bronte's, the inner indulgence inflicted on Mrs Nickleby were not sensed through the narrator despite her portrayal as being reluctant, confused and deluded ego. Thus, Dickens could have given more life and let the reader enter deeply in the psyche of his character, if

he had considered to follow the later and not to stand behind. This is let for demonstration however, if not but just an expert critic opinion that could not be in whatsoever circumstance, set aside without consideration.

Crane and Hemingway linger sealed to their main characters in *the Red Badge of Courage* and *Whom the Bell Tolls*, respectively; the war is picturized terribly with bloody sense and desperate wounded men, wherein at the individual scale, pride and significance is retained. She argues that ' "the individuals are not given importance to make us care about their survival; it is the total mess that has vitality, like a heap of maggots under a lens". In this case, the omniscient narrator is able to comment on anything he chooses; "he can analyse motives objectively than a character can" (idem), here the character of McHoan, the reflector of fiction, might be contrasted in the manner; "he can describe things no other person could really see, such as a man's terror in a solitary confinement, or a dream; he can set persons in a historical or sociological perspective with a grasp of essentials impossible to a person living through the events" (idem). This can lead back to existing and cognitive processes of the relation between the abstract of consciousness and what is outside of it.

For the relational processes importance Boulton still talks about the character relations drawn by the narrator in question; "he can relate characters and events to things that have not yet happened; he can throw in any cultural allusions his readers are likely to enjoy, and even, as Dickens often does, have jokes with the reader at the expense of characters". At this level, Boulton highlights the satire and mock employed by this very author through which he controls every single detail or slippery of his characters and even the intended readership transposing thereby the meaning in displacement at the time and space spheres.

Yet, she adds, "he can contribute his own moral values, explicitly or by implication"(idem). For he has the supreme sovereignty, "his is the viewpoint of a wide-angled lens"(idem). Additionally, Iser (1947) raised the point of "wandering viewpoints" as acknowledged to the reader which is the case of Boulton arguments

about the narrator that is endowed with subtle freedom and his power over mesmerizing the readership to attend and react.

More than that, while considering the point of view as a single or sole literary device, it has “the intensity of a close-up lens, but its field must be restricted” (ibid); and “this sudden narrowing of focus makes the point of the book: political action is not manipulating puppets, but affecting live, complex human beings”(44). By this, Boulton’s arguments and statements about point of view and omniscient narrator, be they the engine of action in fiction, cope with Simpson’s at a certain degree and the focal element is ‘human being’.

2.13.5. Approaches to point of View in Narrative Fiction

As far as prose is concerned, narrative fiction had been set as the focal point of fiction prose and narrative techniques; it is indeed the corpus of any work of literature under stylistic scrutiny and fictitious implications. In this, according to Simpson, models of analysis have been tackled and should be highlighted thereafter to complete the endeavoured present work. Yet, the narratologist Boris Uspensky (1973) four models for the purpose of studying point of view in fiction. These models have been revised and refined by Roger Fowler (1996 [1986]: 127-47), and it is called thereafter the ‘Fowler-Uspensky model’ tackled in four ways (77). Thus, the latter identified by Fowler-Uspensky model should be as follows:

- (i) Point of view on the ideological plane
- (ii) Point of view on the temporal plane
- (iii) Point of view on the spatial plane
- (iv) Point of view on the psychological plane(idem).

Simpson posits that some aspects of the very model are a bit confusing, for he has endeavoured simplifications and adaptations so as to be grasped by the concerned and be easily applied on the fiction prose.

2.13.5.1. Point of View on the Ideological Plane

This plane is named after ideology and it implies its implication within the point of view in narratives. In fact, the very term is the corpus of this approach which refers to a combination of beliefs in order to understand the world. The concept in question refers to the manner in which “a text mediates a set of particular ideological beliefs through either character, narrator or author” (78). This means that the literary or narrative text transposes and transmits the bulk of ideological beliefs of character, narrator sometimes it is one of the characters and author who can be both; narrator and character, to the intended readership or the audience.

Concerning the ideology enhanced by the author, Simpson posits that Fowler depicted some ideologies of Tolstoy, Stern, and Orwell in their narratives and remarked ‘Christianity, celebration of sexuality and hatred of totalitarianism’ as hallmarks of the ideologies of the afore-authors, respectively. yet, ideology can manifest itself from the corner of a character expressing fictitious ideas that converge to a specific range of ideology, it may be the author’s or it may not as well, and the ideas are deemed by Simpson as ‘vehicles’.

Upon Fowler’s adaptation of Uspensky’s models and more particularly on the ideological point of view, Fowler (1996) remarks that a novel gives “an interpretation of the world it represents” (130) (idem); this generates the following question;

“what sort of narrative, whether prose fiction or oral story of everyday experience, does not give an interpretation of the world it represents? Furthermore, what type of text-drama, poetry or prose- is not ultimately enshrined in some framework of ideology?”(idem).

The answer to this question, if there is anyone of great complacency, should be referring to the processes employed to define transitivity in narratives. Simpson advances some ideas that might cope with it so far. He argues the point of highlighting some problems while attempting “to align a particularized narrative technique like point of view with an all-embracing concept like ‘ideology’” (idem).

This means that there should be an adaptation of the narrative technique so as to be shaped and identifying ideology.

In this way, no attempt has resulted in doing so, the concept of ideology is heavily loaded in width and depth so as not to allow “any aspect of narrative” to be brought “within its the compass” (idem). The aspects of narrative can be resumed in “ a facet of narrative ‘voice’ like author, narrator, character or persona, or an element of narrative ‘preoccupation’ like emblem, theme, motif, and most important of all, characterization” (idem). Thus, the ideological point of view in terms of narrative stylistics tends to be “an all too accommodating ‘bucket category’ into which more narrowly defined elements of narrative organization are placed” (idem). In other words, voice, preoccupation and characterization shall be situated in a category for the purpose of identifying, defining and discriminating the ideological point of view in narratives. Its conceptualization, in Simpson’s view, can be summed up as “an analytic tool” (idem) that ought to be handled with concern by virtue of its width at the level of the expounding ascendancy and potency. In short, ideological point of view lingers to be completed.

2.13.5.2. Point of View on the Temporal Plane

This approach is uttermost concerned with every part of what does not quite fit in the whole conception of the narrative. It is also dealt with as Fowler-Uspensky model wherein it is about the investigation of time and its relationships in fiction prose. The temporal point of view “envelops a series of stylistic techniques ‘repetition’, ‘analepsis’(flashback) and ‘prolepsis’ (prevision or flashforward)”(ibid).

a. Repetition

The first and foremost stylistic technique advanced by Simpson, is repetition. It is strongly rehearsed by Victorian writers wherein Dickens outstands in the fashion. According to Lodge (1992), there would be no writing in English devoid of the repetition of grammatical items recurring every now and then. He remarked the recurrence of ‘and’ in a given short paragraph. He adds that, “this is a symptom of

its very repetitive syntax, stringing together declarative statements without subordinating one to another” (90). In this way, the lexical items are mostly clustered at the beginning and end of a given excerpt of a certain extent.

He posits that the repetition of both would not be sufficient to get good grades at an academic level. He contrasts by bringing back the traditional model of good literature which requires “elegant variations”(idem). He explains as such; “if you have to refer to something more than once, you should try to find alternative ways of describing it; and you should give your syntax the same kind of variety” (idem). Yet, Ernest Hemingway is deemed by Lodge to have rejected the traditional rhetoric by virtue of literary and philosophical hedges. He considered that, “‘fine writing’ falsifies experience, and strove to ‘put down what really happened in action, what the actual things were which produced the emotion that you experienced’ by using simple, denotative language purged of stylistic decoration” (idem).

Lodge provides another example of repetition in Dickens’s *Bleak House*, wherein he portrayed the death of Jo in the conclusion of the chapter, the destitute crossing-sweeper; the following chapter shall be of illustration,

“Dead, your majesty. Dead, my lord and gentlemen. Dead right Reverends and wrong Reverends of every order. Dead, men and women, born with heavenly compassion in your hearts. And dying thus around us every day.”(92)

In this very short paragraph or lament and oratory nature, the word ‘dead’ is repeated four times so far, others as well such as; reverends in the same stance or sequence in juxtaposed opposites, aligning thereby the opposites with rhyme at the end of each fragment that sounds poetic beside the rhythm and alliterations. Uncountable stylistic devices and narrative structures are hedged within a little amount of words.

In fact the repetition is a favourite stylistic device that had been widely and frequently displayed in uttermost of his narratives; it is a device which is attributed to orators and preachers. He argues that “one kind of repetition, belonging to the macro-level of the text, functions as variations on the micro-level”(93).

b. Analepsis and Flashback

The flashback is usually known as the recalling or the recalling of a particular scene or event in the fiction; it is fictitious which the author undertakes through his narrator or through a given character to the reader. It is purposefully misplace in the narrative accordingly to the writer’s intentions; whether put in the middle to enhance the complications towards their peak or opening the story with a stunning flashback of a particular persona so as to reconstruct the action on its basis. According to the Cuddon’s Penguin Literary Dictionary of Literary Terms and Literary Theory, flashback is,

“a term which probably derives from the cinema, and which is now also used to describe any scene or episode in a play, novel, story or poem which is inserted to show events that happened at an earlier time. It is frequently used in modern fiction.”(321)

The flashback is considered beside the key concept of repetition by virtue of the repetition of events that happen in the fiction, described and told, then recalled by the entity that is remembering; for it should be set out of consideration when the very concept is raised.

As is stated by Simpson as analepsis, it is originally epanalepsis, and defined by Cuddon’s Penguin dictionary as a figure of speech which is concerned with lexical items repetition within the syntactic structure as unit. The definition says that epanalepsis, “a figure of speech which contains a repetition of a word or words after other words have come between them. There is good example at the beginning of Paradise Lost:

Say first, for Heaven hides nothing from thy view,

Nor the deep tract of Hell, say first what cause

Moved our grand Parents, in that happy state... (264)

In this excerpt of poetry by Milton, 'say first' is a fragment that is repeated for oratory and other purposes. The same is remarked in the introduction of 'Recalled from Life', *A Tale of Two Cities* by Dickens, the title would be 'Period'. In fact, Dickens is known for his repetition and indicative rhythms and rhyme is the stream and voice of narrator; the sequence 'it was' is repeated within the same paragraph wherein the punctuated sentences with semi-columns imply the oratory mode displayed by the author purposefully to mark pauses that are more or less similar in terms of sequential time of a oral speech or address.

c. Prolepsis and Prophecy

It is sorted a figurative device that implies 'taking beforehand and anticipation, and according to Cuddon Dictionary, prolepsis is, "a figurative device by which a future event is presumed to have happened. A very famous example occurs in Keats's *Isabella* (stanza 7):

So the two brothers and their murder'd, man

Rode past fair Florence, to where Arno's stream

, Gurgles through straitened banks

Lorenzo, the 'murder'd man', has not yet been murdered but he is being taken into a forest by Isabella's two brothers where he will be murdered.

The term also denotes a pre-emptive strike in argument in the shape of raising an objection beforehand in order to dispose of it. Also the summary of a detailed account of something to come." (702)

On the other hand, prophecy is tackled by Forster (1974) as prophesying something that would happen in the future according to telling of people or some omens and signs. The very word is familiar with prophet for its divine connotation.

Forster deems it to be “in the narrow sense of foretelling”(125) and “an appeal for righteousness”(idem).

Forster associates prophecy with voice-the one of the author-that is displayed within the fiction. He defines it as,

“is an accent in the novelist's voice, an accent for which the flutes and saxophones of fantasy may have prepared us. His theme is the universe, or something universal, but he is not necessarily going to "say" anything about the universe; he proposes to sing, and the strangeness of song arising in the halls of fiction is bound to give us a shock”(125).

In this sense, the readership should be warmed up by fantasizing elements that mesmerize and prepare for the displaying of prophecy, a technique that was frequently used in D.H. Lawrence narratives and fiction prose, in Forster's terms. He deems the atmosphere to be strange with seeds of fore coming omen that might provoke a shock at the level of fiction. He adds saying that,“it is the implication that signifies and will filter into the turns of the novelist's phrase[...] We shall have to attend to the novelist's state of mind and to the actual words she uses; we shall neglect as far as we can the problems of common sense.(ibid)

He also raised the readership predisposition to identify and accept the prophecy. In this way, he ascertains this by saying;

“I have said that each aspect of the novel demands a different quality in the reader. Well, the prophetic aspect demands two qualities: humility and the suspension of the sense of humour. Humility is a quality for which I have only a limited admiration. In many phases of life it is a great mistake and degenerates into defensiveness or hypocrisy. But humility is in place just now. Without its help we shall not hear the voice of the prophet, and our eyes will behold a figure of fun instead of his glory “(idem).

As the reader is endowed with the mentioned qualities humility and sense of humour, He should be humble not to see a prophet in the fiction or rather on ideal, but to attend its ironic displaying; wherein the sense of humour is quality that people lack sometimes in their pre-requisite or a natural being without which prophecy could not be ascertained to have been fulfilled. And therefore, prophecy is an aspect of the narrative and fiction.

The temporal point of view is a very crucial narrative structure but still needs the consideration of time. It has been previously tackled in Bakhtin's consideration of the dichotomy of time and space in dialogism. The Fowler-Uspensky model of point of view reads that time is flexible in those terms, and known through the previously tackled elements. More than that, it should imply another concept 'duration' (Genette, 1980: 89), endowed with two extremes; an impression of acceleration and intervals of many years or any measure of time; a perfect is example of time intervals and going back and forth in fictitious and unreal abnormal atmosphere is Rip Van Winkle by Washington Irving where the central character lives beside the reader this weird fiction and time reluctance .

This means that time is related to space in terms of the location in a sentence, an excerpt, the whole narrative or, in the supposed parallel drawn by the theory of relativity to Bakhtin's dialogism.

2.13.5.3. Point of View on the Spatial and Psychological Planes

It is assumed by Simpson that both, the spatial and psychological point of view, in the terms of 'Fowler-Uspensky' model, are the uttermost fitting into the corpus features of the very concept.

The Spatial point of view is concerned with the narrative 'camera angle' (79); a sort of kaleidoscopic vision that is undertaken in the fiction, how and from which angle it should be seen. Simpson defines it as, "a device which has palpable grammatical exponents in deixis and in locative expressions" (idem). The character of McHoan, previously identified to be 'reflector of fiction', refracts as well indices

of physical viewpoint denoting a number of other stylistic markers on the basis of linguistic markers. These markers are meant for establishment of ‘spatial point of view in a text’(idem). he adds that the indices lies in “the reflector’s senses, thoughts and feelings, which suggested that a more internalised, psychological perspective had been adopted” (idem”. In the same way, Uspensky stratifies similar cases where “the authorial point of view relies on an individual consciousness (or perception) as point of view on the psychological plane (Uspensky 1973: 81)” (idem).

This equation in terms of perception reads that, “Spatial viewpoint is really one dimension of the broader technique of psychological point of view” (idem). Therefore, there should be adequate floors for “subsuming the category of spatial point of view into the broader category of psychological point of view” (ibid). Moreover, he ascertains that in narrative fiction, psychological point of view is an enormously loaded spot for stylistic inventiveness and ingenuity.

2.14. The Functions of Language

Many scholars could not contain themselves to a concrete definition of ‘literary language’ but they could exploit the field of literary studies and linguistic relativity within. The very threshold is to deem language as a medium of communicating oral or written messages then the relation should be highlighted in its very context.

For I.A. Richards in his *Practical criticism* (1929), discriminates between four types of meanings; sense, feeling, tone and intention (181). Roman Jakobson(1961) endeavours the systematic scheme upon language and winds up with six function; referential, emotive, conative, phatic, poetic and metalinguistic. Each one of them refers to a specific aspect of the discourse case or dialogue in this case, among characters or text –reader relationship.

Additionally, Halliday (1973) deems that language relies on the following basic functions; ideational, interpersonal and textual (Leech and Short: 25). Furthermore, Richards, Jakobson and Halliday are more concerned with language

and its function, rather than literary language, i.e. the very one in usage through the narrative or in fiction prose wherein the following points: sense, feeling, tone, intention, referential, emotive, conative, phatic, poetic, metalinguistic, ideational, interpersonal and textual shall be highlighted with transparency and opacity and it would never be crystal clear and logic to deal with language of literature in isolation without considering the austere but important presence of fiction in the very text.

As far as language usage is concerned, the communicative matter shall be characterized, where there should be the addresser, the author, and the addressee, the reader or readership; for most of the above cited functions cope with the cognitive and emotional aspects of the readership as well as his psychological factor to the extent of his personal involvement.

The factor of fiction should be set aside for the moment in order to tackle, tie and try to interpret what these experts have advanced concerning language, literary one in communicating a specific message, with all what is literary; whether at a semantic level, structural, grammatical, lexical. In short, all the aspects within the levels of analysis of language, regardless to the sound level to be tackled in what should be called thereafter 'eye dialect'.

In this way, Roman Jakobson in his *linguistics and poetics*' (1960) puts forward six linguistic functions with regard to the factor of the communicative performance that each one of the above functions underlines. They are as follows:

2.7.1. The Emotive Function

This function restricts the message emission to the author, and transposing thereby his emotions and feelings through the words and phrases. This 'emotional behaviour' is called the mood. The latter is depicted accordingly; through the author's implication (subjectivity), or literary devices and narrative structures.

2.14.1. The Conative(or connotative) Function

It is a linguistic function that defines any lexical item. It directly influences the message to converge straightforwardly to the recipient or readership. It is

uttermost used while giving commands and employed in the productions of narratives.

2.14.2. The Referential Function

This function operates as reference in the literary analysis of a particular text; whether as an oblivion or hidden underneath some allusions. It is also meant to orient the delivered message towards to be projected in context and overpower its very purpose. It is also to tell something through intertextuality, meaning something else and playing on words. Jakobson considers such abilities or deeds being adequately fitting in the metalanguage.

2.14.3. The Phatic Function

It is very important, for it deals with the meeting ground of text and reader, author and readership, rather addresser and addressee, to read and measure the extent to which the implication of both latter and former took place in the meaning area (ISER, 1974) (e.g., in conversation, 'well, here we are, then'; or by radio, 'receiving you loud and clear'); more than that, the dialogue happens between the two according to Bakhtin, and hence the reader is but a voice within the characterization of polyphony or otherwise, multitude of voices rises and recovers from their silence.

2.14.4. The Metalingual Function

It is strongly related to a code. It has the role of establishing a sociolinguistic relationship hoping thereafter to be maintained in the sphere of time and place set by the teller to the recipient to confirm or attend.

2.14.5. The Poetic Function

It is relevant according to syntactic structures and the nature of the lexical items used in the narrative. According to the Baldick dictionary of Literary terms, it is a communicative linguistic feature in part. More than that, this function is used in narratology, and it is a basic element in the story telling and the unfolding of events; the word order and usage of connectors should define which is first of the events and hence have an impact on the action itself; each character on his own, but

whence tied by causality, they are intertwined and the process is generalized (102-103).

Mikhail Bakhtin (1987) recessed the poetics of Dostoyevsky in his, *Problems of Dostoyevsky's Poetics*. Who could shake the Great Dostoyevsky when Bakhtin argues that, 'Dostoyevsky heroes are, by the same nature of his creative design, not only objects of authorial discourse but also subjects of their own directly signifying discourse' (07).

Halliday advances other features or rather functions that shall be distinguished from others. According to P.H. Matthews in his *the Concise Dictionary of Linguistics*, three functions are highlighted;

2.14.6. The Ideational Function

It is the representation of thoughts and ideas into text, words and phrases as far as language is shaper of thought. It also question and investigate cognition and the implied significance. As the ideational function represents, it is a reference descriptive to a considerable extent.(Baldick: 183)

2.14.7. The Interpersonal Function

It is a purely sociolinguistic function of language that works the maintain and developing social relations between specific group of people belonging or not belonging to the same speech community. Other functions are integrated within the interpersonal such as; the expressive function; affective and emotive.

2.14.8. The Textual Function

It is the function that deals with the cohesion of a bulk of sentences to get coherent meaning; it is a more stylistic, syntactic and lexical at an atomistic level of analysis. It is about the cohesion, the inter-reliability of one sentence upon the other to convey what is but space and emptiness as far as the message delivery is concerned and the emphasis is upon the communicative factor.

2.15. Style Experimentation and its Function

The implication of the narrative in diverse styles, in Iser's view, is that each style appeals for a particular and specific point of view and it refracts a sole aspect of life. As the many facets accumulate, it would seem to the reader that they are but plain impetuses to the reader as to how he might muse on veracity. He adds that the bulk of perspectives that are displayed in the variety of chapters that the narrative contains, unexpectedly "join up, overlap, are segmented, even clash, and through their very density they begin to overtax the reader's vision"(225).

This density is assumed by Iser to be of 'the presentational screen' (idem), the bewildering assortment of perspectives and distinct points of view. In fact, there seems to have been interchange of perspectives and an appalling appeal to the reader to examine different and conspicuous points of view of the same event wherein he would find himself among an amalgam of unsorted representation of causality and would not wind up with laudable and reliable understanding.

He also ascertains that the any narrative or fiction prose is encoded and would refuse to divulge the connection of this intertwining of perspectives. This will enhance and unhinge the reader to investigate an access to the fiction accordingly assumed with his background, competency in knowing the grammar of language vehicle, and cognitive faculties. He certified that, "this has the inevitable consequence that reading becomes a process of selection, with the reader's own imagination providing the criteria for the selection" (idem).

This means that Reading for Iser is a process of selection relying on criteria that belong to the reader's mind and cognition, too his being, psyche, thoughts, feelings, repressions, existing, phobias, fears, denied desires, sexual lust, humane deeds, hatred for others, willing to commit suicide or murder, in short the human conscious and subconscious and what lie underneath and what define the entity as being human. And it would be very difficult and unorthodox to divulge one's inner through an interpretation of narrative notwithstanding that most of readers might perform the explained endeavour alike or differently so far.

2.15.1.Style and Styles

Iser goes on so as to investigate the components of modes of texts presentation by formulating the following hypothetical question; what does the achievement of the various modes of presentation consists of? (idem) First and foremost, they underlie the structure of perception on a basis of a specific variety of observation. In this way, Merleau-Ponty, in his *Phenomenology* argues that, “we have the experience of a world, not understood as a system of relations which wholly determine each event, but as not openly totality the synthesis of which is inexhaustible (219).

This solely means that the velocity that world is standing by before its audience wherein players of acts and scenes are mere puppets is explained throughout phenomenology; its relation with the other components should be the relativity and dialogue. It has been viewed by Einstein in his relativity and theory and reviewed by Bakhtin as the dialogue between the components of universe in material and substantial terms and narrowed down to draw the relativity in the literary criticism; integrating thereby the parallel world that does not intersect with the former but related to in the sphere of time and space. According to Forster, it is something about universe, considered universal but has nothing to do with universe (222).

Merleau ascertains that, “from the moment that experience-that is, the opening on of our ‘de facto’ world- is recognized as the beginning of knowledge, there is no longer any way of distinguishing a level of ‘a priori’ truths and on the factual ones, what the world must necessarily be and what is actually is”(idem). this should draw a tacit opposition of the building up of ‘the a priori’ in terms of implication for explanation to interpretation wherein a pre-requisite is something of genuine truth; the one that lies within the doer and his intention far from arid abstraction.

More than this, experience is a crucial component in a text, without which the readership could no longer shout at the imperfections of narratives. It is crystal clear that a phenomenological reading to the process of interpretation of a text is bewildering for the reader in Forster’s view wherein he considers his competencies

far at a cognitive level. Notwithstanding that the creator of this amalgam of structures could in any way what so ever target his audience and take care of interpretation and understanding, and this is what they had done in the uttermost of cases.

Iser considers the example Ulysses remarking that the different available styles within its text play as preludes for integration of meaning through their myriad ‘offshoots’. He considers the multitude of style unhinged in the narrative perfectly fairly or according to the arbitrary selection of the author’s instinct and inspiration. This is not a converging statement towards a traditional literature. Moreover, Iser highlights ‘the pattern of observation’ as a relying pedestal for the reader adding that the latter might contain in itself ‘the possibility of a continual extension’ (226). He sustains with, “it is the very abundance of perspectives that conveys the abundance of the world under observation” (idem).

Furthermore, continual extension implies continual change which is deemed by Iser to be dynamic unlimited and not abiding to any potential ‘recognizable teleology’ (idem). He is assuming that through every single chapter that unfolds in the narrative, “the reader is stimulated into filling the ‘empty spaces’ between the chapters in order to group them into a coherent whole” (idem). The latter is the understanding, contextual referential and representational towards interpretation, having in between as clues the different stimuli put on purpose by the author in form of narrative structure mesmerized by narrative techniques for the sole aim of implicating the reader within the fiction.

2.15.2. The Reader’s Implication

This very process or procedure, in Iser’s view, has the fore coming consequences: “the conceptions of everyday life which the reader forms undergo constant modifications in the reading process. Each chapter provides a certain amount of expectation concerning the next chapter. However, the gaps of indeterminacy which open up between the chapters tend to diminish the importance of these expectations as a means of orienting the reader”(226). This means, as the

reader is more interacting with 'experience' as narrative structure, his expectations of what is coming next regress and decrease by virtue of afore undergone modifications by the him with regard to the very first conception and moldering of the experience in question.

As this process progresses and continues, "a 'feedback' effect is bound to develop, arising from the new chapter and reacting back upon the preceding, which under his new and somewhat unexpected impression is subjected to modifications in the reader's mind" (idem). In other words, the feedback recurs and reacts back on the initial position endowed with accumulated impressions and therefore, a modification will take place at the level of perception at cognitive scale. And as a final point, we wraps up his analysis by remarking that, "the more frequently the reader experiences this effect, the more cautious and the more differentiated will be his expectations, as they rise through his realization of the text"(227). In short, the reader's expectation and apprehensions-at the level of his awareness of the wording- should be more cautious and diverse according to the frequency of feedback.

Iser explains that the whole is but a 'fusion of horizons' set in different texts and contexts through different but conspicuous style and wordiness, and that the representational function is not oblivion to the realization of it. More than that, all what is real, palpable, substantial should obey and abide the reader's conception of meaning because reality is "a process of realization necessitating the reader's involvement, because only the reader can bring it about"(idem). This is the diametrical opposite of what Bakhtin set and defined as 'spontaneity' in the act of reading the reading; wherein Iser sustains saying that, "the process of reading unfolds itself as a continual modification of all previous conceptions, thus inverting the traditional teleological structure of the novel". This is for agreeing with Forster's claim of traditional rejection; however, setting a systematic approach to reading and interpreting far from Bakhtin's philosophy so that to wind up in saying might chiefly rely on the representational function.

2.16. The Language of Literature

Descriptive linguistics has been of great aid in determining and defining the language used in literature. The scientific community- according to Fowler(1971) in Simpson (2004)- considers descriptive linguistics of colossal use in literary criticism. It is commonly spread amongst teachers of literature even though less maybe than amongst great critics, that “linguists may invade and ravage precious literary territory” (149).

The basic explanation for the displaying of the methods of linguistics in literary study is that whatever the datum about language is practical in studying “an art-form whose stuff is language” (idem). The input of linguistics is ascertained to be unchallengeable in the uttermost of all domains despite its restricting definition conventionally set as ‘the scientific study of language denoting three basic criteria; empiricism, objectivity and exactness’. The three of them, according to literary critics are basic literary devices involved within the narrative, style and their structures.

This means that literature by plain definition is language and therefore, it is available to prescribed linguistic examination. Simpson notes about the latter that, “the investigator must be curious about the extra-linguistic features which condition the distinctive style of a literary work” (idem). In other words, the literary style is distinct and different from others by virtue of its linguistic characteristics that are distinctive for its purpose and not for others. More than that, there are certain particularities and restrictions of the numerous sorts of literary study beside the theory of language, that would both lead to a ‘successful linguistic criticism’ (idem).

Simpson assumes that there should not be discrimination among ‘criticism’ and ‘linguistics’. Both of them had been considered as dreadful and conspicuous concepts to undertake. He adds that “this impression is gained partly from the tendency to use ‘criticism’ and ‘critical’ as treasured value terms” (idem), and remarks that “in the real world, we are dealing with, above all, teachers of literature whose pedagogic relations with their subject-matter and with their students are much vital than the role of the public critic” (idem). In the same way, he posits that these teachers are the uttermost of time concerned or implicated in nothing but mysticism and strangeness at higher degrees of complexity seeking for efficient reading of literature.

Additionally, literary investigation comprises “historical, stylistic or openly technical ones: genre description, stylistic tests of authorship, metrical analysis, etc...”(idem). Notwithstanding the currently undergone activities are ‘interpretation’ and ‘evaluation’. Generally speaking, linguistics encompasses all procedures including the study of language, and more others like: criticism, interpretation, evaluation, explication, stylistics, most of which are cognitive skills might guarantee a sole objective “in studying literature, with linguistics straightforwardly an alternative technique for reaching that goal”(idem).

2.16.1. Grammar in Narration

Literature has also its ineffaceable subjective nucleus which “tends to define the range and effectiveness of its uses” (ibid). The starting point between two specialties was to tackle and systematically study ‘the vulgar tongue that can be put in strictly linguistic terms’ (idem). Thus, it is either a deconstructing procedure of sentences or the reverse to make it ‘sentences accumulate’. Added to that, a conscientious or meticulous reader might undergo both manners; “if he is a natural grammarian he will divide and subdivide the verbal material; if he has been born a literary critic he will synthesize and amalgamate it” (idem). the theoretical question is, then, posed as follows: “what is it, then, in the words of literature that encourages the literary reader to amalgamate and not to subdivide?” (idem)

The answer to this question is not an easy task. However, Bateson in Simpson provided a summary to quench that thirst. He argues that there are theoretical objections for the similar endeavour on the language of description and the one of evaluation. Thus, “grammar, for one thing, is essentially logical in its linguistic presuppositions, and as such it is governed by the principle of non-contradiction”(151). The rational in grammar is owing too much to its systemic feature that abide a prescriptive law. However, it is not generalized on all works of literature because in some texts it is worked with repetition and juxtapositions and clustering of adjectives so that the very rule is violated and extremely distorted.

Another alternative to the above wording is that “literary criticism,..., assumes in the verbal material criticized the presence of opposite and discordant qualities whose provisional balance and reconciliation the common reader will agree under certain circumstances to accept”(151). Yet, if these items or exponents are opposite and balanced under conditions or circumstances, there should a sort of an undergoing process of correlation between sentences in a literary text. This might go in accordance to what Roman Ingarden in Iser, posits on grammar and sentences correlation in a literary text;The world presented by literary texts is constructed out of what Ingarden has called ‘intentionale satzkorrelate (intentional sentence correlatives):

“Sentences link up in different ways to form more complex units of meaning that reveal a very varied structure giving rise to such entities as a short story, a novel, a dialogue, a drama, a scientific theory...In the final analysis there arises a particular world with component parts determined in this way or that, and with all the variations that may occur within these parts- all this as purely intentional correlative of a complex of sentences. If this complex finally forms a literary work, I call the whole sum of sequent intentional sentence correlatives the ‘world presented’ in the work”.

(Ingarden: 29)(Iser: 277)

The amalgam built by authors in order to settle the fiction under narrative measures to take and respect universal and conventional structures, winds up for Roman, as a total bulk of intentional sentence correlatives that might, to considerable extent, represent the word presented (fictitious, imaginary) in the literary piece.

The above circumstances under which the reader of any sort is submitted to attend and refract and reflect should be the style. It is defined as “a term that includes the whole armoury of rhetorical devices, phonetic and semantic, with their larger structural extensions such as tragedy and comedy” (151). The task of the style is to unify- or enhance the reader and mesmerize him to ‘attempt to unify’- “literature’s disparate linguistic parts” (idem). In other words, the reader attempts to understand and decipher the linguistic exponents displayed and dispatched- conventionally but sometimes violated and distorted – linguistic items or structures within the building up of the text.

These grammatical structures are, in another fashion, aimed to divide rather than to unify. Yet, Bateson in Simpson posits that, “a sentence is grammatical when its separate parts have been found subject to classification, ‘the parsing’ process, and then shown to cohere” (idem). He argues afterwards that, “although some grammaticalness certainly survives in literature, it is as it were accidentally and incidentally, a left-over of logic from the common speech of which the language of literature is one derivative” (idem). In short, as said above there should be distortion or violation to the grammaticalness of sentences within a literary text done spontaneously and others purposefully, but they remain from the quality or feature of literature which is ‘derivative’ or trespassing and transgressing the norms not only at the level of grammatical correctness but also at all levels namely; morphological, syntactic and phonetic, etc...

2.16.2. Grammar and Style

Therefore, the adequate and meaningful linguistic aspect of a successful work of literature is, in Bateson’s terms, “the best words in the best order, when

appropriate stylistic devices co-operate to unify humane value judgments, implicit or explicit, or some aspect of life as it is lived in the writer's own society" (ibid). For the author refracts the history in a genuine fashion, morality is unified under the ruling of stylistic devices, notwithstanding that rare is found the formula 'the best words in the best order'.

Yet, Bateson considers the part of the reader in a similar fashion explain in the way that "he will only be successful if he registers, consciously or at least semiconsciously, the unifying stylistic devices that enable him to respond to the human situation available to him in it"(idem). This means that the reader will take into account just the stylistic devices as hallmark to undertake understanding and implication setting aside any grammatical correctness to consider, he is more with the gist of the work and compelling narrative techniques deployed for the aim I the literary text by the author.

Bateson draws the parallel between grammar and style allowing them to be diametrical opposites at levels of cognitions. He thereby assumes that "the role played by grammar in description is comparable to that of style in evaluation. But if comparable they are also mutually incompatible, because grammar is primarily analytic in its methods and premises, whereas style is essentially synthetic"(idem). this dialogic relationship between grammar and style should make them inseparable but different, if contrasted they are not the same.

Furthermore, and last but not least, he wraps all matters up by settling the following statement; "stylistic discrimination is the one indispensable prerequisite for the aesthetic appreciation of great literature" (idem). This means that the reader should differentiate between the narrative techniques and universal devices wherein he might be an aware reader endowed with all the supposed total tools to mark his availability and implication so as to meet, words and phrases, in their very wordiness and wording in the right or wrong order, in the meaning ground. He ascertains that, "some knowledge of linguistics, historical and descriptive, has certain minor uses in literary studies is not to be denied"(idem), wherein the knowledge should be very useful for a non-native speaker of English, but for a

native one, a depiction for an unusual idiom would be natural for him to note; and incidental errors of linguistic nature are saved “outside one’s immediate range of linguistic experience” (idem).

In short, the native speaker is endowed with the large width and depth and all the atomistic sides of the language wherein a non-native might struggle and misplace or be misguided within the narrative unless he is an expert; that is someone who learnt the target language with its culture and idiomatic expression and everyday utterances, things that should be embedded from an early age in the infancy and acquired tacitly.

2.17. Literature, Language and Fiction

2.17.1. Language and Cognition

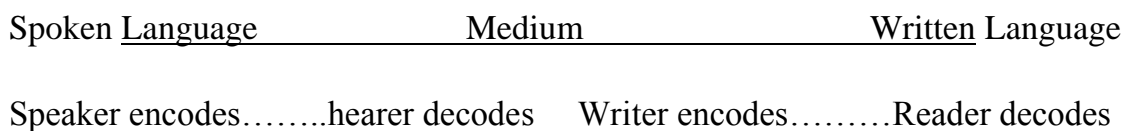
Language, as a key component and medium for communication, is also recognized to have been so far ‘a multileveled’ linguistic entity. The previously mentioned ‘Dualist’ approach has only distinguished two levels of ‘expression’ and ‘content’. In this way, Leech&Short ascertain that “even if we restrict ourselves to the ‘ideational’ or ‘cognitive’ function of language, it is necessary to distinguish three levels of organization in language”(95). By the same token, they added that semantics (meaning) beside others such as; syntax (lexigrammar) and phonology, are integrative parts of this organization. The phonology is called ‘the sound pattern’ that is realized at spoken level wherein it rather graphology at written level or form; in combination with syntax, they “form the expression plane of language” (idem).

Furthermore, they posit that syntax and phonology together constitute “the double articulation of linguistic form: phonology being the sound pattern of the language (phonemes, stress, rhythm, intonation), and syntax being, roughly speaking, the most abstract grammatical and lexical form of language”. In other words, the representation as it is perceived by the reader, sensed, expected and

understood shall be enough to raise the point of codes. The latter is cognitively scrutinized and deciphered as decoded by the reader and then realized, interpreted, analysed and finally evaluated.

Language is basically a means of communication on the one hand. It is referred to in traditional linguistics and modern one as, "a system for translating meanings in the speaker's mind into sounds or conversely, for translating sounds into meanings into the hearer's mind" (ibid). On the other hand, literature is, the uttermost of time, "encountered in the written medium, a fourth level of organization and analysis must be given its place: that of graphology, the writing system" (idem). The latter should be the projection of phonology from spoken to written literature.

According to Leech and Short (1981), graphology is a substitute organism of recognition to phonology. In other words, a system that is found in spoken or oral form, and found in a shape of duplication in written form and have the same medium or factor in common language. They add that, "in prose reading, this unvoiced realization is normally less obvious, and no doubt varies in strength from writer to writer, from reader to reader, and from one situation to another" (idem). Unlike poetry, prose embeds the phonological potential as it is presented as "the exploitation of rhythmic, onomatopoeic and other auditory effects in prose bears witness to it. The coding of language can be presented in the following figure B (idem) as follows:



Semantic level	Semantic level
Syntactic level	Syntactic level
Phonological level	Graphology

Figure B. The Operation of Language as a Coding System

Therefore, the graphology will duplicate phonology in written texts wherein “sounds of speech, punctuation duplicates the roles of stress and intonation in spoken discourse”(ibid). This comparison necessitates a bulk of restricting and recognizing and recognizable symbols. Furthermore, “language is an open-ended in that it permits the generation of new meanings and new forms (e.g. metaphorical meanings and neologisms). And it has no clearly defined boundaries as to what is in the code and what is an infringement of it”(idem).

This quality of language that makes it limitless in terms of generation of ideas is quite known for the transformational grammar, deep and surface structures. More than that, the code in question is violated and transgressed to provide multiple meanings that generate from a bulk of new sentences. This violation might occur at the graphology level which defines and underlines the sub-norms of a specific standard that is displayed as the speech of narrator, and the former within dialogic situation. Another one should be distinguished at the level of syntactic structures of the sentences regardless to the number of accumulate adjectives and the anomalies that spring out in poetry and sometimes in prose fiction as well

2.18. Conclusion

In this chapter, the investigation on style went beyond what is called the syntactic structures. In fact, it revealed its use, relation with characterization and narrator wherein it is a narrative style in the case of literature. Many linguistic functions have been depicted to shape and sharpen the narrative edge of the very style. In a nut shell, style is shaper of thought, revealer of literary language and eventually teller of fiction as it is fictitious in its turn.

CHAPTER THREE

On Their Devious Ways

CHAPTER THREE

On Their Devious Ways

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3.1. Introduction

Dickens could never get rid of his everlasting catching style even though the very novel has been said to be the one of his maturity. The style is there with more repetition and mock. The latter is not obvious to readers; it is dramatically welded to the circumstances, bizarre, rare but not alien to commoners of the very epoch. Dickens manipulates his readership and draws a manufactured foregrounding restricting thereby the range of interpretation; his idiosyncrasy and professional talent to write his own biography spared his fiction from the melancholy and plenitude, plain, blank and empty; that some grand Oeuvres knew in schools of literature and criticism such as Hawthorne's *The Scarlet Letter*, a desolation and expiration of exhausted themes.

3.2. Stylistic Markers and Narrative Techniques in Bleak House

One of the most stunning texts and range of words, wordiness and elements within contexts alluding, saying but revealing the hidden, forbidden and the taboo, is the introduction of his novel *A Tale of the Two Cities*. This is believed to be Dickens's landmark that overburdened his contemporaries and discarded them from outstanding. The complexity of his sentences, paragraphs and search for the meaning could be quoted in a context of examining Foucault's *The History of Madness*. The repetition is an eye-catching stylistic device largely used by Dickens and has become a Dickensian device which shatters paragraphs into tremendously long sentences. In the following excerpts taken from *Bleak House*, the introduction is dense and irregularly shaped in English: the very language of his and her majesty. wherein the question poses itself and raises the discrepancies among form and content; a dichotomy that ought to be considered in conducting the investigation of style and stylistics upon the fore coming texts.

Dickens, as usual, draws the picture of settings to his readers, introduces the place and time, the mood, atmosphere and even the circumstances that should be sensed a bit further through the reading phenomenon. In fact, he sets the reader

straightforwardly in London, in the very scene of the court, at the bottom of the pinching fog, where the Lord Chancellor should prevail. He never sets aside the element of time beside space; the November weather still and steady, stationary. A season that could convey but melancholy, misery, agony and connotes with mourning someone, something or some entity that the author emphasizes and stresses the reader to distinguish. It is easy for Dickens to exaggerate when exaggeration is his very technique in the narrative. Style and fiction are intricately intertwined. The green meadow is not to refract the refreshing hope. Everything is muddy, foggy and the forces of nature are plotting against the sun, source of life and light; darkness overshadows the setting.

3.2.1. Semantic Interpretations

In dealing with the elements of nature, the author introduces the dialogism, existentialism and the characters interactions among them and with the reader; he goes further to address the reader directly seeking for his point of view and it might be found indeed in most of his introductions. The surface of the town is covered with mud at a very large scale when the writer uses ‘earth’ instead of ground; a description that tastes hints of archeology within the background of Dickens and polyvalent schemata or knowledge. “ smoke lowering down from chimney pots, making a soft black drizzle, with flakes of soot in it as big as full-grown snow-flakes-gone into mourning, one might imagine, for the death of the sun”(Dickens:03).

The afore-mentioned understatement where smoke, which is actually lighter than air, is lowering down, going against its natural logical process. Dickens associates the adjective ‘soft’ to black; grammatically correct, but at the level of semantics, is somehow mesmerizing and appealing for an otherwise interpretation than to say “black drizzle with big flakes of soot that could cover the sun”. There is no logical connection in a text written in English between such combinations of words. A cluster of adjectives which is not deemed incorrect at the grammar level; it is at the syntactic structure wherein there is no need to double the adjectives with non-linguistic connotation and logic word order or universal sentence patterns.

The undertaken comparison with “as...as”, comparing thereby the soot to snow, the flakes of the former to those of the latter; opponents that read the same edge; mourning. The first meaning is to mourn the death of the sun; another one is implied and let to the reader to interpret. This funeral might be the apocalyptic atmosphere of a fore coming destruction and dooming events. Things that could be with intertextuality by allusion to chaos implied in book the first-A Tale of the Two Cities- where the period is described with the same impression and narrative techniques; repetition, litotes and juxtaposition of opposites. Notwithstanding, with wit Dickens intrudes to point out his sense of reality and rational perception of matters.

3.2.2. Repetition

In short, the prevailing stylistic device upon Dickensian style could be but ‘repetition’. The present excerpt offers the following: “mud, fog, crust upon crust” are repeated for emphasis; “fog everywhere.fog up the river; fog down the river[...]fog on the Essex marshes[...]fog on the Kentish heights[...]fog creeping[...]fog lying out[...]fog creeping[...]fog in the eyes and throats[...]fog in the stem and the bowl. fog cruelly pinching the toes and fingers of his little shivering ‘prentice boy on deck”. (04); but others should be for mock as in “since the day broke(if this day ever broke)”(04), “...the waterside pollution of a great (and dirty) city” (04).

The mock seems to characterize the author’s style and more precisely his addresses in his narrative, mainly, within introductions where he plays the role of the foregrounding of readers, and at the beginning of parts, and chapters that might define the flow of events and action as they unfold.

Any given word interacts with the adjacent ones to convey the meaning that should be meant to be transmitted; in other words the context underlines the meaning of the word. In this way, Malinowski in Widdowson (2004) raises the notion of context, and “associates this context-dependent functional use of language with spoken interaction...”(widdowson:36-7). He adds that “the meaning of any

single word is to a very high degree dependent on its context”(Malinowski, 1923:306) (37). He ascertains that “this also applies to a modern civilized language”, but “we are prevented from seeing it because of the priority accorded to writing” (idem).

If the word ‘fog’, as an example, is closely examined according to every context; fog is everywhere, London is known to be foggy in such moments of the year and it is précised ‘implacable November’ and it is normally ‘the fog’ as an element of the weather. In the context of river, up or down; it could be explained in terms of weather or as what is unclear and blurred in both sides of Thames River. ‘fog’ is transported in another context wherein it is personified into an entity that lies out and creeps; an evil that dwells within the eyes and throats of prisoners; an unseen devil that pinches the toes of the boy who serves as **apprentice** and referred to as “ ‘**prentice**”, to show belittling of children at work and abuse where they could not reach even the appellation of apprentice; shame on the employer who pushes them behind the limits; then ‘fog’ in this particular context is that evil. The word is conveying different meanings according to geographical standpoints, if so to speak. So, according to Malinowski, the context-dependent functional use of language is fulfilled with regards to spoken language. In this particular literary text written by Dickens, the words are spoken and sentences are utterances.

The use of some stylistic devices and some other narrative techniques in a specific text shifts the perception of whether the words are written or spoken. In this fashion, ‘form and content’ shall be characterized at once. Here, the style is defined as a choice as it is defined by Simpson(2004) as ‘an important marker of style’. The repetition is therefore the latter which eventually associates the Halliday (1994) conception of the ‘mental picture of reality’ (106). In this vein, Dickens, as previously mentioned, put forward the foreground which in the first place let to the reader to fulfill through a psychological and mental interaction with the word and phrases that do not stop keep repeating themselves.

This technique is grammatically realized through a process of transitivity which by itself refracts the experience in dispensing the language elements and

exponents. Thus the meaning is encoded within the process itself. The semantic of the wordiness is realized through phrases such in the example of ‘fog’; everywhere to put the reader within the narrative and thereafter shatter the meaning according to the context.

Dickens in other parts of the text, and still the bargaining is about meaning. Should any figurative language feature set aside by virtue of the undertaken stylistic endeavour. The writer, then, intertwines the mental process with the material one transgressing therewith to the behavioural while using abstractions draw the very picture of initial and main settings, deemed to be very important to understand in order to keep up with the shift forth and back of the element of time and space as well. It should be odd to think or consider the ‘space’ as one of the undermining factors that build up the narrative in a Dickensian fashion. However, for the analysis of style, such components are keys factors to profile what should be. Chapter one is loaded of what is called elements of narratives; in other words, the governing forces that display the action within the fiction. Space is referred to through the elements of nature viscosity, density of the air, that is, the physical properties of these elements.

Juxtaposing matters is a fashion acknowledged to Dickens when he presents “since the day broke (if this day ever broke)”(04) the period for example; encompassing the mock and juxtaposition; it should be also recognized as a pun. But since any figurative characterization has been set aside for the sake of narrowing the scope on the style and stylistics, ‘day’ is used twice within the same fragment of text. Grammatically speaking, within a prepositional phrase and then in a dependent clause of condition; “the waterside pollution of a great (and dirty) city”(04), within this part of sentence, adjectives like great and dirty do not come together in the same raw unless for the reason of violations of linguistic connotations so as to taste otherwise rather than to be a regular text and not literary.

The repetition is also found at the morphological level keeping the same root for an eye-catching impression and performing therewith comparison in the superlative form as is often the case for the writer. Should it be evident if the very

phrases of the excerpt from “the Period”(A Tale of the Two Cities) is characterized beside the following one;

The raw afternoon is rawest, and the dense fog is densest, and the muddy streets are the muddiest, near that leaden-headed old obstruction, appropriate ornament for the threshold of a leaden-headed old corporation: Temple Bar. And hard by Temple Bar, in Lincoln’s Inn Hall, at the very heart of the fog, sits the Lord High Chancellor in his High Court of Chancery (04)

In this very passage, lies the key element of this chapter the ‘Lord High Chancellor in his High Court of Chancery’ is cited at the very beginning of chapter one as introductory key component and then in page four and seven in raw, and this regardless to the occurrence of ‘Lord High Chancellor’ and ‘Court of Chancery’ separately, that is , in other spots languishing the text for the purpose of setting up of the ‘foregrounding’ (Verdonk). It is a call upon the reader’s memory and a manner to help understand the complexity of the Dickensian fiction.

The chapter seems to mirror what was appearing at the beginning as settings, characters, though shallowly presented as a large unwillingly making up of the atmosphere that should prevail on such narratives. The Lord sits at the beginning and the old lady with her documents appears in the threshold, and they come all together to wind up and conclude the first chapter entitled ‘In Chancery’. Notwithstanding that the chief element mostly cited and repeated is ‘fog’; a destitution of nature behaviourism of a fresh air, it has rather become an entity or monad to dwell within the reader’s mind and within a very court of law; looking for a cousin; everyone looks for that specific cousin;“and the fog knows him no more. Everybody looks for him. Nobody can see him”(08). Everyone vanishes indeed; the Lord does; and fog languishes the atmosphere wherein the dying sun could but exasperate and stare at the dooming fog devouring everything.

The adjectives raw, dense and muddy are grammatically transformed into the rawest, densest and muddiest, respectively. Practicing a superlative impression

within the description might render it easy to be memorized for the reader and it would be easy to recall.

This very end of chapter one seems to pave the way to chapter two; a mood of mystery, mysticism and supernatural that is not the general die of the narrative, for it is not meant to reflect a qualitative undermining.

Concerning the model of transitivity offered by Simpson (2004), there should be a major relationship between the physical existence, a world of abstract relations and consciousness. The latter is very important.

3.2.3. Utterances for Physical Existence

Elements of nature are highlighted at the very beginning of chapter one: earth, mud, sun, fog, animals like dogs, and others alike but they seem to be horses. An apocalyptic threshold standing for physical setting of a specific scene, be it the main one or any other, is a standing point to relate the forecoming action and event to the very reality of London court where fog controls everything and even everyone. The shift of style is sensed within the existential procedure; the use of 'dummy subjects' is not employed in the very introduction, contrary to what has been deployed within the beginning of the novel 'book the first', 'the period'; "it was the best...it was the worst...". In this excerpt, the passive is prevailing and subject 'it' as in the example provided by Simpson 'Daniel was nipped' and 'there was a nip'.

It is believed that the present novel was produced in the maturity of Dickens; the transitivity is thereby accomplished through a magnificent, precise but not concise textual configuration and presentation. The text is complicated, complex and violating grammatical forms. However, the style seems to keep the same flow; long sentences, repeated items and intertextuality either by allusion or by reference for the sake of setting the mood and the atmosphere, for it is done so not to bewilder the reader but to mark and stress the path and the setting up of the guide for the narrative fiction; the more the reader dives into the story; the skillful he becomes in terms of literary knowledge and societal foregrounding. The reading process proceeds in the action, on and within interruptions; of short or long term.

3.2.4. Utterances for World of Abstract Relations

This physical undermining undertaken and galvanized by the writer insures the shift from the physical to the psychological impalpable supposed interaction and drawn bridge between reader and word. The target ground is the meaning according to Iser (1974). Dickens shows the relations among abstractions (forces of nature) set in the threshold. Thus, what could relate animals, mud and fog to pedestrians, prisoners and their inner impressions on life, their deeds, sorrows, regrets and prospective in their existence in London? The allusions in the style moved from a range of figurative and aesthetics to intertextuality by allusion; if Dickens meant by the two cities and the two crowns, France and England though obliquely expressed; in this narrative, he explicitly devour the shy style, he tackled matters by reference and settings; an aware reader would be set on the track from the beginning. In short, as Dickens went more mature, he wrote straightforwardly ahead to the point. By this procedure, he widens the audience within the era and foresees who would read him, then he could be aware of his readership; a projection onto a fore coming audience. The early mentioned processes

3.2.5. Expressions for Consciousness

This branch of transitivity should be traced back to the exploration of “the inner workings of consciousness”(Daigle, 2010: 18) wherein Sartre wrote *The Transcendence of the Ego* in the light of Phenomenology originating in the works and thought conceptions of Edmund Husserl. Daigle characterizes his philosophy as “quite complex” (idem) and influencing the fore coming thinkers.

Dickens in the vein stood before this time and dealt with phenomenology by setting a breach between “the external world” and “consciousness” long prior to the institutionalization of such thoughts and doctrines by thinkers such as; Heidegger, Merleau-Ponty, Ricoeur and others stated in Daigle in this order. Dickens’s productions might have served as investigating grounds for such thinkers, literary ones, Sartre’s literary characters, Husserl in investigating phenomenology before him and others before that.

According to Daigle, the notion of “cogito, ergo, sum” “I think therefore I exist”, the existence plays a crucial if not an essential one in the Dickensian narrative; moving deep inside the fiction and having a realistic literary foreground.

What is really important therefore is the intertwining of existence and consciousness resulting in ‘space’ by means of the bracketing off or the ‘epoché’. In the same fashion, Daigle assumes that,

“if consciousness is always conscious of something, then when one takes away the world, one is left with a pure conscious life that is antecedent to the natural being of the world(idem). She adds,

it is the method by which one suspends one’s judgments about the natural world in order to access things as they really are. When one is conscious of something i.e. of the world, one finds intentionality. Using bracketing, Husserl was trying to uncover the nature of pure consciousness, i.e. pure intentionality.(idem)

This means that that the author expects or frames the reader who, in his turn, produces judgments around the set elements which are separate and related at the same time in space, and mutually construct an awareness that should be read as producing thereby a dialogue; not the one of the characters but the one that is meant to be in relativity, in Bakhtin’s terms. More than that, the bracketing off enhances and stimulates the above explanation of the happening. As is often the case for Dickens austere leading narrative, it is rather intentional to do so, viewed from a critic angle and therefore intentional wherein the very concept definition is expressed by Daigle as, “intentionality is the fundamental property of consciousness”(idem). and ascertains that, “Husserl saw that intentionality is a movement by which consciousness moves out of itself , however. It throws itself out into the world by being conscious of something”(idem).

This means that the writer intentionally moved outside the setting to set the readership watch from a vantage point of his and only he could control all over the

narrative. In other words, “Stream of experiences and consciousness as a point of discussion within the narrative” (idem); where lies the discussion rises the dialogue and dialogism.

3.3. The Onegin Model

The above analysis might lead to think of it as a phenomenon in the literary field of criticism and view of things and leaves as they unfold. More than that, “for Husserl, phenomenology is the science of essential being. By ‘bracketing off’ certain things from consciousness, he hoped he arrived at the essence of things” (19), in the same fashion; Dickens displayed the phenomenology of the ‘bracketing off’ spontaneously or intentionally in his narrative. If referring to his own biography production, he could have intentionally separated his settings as they were meant to be in the unfolding of the action and events from the elements off nature in chapter one rehearsing hereby for the creation or consideration of space; this is what it is also characterized by Bakhtin in the dialogic imagination as an ‘onegin’, a novel said by Belinsky to be “an Encyclopedia of Russian life” . In fact, Holquist and Emerson in this very investigation presents the very term as “a dialogized system made up of the images of languages, styles and consciousnesses that are concrete and inseparable from language”. (xxxviii). Everything is centripetalizing around what language might do. They add that, “ the novel by contrast dramatizes the gaps that always exist between what is told and the telling of it, constantly experimenting with social, discursive and narrative asymmetries(the formal teratology that led Henry James to call them ‘fluid puddings’”(idem). Here, the point of fluidity of deals and literary operations shall be characterized at most mostly by virtue of the form or genre taken in this spot which is the novel.

Originally, the term or concept of the onegin had been put forward by Pushkin himself, and depicted and shall be so in the narrative of Dickens. It is stated in the Penguin Dictionary of literary terms that,

“Onegin stanza the stanza invented by Alexander Pushkin for his verse-novel Eugene Onegin (1830). Modelled on the sonnet but significantly deviating from any of the standard forms, it consists of fourteen iambic tetrameters rhyming ababccddeffegg. The a, c and e rhymes are disyllabic and provide the poet with opportunities for bathos and irony in the manner of Byron's Don Juan.” (613)

In fact, what has been deemed by Bakhtin to be Onegin in the narrative, has been depicted in the present one. Within the lines and the voice of the narrator, there lies the onegin style as stated by Belinsky. The Dickensian style could no longer be stratified as a mere fiction prose, dragging it therewith to poetics which explain the difficulty the readers encounter to grasp or follow the flow of the events and conjuring of characters as the action unfolds.

3.3.1. Stylistic Deviations

It is observed that there is a spontaneous production of text in Dickens wherein the prescriptive approach might not be discarded for any reason or so. In the first chapters;

Everything was strange- the stranger from its being night in the day time, the candles burning with a white flame, and looking raw and cold-that I read the words in the newspaper without knowing what they meant, and found myself reading the same words repeatedly. As it was of no use going on that way, I put the paper down, took a peep at my bonnet in the glass to see if it was neat, and I looked at the room which was half-unlighted, and at the shabby dusty tables, and at the piles of writings, and at the bookcase full of the most inexpressive looking books that ever had anything to say for themselves. Then I went on thinking, thinking, thinking; and the fire went on burning, burning, burning, and the candles went on flickering and guttering, and there were no snuffers-until the young gentleman by and by brought a very dirty pair; for two hours. (26)

There are surely some deviations in either cases; if the text had been kept in its original form, that is, prose in lines, and there should be deviations in what it had to be set with in order to sustain the Onegin perspective depicted in the narrative, russified but had as origin the book. The following verses shall enlighten the assumption further to conclude;

*Everything was strange-
the stranger from its being night in the day time,
the candles burning with a white flame,
and looking raw and cold-
that I read the words in the newspaper without knowing what they meant,
and found myself reading the same words repeatedly.
As it was of no use going on that way,
I put the paper down,
took a peep at my bonnet in the glass to see if it was neat,
and I looked at the room which was half-unlighted,
and at the shabby dusty tables,
and at the piles of writings,
and at the bookcase full of the most inexpressive looking books that ever had
anything to say for themselves.
Then I went on thinking, thinking, thinking;
and the fire went on burning, burning, burning,
and the candles went on flickering and guttering,
and there were no snuffers-
until the young gentleman by and by brought a very dirty pair;
for two hours. (26)*

the passage is severed into verses according to the punctuation offered by the author and the dense figurative language and repeated items that should provide a quite violated rhyme in a fiction prose. This perhaps should be the least convincing excerpt in the narrative to provide the alibi to an onegin Bakhtinian perspective but shall unveil an utmost talent in the use of English language by the author.

It should be also contrasted with the following “exceptional dazzling translation by Sir Charles Johnston of Eugene Onegin (1986) by Vikram Seth's Californian verse-novel, *The Golden Gate* (1986). The opening stanza of the latter provides a good example” (613). It is stated in the same row and flow that;

“Seth's poem is an extraordinary tour-de-force. It has the plot of an ordinary modern novel, which it tells in 590 of these stanzas. A wide range of tone and mood is achieved: elegiac, comic, satirical and parodic. Even the acknowledgements and the biographical note about the author are in the Onegin form”. (idem)

These stanzas shall testify of what has been advanced;

Hail Muse. Dear Reader, once upon

A time, say, circa 1980,

There lived a man. His name was John.

Successful in his field though only

Twenty-six, respected, lonely,

One evening as he walked across

Golden Gate Park, the ill-judged toss

Of a red frisbee almost brained him.

He thought 'If I died, who'd be sad?

Who'd weep? Who'd gloat? Who would be glad?

Who'd anybody?' As it pained him,

He turned from this dispiriting theme

To ruminations less extreme

3.3.3. The Reader at Challenge

The above stanzas are going to suffer a change into lines in prose in order to be contrasted with the former excerpt from Bleak House and the result is as follows:

Hail Muse. Dear Reader, once upon A time, say, circa 1980, there lived a man. His name was John, successful in his field though only Twenty-six, respected, lonely. One evening as he walked across Golden Gate Park, the ill-judged toss of a red frisbee almost brained him. He thought 'If I died, who'd be sad? Who'd weep? Sfiho'd gloat?' Who would be glad? Would anybody?' As it pained him, He turned from this dispiriting theme to ruminations less extreme.

An unaware reader, if asked to read the above passage, he would think that it is prose, and might link it with that of Dickens if sustained with the introduction of A Tale of the Two Cities or the one of BH, “London. Michaelmas Term lately over, and the Lord Chancellor sitting in Lincoln’s Inn Hall. Implacable November weather”. (BH 03) they are as one text as the reader in question would think; violations in syntax, grammar and punctuation; things that are barely allowed in poetry, then the style turns to poetics rather than prose and it transcends the confines of the definition of literary language. More than that, they add that,

The Onegin stanza has been described as constituting a 'little chapter', in which the first quatrain introduces the main idea, the second and third develop it and the couplet epigrammatically sums it up. It has been imitated in several languages, but English, with its poverty of rhyme, has mostly proved resistant to its tightness

Notwithstanding that, it should be noted that Dickens could succeed in the task because of most of his introductions in chapters or books are modeled accordingly to the above studied model of Onegin which gave strength to the

narrative and consistency at the same time making it linguist rather than a novelist.

3.4. Realism and fluidity

Dialogism develops further in the narrative of Dickens; the *époque*, intentionality, space, fluidity. In other words, the extraction of the consciousness out of itself results in the creation of space between what have been said by the author in the very novel at points where settings are displayed and what should be told. This appears through the investigation that points out that fluidity is prescriptive in Gogol's terms according to Fanger (2004), and the setting is realistic as the doctrine is realism. Fanger wrote, in his *The Creation of Gogol* that Gogol's had been caught reading Dickens in the university garden.

Fluidity as pointed out by Henry James, the pioneer of the psychological novel, seems to range Dickens and Gogol in the same rank; for Gogol satirizes his fiction and characters; Dickens through his gentle and shy shadow overpowered and generated the mock, satire without being too fluid. In fact, he prescribed his realism and he has been previously been analyzed under the scrutiny of both the beginning and ending of chapter one where he clusters as he starts.

In the same vein, the psychological aspect rises and imposes itself in the narratives of Dickens. In the second chapter as series of capitalization of words and letters within; certainly to draw the reader's attention to what is going to be said afterwards. This is what is usually deemed, "to attract the reader's attention" in any common literary analysis. But, if the following sentence is considered "it is not so unlike the Court of Chancery"(Dickens 08) followed by "that we may pass from one scene to the other"(idem); a mere conversation between reader and writer, an address that has as a sole audience the readership to say instead "it is like the court of Chancery". The writer splits the chapters playing on words. The previous is not different from what is coming. The author is intrusive in the very case. He stresses his prescriptive endeavor and shows that he would never surrender to the facts and being 'taken over' by his own characters. He masters his fiction and controls his

narrative under the shallow veil of fluidity and mock supposedly said to be of idiosyncratic belonging origin.

‘Rip Van Winkles’ but not ‘Rip Van Winkle’, Washington Irving ‘s great and weird imagination, , a reference which is a standpoint of comparison and contrast with ‘the Court of Chancery’ and ‘the world of fashion’; beauties hat sleep hundreds of years; Knights with ‘K’ within a regular sentence without any grammatical alibi or in terms of punctuation and standard regulations, violates and trespasses, but in terms of literary fertility, the comparison within is not of austere and tacit extension but shall be explored further and farther.

‘Rip Van Winkles’ written with a plural form ending is the very nest and cradle of the supernatural, bizarre, devilish, escapist and what so ever qualifies it to be transcending the sphere of realism fraught with other than rational and obvious; the technique of bringing down realism as persuasive, committing doctrine with a completely other genre of literature; making a breach in the novel tradition and discussing the male pregnancy in a world of patriarchs.

3.5. Text and Context

In the second chapter, second paragraph, the author uses the bracketing off or epoché to displace the world within which there should happen what comes next in further text, from other worlds. In fact, he creates the space in time, a parallel of worlds one of which is soft, “wrapped up in expensive cotton and fine wool”; evil at the same time characterizing thereby a morass sphere where characters shall be displayed.

Dickens introduces the first character in the afore-described separated world; giving some details; highlighting herewith her social class that might be mocking her behavior and belonging or even her background.

The repetition of the word ‘fashionable’ and its root ‘fashion’ sustains that Dickens is mocking lady Dedlock; the very name that Nabokov in his lectures, reads as a dead not functioning lock. The manner he author satirizes everything

leads to a Gogolian fluidity but with restraint and more manners to fit the gentleman he is. More than that, every single character has significance in the eyes and understanding of the Victorian audience. Dickens named his characters on purpose as pointed out by Watkin, but what is mostly controversial is that the modern reader cannot handle or understand the meaning of the names of characters. Yet, the novel is shaped accordingly to an 'onomasticon' "A Greek term for a book of names or a vocabulary. Formerly used sometimes for lexicon and dictionary" (614), and the technique employed in most of the writer's narratives and fiction prose should be the 'onomastics' "onomastics The study of names and naming practice, especially of the patterns and principles adopted by writers in the selection of proper names; hence 'onomastic', 'of names'", and more likely to be labeled the onomastics of sounds.

3.5.1. Onomatopoeia

In this way, the very representation of nature is displayed in the prose fiction according to "onomatopoeia (Gk 'name-making') The formation and use of words to imitate sounds. For example: dong, oaclele, moo, pop, atbizz, uboosb, zoorn. It is a figure of speech in which the sound reflects the" (idem). In the novel, the author represents most of natural manifestations in the manner, for instance; "CHAPTER VII

The Ghost's Walk

While Esther sleeps, and while Esther wakes, it is still wet weather down at the place in Lincolnshire. The rain is ever falling--drip, drip, drip--by day and night upon the broad flagged terrace-pavement, the Ghost's Walk. The weather is so very bad down in Lincolnshire that the liveliest imagination can scarcely apprehend its ever being fine again. (72)

The representation of sounds of rain, and rain connotes with bad and apprehension of the worst at the same time and association of the title of the chapter and the presentation of Esther in two different states that are not close but

associated in the description of the very psychological pathology of sleepwalkers or rather a diagnosis of her instability. The same state is transferred to the very end of the book in the following;

“It is falling still; upon the roof, upon the skylight, even through the skylight, and drip, drip, drip, with the regularity of the Ghost's Walk, on the stone floor below” (6-).

He also says,

“The vases on the stone terrace in the foreground catch the rain all day; and the heavy drops fall--drip, drip, drip--upon the broad flagged pavement, called from old time the Ghost's Walk, all night” (2-).

He went on in his description of Lady Deadlock's home “place” to be a boring, sad and dull to live in “dreary”. The name spouses the surrounding. Additionally, the description as it unfolds is detached and pasted upon the description of nature; a dialogue of falling rains that speaks in every single drop; sounds of drops; muddy streets said to be sad and quagmire, devilish dead thoughts and appreciations that smell dead corpses of her rotten and decomposed ancestors.

3.5.2. Characters and Meaning

The recurrence of the author's childhood within the fiction; chimneys, a boy Oliver Twist, misery and oppression; psychology, experience and consciousness prevail the style. The very character of Lady Dedlock seems to refract the world that was supposed to be wrapped up “in jeweler's cotton and fine wool” (BH 08). It is through the eyes and perception of Lady Dedlock that Dickens describes the surrounding or the ground where fiction fertilizes; or it might be the fertilizer.

In other words, his character shall play the role of reflector of fiction, be it a minor character flat or a round one. This leads to think about a minor but true and genuine character in history, a personage that is ‘recambollesque’; Rougeville de France and Normandy deemed also to be the reflector of fiction, in Simpson's terms, since he influenced and happened to be the source inspiration of Alexander

Dumas in his fiction and started thereafter to reveal major characters through flat ones. Rougeville de Marie Antoinette, a character that few historians gave importance, stands to reflect untold stories of history. (Ref)

It has been also stated by Forster that some flat characters are said to be of great omnipotence in the construction of the action in general. It might be also recurring in the process of deconstruction in the very sense ,

Flat characters embody a single idea or trait. An example is Mrs Micawber in Dickens' David Copperfield (1849–50) whose constant cry of 'I will never desert Mr. Micawber' encapsulates her essence. Forster does not dismiss flat characters, partly because their constancy answers our need for permanence in art, but mostly because a good novel requires their presence as much as it does round ones.

(Bradshaw 229).

This means that Lady Dedlock is a crucial character and as important as Esther's, and roundness or flatness are not important, and the creation of great number of characters in this narrative is done on purpose so that each flat character in each plot or subplot is the crystal stone knitting the others together and to the others after that in a form of network. And therefore, the dialogue should happen among these two parallel characters in terms of space and time, mother and daughter, flat and round.

When Dickens wants to reflect and project something else through Lad Dedlock, he made her leave this awkward place of hers and wander about, to the calamities of nature, weather, mud even to animals in saying "has left it to the rain and the crows, and the rabbits, ad thee deer, and the partridges and pheasants" (09). The coordinating conjunction 'and' is repeated over and over instead of listing, which is the right way to say it, but he did it on purpose to sustain his mocking narrative technique, then it should be written as follows, "has left it to the rain, the crows, the rabbits, the deer, the partridges and pheasants."

3.6. Reference as a speech act:

Reference in *Bleak House* stands as a hallmark in the narrative; every now and then, there occurs a reference of a famous person in history such as Alexander in a genuine situation that, he, at a certain point in his quest for the world, experienced bitterly. A literature reference ‘Rip Van Winkle’ with a plural inflection; then who does not know the Rip Van Winkle ?but with this distortion it stands for the talent of Dickens to use language and grammar and all distortion is a technique.

3.6.1. Expressions of Reference

The reference in literature is most of the time about intertextuality . It is also a speech act according to what Searle (1969) advances. He posits that, “Referring expressions point to particular things; they answer the questions “who?” “What?” and “which?”. It is by their function, not always by their surface grammatical form in their manner of performing their function, that referring expressions are to be known”. (27)

For “Alexander” as a reference, Dickens puts it inside a wordiness that gives further detail when details are said to be the original genius of the very author (Miller in Jordan, 2006). “Jarndyce and Jarndyce” is also a reference, belonging to the narrative, does not unveil any intertextuality but inner intertextuality to refer to the business of the brothers Jarndyce.

“How Alexander wept” expression of reference describing the state of the person in question. Most of references that are depicted in the *Bleak House* narrative are definite rather than indefinite; referential than predicative. The referential utterances are universals in this case, expressions like “Everest” (Searle 27). Other referentials according to Searle, “A man came” and “John is a man”, “a man” is an indefinite utterance occurring the first one referential, and the second is rather predicative” (idem)

The utterance in this case is a “referring expression” not to say “an expression that refers to” (ibid), but the notion of utterance is in terms of spoken words not the words found in the text. Therefore, for Searle, reference is a speech act that implies talk to itself, oneself, others; in short, a dialogue; the dialogue author-reader, narrator-reader or character to character. Alexander should stand for an irrelevant sentence within the same paragraph but in fact it is an address or an appeal to a specific reader as if the lines, words and phrases are going to interact with the reader and there should be speech acts rather than very words.

3.6.2. Deep Structure in Sentences

If the sentence patterns in English are considered in the way of surface, deep structure, there should be but “proper names, noun phrases beginning with the definite article or a possessive pronoun or nouns and followed by a singular noun, and pronouns” (Searle 28). Speech acts for Searle are bound to the complex range that surface grammar can offer (29). However, this cannot be taken into account when dealing with a literary text far from the boundaries and confines that hedge the language to expand. The factor of context shall also stress the deep structure of the same pattern of correct grammatical items.

Literary is ‘human experience’ for William James; in other words, “consciousness should be raised in this very spot; Husserl’s intentionality which is derived from consciousness and its moving out of it and experiences which is also the chief constituent of a written set of utterances or speech acts. James posits that, “human consciousness is selective, it concentrates on some things and ignores others” (James in Mc Greal, 1992:402). He adds that, “one cannot prove finally whether human action is free or determined, but there are some great reasons, especially moral ones, for believing that human action involves freedom” (idem)

Dickens found in literature the freedom, intentionality to criticize the society he lived in and those of readers. With wit and conceit, he created those limitless number of characters in *Bleak House*.

Onegin aspect in BH according to what Bakhtin qualifies it to be “then I went on thinking, thinking, thinking and the fire went on, burning, burning, burning, and the candles went on flickering and guttering, and there were snuffers” (26)

Africa, Niger are also references tackled by the author in the following naming it thereby The African project “we hope by this time next year to have from a hundred and fifty to two hundred healthy families cultivating coffee and educating the natives of Borrio Boola-Gha, on the left bank of the Niger” (34); by this, he explicitly the so called mission of civilization of the British enterprise over peoples of the world.

3.7. Dialogism and the Truth about Characters

Pragmatism, in James terms, “consists of two parts: it is a method for the determination of meaning, and it is a theory about the nature of truth” (402). This very point is raised by virtue of what is offered by the text in question (B.H). In part, it can be understood as variation according to the text. This meaning is determined or rather predetermined by an entity which is in the case (the author). In other words, the meaning prescribed and the issue is prescriptive. However, when it is but a set of assumptions around the nature of truth, the very word “truth” seeks meanings and definitions deep inside the philosophy of matters. Great thinkers attempted to determine or to define truth.

According to the Dictionary of phrase and Fable (2001) based on the book of Brewer “Pilate said, what is truth?” (John 18:38) this was the great question of the Platonists (1118) (Quid est veritas?)

Plato said we would know truth if we would sublimate our minds to their original purity” (idem) “Arcesilaus said that the man’s understanding is not capable of knowing what truth is” (idem).

“Carneades maintained that not only our understanding could not comprehend it, but even our senses are wholly inadequate to help us in the investigation” (idem)

“Gorgias the sophist said, “what is right but what we prove to be right? And what is truth but we believe to be truth?” (idem)

Since the mind, understanding, senses could not define the truth or its nature, the most appropriate explanation is to seek it in relativity to other components and exponents of the surrounding. Gorgias’ statement seems to converge towards some mathematic equations and hence cope with pragmatism things first, that is, believes what you see which is inappropriate to consider when dealing with the reading and interpretation of literature or a specific literary text.

Relativism is rather the most suitable manner to unveil and understand the truth. Einstein posits that, “coordinate space and time are not absolute, and simultaneity of events is observer-dependent, but the speed of light is invariant (the special theory of relativity)” (Mc Greal: 478). Dickens has been of no exception of it.

3.7.1. Meaning and Truth Vis-a-vis Characters

The simultaneity of events is largely available in the narrative of *Bleak House*. The observer in this case varies between the reader of the narrator that attracts and diverges the reader from or conveys to contexts to see, learn or understand a situation. It might be the same thing when Bakhtin advances that there should be dichotomies in dialogism, the latter is but a form or a version of relativity, they are listed as follows: self/other, space/time, mono/hetero, which are opposed but not denying the traditional ones: signifier/signified, text/context, system/history, rhetoric/language, speaking/writing; the fact that underlines the heterogeneity and duality of Bakhtin’s thoughts and conception in dealing with literary texts and fiction prose.

In the same way, Watkin puts forward a set of questions to investigate the surrounding of a character within the narrative in terms of interactions of all types.

Duality, dialogism and polyphony are investigated thereafter, out of her consideration and assumption.

The questions should be: (Esther or lady Dedlock)

- 1) What does this character make in her life?
- 2) Which choices are made for her?
- 3) Which circumstances of her life come about because of her gender?
What is acceptable for a woman and what is not?
- 4) Does the character occasional lack of ability or permission to make her choices make her a victim, a martyr or a heroine?
- 5) At what times and for what reasons does she occasionally choose to disobey etiquette or loyalty or common sense?
What does these times reveal about her character? (147)

Originally these questions were set for the character of Esther as it is often discussed by most critics. As far as literary criticism is concerned, the character of lady Dedlock is another female eye-catching character that might be framed within the dialogic imagination and polyphony by virtue of her primary status offered by Dickens himself; through her eyes, through her vantage point that space is revealed to criticism. More than that, this very character should be the trigger of action as it is reflector of fiction.

Seeking the truth about the character of Esther is normally through answering the set of questions by Watkin; taking into account what has been offered by the narrator (here there no more written but uttered sentences) that “Esther is surrounded by mysticism and riddles and her life basically lies in secrets, as is the novel and each character is going to hide the secrets to save what is apparent to others” (147). The basic task here is to tell which should be learnt by the reader not what was already installed and intertwined by the author.

The answer to “what choices does Esther make in her life?” is going to figure out and unleash the truth. Well, Esther in chapter three: a progress (the beginning of the narrative) starts recounting her childhood when she was shut up by her

godmother and aunt and envied the other girls when she said “my birthday was the worst melancholy day at home, in the whole year” (15)

It was this to make her a mannequin within B.H the action. Definitely not, the author went on in the godmother speech to say “your mother Esther is your disgrace and you were hers” (16) what in the world is a godmother’s like behaviour; shabby and disdained, dismal and unlikely to deliver a monster in a decade or two. However and despite the scars in Esther’s visage, she grew up stronger.

Esther, in fact, is the narrator of half a dozen of crucial scenes in the narrative; compared to Ada, most of the times the reader thinks or might be lost between the two of them. Thinking of cleavage shall not be disgraced after learning about the swampy childhood.

In question two: “which choices are made for her?” fate is deemed to be the prescription to all human being but in the narrative the writer is the controller of happenings, dictator of actions and predictor of events. The choices were made in her upbringing circumstances, misery, oppression, and sentiment of loss and repugnant existence, resulting thereafter in cleavage, doubt and psychological decadence. Some would view her character as puppet and the author is the puppeteer. Others like Boulton (1974) posit that they should be acting alive. This would lead that they should be acting through free will in accordance to the available data, weather and surrounding circumstances.

Question three is set aside by virtue of universal aim, that is, gender that should be discussed in the forecoming events.

Question four deals about the character’s occasional lack of ability to make decisions would result in making her a victim, a martyr or a heroine. It is because of her delineated childhood that she should be having these interferences in taking decisions and making choices.

Notwithstanding that the characterization ongoing process is the sole and exclusive force responsible for the making of that character, then she shall be the

victim according to her godmother, and heroine in marrying a gentleman; and martyr for standing still before hard and harsh circumstances and society criticism.

Question five “At what times and for what reasons does she occasionally choose to disobey etiquette, loyalty or common sense? What do these times reveal about her character?” the character of Esther, being a unique one for the Dickensian narrative, is deemed to be the reflector of fiction and the stirring wheel of events as they unfold, with which the variations take place and variants vary accordingly to a prescriptive endeavour of the fiction in question. Thus, there should be moments of decisions that might unveil the hidden or unmask what is oblivious to others by virtue of socio-psychological disguise performed by the character. Whenever the latter feels threatened about telling secrets, it interferes by transgressing and trespassing in order to strengthen the hedges and confines that prevent it from collapsing and hence it should jeopardize the whole fiction to take over the author, notwithstanding that the whole process is assumed prescriptive, and the free will of characters should be and is still an assumption at the level of fictitious parameters and criteria, anticipation or reaction.

3.7.2. Characters and Readers

Each chapter seems to introduce new characters, raising their own plots and telling their own stories or lifetimes. It is however revealed through the vantage point of Esther Summerson, presumably believed to be the reflector of the fiction, a protean character sometimes, as the events unfold. The very characters are displayed and described through the eyes and opinion of readers and characters themselves as if they act in free will. Boulton (1969) advances that Dickens’s characters come to life; “the most enjoyable fictional characters seem very ‘lifelike’. Sometimes this arises from vitality rather than deep psychological probability: Dickens, for instance, created many memorable characters who, on closer inspection, seem less probable; their ‘characters’ are mostly their mannerisms”. (73)

In this respect, Dickens emphasizes on the inner construction and mannerism (behaviour) rather than anything else. He can give life and meaning, sense to a character through his name according to Boulton (1969), for instance, in *Hard Times*, the square forefinger of Mr. Gradgrind is not in that shape for nothing. In fact, in modern psychology, the square forefinger translates a genetic predisposition for murdering people and enjoying it; the metallic laugh of another character reads alcoholic tendencies and penchants, sadist and abnormal wicked sexual fantasies. The same thing should be more or less said about names of characters from *BH*, refracting what they mean according to Victorian times.

Yet, the readership is not totally oblivious at the very name of the heroine and the anti-hero, Esther Summerson and Lady Dedlock. They should respectively reading, being born from a summer adventure most of which result in heartbreaking or a baby born out of wedlock, and the lock that keeps the lady in or out of a specific sphere well-handled by the author, or in between for a reason that concerns the building up of the narrative, fiction of the causality at the atomistic magnitude or level.

She adds that, “Dickens comments on people, but on the whole he reveals by what people say and do. He relishes the disparities between what they profess and what they do. He can catch some feature of a character in a very few words.”(98) In this way, the writer distinguishes and discriminates between his characters through their speech and manners, their inner thoughts are included in the dialogue. The dialogic relationship ought to be drawn amongst characters and from character to narrator and to reader and vice-versa. And the resulting space might transcend to what is previously called as the free will. But what enhances the whole is the skillful comments or rather extremely detailed description of Dickens of his characters at the point to draw the in the imagination wherein every single detail counts for the picture; sign and signifier. Nothing is there to fill a place and there is no room for arbitrariness.

More than that, she sums up the whole assumptions in saying that,

A good novel is *true* in the sense that it gives a sincere, well observed, enlightening picture of a portion of human life[...] good fictional pictures of life widen our sympathies, help our sense of proportion, educate our moral judgment; they make human goodness, frailty, sufferings, needs, relationships far more real than abstract definitions or vague exhortations can.(05)

Every individual responsible of his act is gradually and without doubt seeking for a consistent understanding of abstractions like: human goodness, frailty, sufferings, needs at experimental and palpable level. Though there is an actual and recorded experience of the human kind concerning the above-cited elements, still the gist and the genuine essence are not defined to the extent of ascending towards the very definition of the truth or what is really true. Boulton assumes that a good novel is true if it translates human life through fiction. And therefore the truth is fictitious with all its ampleur, and fiction is imagination; then the dialogues of life are fictitious imagination. In other words, truth is defined in literature of the novel as dialogic imagination, and what is sensed as space and time in real life, is refracted in the fiction sine the real world expects other parallel worlds according to Bakhtin, the fictional world of the novel is but another layer of parallelism and should obey to the same rules and laws that are prescriptive at the extent of endowing personalities with the free will that human have or think they have.

3.7.3. Characters and the Narrator

A very distinct and accurate description is foretold by the narrator; how they look like, their attitude and even their behaviour regarding each other and how they feel towards each other (the point of free will is highlighted) for instance, Mr and Mrs Snagsby in pages 113-114 chapter ten; all of whom are introduced in the very description of the settings, notwithstanding to mention that all the above-mentioned elements and components should be tacitly be centripetalizing around and towards the major round character and heroine Esther.

Esther being born out of wedlock, said to be a disgrace to her godmother, has certainly many things to hide from others including readers. Her life in the novel according to Watkin is a success despite of, not because of the harsh circumstances inflicted on her feminine character, as a heroine of a Dickensian fiction for the first time; encompassing therewith all what made Dickens mature in his writing to the extent of knocking on the door of feminism at a time when the 19th century English fellow was said to be the enlightener of peoples in darkness; fact in part responsible for some references from the British Empire and overseas. This very character is basically rejected by the Victorian society unleashing thereby the taboos and chains towards women and fallen ones retracting the femininity to marriage and preventing her mind from being enlightened.

Watkin highlights the mission in question by examining the missionary zeal in Mrs Jellyby example. She has been, in fact, rendered by the author “to caricature or a cartoon like character” (154) wherein the English of the 19th century England viewed himself as a must to criticize other people for instance, those of Africa and India. Dickens thoughts went too far in examining and questioning a monarchical policy as he put Esther and the remaining characters at the same magnitude.

Lady Dedlock should be also a very important character to characterize beside Esther’s as they are interrelated by blood connections and should reflect as many assumptions on her existence as a critic might well think about their whereabouts in the narrative. In this respect, Watkin formulates a set of questions that might draw the characterization in Dickensian surrounding; “how is Esther shaped by her upbringing? In what ways is she nevertheless similar to Lady Dedlock? “(155). She adds, “is it worse for lady Dedlock to have a baby out of wedlock or for her lie about it? Is lady Dedlock the biggest sinner in this book?”(154).

Being born out of wedlock might spring out with a contrast in the formation of the identity in Watkin’s terms. In fact, she poses the question: “how does nature compare with nurture?”(155) and hence “do the characters personalities seem to be

formed through biology(nature)? Or through the ways in which are they raised? (nurture) (idem).

Watkin also tackles the murder in asking the question that, “is killing someone ever justified?” (155) the murder of Jo by Bucket and Skimpole remains an uninvestigated crime scene beside the one of Tulkinghorn by Hortense and the matrix wondering should be about the extrapolated possibility of what if the murder were executed by George and lady Dedlock, then it should be justified to a certain extent. Nevertheless, both of executions were shaped or released according to a magnitude that is frivolous. And therewith, frivolity is the only motif or rather an alibi set by the author to keep the readers, and the characters in a state of oblivion until the triggering point in time and space, supposedly executed by the reflector of the fiction, so far, it is the character of Esther.

3.7.4. Mystery Vs Realism

The type of the narrative diverges toward many others such as in the above case; detective story and psychological novel. The levels of the narrative are intricate to understand or classify not just by virtue of the length, but also the density of details and their symbolic interpretation which is diversified by the force of the words and the multitude of voices (polyphony). This means that these ones are refracted through some dialects shaped in dialogues wherein it is felt that the voice of the narrator, most of the time Esther is rigorously represented or intertwined with the author’s but the voice of lady Dedlock fails within the narrative when the author tries to make the readership sympathize with her character extrapolating a murder. Therefore, there should be some problems within the other characters that are displayed every now and then in chapters, and go back and forth in the fiction wherein still the narrative technique of refreshing the reader’s memory is unknown for the common reader and should be revealed thereafter if ever gotten a definition or a mere status.

Watkin goes further through the question;

“how is the mystery of BH sustained throughout the book?”(156), she adds that “this novel can be frustrating to read at first because the mystery is so strong, and readers do not immediately learn all of the connections between characters. Which characters or plot elements lie at the heart of mystery in this book? (idem).

The issue of mystery is a hallmark in Dickensian narrative in general from *The Pickwick Papers*, *A Tale of Two Cities* to *Bleak House*, deeming thereby the fiction to be of mystery rather than Realism itself supposedly to be the doctrine of the author. No one could sever the former from the latter be it a narrative technique under the shade of revealing the truth. And therefore, the intentionality of the writer might well be understood if the fact that the novel is frustrating the reader through his length and multitude of plots and numerous characters. Additionally, the immediacy of the understanding or comprehension of the very story should never indeed be compared to a short story by virtue of the linguistic diversity and disparity of discourse. The latter enhances and accentuates the mystery and mysticism in the novel of *Bleak House*.

3.7.5. Syntactic Violation

More than that, there should be characters and plot elements lying within the centre of this mystery in every single corner of chapters as they unfold in forms of utterances rather than sentences, varying from a prestigious and formal discourse to the violating syntactic structures and general universal wordiness to biblical uttered words “Jo, is it thou? Well well”(131), to a mere dialect more illustrated in the very discourse of ‘Jo’ as a vanishing character that generates mystery around his death, “He was very good to me, he wos” (idem). “ ‘he was very good to me’, says the boy, wiping his eyes with wretched sleeves. ‘wen I see him a-layin’ so stritched out just now, I wished he could have heered me tell him so. He wos very good to me, he wos”” (129). Contrary to what have been advanced about polyphony failure in the narrative, the above example sustains to a certain extent the diversity of voices

though blurred and unclear to a common reader with a short memory and low grammar and vocabulary skills handling, but it should not be oblivious for others the success of voices as they intertwine with each other in a separated space and time as far as dialogism is concerned. It is without doubt that such narrative could and might but nourish and nurture the adjacent ones despite the hedges and backgrounds.

Watkin has a quite good perspective to approaching the fiction in question to the extent of not jeopardizing the building of a dialogic tie at the right magnitude aimed and done on purpose by an intended author whose prescriptive endeavour devours speculations about his literary foundations out of any social or anti-government attitude that most of readers across the world might think of it. It is rather a whole complex and complicated use of language that smell more pragmatic and linguistic rather than entertaining or expecting social compassion.

Elements such as repetitions, juxtapositions and then repetitions and puns, a great deal of details beside a psychological pedestal that give life to characters, so numerous, transgress the magnitude of fiction through descriptive linguistic matters (meaning of names for the Victorians), and prescriptive in deliberately creating the prescriptive in terms of narrative itself. Gogol's and Dostoyevsky's creation of characters should sustain the above-advanced assumption to a great extent, the former if considering his *Dead Souls* upon which Fanger(2004) advances in his *Creation of Gogol* that he finished the description of the people of that area as dead souls within forty five days in a train journey through the large space of Siberia; the latter re-characterizes and reuse characters from other fiction for his fictions but could succeed to inflict his readership the transcendence towards his fiction; fact upon which his characters are more than alive and it should thereby classified among a Metafiction work of art out of speculations about imitations.

Watkin in another context contrasts Dickens and Eliot as Victorian writers whose scope is extensive enough to hold the readers' attention to *Bleak House* and *Middlemarch* respectively. They, in fact "provide enough detail to make us care about what happens to each and every character" (ibid). Watkin in this manner,

discriminates amongst the nature and nurture and deems it as a problematic in saying that “Being of nature or nurture in Dickensian fiction is quite problematic”(idem). However, this point can be read or translated, on the one hand, as for nature; the one of fiction in question; the very aspect of the narrative; the style; the linguistic bath; the semantic and the pragmatics transgressed at all levels of analysis. By this, the latter is performed at the magnitude of morpho-syntactic structures and wordiness. On the other hand, the nurture is transitive to what should be or is implicitly nurtured; the very literature that have been fed trespassing therewith the confines of language as a basis element for the culture wherein the former is embedded in the latter. Hereby, the intercultural and trans-cultural nurturing takes place and occurs. It should not be, however, stated as first ground for the phenomenon. They are both hollow grounds and should be determined and sustained in further analysis thereafter.

3.8. Transition through a Wide Range of Interpretations and Presentations of the Narrative

According to Miller in Jordan (2001), Bleak House has been interpreted and read through many angles, namely;

“Foucauldian, new historicist, feminist, cultural-studies, postcolonial, psychoanalytic (both Freudian or Lacanian), law and literature-based, reader-response, and good old-fashioned intellectual historical perspectives” (49).

This means that the very novel is open and ready for every single mind reader. More than that, it unveils the nature of the Dickensian fiction as being nurturing and nourishing a whole range of literatures all over the world. He adds that “language-based approaches lead to such distressing ‘aporias’ and seem to conduct the critic further and further away from common sense”(ibid). in the same respect, he proposes the deconstruction and before that subjectivity. According the

English Penguin dictionary of literary terms, *aporia* is defined to be 'impassable path'. It has been labelled in the theory of deconstruction to "indicate a kind of impasse or insoluble conflict between rhetoric and thought" (50).

In the same flow, "Aporia suggests the 'gap' or lacuna between what a text means to say and what it is constrained to mean". This quite figurative to mean wherein it is of great omnipotence to Jacques Derrida's theory of *différance* (idem). In his outstanding ouvrage on Derrida's *Critique of Philosophy*, Christopher Norris revolves around discusses this gap in deconstruction as "the seeking-out of those of aporias", blindspots or moments of self-contradiction where a text involuntarily betrays the tension between rhetoric and logic, between what it manifestly means to say and what it is nonetheless constrained to mean" (50). This, by no means falls in intention and intentional fallacy; whether there is a intention to mislead the text out of its meaning or a fallacy is implemented on the author. A strong characterization should be the clue for a psychological deconstruction; it is a taken over in the second pole and symbolist psychoanalyzing for the former.

This definition is quite long to be quoted but to mean and decipher the right projection of the narrative in question in an azimuth that should have been highlighted earlier by critics of the English novel. This does not mean that critics have been oblivious at such perspective. All great stories have dualities and secrets.

3.9. A Bakhtinian Perspective on Dickens, Dostoevsky and the Victorian Literature and Nabokov insights

The present fiction prose or narrative is of *Onegin* nature accordingly to what Bakhtin proposed and deemed such narratives to be so. The point to reach, therefore, is the poetics or the poetic prose as defined in the English Penguin Dictionary of literary Terms as follows:

Prose which approximates to verse in the use of rhythm, perhaps even a kind of meter in the elaborate and ornate use of language, and especially in the use of figurative devices like onomatopoeia, assonance and metaphor. (681)

It is also stated in the same way that;

Poetic Prose is usually employed in short works or in brief passages in longer works in order to achieve a specific effect and to raise the 'emotional temperature'. Many writers have attempted it. For example: Lyly, Sir Thomas Browne, Jeremy Taylor, de Quincey, Lautreamont, Melville, Rimbaud, Oscar Wilde, James Joyce, Virginia Woolf, William Faulkner and Lawrence Durrell. (682)

In the same vein, Dickens embedded this technique or the poetic prose within the narrative through specific voices like the narrator's and other flat characters previously predestinated to boost or diverge the action within the fiction towards what the author himself has prescribed to be. It is very difficult to fulfill or realize making it a feature of modernist writers who went through academic wordsmith. Authors like; Lyly, Sir Thomas Browne, Jeremy Taylor, de Quincey, Lautreamont, Melville, Rimbaud, Oscar Wilde, James Joyce, Virginia Woolf, William Faulkner and Lawrence Durrell, most of whom are known to lead the discipline in the Realism and Avant-garde literature namely; Faulkner and Woolf for the advent of stream of consciousness and the psychological novel. But the fact that Dickens pioneered these techniques in his prescriptive narrative might or could unveil and sustain what has been advanced by Husserl and others.

Theorizing what has been employed and displayed by others is in no other way to point out and finger the stunning talent of Dickens and Russian literature; both of which should be treated as a living cosmos of dreadful dark and impressionistic literature. The very author should not be read according to classical

literary analysis and exhausted talent, and it should be highlighted that this writer had two levels of audience in his mind while writing his fiction; the first audience is of course the Victorian audience and the other one in the implied one, the Russian mind and the post modern criticism. Some references in the novel sustain and give evidence to what is being thrown in these blank empty leaves of attempts to reach an orgasm of demystification and interpretation of the different layers that the book stand within; in short, in a spatial standpoint multidimensional projection wherein all the elements of dialogism, polyphony, carnivalesque and heteroglossia contribute to the existence of these world.

Every single detail exists; this narrative has been nourished by the interdisciplinary schemata of the author and the degree and depth of involvement and implication, meditation if so to speak. More than that, what might provide legibility to the afore-analysis should be as said the references which transgress the geographical confines; from Greece, Jefferson's political institution, Niger, to name but a few. This might intertextualize with Gogol's *Dead Souls* where the author had written real facts and lived situation without being directly involved in the Siberian society according to Fanger(2004). The talent of observation in Gogol and Dickens let them meditate and know what was really hidden in the very layers of snow and fog respectively. They could foresee their audiences; in other words, they prescribed their fiction and widen the narrative techniques far beyond the cultural and linguistic boundaries.

Such perspective might lead to think about the style as trespassing legacy or heritage in terms of time limits, a genetic feature; in other words, there should be a fusion in style labeled 'authorial fusion of intentions'; a melting in and within the same voice divulging the very dialogue of the narrative as pointed out by Bakhtin completing thereby the afore analysis

A fusion of authorial intentions with the image may alternate abruptly with complete reification of an image, and this within the space of a short section of the work (in Pushkin, for instance, this can be seen in the author's relationship to Onegin's usage and occasionally to Lensky's). (420)

In fact, the existence of verses heavily loaded with figurative language is one of the main features of the Dickensian style, the onegin, according to Bakhtin shall unveil the very authors that dwell within a specific one, not to point out that Dickens does, but to the extent of sustaining and give ground to a growing theory around the magnificent texture which knits upon and within the style. Traces of Byronic language or rather use of language shall be highlighted to give due to the alien taste to such use of the English language.

Admittedly, some critics might not consider the onegin model but rather a Victorian one. Nabokov (1980) in his *Lectures on Literature*, and more precisely the one on Bleak House remarked Austin's exhausted themes and unitary address in her fiction compared to Dickens who outstands to feed literatures of the world whichever the language discarding therein the translation issue that recurs every now and then, though the issue 'who translates who' is to be seriously taken into account. This Russian critic and author credits Eliot's *Middlemarch* to belong to the contemporaries of Dickens but not to equal the manner in which he divulges the unseen dialogues and an unintentional authorial fusion. Yet, to consider his prescriptive realistic undertaking of the doctrine, intention and cumuli shall not be ignored.

Bakhtin thinks that the beauty and innovation in the style and fiction prose owe too much to authorial intention. In this way, he assumes that "the curve tracing the movement of authorial intentions may be more or less sharp, the prose usage may be both less fraught and better balanced". (420) Some of the British productions are being considered as versions of retelling the common exhausted themes as previously remarked. The reason is the unitary setting of action and the language

patterns offered at that time; notwithstanding that others could transgress and violate the norms to tell more in a way or another.

Nabokov adds that the set of literary men and critics ought to “surrender to Dickens voice” (63), and that he “would like to devote the fifty minutes of every class meeting to mute meditation, concentration, and admiration of Dickens” (ibid). This shall not be seen as a subjective statement from the sharp sword of this very critic and author, but rather an acknowledgement. He also reshapes Bleak House into “the highest form of emotion that humanity has attained when evolving pure art and pure science” (idem).

The afore emphasis on the purity of Dickens’s present novel shall not know any pattern of authorial intentional fusion; but to contradict what has been assumed by Bakhtin in the subject matter. More importantly and in sustaining previous analysis that deems that BH is far from being a classical volume fraught with exhausted themes such as romantic one and that this narrative should be dialogized rather than any other mere literary analysis. Nabokov stresses and notices that “the romantic plot of the novel is an illusion and is not of much of artistic importance” (idem). This is normally a definite clue about the parallelism offered in the book, and that the creation of characters knows an actual bi-lateral targeting of the audience and more smoothly and tacitly the readership. Should the author had in his mind two levels of interpretation; the author here is a ventriloquist who communicates through the different voices in this very poetics. He is as intrusive as it does not seem to common readers.

Nabokov, in the same way, as he sets aside the romantic taste-which is a whole mark of Victorian fiction-he thereby, includes the satire which is also a narrative technique and a feature of Dickens’s fiction, and deprives the narrative into a genuine transmutation which reads a contemplating face begging the question “why speak of satire at all?”(idem). In a way, what has been analyzed and depicted as key component in narrative techniques is reduced to the ground. Yet, it shall be standing as such for a literary purposeful endeavour.

Dickens main telling of the story refracts his knowledge and experience in the law field, however; according to this critic, he farfetched legal data back in the 1820's and 1830's; and cumuli might lead to experience, truth as material and philosophical matters, but space as a backward time travel wherein he says that "it is no use reading a book at all if you do not read it with your back"(idem). The backwardness here is depicted in characters like Lady Deadlock and her dazzling travel within a stream of consciousness, others like the round and heroine Esther through the numerous secrets held as triggering the action. He adds that "Dickens was eager to castigate the iniquities of chancery" (idem). His very rejection of the law and order system does read his prescriptive approach to the fiction and underlines his maturity.

He also tacitly denounces the satire and comic contrary to what Boulton insists on as enhancing the characters to come to life when talking about the comic touch of the author as supposedly a basic element of Dickensian fiction prose; when saying: "let us admire the structural qualities of the crime theme and ignore the weakness of the satire and its theatrical gestures (65).

Getting back to backwardness, themes of poor children, child labour and industrial revolution shall be found in previous novels of Dickens but not necessarily key components in the general thematic of BH. According to him, such themes do exist or are considered as pedestal in Mansfield Park. The point is that what has been refracted in Austen's fiction is a matter of backwardness in Dickens's. The latter went beyond the sociological approach but to an elevated magnitude which is read through the azimuth of an implied aware and modern reader. In this way, the awareness and interpretation of the Victorian audience could not trespass to the extrapolating and dialogic level of analysis and interpretation. Here, it is tremendously important to point out the gilded and sharp gift which entails and dyes the understanding of Russian men of letters of British literature, of Dickens in particular and their talent to understand and appreciate European languages more than any other people, in David Gervais's proper words. It was their lust and will to define the Russian word which render them to embrace such

doctrine and approach in spite of the fact that Gogol was pushed by Pushkin to do so according to Emerson, Holquist and Fanger; his déjà existing prescriptive realistic approach to narrative, might lead to think about the resemblance of literary geniuses or authorial intentional fusion. No one could sever the case on actual basis but assumptions and analysis of critics and facts that co-exist and lead to one another in a way or another.

In his lectures, and most precisely on *BH*, Nabokov insists on the youth experience of the writer in London when raising the themes of ‘orphans’ and parents-children relationship previously tackled by Watkin. This should sustain the author’s idiosyncrasy and experience, seeking of truth and the dreadful past; all of which contribute to the prescriptive vision to the narrative. More than that, the smell of an intentional fusion is to be taken into account. Admittedly, most refracted themes have been subject discussion in Watkin’s criticism. Nabokov helps the readers in noticing the following points:

- 1. Children, their troubles, insecurity, humble joys, and the joy they give, but mainly their misery.**
- 2. Chancery-fog-madness**
- 3. Every character has its attribute, a kind of colored shadow that appears whenever the person appears.**
- 4. Things participate-pictures, houses, carriages.**
- 5. The sociological side, brilliantly stressed for example by Edmund Wilson in his collection of essays *The Wound and the Bow*, is neither interesting, nor important.**
- 6. The whodunit plot (with a kind of a pre-Sherlock sleuth) of the second part of the book.**
- 7. The dualism permeating the whole work, evil almost as strong as the good, embodied in Chancery, as a kind of Hell, with its emissary devils Tulkinghorn and Vholes, and a host of smaller devils, even to their clothes, black and shabby. (68)**

The first point is the most tackled theme or what is known for common readers as the Oliver Twist syndrome whenever and whichever or whatsoever is about Dickens. The second one is the key component of the very storytelling; a list of words or key elements which are supposed to connote in a way or another. Dickens has just called on the carpet and summoned the utmost stunning attributes of the whole recount and setting of characters within temporal and spatial planes ever; chancery as being the setting and the corpus of almost the whole narrative which gives a nightmarish feeling about and around the chapters, its repetition is its first claim; the fog, being a controlling overwhelming devilish entity is by far the most suitable substance for such forging and deceiving court of law; and eventually madness, also set as the very atmosphere and state of mind within which the reader is put while interacting with this narrative triangulation technique to undermine and found a reliable relative setting which has the ability of changing, mutating and transmutation within the thin light beam that a character can create to diverge or converge the fiction and action to.

The fourth point reveals the other kind of characterization like pictures, houses and carriages. In fact, the afore-cited characters act amongst what is labelled people by Forster (1974); they insure the dark side in the narrative, nourish the abnormal, the mad and devilish. It is in the utmost of the time found in the escapist, psychological and classical literature. This unveils another tendency of the author in his idiosyncrasy reflecting the characteristic in question but to accentuate the assumption that the writer prescribes what he delivers in an a priori position.

The fifth point should tell what is known about Dickens' fiction prose wherein known to have been tackling the sociological aspect of the British society; for he stresses child labour and the working class in the great majority of his works. They are of thematic nature and deemed to represent one voice of the author's. Additionally, the detective effect is sensed in the second part of the book, mostly by virtue of the demystification of Joe's death and the criminal issue of man slaughter is up to the neck. This is observed by Nabokov as being of a pre-Sherlock nature.

The alchemy of the detective story is to be considered; Watkin sustains the point in question.

The devilish, dark and dualism is depicted in the narrative atypically for the matter of dialogism wherein the devil is epitomized within the atmosphere and through the characters manner of dressing, deeds and behaviour. Boulton ascertains that “their mannerism” is their due to come to life. More than that, Nabokov splits Dickens’ characters on both banks of the Thames and in between. He says that,

On the good side we have Jarndyce, Esther, Woodcourt, Ada, Mrs. Bagnet; in between are the tempted ones, sometimes redeemed by love as in Sir Leicestern, where love conquers rather artificially his vanity and prejudices. Richard, too, is saved, for though he has erred he is essentially good.

Dickens balances between the universal governing forces ‘evil and good’ in throwing them in the fiction—even though considered to be prescriptive- he totally controls his fiction and action and chooses carefully his characters and what they ought to be like, he, in the flow, is realistic to a considerable extent. This brilliant orchestration of characters assumes that every cloud has a lightening in it. But he stresses that there should be a redemption; his compassionate and gentle approach never quit his idiosyncrasy whatsoever occurs in the fiction. Notwithstanding that he endorses Plutarch justification of his loss child and consoles his minor but essential character Lady Deadlock-origin of sin and adultery in the narrative- and redeemed her persona thereafter.

Lady Deadlock is redeemed by suffering, and Dostoyevsky is wildly gesticulating in the background. Even the smallest act of goodness may bring salvation.

Salvation had been the major theme in Russian literature. It is important to know that this literature was the result of pushing the human body, emotions and

mind to the extreme limits that could be borne. The length of former narratives was but a reflection of the wide Siberian continent and the long winter that freezes every single piece of existence in that ground. Nabokov deems Dostoyevsky at the back with his face, occupying a space wide enough to think about an author fusion; but not to say whether it is unintentional or the other way around. This very character is made by the writer to confess and redeem the sin in capital letters- the Victorian society would never bear this kind of transgressions in surface. The critic also epitomizes the devil- a widely depicted narrative property in Russian literature- in other characters amongst whom hypocrites dwell within the very soul of this society. He adds,

Skimpole and, of course, the Smallweeds and Krook are completely the devil's allies. And so the philanthropists, Mrs. Jellyby for instance, who spread misery around them while deceiving themselves that they are doing good though actually indulging their selfish instincts.

Dickens, in the same manner, transposes the fiction at the level of human consciousness, experience, literary foreground, and the authorship is the dominating and modeling human literary entity which squeezes the fiction until it mutates; into something magnificent or trespass towards the never told, read or unseen.

Being off the limits is uncommon and unconventional; however it should be remarked, highlighted and reckoned that Russian writers had been pushed to their limits; being soldiers or oppressed by the tongue governing policy; most of them were in uniforms, addicted to devilish substances; Bulgakov, Tolstoy and Gogol by societal uniformity unwillingly persecuting the genius, and implicitly prosecuting the hers and guardians of the Russian literary legacy.

3.10. Onegin as a Stylistic and linguistic determiner of Style

Bakhtin states in the *Dialogic Imagination* that “the language of the novel is a system of languages that mutually and ideologically interanimate each other. It is impossible to describe and analyze it as a single unitary language” (47).

3.10.1. Different Dimensions through different Planes

In other words, as *Bleak House* is field of research and interpretation, there should be many languages that intertwine with each other so that the language of the novel is not unique to its very genre, and there must be other genres that contribute to the building up of a unitary language which is a mixture of others. Notwithstanding that unitary or unique does not fit in this case. Bakhtin has thought of this in order to explain the different and discrete linguistic manifestation in the narratives.

Bakhtin adds that, “It is impossible to lay out the Languages of the novel on a single plane, to stretch them out along single line. It is a system of intersecting planes”(ibid). This should make appeal to what was raised about point of view in the chapter about stylistics wherein the narratologist Uspensky (1973) or the Fowler-Uspensky model posited in Simpson(2004) as follows: point of view on the ideological, temporal, spatial and psychological planes. Thence, there should a language specifically made or fit to a specific plane.

The point of view on the ideological plane should be identified in the novel as the ideology of the writer himself but to show the regulation upon the style and hence the language as stated previously, Simpson stresses the voice of the author, narrator or character. In other words, it should be within the compass speech or utterances of the narrator wherein sometimes they are the same when author considered; notwithstanding that their voice is of Onegin nature. He sustains by saying that “what type of text-drama, poetry or prose is not ultimately enshrined in some framework of ideology”(130). The genre determines the style, and the latter

defines the language, then the language in this case is ideology and polyphony should be pointed out.

Temporal plane reads the series of techniques dispensed within the narrative. More than that, it translates the time that should be laying the ground to the space for a dialogized system of narrative. As repetition stands as a hallmark of the Dickensian fiction in general and Bleak house in particular, the revelation of his characters seems to offer other techniques like analepsis and prolepsis. The best example of the former is certainly the recalling of the character of Lady Dedlock, at the beginning of the narrative, of her youth in earlier period of her life and mainly the whereabouts and surrounding that seems to mark this period of her fictional life. This sustains the power and great ability of the author's creation of characters and bringing them to life and onwards deep inside the action from a micro to a macro level of fiction.

Prolepsis is mostly apparent in all the speech of most of all the characters, especially the flat ones, previously deemed to be as triggers or reflectors of action. In fact, this helps a lot to make the connection between the very distinct and numerous plots that the narrative seems to settle to the reader. A very flat character like the godmother of the persona of Esther Summerson, is indeed shocking her goddaughter and the reader when she reveals, or made to do, the very sin that dyes the narrative with a specific colour which is not interpreted in the right manner by the reader but highlighted by the critics.

3.10.2. Dialogism and Onegin

The temporal point of view reads madness in the narrative and language is but the one of literature. In the Dialogic Imagination, Bakhtin stresses the Onegin more than one time in different contexts of the analysis. "In Onegin, there is scarcely a word that appears as Pushkin's direct word, in the unconditional sense that would for instance be true of his lyric or romantic poems. (48)"

Therefore, there is "no unitary language or style in the novel" (idem). He ascertains that,

“the stylistic structure of Eugene Onegin is typical of all authentic novels.

To a greater or lesser extent, every novel is a dialogized system made up of the images of languages, styles and consciousnesses that are concrete and inseparable from language. Language in the novel not only represents, but itself serves as the object of representation. Novelistic discourse is always criticizing itself”. (49)

In other words, the authenticity of the novel is compulsory while discussing the stylistic scheme applied in the narrative, the Onegin one. For it is authentic to be dialogized and deemed also to be of Onegin model. The narrative, therefore, can be in a form of epic, which is the case of most of the Bleak House; here the speech of narrator is considered beside some characters such as Mr. Snagsby who seems adoring the rhyme in his address to other persona.

Bakhtin draws a parallel in his analysis with the example of a character taken from Dostoevsky's in advancing that,

“ poems incorporated into a novel can also be completely objectified, as are, for example, Captain Lebyadkin's verses in Dostoevsky's *The Possessed*. A similar situation is the novel's incorporation of every possible kind of maxim and aphorism; they too may oscillate between the purely objective (the "word on display") and the directly intentional, that is, the fully conceptualized philosophical dicta of the author himself (unconditional discourse spoken with no qualifications or distancing).” (322-323)

The incorporation of poems within prose through the dialogues, address and speech of the very alive characters displayed within the narrative. A character can be tending towards poetic verses to address others; or he is the epitome of poetry in the novel as is often the case for Mrs. Gaskell's writings. Many characters in BH seem to give more rhyme to their utterances as they interact which is also shared with the narrator, whether in a direct statement or through a character; Esther, in this case. For the case of Dickens, it is both, the word in its spoiled complex and far

fetching context, and the very intention of the author himself which seems to be self-controlled and aiming at bewildering the readership to think of a taken over case, and the characters themselves; the intentionality is falling in the present narrative.

However, the fact of “unconditioned discourse spoken with no qualifications or distancing” endangers and jeopardizes all what is constructed upon the bi-directionality between author and reader. There should be no implication of the author, unless not without conditions, but it is in the very spot a very tremendously important unconditioned dialogues under very strict conditions of a dialogized system, an implied reader, fluidity of narrative and the very intention of the author, his implication, awareness of the authenticity and kaleidoscopic creation which tends to offer a multitude of facets to interpretation so that Bleak House would seem to some as a law narrative with some social complications; but for others a Victorian story as the others, namely; Eliot in Middlemarch. The latter seems to appear side by side in most of books written about the Victorian literature.

3.10.3. Maxim in Fiction Vs Onegin in Prose

Bakhtin explains further, maxim to mean proverb, dictum, a property of the epic and parody. It is indeed,

“(a conversation of the posited author with Onegin) strengthen the parodic-ironic emphasis, make the maxim more of an inert thing. We sense that the maxim is constructed in a field of activity dominated by Onegin's voice, in his-Onegin's-belief system, with his-Onegin's-emphases. But this refraction of authorial intentions, in the field that resounds with Onegin's voice, in Onegin's zone-is different than the refraction in, say, Lensky's zone (cf. the almost objective parody on his poems). 323

The maxim or proverb is important is the sense of defining the text or part of it, wherein the length should be still depending on the author's talent to dissimulate such syntactic cultural structure or entity, Bakhtin deems it to an inert thing, but to

describe and hedge the Onegin zone. But if related to authorial intention the onegin is the voice and is different from the former in Lensky's terms. In fact, the transfert from onegin zone to Lensky's by virtue of authorial intention should result as a fusion. The very matter might be explained in the fore coming analysis.

Having said that maxim defines onegin, the English language use in fiction prose at a certain point in time was fraught with proverbs and anecdotes. They are identity ethnic patterns, e.g. "called on the red carpet" as a maxim should refer to monarchical allusion to the English used within the text. Elaborated after the advent of the novel, some writers could trespass and languish the narrative, onegin zones should be revealed through different voices; in Dickens's case, his voice is via the narrator and through Esther's character while introducing her book in the fiction soon breaking thereafter. It has been tackled by Nabokov in his lectures rendering therewith the onegin voice, the author's through narrator, to a "would-be girlish style, in bubbling baby talk" (100), he deems it a mistake and quotes; "the 'my dear old doll' is an easy trick" (idem); and he adds that; "he will see very soon that it is an impossible medium for telling a robust story and we shall see very soon his own vigorous and colorful style breaking through artificial baby talk" (idem).

3.11. Tides of Style in Bleak House and Polyphony

Dickens deploys his style as the events unfold and though stated to have been taken over by Esther voice despite his prescriptive and controlling undertaking of the fiction. The 'taken over' as labelled by Ian Milligan takes place, yet the writer remains sole and unique controller of matters and literary happenings because he could refer and describe the childhood and inner thought of the heroine through the tide of the style. In another spot, Nabokov remarks the return to "the style of Esther's narrative, the general Dickensian style" (100) after Miss Barbary dies and the Lawyer Kenge took over the premises. In fact, it is outstanding to use the style as revealer of fiction regardless to characters, minor and flat they are, they are of the utmost omnipotence that should not ever be used in a fiction prose. This accurate

adequacy of displaying every attribute and component in the narrative sustains the assumption of the prescriptive realistic approach.

In the same way and in the flow of onegin zone, Bakhtin still talks about authorial speech; in other words, the voice of the author or narrator through different means and paths.

This example may also serve to illustrate the influence of a character's language on authorial speech, something discussed by us above: the aphorism in question here is permeated with Onegin's (fashionably Byronic) intentions, therefore the author maintains a certain distance and does not completely merge with him." (323)

Such influence on the style in these circumstances should be but read and translated as the loss of control upon one's own characters, but the issue is that authors like the present one holding a perspective and approach that defines an a priori character's legacy, a fate in fiction predestinated, would not be taken over in any case, especially when the author is known to have dictated his biography. This also explains that the writer stands and manages his fiction from a distant vantage point that trespasses in the spheres of time and space. It should be remarked thereafter that the setting is completely different from classical works where time and place are the opening keys of the story telling, and the people in this manner would never be examined from a posteriori synthesis or description of the work of art. Indeed, in BH, the onegin intention stands as a feature of the fiction prose by virtue of the existence of zones depicted in the very introductions of *A Tale of the Two Cities* and *Bleak House*. They exist at the beginning of some chapters that are believed to have a triggering role in terms of unfolding of events and henceforth they accentuate and tie the causality, and the wandering points which are needed for the reader in order for him not to be lost within the fiction according to ISER (1974) and therefore, he could situate himself and cope with transgressions and crossing of confines of time and space and feel the dialogue between the different attributes of the narrative-to-mean style- and the fiction- to-mean the essence within.

However, the utmost binding issue that undermines this analysis is the idiosyncrasy of Dickens and the fact that his very strong and gentle personality is omnipresent in his novels and highly depicted in *Bleak House* as he takes care of giving so many details to his heroine Esther by breaking the style in babbling language and girlish, in Nabokov's perception, then hiding her secrets out of the fictional reality that imposes to have let her unredeemed (Watkin).

3.11.1. Sentimental Vs Great

Redemption should be given a great amount of interest in the novel because the character and thinking of the writer are posthumously revealed through personal letters edited by his elder sister and sister-in-law Mamie Dickens and Georgina Hogarth, respectively. These letters were sent to different people, close and officials, but they reveal a large aspect and profile of this very author. The way he addresses both of persons differs in terms of degree of formality, but he happens to be very polite and reserved person that take care others' feeling and reactions. He wrote in his diary the following excerpt that shall meet with the afore-cited types addressee letters;

DIARY—1838.

Monday, January 1st, 1838.

A sad New Year's Day in one respect, for at the opening of last year poor Mary was with us. Very many things to be grateful for since then, however. Increased reputation and means—good health and prospects. We never know the full value of blessings till we lose them (we were not ignorant of this one when we had it, I hope). But if she were with us now, the same winning, happy, amiable companion, sympathising with all my thoughts and feelings more than anyone I knew ever did or will, I think I should have nothing to wish for, but a continuance of such happiness. But she is gone, and pray God I may one day, through his mercy, rejoin her. I wrote to Mrs. Hogarth yesterday, taking advantage of the opportunity afforded me by her sending, as a New Year's token, a pen-wiper of poor Mary's, imploring her, as strongly as I could, to think of the many remaining claims upon her affection and exertions, and not

to give way to unavailing grief. Her answer came to-night, and she seems hurt at my doing so protesting that in all useful respects she is the same as ever. Meant it for the best, and still hope I did right. (Dickens&Hogarth; 1870: 09)

In this very mourning tone, Dickens writes a diary in the shape of elegy, rhyming within a shy style; even though very to have lost the love of his wife, the style is very reserved in spite of addressing his sister-in-law. The style reads a very sad man with high linguistic capacities molding the wordiness as he muses upon a novel. The excerpt obeys for the onegin zone and is Byronic with mourning intention. He wrote to himself but he should have been thinking of being read in posthumous circumstances. The words are carefully chosen, eloquent and reveal a wordsmith endeavour.

In the following two letters, the discrepancies should be pointed out;

Mr.W.L.Sammings.

48, Doughty Street, London, *January 31st*, 1839.

Sir,

Circumstances have enabled me to relinquish my old connection with the “Miscellany” at an earlier period than I had expected. I am no longer its editor, but I have referred your paper to my successor, and marked it as one “requiring attention.” I have no doubt it will receive it.

With reference to your letter bearing date on the 8th of last October, let me assure you that I have delayed answering it—not because a constant stream of similar epistles has rendered me callous to the anxieties of a beginner, in those doubtful paths in which I walk myself—but because you ask me to do that which I would scarce do, of my own unsupported opinion, for my own child, supposing I had one old enough to require such a service. To suppose that I could gravely take upon myself the responsibility of withdrawing you from

pursuits you have already undertaken, or urging you on in a most uncertain and hazardous course of life, is really a compliment to my judgment and inflexibility which I cannot recognize and do not deserve (or desire). I hoped that a little reflection would show you how impossible it is that I could be expected to enter upon a task of so much delicacy, but as you have written to me since, and called (unfortunately at a period when I am obliged to seclude myself from all comers), I am compelled at last to tell you that I can do nothing of the kind.

If it be any satisfaction to you to know that I have read what you sent me, and read it with great pleasure, though, as you treat of local matters, I am necessarily in the dark here and there, I can give you the assurance very sincerely. With this, and many thanks to you for your obliging expressions towards myself,

I am, Sir,
Your very obedient Servant.

(idem:13)

The author in this very real situation addresses someone with a highly polite tone and very careful choice of words, very humble social approach. In fact, he could have declined the request of Mr. Sammins in few lines, having left the editorial and already have had successor. However, he wrote more than a paragraph taking care of the reaction of this beginner as quoted from the letter. He thought that if he would not choose his words, he might negatively influence this young author. He has never been afraid of being overpowered by others. He winds up his letter in saying “I am, Sir, Your very obedient Servant”. This should ascertain that the author knows his abilities and that his perspective should be a prescriptive one.

Mr. J. P. Harley.

Doughty Street, *Thursday Morning.*

My dear Harley,

This is my birthday. Many happy returns of the day to you and me.

I took it into my head yesterday to get up an impromptu dinner on this auspicious occasion—only my own folks, Leigh Hunt, Ainsworth, and Forster. I know you can't dine here in consequence of the tempestuous weather on the Covent Garden shores, but if you will come in when you have done Trinculizing, you will delight me greatly, and add in no inconsiderable degree to the "conviviality" of the meeting.

Lord bless my soul! Twenty-seven years old. Who'd have thought it? I *never* did!

But I grow sentimental.

Always yours truly.

(idem: 14)

The afore letter demonstrates the degree of esteem held by Dickens towards his close friends showing thereby his attachment to social relationship and his self prevention from being isolated despite the fame and the social class he has become. Yet, the writer remains humble, gentle and very tending to past that is supposed to have shaped his personality including the death of his wife. He said, "Lord bless my soul! Twenty-seven years old. Who'd have thought it? I never did! But I grow sentimental". This might lead to think about the hidden side of the author's personality far from the devilish, dark and questioning aspects which are depicted and refracted in *Bleak House*. Subjects of the would be resemblance to, or feeding ground to get other literatures and art in general to prosper.

Bakhtin adds that

“in one generic form or another, in Fielding, Smollett and Sterne; in Germany, in Musius, Wieland, Muller and others. In their artistic hands the problem of Sentimental pathos (and the didactic approach) in its relationship to actual experience, all these authors follow the lead of Don Quixote whose influence is decisively important. 398

It should be standing for the experience element previously analyzed and depicted in the narrative and sustained thereafter by the letters sent to different people but holding an artistic hand and a sentimental pathos. Indeed, Don Quixote influences a great number of writers. Some have been referring to in the form of intentional authorial; others embedded it in their fiction, allowing them therewith to transgress in the display of characters and characterization pushing the dialogic far beyond the realistic sphere of time, place and space.

3.12. Heteroglossia and Fiction (Onegin as Heteroglot)

Space is to a great extent subject of discussion and relating element in the whole work by virtue of its importance in the coordination of different literatures. They are in fact relying on the contribution of the Dickensian dialogism in the narrative in defining the Russian word. The latter is deemed by Bakhtin to have previously been following the path of “Richardsonian language in the heteroglot orchestration of Eugenij Onegin”(398). The existence of an onegin heteroglot which shaped in Richardsonian language should in Russia might read a sort of Russian affection towards English literature.

In his Book *Dialogism*, Holquist advances that “the idea of heteroglossia comes as close as possible to conceptualizing a locus where the great centripetal and centrifugal forces that shape discourse can meaningfully come together” (68). Yet, all the governing forces tend toward the center in location which is the onegin; in this case it is the heteroglot of the issue. It also influences the discourse and renders

it as carnival as Bakhtin reckons it to be and the world is heteroglot at that scale- narrative- and the dialogues take place out of the systemacity of the language, the narrative, the fiction and the authorial style. Transgression should be subject matter; fact of which sustains the Dickensian narrative style but not define it.

He adds that, “Centripetal and centrifugal forces interact most powerfully witheach other at the level where their mutual struggle creates the kind of space we call texts, space that gives structure to theirsimultaneity”(idem). As there are spaces governed by simultaneity, the text is space and the mutual struggle should but the dialogue. This is for sake of giving due to the heteroglot in the Bakhtinian view to European literatures. It has been previously highlighted in the present novel wherein a Russian tendency should be drawn about and from this approach to art.

3.13. Russian Literature as Hybrid but Novice

The presence of these attributes, if not factors, in the Dickensian narrative accentuates the assumptions on that the former contributes to the Russian making of ‘word’. In other words, what Pushkin had galvanized Gogol to fulfill that is escaping the volume Russian novel which goes over and over a sole thematic with nearly the same characters in Emerson’s proper words; should be the fact that Dickensian fiction nourished the Russian one, not to give it a shape but to enhance and explode its huge potential. Long before that as previously stated, the interest of Russians to almost all European languages and literatures beside the embedded capacity to extract the gist of it, pushed the Russian word to formation, and the narrative to mutation and hybridization.

This hybrid prototype which is considered and characterized should be of the utmost importance to look at and examine the oblique contribution of the Dickensian narrative to strengthening one of the most feared and talented writers like Dostoyevsky who is said to have as a literary pedestal Gogol and as a foreground Dickens. This very author is said to have met with Dickens in his very editorial premises according to Naiman.

In the same stream, as madness is subject matter in these lines and represents a key element or attribute to the narrative, History of Madness and literature shall be viewed as feeding ground, and thereafter the author is of omnipotence in this case. Foucault, in his *Civilization and Madness*, misunderstood while translated, but the core remains crystal clear to bilingual readers. In fact, this philosopher talked about literary men and great minds in his production as being incarcerated in asylums because of their weird way of thinking. As a matter of fact, they might seem as such by virtue of the trespassing and transgressions recorded in their writings; reflected to the public; others depicted by critics. In novels like *Bleak House*, *The Karamazov Brothers* and *Lolita*, *Notes from the Underground*, *The Possessed* to name but a few, authors like Dickens, Dostoyevsky and Nabokov divulge the pervert side of the human and let out the utmost fears though seeming of sick nature. Despite the translated version in Dostoyevsky, the smell of the intentional authorial fusion sharpens all the rest of the senses while there should be a genuine interaction with the world of fiction smoothly and dangerously set by this writer. How could someone of pagan and heathen ancestors and embedded culture render the fiction sparkling even though uttered in another tongue?

The talent of causality and characterization trespasses the boundaries of language. According to Bakhtin in his *Dialogic Imagination*, there is no specific language for the good literature. And therewith, he sustains the hypothesis that if Russians were well-acquainted with European language and literatures; then their Russian productions would not be so Russian but a russified English as supposedly deemed in the case of Nabokov; a critic and writer in English language. Does the language used in his literary productions hold within the culture of an embedded identity or it is an intentional authorial fusion?

Naiman(2011) wrote; “In London for a few days in 1862, Fyodor Dostoevsky had dropped in on Dickens’s editorial offices and found the writer in an expansive mood. In a letter written by Dostoevsky to an old friend sixteen years later, the writer of so many great confession scenes depicted Dickens baring his creative soul:

“All the good simple people in his novels, Little Nell, even the holy simpletons like Barnaby Rudge, are what he wanted to have been, and his villains were what he was (or rather, what he found in himself), his cruelty, his attacks of causeless enmity toward those who were helpless and looked to him for comfort, his shrinking from those whom he ought to love, being used up in what he wrote. There were two people in him, he told me: one who feels as he ought to feel and one who feels the opposite. From the one who feels the opposite I make my evil characters, from the one who feels as a man ought to feel I try to live my life. ‘Only two people?’ I asked.”

A very short conversation having as tone or atmosphere a self-psychoanalysis and an evidence of the prescriptive as a key factor that dwells within him and he could not get rid of it. Two giants who met and their only concern was their characterization of the persona; the wordiness is spontaneous in this manner. The nature and nurture stand for discussion and it should not be an oblivious analysis or a passing by when dealing with the network that tends to be more and more complicated and intimate. This insatiable fusion which could not be explained so far despite the clues brought by different critics such as Gervais and others but there should be some patterns which sustains the claims in spite of bidirectional relationship when considering the contribution of one literature to the other and the other way around.

The afore-lines produced by Dostoyevsky himself let to think about a great similitude of the two minds; both oppressed, had miserable childhood and their outstanding genius to see things and hence the way they produced masterpieces of art. As a matter of fact, the Russian novelist describes Dickens as reflecting his evil side, his other self from the underground to reason and gentility in his characters. Everybody knows that any author reflects his own personality in his novels in a way or another. This psychoanalysis of a great author would reveal Dostoyevsky’s schemata and handling of the psychological approach beside a social realism and formalist one; it is rather eclectic to a certain extent.

3.14. Conclusion

The fact of preventing the evil from getting to the premises is rather noble from the part of the former but the latter is rather overpowered and overwhelmed by the devilish tendency; to entitle his works, display his characters and their personalities, way of life, thinking, their background, upbringing such as *Notes from the Underground*, *The Possessed*, *The Devil*, contrary to those of Tolstoy like *Ana Karenina* and the story of a soldier, except for *The Idiot* which tends to the conventional.

Getting back to the letter, Dickens confessed that he is struggling with the one who he ought to be according to his entourage, societal confines and another one who is a diametrical opposite; devilish to a certain extent. The devil is an essential attribute when characterizing both writers but not to dismiss Gogol wherein Fanger assumes that Dostoyevsky once wrote that “we all come from Gogol’s *Overcoat*”. The devil in *BleakHouse* is epitomized in some characters according to Nabokov. However, it still stands as a tremendous constituent of both narratives and literatures. The devil, in fact, lies within the author.

CHAPTER FOUR

On the Pathways to Russian literature: When Great Minds Meet

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4.15. Conclusion

4.1. Introduction

Having said that the two authors Dickens and Dostoyevsky met in the premises of the former, still some skeptic speculation aroused around this fabulous meeting; nevertheless, Naiman ascertains that this has been traced back and never been found. A fact which throws oil on fire and opens a great and wide quest for the truth and about reality, it has never been afforded in fact according to him. But the reality should be then to find traces and patterns which demonstrate the opposite but not to say that it did happen in physical genuine settings. The fact that Dickens has been depicted in the supposed Dostoyevsky's letter to have two persons in him; an evil and a rational one, is very sensed while examining the idiosyncrasy within the narrative through the fiction; wherein strongly sustained by the critic Nabokov in former analysis in the previous chapter.

It should be unorthodox to rely on such untraceable evidence about their meeting in real life, but very academic when considering Bakhtin's intentional authorial fusion. The sensational clue might have led research about the two authors to a considerable extent. It has been mentioned this in Naiman's article that Dostoyevsky visited London in 1862 and that in any case they met, knowing that the guest was "a prickly and a rude interlocutor. He and Turgenev hated each other. He never even met Tolstoy. Would he have sought Dickens out? ", and that the question of the language of communication is problematic, but he adds that it should be French in this case. There should be an explanation to these speculations about this physical meeting, and there must be evidences of a virtual conversation between the two authors.

In the introduction for the novel *the Kramazov Brothers*, Briggs provides the readership with a large and extensive account on the life of the author, his deeds, personality and different masterpieces which should be subjects of comparison and a pedestal of non questionable investigation. According to him, "his interest focuses not on standard behaviour but on healthiness suffering and abnormality"(X). this should allude to the unstable personality of Dostoyevsky wherein he adds that, "he is a psychologist fascinated by people described by one critic as having one foot in

the lunatic asylum” (idem). this should mean that the very author is a mad man or considered to be as his creation is outstanding and unusual for the literary circle wherein deeply scrutinized by the critic Bakhtin and subject of skeptic intention towards this kind of literature.

4.2. Dostoyevsky’s Personality

The undertaken investigation upon 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 wherein the idiosyncrasy cannot and should not 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 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 four 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.

This has sharpened and distorted the author’s personality and should be explaining the way he writes and display of characters and lead of polyphony. As he is said to be a rude interlocutor, most of his characters dive in the same stream and reflect explicitly his insanity. As Dickens is always the little boy in the industrial revolution, then Dostoyevsky should be all evil characters by virtue of the harsh circumstances or rather and arch-angel who comes directly from the Holy Book. The latter had been his only allowed book to be read during his confinement. Briggs

adds that all abnormal experience has been expressed in his *Notes from the House of the Dead* 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 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). An 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. In fact, it is revealing, explaining and unveiling.

The scope is narrowed down to his father, thought by Briggs, to have inspired the characterization in the present novel. Actually, his father, a physician, cruel and harsh on peasant, 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.

4.3. Dostoyevsky and Novels

His first real production *Poor Folk* (1846) was in an epistolary form or a group of letters, then *The Double* which falls apart unlike the first one which triggered his success towards a large public. Dostoyevsky fell in depression thereafter which led him to mental illness. Epileptic, unstable at the psychological scale, he worsened his financial situation because of the gambling mania in the 1860's. The latter is clearly refracted in *The Gambler* (1866) as pointed out by Briggs. The author died at 59 without completing most of the work he had planned to do; thirty thousand people paid respect at the very spot of his funeral. A quite great number for an insane writer with devilish and pervert tendencies but holding a lot of compassion and love for his comrades. Briggs concluded in saying that, "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 twenty important stories and novels wherein four 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 fed from *Notes from the Underground* (1864). The afore four novels are considered to be the development of the latter. It had served as an inspiring pedestal, a literary foreground and a backward reference for an intentional fallacy but the fusion should be stated and analyzed at the level of characterization according to what Emerson wrote about Dostoyevsky’s characters.

4.3.1. Psychological Aspect

Prior to tackle the work as a physical asset, Briggs a priori consideration is to be taken as a close inspection on the work reliable or rejected in a posteriori analysis and conclusions; in the same flow, this critic considers these notes to epitomize “Freud’s Id, an interesting story, an unusual psychological case-book and an absorbing philosophical treatise”. It should be therefore sustaining with rough and unshakeable evidence. Additionally, he remarked that the very author doubted all science and mathematics offered through the underground man, Einstein came to overtake and overwhelm what had been advanced and theorized by Euclid and Newton.

This was not the first madman of literature to reveal profound truth, who foresees 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 the 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 others works as pointed out by Briggs, among which *the Brothers Karamazov* as case study- the madness and insanity intertwine with rational and skepticism with wit and conceit. As much as the writer suffered instability, the rational he got in terms of perspectives and creation of characters. Yet, he nourished and nurtured his own fiction in an idiosyncratic devilish resolution of matters; a self-nurtured, self-reflected fiction, intentional fusion with the inner psyche; the devil which lies within.

4.3.1.1. Madness in Dostoyevsky's Writings

According to Foucault, in his *Madness and Civilization*, most thinkers and philosophers were incarcerated as ill minds, insane people. Briggs considers the four years custody as prisoner a triggering device which fed the genius, oppressed and squeezed the very best of humanity. Yet, there would not be creation without dismal and unpleasant attributes. In fact, 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 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 of truth is still on shelves. Notwithstanding that, in whatsoever situation, the fiction in this case is at the experience level and responds and obeys to the psychological and the whole bulk of proposed planes as models by Malinowski as cited in chapter two.

4.3.1.2. Murder as a Key Component in Dostoyevskian Narrative

Briggs 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 *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 theorize yourself into justifying anything, even murder”(xvi). Such was Russia at that time; many great thinkers aroused from the nasty extremist nest such Bulgakov and Dostoyevsky.

Crime and Punishment (1866) is a murder story which is nurtured from *Notes from the Underground* (1864) according to Briggs. The murder case has as a primary suspect with premeditation a student, Rodion Raskolnikov, who murders and old woman pawn-broker and her sister. Why would an intellectual behave as such? Should an intellectual converge to criminality because of circumstances? Would he be easier to commit murder? Why would a student have social contact with a pawn-broker? Is it by virtue of gambling issues, sex or addiction to morphine? In fact, a pawn-broker whose business is to lend people money in exchange for valuable objects; if the money is not paid back, 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 be in need for a devilish substance to tease his intelligent and scary mind. Yet, it should be but the idiosyncrasy read through fiction.

4.3.1.3. Social Realism in Dostoyevsky’s Narrative

For Emerson (2007), unlike Tolstoy, Dostoyevsky was more concerned with spiritual and moral values than 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 *the Idiot* (1868), Dostoyevsky’s denunciation of societal abuses of St

Petersburg, epitomizes 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 an 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 the reason and could not read the compass of life; he might have been detached from the reality; watching his own life unfolding before him. After recovery, an insane could feel 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 in doing insane things.

Should any reader depict the idiosyncratic in Dostoyevsky's writing without being of a particular literary awareness. He, in fact, 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 stands to be the author's favourite work.

4.4. Intentional Authorial Fusion and Backwardness

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 states that once moving inward the fiction, everything should be according to the same beam of light. The curiosity to know about the fiction is highly raised by the writer. There should be an intention from the part of the author to make such attributes control the happenings in backwardness.

This very technique is clearly depicted in his contemporary's fiction Dickens and widely explained. It is indeed about replying on previous data and factors to set the network in atomistic fashion, i.e. the flow of events as they unfold. In contrast, 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.

4.4.1. Towards the Russian Word

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 according to the same pattern. Should the author be oblivious to such violations. He never intends to copy or resemble to; yet his personality would not allow such practices. The quest for the making of the 'Russian word' might have been his only monitoring motivation. It might be thought of his works as a psychological self-assessment confession, analysis or rather a 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 is deemed by Briggs to be reflector of fiction because he manipulates his surrounding to the extent of turning "young hotheads into a deadly activist cell"(xvii). Such perspective recurs every now and then and is typically Siberian of nature.

Dostoyevsky handles well the flatness of characters when he introduces the one of Nikolay Stavrogin said by Briggs to be "a brilliant, attractive but emotionally sterile young man imbued with nihilism of spiritual kind which leads him into a career of crime and debauchery"(xvii). Briggs characterizes this novel to be political. This should testify of the prophetic perspective of the author and his fore seeing 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 virtue of 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, 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 to read the New Testament, he was compelled to do so. What could be the result of such a long, deep and dark muse on chapters might unveil and tell rather than prevent and secure.

4.5. Narrative Techniques and Idiosyncrasy 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 but tremendously important character of the father Fyodor Pavlovitch Karamazov. The fiction revolves around societal issues of a Russian family most of which to *the White Guard* by Bulgakov, and most importantly Dickens most 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 idiosyncrasy is highly read in considering his commitment to his contemporaries.

4.5.1. Characters as a Leading Technique

The introduction might let think about Lady Dedlock's first appearance in BH upon whom the factor of the bracketing off was built upon. But the narrative in this case of Fyodor as a character- flat and reflector of fiction at first palpation- who takes the very first name of the author. The first person point of view is highly alluding to the narrator as the author or one of the major characters or flat; it should be however stated as the fiction and action unfold forward. Such judgment is built

upon the hypothesis of imitation of narrative techniques though the devilish, sexual and madness is more explicit than in Dickens's fiction. The latter is known to be shy and reserved in terms of tackling taboos and face threatening topics and themes according to Boulton.

4.5.1.1. Biography as Part of Fiction

The choice of name is problematic and the family situation is explicitly leading to think about the author biography. Should it be intentional or embedded within the fiction as 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 own biography as it was the case for Dickens. Fragments of the latter's life were found or sprung within his fiction every now and then and marked his style. Dostoyevsky in the way integrates his own biography in 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 to be sick and pervert. In fact these few lines testify of the insanity and violation of the straight norms as Gustav Freytag put forward to most characterize 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 precisely that I am mortifying in this case by my spite: I am perfectly well aware that I cannot "pay out" 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 to a redeeming talk in a church or in a clinical psychological session. In fact, the author through his voice or the voice of the narrator admits many things that should shed the light on his life and also highlight his very ill person, 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 make appeal to an intentional fallacy of the author within his writing. The perspective is clearly demonic and sick as the title of the threshold is entitled 'Underground'.

4.5.1.2. The Readership

When the reader starts reading this part, he might not understand what would be the following, 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 which knit the causality and lead them to the peak. The author has chosen to outstand in the narrative technique intentionally to prepare for further development. It is not in fact to deem it as dwarfish but to underline both the fiction prose and the style which a crucial element is this investigation.

However, when trying to find a resolution to the problematic that this fiction namely Russian has been nurtured by the Dickensian one, it is fair to confess and admit that the task is rather experimental and shaped in assumption rather than as finding. In spite of the geographical and ethnic difference, both authors belong to the same era striking therewith the literature through the social malaises and usurpations of their people. It is eventually true to think of an intentional author fusion but to deem its bi-directionality might sever a breach within the research itself. One way and the right way to depict such talk is seek the elements that tie the two authors together taking into account the talent of Dickens on the one hand, and the genius of Russian authors to swallow English literature in particular and European ones in general. Their ability to understand these languages could have

been the cause of the building of the 'Russian word'. The fact of the importance of Paris in their writing, life and thinking should be shared with Naiman when he deemed that the language of communication at the very spot of the supposed encounter between the two giants, is of great omnipotence and tremendously intense as is an azimuth with which every single angle of seeing the fiction shall be measured and read.

Another issue that shall compromise the endeavour is the fact of the translated version of the narrative *the Karamazov Brothers* by Constance Garnett, a well-known and acknowledged translator of most of all Russian literature. The point is that some stylistics practices are not taking place beside an investigation upon the narrative techniques and the tide of style as marker of existence but not at the morpho-syntactic level and use of repetition wherein Garnet 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 as Russian writer and critic who uses the English language or rather a Russified English according to Holquist. Actually, the awareness of Nabokov might sustain the fact of taking measures and reading in terms of technicalities but still owe too much to the unintentional authorial fusion, a very important point highlighted by Bakhtin and is tremendously underlining the very concept of Dialogism and is characterized to give due to translated versions.

4.6. Narrative Techniques in *the Karamazov Brothers*

According to the assumption of Briggs that some productions which have been written after *Notes from Underground*, are but extensions of it, the scrutiny of the introduction of the novel in question shall testify and give due to it. In fact, the beginning is entitled as follows: 'Book One: The History of a Family' within which the writer is supposed to expose and describe the Karamazov family. The novel is divided into four parts, each part reads three books and the latter are split into chapters whose titles reflect their content. This tacit exposition of events might be

intentional wherein the author targets a very large audience of the Russian society deeming the fact that this very society was in a deep and longish agony that knew no end to it, even the most cunning of its fellow dies of starvation or committed a suicide by virtue of the insane atmosphere and unbearable cold in its multiple and various interpretations at all levels.

4.6.1. The Dickensian Fiction up to Dostoyevskian's

The first chapter of the first book inspires from the introduction of the first part 'Underground', the first person point of view is blushing through the text and the use of 'I' and 'our' let think of the introduction to *Bleak House* where Dickens uses 'my Lady Dedlock'; a courtesy manner but appealing for his presence within the text as narrator or implied author. Actually, the narrator in this threshold should be the author or the narrator or one of the children of Fyodor Karamazov; the very person who confesses in Underground.

4.6.1.1. Sin as a Common Ground

The author employs the experience plane and the moving out of the self or consciousness as narrative technique. Only impalpable attributes should be characterized. In this case, there should be no beginning and no end and to the whole bulk of his works and therefore it should be a narrative technique and marker of the style of Dostoyevsky as is the case for Dickens in his poetic introductions shaped in poetic prose. What really makes the former outstand is the explicit narrative flow of events but not to say overwhelm. He, in fact, uses the 'bracketing off' creating thereby the nuance of space and time using the character of Fyodor and tells the story through this very character. The latter gives the impression of a round character but he is actually a flat one upon which the fiction is reflected to the readership. Fyodor is a flat character and reflector of fiction as is Lady Dedlock in *Bleak House*. They both seem or are really filthy to some extent wherein redemption of the latter is found within the same fiction, the one of the former is rather in the very confession of the man in Underground. Lady Dedlock had a child born out of Wedlock, had been drawn sympathy upon her by the author as Dickens

is very gentle and religious and seems to forgive and respect all people in the very letters presented in the previous chapter; the persona of Fyodor shares the issue of the sin with that character in that fiction when he abandoned his own child Mitya as his wife fled in adultery. The latter is something very common in the Russian society. She has been presented in two versions for a reason; the one is that she caught typhus and committed suicide and that Fyodor wept her in his everlasting drunkenness. Being drunk in Russian is not something of being ashamed of wherein Vodka flows in the very veins of most of all comrades; thing that has been shown and said through the confession as the person talked about his liver disease and his denial of it and refusal to consult a doctor.

The other version says that his wife died of starvation and that he enjoyed his death but some said that he did both; wept and enjoyed. These attitudes of a madman's but when referring to the background of Adelaida Fyodor's wife; she is of well-educated, completely aware of what she is doing, with no pervert tendencies. The supposition is that her husband drove her to commit such act of adultery punishable by death. Here the author's religious verdict interferes as an embedded attribute and also a style marker. The version presented in the afore lines about the death of Adelaida drag the analysis to consider the Sin as element is the narrative beside the adultery which is punished by the death which is itself a sin of taking his own life. The madness and the evil are epitomized in the very character of Fyodor, flat be it, but of great omnipotence to the fiction and the unfolding of events.

4.6.1.2. Space and Authorial Fusion

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 in fact illustrated and defined by the Bracketing off the character of Fyodor by transposing the reader from the present fiction into the one of *Notes from Underground*. This cleavage creates the space not within the fiction for the moment but out 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 a dialogue between the

parallel setting and dialogism takes place on 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 fed upon another one. This could but read that Dostoyevsky integrates his own biography through his fiction by spite as is stated in the very confession of *Underground*. He also dyes his characterization with a kind of ill-heartedness, filthy and evil, hollow and shallow dark colour.

Having stated starvation, drunkenness and suicide, let think about the author's undertaking of societal issues which brings to say that the realism is the doctrine embraced in this narrative. Although madness and insane talk prevails the writing, Dostoyevsky gives much importance to the society problems and sufferings, family issues and relationship between parents children and amongst 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 the fate and excusing or rather redeeming the evil ones by giving them importance as he is one of them. In fact, as he failed in his conjugal life in two marriages and so the character of Fyodor does in the fiction. He exposes matters as such 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, goes and commit suicide after abandoning her family including her innocent child. She could to some extent be compared to Lady Dedlock's character, however a defining attribute in the description of Fyodor's surrounding. Her character and her husband's perfectly and eligibly complete the dialogism out of actual interaction in text. Their voices exist in the other rather than genuine circumstances. Her voice is mute so far, Mitya's and others but deemed to interact of 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 the Bakhtin in his *Problems of Dostoyevky's Poetics*.

In spite of the fact that Dickens handles the dialogues in his narratives explicitly by text illustrations which seem to dominate most of all the texts and

sentences with witty interferences of the narrator's voice every now and then raising up the tide of style as it is sensed by an aware readership. The voices in Dostoyevsky's seem to be internal with a prevailing narrator's voice and interferences of characters' voices and therefore, the dialogism is characterized but the element space and time is more complex than in Bleak House.

4.6.1.3. The Narrator and Intrusive Authorship

Intrusive parts within the text might lead 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 ourselves are too. (06)

This author's intrusion underlines what have been said about Dostoyevsky's attitude towards evil and mad people and is considered as a direct interference in the fiction so as to either mislead or guide his reader and as a concluding statement to chapter one. He wants to make sure that the impression or understanding should be undermining the fore coming 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 first- born 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 hatred to his wife's relatives. He addresses the reader not to wait for further details for the moment and that he should proceed the reading and this is but a

presentation of general setting wherein the story has not began yet. He also appoints the character of Mitya as a round character upon whom the fiction and action is going to unfold. This determines the dialogue that takes place between reader and writer skillfully and 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 of the latter inherited a small property from his maternal side as the boy lives in Grigory's custody; cousin of his mother's. the author in a way enlightens his readership in the closing of the second 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 characterized a guided reading and the implication is at stake. He says,

And, indeed, this circumstance led to the catastrophe, the accounts 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 seem to be a narrative technique of the writer's. In his saying that is an external side let 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.

4.6.1.4. Dialogic Representation

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), should be leading to create breaches in time, backwardness beside 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 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). and 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 expose the truth to the reader but to his languishing and insane presentation of vents he interferes within the second chapter in saying that “the story may have been exaggerated, it must have been something like the truth”(07).

4.7. Dostoyevsky and Characterization between Pragmatics and Madness

The change of Mitya into Dmitri should be of a certain importance for the author, the story, readers and the character himself. Dmitri is a common name in Russia and the fact of calling Mitya Dmitri instead might lead to think about either stressing his importance as a fore coming round character or simply a regular flat character with a crucial role in the fiction or he is just passing by to trigger the action then eclipses at a particular point in time.

4.7.1. Common Characters, Common Patterns

The gymnasium and the military school are parts of the Russian legacy wherein most of the Russian authors including, Tolstoy and Bulgakov went on referring to the gymnasium which apparently is of great importance in their lives. It is therefore an identity ethnic pattern which characterizes the Russian fiction. Most of the population served in the very system shaper of identities and pre-determiner of actions. And therefore, most of all the characters are shaped in the same manner; in other words, they are predictable to a considerable extent.

According to Emerson in her *the Cambridge Companion to Russian Literature*, Dostoyevsky was fond of printed books and employed certain techniques in replaying earlier literary character and reshaping the plot within which this persona should be displayed however “endowing the character with more consciousness and thus with more intricate conflicts” (2007: 146). In fact, Dostoyevsky has undertaken many models such as in Gogol’s *Notes of a Madman* (1835) by which he used “the externalized written trace” (idem); in other words, tackling the schizophrenia replaying “the insanity from the inside” (idem) wherein the character of Golyadkin lives the cleavage through the exposition of his consciousness before the reader. Many of the author’s characters are treated as such and madness is the prevailing mood. Such is the case for the character of Fyodor in parallel with the one of the madman discussing his state of mind with the reader in *Notes from the Underground*.

4.7.2. Madness as Key Component of Dostoyevskian Fiction

The author transgresses further in the madness by endowing his narrator in *the Karamazov Brothers* by the very charisma of the madman in question. If idiosyncrasy is considered then the author should be the narrator. This latter for Emerson 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 when theorizing the reader response perspective and then the latter is not safe from being bewildered within the narrative. In other words, the narrator endeavours voices 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.

4.7.2.1. Narrator and Polyphony

In this replaying of characters in other planes, Dostoyevsky succeeds in completely involving the reader in the experience of disintegrating consciousness, he no longer is an observer but a participant in Emerson proper words. Then the polyphony is neither standard, nor particular; it is rather changing accordingly to the

participation to solve. The problem of voices depicted in Dostoyevsky's fiction lies in the complex setting of voices where the narrator has access to all of them, the reader can contribute with his voice and some other characters might be mute ones such as the one of Adelaida who performs a multitude of stages of life within few pages violating thereby the notion of time in a classical depiction of literary settings. There has been no progression or transition beginning from the birth of Mitya, conflicts with Fyodor and the Adultery with the student who is also a character that lies under another one. His voice is also unrecognized within the narrative.

The point is that the narrator is diving into insanity trespassing all the confines of madness dragging the reader towards a hollow space in time and feeling nothing about physical matters unlike what is sensed as rational in Dickens fiction. The Realism is of fantasy rather than mind and rationality. The appointment of a madman as narrator transposing from one fiction to the other if not to all of them as Briggs pointed out earlier might lead to think about a raising of a conflict between pragmatism and madness.

The case of the narrator in Dickensian fiction is more pragmatic and logical; the fact that most of average readers could not follow is that the level of language, Victorian be it or so, the English is not easy to understand even for the most cunning tongues, it is not however about morpho-syntactic structures or complex sentences or poetic prose; it is happening at the level of consciousness of the reader and therefore the translated versions of the author's are legible for the assigned task.

4.7.2.2. Characters Replayed

Getting back to the replay of characters, Dostoyevsky seems to conserve the beginning and the end of the tale; however the gist of his work lies in the liquidity of the fiction. In fact, this buoyancy is very important when considering the properties of the liquid; liquids are the same in replay as are stories but one liquid allows certain chemical interactions and other does not; so is the plot when endowed with the consciousness, experience, psychological planes as is set in

Uspensky's model. The character should be the same but the variant is the narrator omnipresent omnipotent to shape the fiction.

One example that should intricate the criticism seems of simple task when changing the name of a character the moment of addressing the reader. As stated before, it could be about roundness or flatness but only a liar or an insane might undertake such task showing the instability of the telling. The audience is going to wonder about the reason of this sudden change and may be questioning and doubting the fiction itself. For the writer is an intrusive one, the manipulation of the reader as he is a participant should be easy. There should be a talk about the doubling of name in terms of split. The latter is deemed by Emerson as a narrative technique; then this very persona is schizophrenic by virtue of the data or symptoms if so to speak.

Having highlighted the point where the narrator could access to every single voice in the narrative, Emerson points out that the narrator of the tale is in reality Ivan, the brother of Dmitri and Alyosha but who might confirm the assumption in question? In the same fashion, she considers the Dostoevskian intervention in the Book as a kind of blasphemy. Indeed, as was the case of the writer in his incarceration, the only available written form to read was the Bible. It should be deemed as an unintentional authorial fusion with the Book. But because his unstable and insane mind, he went on relaying some scenes about Judas and the kiss of forgiveness to the extent of Blasphemy.

4.7.2.3. Monologue and Narrative

The Catholic Church in *the Brothers Karamazov* is epitomized to be supplying Satan for Emerson wrote;

Dostoevsky embeds that extraordinary monologue in several layers of "relativizing" text. In the inner narrative frame, Christ receives the Inquisitor's silently and bestows upon the old man a kiss (the kiss of forgiveness? The kiss of Judas?). Alyosha bestows an equivalent kiss on his brother in the outer frame. (148)

Emerson tackles the text as her expertise in translating Russian literature allows her to do so. The different leaves within this text reveal the monologue of Christ as replayed first by the Grand Inquisitor and the latter as a poem produced by Ivan in the narrative. In fact, she considers an inner and an external narrative frame wherein the former is original and the latter is the parallel drawn by the author and the blasphemy lies in that the kiss is of queerly origin. At this moment, the change of the name is of interest because of the reaction of others towards the kissing of the brothers and the harsh criticism to Dmitri. When wanted to be annoyed, his brothers called him Mitya.

The scene of the kiss is described in the novel as follows;

Alyosha looked at him in silence.

“I thought that going away from here I have you at least,” Ivan said suddenly, with unexpected feeling; “but now I see that there is no place for me even in your heart, my dear hermit. The formula, ‘all is lawful,’ I won’t renounce- will you renounce me for that, yes?”

Alyosha got up, went to him and softly kissed him on the lips.

(Dostoyevsky, 465)

This queerly representation is a blasphemy when compared with the inner narrative frame and the relativity of the text embeds it as far as the reader is of religious awareness. Compassion for his brother is unaccepted for comrades in the outer narrative frame and at the level of literary aesthetics.

4.7.3. Inner and Outer Narrative Frame

In fact, the text is relativizing to a multitude of interpretations in this case, a reader response one. In the same fashion, she adds that;

And Ivan, who recites the tale, dismisses the entire literary effort as an “absurd thing”-even though, he insists, every author should have at least one listener.

But the force and the eloquence of this blasphemous replay of the Gospels was such Dostoevsky himself despaired of creating an image of the Elder Zosim that could compete with the rhetoric of the Grand Inquisitor. (148)

The author stresses his talent through the very representation of the fore coming scene where he describes and defines the Russian Onegin in form of poetic prose through the character of Ivan and here the outer narrative frame of kiss of Judas is set in a dwarfish extent to mean blasphemy, transgression and evil rather than madness.

“You wrote a poem?”

“Oh, no, I didn’t write it,” laughed Ivan, and I’ve never written two lines of poetry in my life. But I made up this poem in prose and I remembered it. I was carried away when I made it up. You will be my first reader- that is listener. Why should an author forego even one listener?” smiled Ivan. “Shall I tell it to you?”

“I am all attention.” said Alyosha.

“My poem is called The Grand Inquisitor; it’s a ridiculous thing, but I want to tell it to you. (435)

He also brings down either the inner narrative frame and the highest epitome of poetry, as the Grand Inquisitor, shall be to the ground of forgotten draft of prose in verses. And it should be what he considers the verses of the Book to be by virtue of its negative presence in his life.

4.7.3.1. Characters and Mock

The characterization in chapter three, which is entitled “the second marriage and the second family”, knows the display of the second two brothers Ivan and Alexey from another wife that Fyodor took as a second wife from another province

as he was prospering in commerce in that very spot. She was just sixteen years old, daughter of ‘an obscure deacon’, raised in the general’s widow household, wealthy, harsh, and very strict on her. She refused him and he insisted and took Sofya who thought to seek refuge in the marriage, but nevertheless she knew but the bitterness and the lowest state of debauchery. Her character is the same as the first wife Adelaida; she went mad and died thereafter. She is also a mute persona for Dostoyevsky who took good care of replaying them in other liquids wherein he wrote through his narrator; “I do not know the details”. If Ivan were the narrator as Emerson pointed out, how could he have but little compassion to his own mother? Weird approach to parenthood.

Sofya as innocent and very beautiful creature happens to be the replay of the heroine of Dickens’s *Bleak House*. Although resembles to the one of Adelaida, Sofya let to think about Esther. The writer puts this character within harsh circumstances so that the fluidity would not allow further happenings; he distorted the development of events and would not let her progress within the fiction but gave her the role of giving birth to other sons of Fyodor who will be abandoned thereafter her death. He made her a victim of his. She shared the same upbringing and because of his expression “I do not know the details”(09), it is left to the reader to decide as being a participant and an actual character amongst others.

As Esther held a lot of secrets within the fiction, it strengthens her feminist ordeal; Sofya fell into depression and by virtue of her peasant background, she was thought to have been “possessed by devils”(10) and died within few pages of the narrative. Both wives of Fyodor and his second mother-in-law, as powerful as epitomized but died in the following lines succeeding Sofya’s. The old lady or the general’s widow is also the replay of the character of the godmother who took care of Esther. Both Sofya and Esther were oppressed by an old woman wherein she tells people “serves her right. God has punished her for her ingratitude”(11) and the godmother tells Esther; “you are a disgrace to your mother and she is yours”(BH). The outer narrative frame is violating human relationships of the inner narrative. It is suitable to think that they share the sin as a common attribute, the redemption and

the religious tendency is rather devious, vicious and sick to the extent of madness and blasphemy. The retelling is therefore at extreme boundaries as is the idiosyncrasy shouting at the oblivion of the fiction and literature.

Fyodor Pavlovitch undertakes the same behaviour with Ivan and Alexey as with Mitya or Dmitri; he abandoned them after the death of their mother of nervous disease and Grigory looks after them. This character of European culture background should be the epitome of this culture in the Russian society which feeds and nurtures the liquid within which the replay of characters takes place. His flexibility and humanistic approach to orphans is rather sustained by the acceptance of European culture, languages and literature within the Russian literary frame. It is shown through the very references of Europe especially 'Paris' which is found in every single text regardless to translation issue.

4.8. Nabokov Insights on *the Karamazov Brothers*

The first three sons Dmitri, Ivan and Alexey spent their childhood in the cottage of Grigory, the so-called servant of the Karamazovs. Nabokov in his lectures tackles the characterization in its very sense. He wraps up the very long novel of over one thousand pages into a detective story, a curious novel and a novel which has as a background the criminal novel. All sorts of qualifications can mislead the common reader for an adequate interpretation. He brings up the illegitimate son Smerdyakov to the surface, the very murderer of his father.

4.8.1. Flatness up to Roundness and fake Hero

The character of Smerdyakov is very controversial to a considerable extent in terms of replay. He might have been the one of Esther; both born out of wedlock as a negative feature of the character. More than that, Smerdyakov is the guilty of killing his own father fulfilling the prophecy and raising the mystery all along the novel since Dmitri the first son is the one who is being tried for the murder he did not commit. Unfortunately, the crime scene and his whereabouts the night of the

crime convicted him and he is prosecuted for the crime of killing his father thereafter.

Alexey has another name in the novel as Dmitri was in the first place Mitya, the former is Alyosha certainly for the same reason. But the role of this character rather lies in the brotherhood ties as he the third brother. Going back to the murder, Nabokov insights go to believe that Dostoyevsky misled and bewildered the reader during almost all the fiction. But “during seventy five pages”, Nabokov adds, “from murder to arrest”(89) Dmitri is for the reader the murderer as he has as motif the fact that his mistress Grushenka went to see the father Karamazov in his household after being summoned by the latter. Dmitri whereabouts is the garden of their old house and as he fled he cut Grigory in his way out with a sharp tool. He was referred to as ‘the old man’ in order to help misleading and deceiving the readership; a curious fate for a man who spent his life raising orphans.

Ivan as the supposedly narrator learns from his brother Smerdyakov a confession of murder, and then he can free Dmitri from his tragedy. Therefore, he brings resolution and interrupts the abrupt and filthy deceiving of the reader. The latter is a participant without whom many suppositions could not bear. Ivan on purpose misled the reader and set an atmosphere of secrets and mystery at the extent of revealing the name of the town only near the end of the novel which is “Skotoprignyevsk in the sense of Oxtown”(88), occurs in the novel as such;

““The Karamazov Case at Skotoprignyevsk.”(That, alas! was the name of our little town. I had hitherto kept it concealed.)”(KB 1005); describing therewith an article in the newspaper brought by Zossima, who is portrayed as a monk in the monastery. This very persona has been drawn a tight relationship with the poem of the grand inquisitor’s although Nabokov deems his existence in the fiction rather losing the causality of events. He ascertains that “its deletion would have given the book more unity and a better balanced construction”(Nabokov 89) wherein Dostoyevsky inserts it as a sustain element for the impression of violation and blasphemy.

4.8.2. Reason Vs Nonsense and Meaning Collapse

Having said that the hero in the author's fiction destroyed the reader understanding, then it should be the narrator because he intentionally hid the name of the town. The settings of the story, time and place are set in the beginning of the story even in narratives where the author starts with flashbacks or begins right in the middle of the action especially in detective stories. It is really outstanding to mislead the reader about the identity of the protagonist wherein the arbitrariness as previously stated is a narrative technique in Dostoyevsky's fiction.

Nabokov winds up his lecture in saying that "dusky paths lead the reader away into a murky world of cold reasoning abandoned by the spirit of art"(89). In this way, he determines deceiving the reader as a stylistic device. He also considers the very end of the reflector of fiction namely Fyodor with tragic death in unclear circumstances a sincerity that should be characterized as a stylistic device. And thereafter even the death of Adelaida and Sofya are stylistic devices wherein the case of Grigory is no less than the fate of a loyal servant. This shall stress the point of Dostoyevsky's lack of sympathy wherein he considers a man with sympathy as vulnerable and therewith for him Fyodor is the hero.

Getting back to the replay of characters, Dostoyevsky not only replayed them from Dickens's *Bleak House* but he also replayed the house itself; the very setting of second part if not more of the this English novel. The same characteristics and features of the house as cold but scarier and more Russian than it could be with smaller rooms and devilish underground impression as the devil himself dwells within and different acts of debauchery unfold as the events unfold. The element of time in Dostoyevsky is flexible in terms of length but not fair to say more about standard good characters; the impression is psychological collapse and the narrator is schizophrenic and a psycho. In both supposition it should be taken for granted; Ivan as an abandoned child whose mother went through a possession according to their beliefs, and the author himself who experienced burial alive and military life and individual incarceration. It should not however judge in any case or assess the author's mental state or question his artistic and aesthetic ordeal of his tremendously fantastic creation.

4.9. Dostoyevsky under the Narrow Bakhtinian Scope

Bakhtin, in his *Problems of Dostoyevsky's Poetics*, undertook an endeavour upon the bulk of Dostoyevsky's works and it seems that *The Brothers Karamazov* possesses the multiple facets of discussing polyphony, dialogism and psychology. He sees the hero in his fiction as atypical and outstanding, barmy and agonizing such in *Notes from Underground*.

4.9.1. The Hero according to Bakhtin

The hero is very significant in Dostoyevsky's narrative fiction for Bakhtin advances that; "Dostoyevsky's hero always seeks to destroy that framework of other people's words about him that might finalize and deaden him. Sometimes this struggle becomes an important tragic motif in the character's life"(59).

In this way, it could not be determined that the hero or the protagonist in Dostoyevsky's fiction is overwhelming the reader in a simple way as in any other classic fiction for the consciousness of the characters is responsible for this complex knit of events and the action is therefore relative to the text, milieu of displaying or the liquid within which the element is dissolved. And by element, the persona is concerned.

Having said that Dostoyevsky's nurturing literary foreground is the man of underground, Bakhtin ascertains that this hero is "the first hero-ideologist in Dostoyevsky's work"(59), and thus the ideological thinking is prevailing upon the other characters, be their voices expressed in dialogues or mute ones. The hero in the present novel is a 'Protean character' and it should be the narrator.

4.9.2. Idiosyncrasy of the Author

The capacity of access to multiple layers and its interchangeability might lead to characterize the narrator as the protagonist in the fiction both in the inner narrative frame and the outer. Yet, he came up with the terminology “monologic realism”(61) which required a particular approach to “man in man, that is, a realism in a higher sense”(idem). In this sense, he adds that,

“at the very end of his creative career, Dostoyevsky defined in his notebook the distinguishing features of his realism is this way: ‘with utter realism to find the man in man[...] they call me psychologist; this is not true. I am merely a realist in the higher sense, that is, I portray all the depths of human soul’”(60)

In this way, the author most concerns are the inquiry of the human soul wherein the experience plane is settled with all the available parameters and variants. Yet, the bitter experience of the author enhances his creativity and creates a unique and powerful source of motivation, the quest for the truth presenting it thereafter as a second hand truth.

4.9.3. Voices in Dostoyevsky’s Narrative Fiction up to Dickens’

The personality of the characters in Dostoyevsky’s fiction is very outstanding for Bakhtin wherein there occurs the problem of polyphony and the single voiced narration beside the much interference that sharpen the whole understanding into a bewildering storm of recalling, intertextuality and self-consciousness questioning. Bakhtin advances that “in Dostoyevsky’s artistic thinking, the genuine life of a personality takes place at the point of non-coincidence between a man and himself”(idem). Yet, the aesthetics for the author lies in the creation of a perfectly authentic existence of the persona through a prescribed systematic interaction between the character and himself. This transgresses towards the metaphysical which enhances and accentuates the modeling of characters into real people that shall interact in a way or another with the very personality of the reader. There, the moving out of the self takes place for

the character and for the reader making therewith the latter participates and the former alive.

According to Bakhtin in describing the author's displaying his characters and the way he dives into the inner of a created prescribed literary entity to come to life;

“Dostoyevsky had no sympathy at all. He saw in it a degrading reification of a person's soul, a discounting of its freedom and its unfinalizability, and that peculiar indeterminacy and indefiniteness which in Dostoyevsky constitute the main object of representation: for in fact Dostoyevsky always represents a person *on the threshold* of a final decision, at a moment of *crisis* at an unfinalizable- and unpredeterminable-turning point for his soul”(61)

It has been previously stated that the writer was a rude interlocutor and here the critic ascertains that he lacked sympathy because he thought of it as weakening factor to the human soul and mortifying . Yet, everything is deemed undetermined and indefinite in terms of representation; the characters are not bound to a certain length of existence in the fiction, they can be displayed all along the novel and not endowed with roundness as well, exist in a few pages but have a tremendous role in the causality of events. Though the realism is prescriptive in Dostoyevsky's fiction, there are no fixed rules as to deal with personalities and fates of characters; both wives of Fyodor were good persons nevertheless punished by death, a horrible one in fact, suicide and nervous disease. So as to the character of Fyodor, he might be ruse, pervert and drunkard but the writer still sees him or his persona as a one worth giving a second chance. He did so because in his thinking, only weak and degraded people who feel sympathy and good-heartedness towards others as the blasphemy is the core of his complex replay of these characters. The latter are represented at the edge of their existence and point of collapse. It should be fair to state that most of the Russian writers were brought to their limits in their lives and no one of them could testify of wealth and stable life and mental equilibrium.

This shall be contrasted with the representation of characters in Dickensian fiction where the characters come to life through their mannerism and deeds in Boulton's proper words.

According to Milligan, the personality of Dickens would not allow such transgressions wherein the idiosyncrasy for another turn stands for the starting point of authors and writers; their vision, philosophy and doctrine are but embraced through the race of life. Dickens in the way has been nurturing Russian literature and subject of inspiration, respect, and admiration for Russians and Dostoyevsky is particular, but he could not heal the wounds of usurpations, and could not direct the fiction making it thereby more creative in terms of universal diversity. An unintentional authorial fusion is strongly considered.

Unlike Dickens, Dostoyevsky endowed his characters with free will standing before and against their creator in the same way but different from Goethe Prometheus who creates voiceless slaves "capable of not agreeing with him and even rebelling against him"(Bakhtin 06). This might raise the point of Milligan's concept of 'Taken over' wherein the latter stands as the author loses control of the end. Yet, the prescriptive endeavour shall deny it. It does not mean that Dostoyevsky is bewildered within his own fiction, but the task is very complex to spouse a prescriptive approach with free existence. The latter shall be contrasted with the fact that some characters like Sofya and Adelaida were said to have been mute ones. In reality, they are endowed with voices but multiple ones that consist in the plurality of voices. This has been a problem for the Dostoyevsky's poetics in terms of polyphony. They are mute as not having dialogues in the text with relativity to other characters, but there happens to identify dialogism in the created space between author and narrator at the very point when the reader starts participating in the narrative inner frame and being aware of the outer narrative one and that also creates another blank space in the metaphysical for a long time sought by the writer to realize and establish and thereafter defines and underlines the type of discourse refracted in this narrative.

4.9.3.1. Polyphony in Dostoyevsky's Narrative

Bakhtin deems Dostoyevsky as the creator of the polyphonic novel and characterizes it as a “new novelistic genre”(07), violates therewith the traditional novel. In other words, he “destroys the flatness of the earlier artistic depiction of the world. Depiction becomes for the first time multidimensional (285). Other works like Austen's exhausted themes of family, parenthood and prejudices about people notwithstanding that such works stand to be literary pedestal to the development and evolution of the English literature and literature as art. However, the artistic tendencies should not be alike by virtue of the attributes that surround man wherein the scope of art was and is understand and define man. These attributes are nature's wherein the space and time are the most essential ones beside the weather that has been the stylistic marker in some literary masterpieces.

Elements of nature should be shaper of thoughts, inspiration and feelings all of which wind up in the composition of the formulae which leads to think about idiosyncrasy and pen. The conflict should be therefore man Vs man and then man Vs God and finally man Vs nature as is the dichotomy of pragmatics Vs madness outstanding in the present masterpiece. Thus the flatness is one feature of depiction of social and family issues through dense texts filled with dialogues between characters that, most of the time, take over the narrative and let the writer wonder about the resolution to his own story. Even the reader is sometimes misguided through different and alike voices of young demoiselles dreaming about marriage and exploring their sexuality wherein dressed with tight shirts to let their breasts noticed and large dresses.

This very flatness, according to Bakhtin has been revolutionized through the multidimensional offered by Dostoyevsky at the level of all the governing forces that might direct and realize the production, for instance; narrator, characters, settings, atmosphere, mood, stylistic devices and narrative techniques and their relationship with characters at different dimensions creating thereby the space that determines the dialogic property and relativism in the fiction prose.

The example of the possession of Sofya or her nervous disease is exaltation of the author's multidimensional perspective and at the same time exacerbating the devilish belief deeply embedded in the Russian thinking and culture wherein the latter stands to be the holder of idiosyncrasy. This very fashion of understanding psychology and conflict between self and ego and self and other, is but the confirmation or a recall to what the madman in *Notes from Underground* talks about. And this has been about being educated enough to doubt science; this very madman actually believes in the existence of devil and in possession thereafter.

4.8.1. Dostoyevsky's Monologism

Dostoyevsky introduces and coins the monologic realism with the definition and belief that realism in its genuine sense is understanding man. A psychological voyage within the self seeking the truth, far from analyzing and getting things adjusted to the norms; realism for him is what a man is not what he should do and ought to be according to societal agreement and conventions. The inquiry of the self and the other in Dostoyevsky's vision the inner dialogue of one person, persona, character and even a setting. This might emphasize the inner narrative frame out of the outer and sustain the buoyancy of the replay of characters as Dostoyevskian stylistic device. Bakhtin advances in the same fashion in;

Surrounding monologism. What monologism is , in the highest sense. A denial of the equal rights of consciousness vis-a-vis truth (understood abstractly and systemically). God can get along without a man, but man cannot get along without him. The teacher and the disciple (Socratic disciple). (285)

The religious issue is at stake again when confronting divine entity to human one; the very mythical ordeal which filled volumes of epic and prose. For Bakhtin, man is disciple of God and the latter is the teacher referring to Socrates as a philosopher who tackled and discussed things at the metaphysical stage. He also deems Dostoyevsky to consider the monologism one way for the ascendance of art and it is the highest point, the artistic orgasm sought for a long time.

This should lead to the fact of thinking about consciousness as fluid entity which obeys to laws which, in reality should not. It must be autonomous to interact and react in free will; fact of which brings to existence the arbitrariness as a narrative technique; nothing is pre-destined, everything is free and therefore unpredictable wherein all the logical connections are destroyed. Yet, Bakhtin advances about autonomous consciousness that “this is a questioning, provoking, answering, agreeing, objecting activity; that is, it is dialogic activity no less active than the activity that finalizes, materializes, explains, and kills causally, that drowns out the other’s voice with non-semantic arguments”(285). He qualifies to perform all what a consciousness can do when thinking of a particular thing at a particular point in time, stressing therewith the arbitrariness of polyphony in the narrative of this particular author; he also revolves around the carnivalesque or rather alluding to it.

4.10.1. Interference through Polyphony

The polyphony is explained further through the interference of the author in passages of the fiction to address the reader as an observer and as a participant at that particular moment. Yet, Bakhtin argues that;

Dostoyevsky frequently interrupts, but never drowns out the other’s voice, never finishes it off “from himself”, that is, out of his own and alien consciousness. This is, so to speak, the activity of God in His relation to man, a relation to man to reveal himself utterly (in his immanent development), to judge himself, to refuse himself. This is activity of a higher quality. It surmounts not the resistance of deadmaterial, but the resistance of another’s consciousness, another’s truth. (285-6)

Indeed, the interference in the narrative of Dostoyevsky does not seek or aim at diverging or converging the fates of characters; their voices or consciousnesses; their activities, it rather implicates the readership and its consciousness and its voice and highlights the truth in them accordingly. This atypical motion is of paranormal

at the physical level and it is dead for genuine and actual setting, but metaphysical at the estate of fiction wherein the truth stands for the core of literary criticism; be it thoroughly or ranked in the unconventional.

In his *the Dialogic Imagination*, Bakhtin ascertains that this very author breaks the tradition of the genre for he says that “the Dostoevskian novel not so much as an absolutely unprecedented event in the history of the genre, but rather as the purest expression of what always had been implicit in it”(V). So much talk should be settled about the purity of idiosyncratic tendencies and their projection in genres of literature. More than that, he adds that “viewing the history of the novel through the optic of the Dostoevskian example had revolutionary consequences. The novel ceases to be ‘the leading hero in the drama of literary development in our time’”(idem). Yet, Dostoyevsky offers a rebirth of genre; a mutation and an obliteration of traditional literary governing forces.

The monologue and the monologic discourse which is depicted in the fiction of that specific author can be explained through Plato’s conceptualization of thought. According to Bakhtin, thought is “the conversation that a man carries with himself” (134). He goes further by saying that “the concept of silent thought first appeared only with the mystics and this concept has its rules in the Orient”. For there is a discreet distinction and discrimination between “conversation with oneself” and “the relationship with to one’s self”(idem). He wraps up the whole in determining that “conversation with one’s own self turns directly into conversation with someone else, without a hint of any necessary boundaries between the two” (idem). This should lead to the afore cited dichotomies man Vs man; man Vs himself and man Vs God. Henceforth, there should be no confines concerning the voice of the self and the other; and both in accordance to the voice which interferes all of which is but silent thoughts.

4.9. The Fiction of Nabokov

Nabokov is a Russian writer and a critic wherein the scrutiny of his narrative fiction is tremendously important and cannot be set aside for the sake of determining “the Russian word”. Investigation and analysis have been undertaken about the Dostoyevskian fiction and the fact of being nurtured from the Dickensian one. Yet, it has been assumed that *Bleak House* has been replayed, not entirely but in some elements, of *the Karamazov Brothers*. Yet, the sample is but a translated version by Constance Garnett wherein a further exploration of Russian fiction written in English should be considered. Nabokov is a Russian writer who produces in English wordiness, fiction prose. Other levels of analysis stand by for questioning.

4.11.1. An Account on Nabokov’s *lolita*

Prior to tackle the literary investigation *Lolita* by Vladimir Nabokov, it is worth pointing out some productions which have been translated into English, for instance; “a Busy Man”, “Tyrants Destroyed” to name but a few. The focal point is the depiction of Dickensian narrative techniques and stylistic devices, and yet Dostoyevskian madman should be highlighted for the purpose of drawing a thread which normally might lead to the Russian word. Masterpieces like *Lolita* and *Ada or Ardor* ought to be tremendously considered for the same sake.

In this way, *Lolita* presents as an autobiography through which Nabokov welds the Russian fiction to the English one notwithstanding that the fact of being nurtured by Dickensian fiction has to be taken into account. Yet, prescriptive realism is sensed all along the introduction or introductions, if so to speak. He provides the reader with a set of separated texts in shape, but related to each other within which he starts narrating his own life and most precisely his childhood. The book is divided into two parts, and though the awareness of the writer to unintentional authorial fusion is rather active, still the author succumbs to the masterpieces of his ancestors like Dostoyevsky before him, and Gogol before that. In fact, he sets two parts in the novel; the first part starts with some kind of

confession of the most intimate moments of an adolescent who certainly prefers to hide them at age of adulthood.

4.11.1.1. Devilish, Spiritual Aspects as Key Components of the Fiction

He starts the novel with ‘Part one’ starting as such; “Lolita, light of my life, fire of my loins. My sin, my soul. Lo-lee-ta: the tip of the tongue taking a trip of three steps down the palate to tap, on the teeth. Lo.Lee.Ta”. (05) Lolita for him is every girl he loves each summer. But revelations shall be depicted from this very passage like the words sin and soul which refract the elements of sin that is omnipresent in Russian literature and the psychic endeavour through which the reader is going to complete his voyage either to meaning ground or an intentional deception. He also introduces a course of articulatory phonetics and parts of the human vocal apparatus. He justifies his usage of words by adding the following sentence which directly addresses the reader for interpretation or participation; “you can always count on a murderer for a fancy prose style”(idem).

Many narrative markers shall be highlighted taking into account the scientific perspective(idiosyncrasy still stands for emphasis). They are: sin, soul, murder, biblical words like; seraphs(angels that protect the seat of God), and qualifies them to be “the misinformed, simple, noble-winged seraphs, envied” , and it is a quite insulting words for divine creatures whose prerogative is tremendously important, human qualities, and portrays them as being oblivious to what is happening around a tremendously great source of information and mightiness. This is but blasphemy and a creation of the gap needed in terms of space and time with Dickensian stylistic devices such as long sentences, succession of adjectives and phrases that are separated with commas meaning the same thing or enhancing the meaning in ascendance. He eventually interferes and addresses the readership, who are referred to as “ladies and gentlemen of the jury”, by saying that; “look at this tangle of thorns”(05). In other words, this blasphemy is a mixture of intertwined extremely dangerous and potent issues.

4.11.1.2. Narrative Techniques up to Dickens

This, in fact, should determine that most of what is coming forward is summed up or presented in the threshold or rather the nature of the fiction is clarified and is dastardly as it appears. The diction which is used is heavy, loaded and pregnant of meaning; the pun is key component of the style at that level.

An eye catching narrative/stylistic technique is the mock; a quite Dickensian one. It really refracts his hatred or any other feeling of awkwardness towards his parents or the fact that he loved them that much and he could not convey or show his love them. It should be noted that the author is the narrator wherein the latter takes over in sequences of interference. It should be discussed later.

a. Devilish Mock

He starts the mock by referring to his father as “a gentle, easy-going person, a salad of racial genes”(05). He goes further in criticizing his father’s marriage to an English girl and uses all his artistic and background in mocking her ancestors, his refusal to this is expressed in “daughter of Jerome Dunn, the alpinist, and granddaughter of two Dorset parsons, experts in obscure subjects-paleopedology and Aeolian harps, respectively” (idem). In a very cruel way, he refers to his mother’s death in accordance with photographs wherein people in the previous century of his took photographs of their dead beloved believing that they might save their souls from damnation. Such representation would not recur but on a madman, the devil himself. In this way, he mocks his mother in a devilish satire by saying that, “my very photogenic mother died in a freak accident(picnic, lightening), comic and tragic the way he pictures the accident. He adds that she left him “a pocket of warmth in the darkest past, nothing of her subsists in within the hollows and dells of memory”(idem).

b. Dostoyevskian Traces

By this atypical description, the author or rather the narrator is trespassing the confines of gentility; only a mad man can say despicable things about his

mother; such degree of hatred embeds an evil self wherein consciousness, experience and truth is the very perspective. Dickens could not but embellish and nurture this already settled literature of theirs. The hero in this fiction is the anti-hero of himself; the self Vs ego and the ego would be the other in the present narrative. The interference is rather flagrant and the monologic perspective is at hand when he says within the text; “if you can still stand my style(I am writing under observation)” (06) shaping thereby the readership thought and compelling them to participate.

It is clear that the shaping of the Russian word would not wait for others’ insights to be completed but hope for an actual intentional and unintentional authorial fusion wherein he presents to be the best example so far in Russian literature written in English. Yet, other translated versions of the writer’s literary productions shall be examined to stand the evidence.

c. Cultural Focal Points

The mock extends to the rest of the family with which he draws the attention to the fashion of displaying flat characters by giving satirizing their roles; a technique that shall be fetched back in Dickensian narratives. More than that, he went to the point of giving his aunt the role of British governess that has nothing to do with the relatives and after the collapse of the masters’ household either a butler or a governess still work and serve for nothing but loyalty. By this he destroys this memory out of the few minds that bear these scenes which either has as origin the Tsar and followers or traditional British novels. He writes; “ my mother’s elder sister, Sybil, whom a cousin of my father’s had married and neglected, served in my immediate family as a kind of unpaid governess and housekeeper[...] perhaps she wanted to make of me, in the fullness of time, a better widower than my father” (06).

d. Metafiction in lolita

He epitomizes this very character to be poetry as she likes and does this genre of literature and accuses her therewith to have been the cause of his mother’s

death. He seems to love her enough to say that; “I was extremely fond of her, despite the rigidity”(06). This means that he loved poetry at that age despite the rigidity of its rules and wrote “despite her rigidity, -the fatal rigidity-of some of her rules”(06). He describes her as having a waxen complexion. In this, she would not have any dimple or wrinkle; she is as feeble and less resistant to harsh circumstances as is wax with heat; she is emotionless with no dignity, rigid and still; she is immortal so as poetry is; she is a widow maker as is a poet when musing wittily and forgetting about his duties and wife and children under the possession of opium. From another angle, though acute enough to be unspeakable within a fiction, she is the very epitome of the romantic poets who fled to the outskirts doing poetry while people of England and Europe were starving because of the industrial revolution. And so was their status in snowy freezing territories right above the cited continent.

e. Morphology, Diction and Languages

The English is of American spelling wherein words like; traveler and colors are used, and so is the perspective in the previous criticism. And by creating the multidimensional in terms of space and time, he gives his readers a social thematic course, phonology and literary ones through his characters and happenings when just considering the introduction or the first pages for they stand to hold the great amount of energy and data about the entire narrative. The dialogism, polyphony and carnival are deeply embedded in this text that shall be considered as “relativizing” excerpt in Bakhtin’s proper words.

The French language seems to be one tremendous place in this narrative including some literary references like “Don Quixote, Les miserables, Le Beaute Humaine”(06), the determiner is normally ‘la’ but for a certain reason he spells it as such; and other words and expressions to picture the speeches of aristocrats as he satires them, for instance; “mon cher petit papa (06), plage(07), chocolat glace (08), manqué (09)”.

f. Psychology and Sexuality Consciousness up to Flat Characters

He also introduces the very point of libido and puberty into the narrative so widely and explicitly breaking therewith “the timid knock on sexuality” of Dickens as stated by Milligan. Blushing details are used in long paragraphs of erotic scenes; within which he describes his first impressions and contact of sexuality in such a fashion to make the reader participate and splitting thereby the consciousness out of itself. If the reader interacts with the passages and get involved in the scene, his objectivity is going to be questioned and his judgment is going to be inadmissible. He gives so many details about Annabel, his first sexual experience, and deems every single girl thereafter to be her, even Lolita. The same atmosphere prevails in his *Ada or Ardor*, erotic as well and deemed by critics to be so wherein Nabokov replays the character of the first wife of Fyodor Pavlovitch Karamazov as “Saint Adelaida”(02); by this he could have paid respect to this woman who has been distorted and humiliated in the novel of *The Karamazov Brothers*. It should be his reason that stands to impart this good person despite the embedded evil, pervert, and insane residue if not growing organisms that dwells within the personality of the very author.

He, further in the text, interferes within and sensuality with a mocking expression and at the same time an intertextuality by saying; “ when two bearded bathers, the old man and the sea and his brother, came out of the sea with exclamations of ribald encouragement, and four months later, she died of Typhus in Corfu”(08). By virtue of his literary awareness, he could manage to criticize the literature within his own story telling and fiction notwithstanding that again he destroys the reader’s hope or waiting for something more romantic, then he literally cuts the rope by turning from the brothers and the scene that happens in a specific time and space to an extremely different situation that might need other details and explanation of the circumstances. He, thereby, makes the character of Annabel mute as most of females in Dostoyevsky’s *the Karamazov Brothers*.

g. Experience and Political Awareness

Nabokov goes further to talk about his paying visit to falling women during his student life. Passages of madness and delirium are found in the fiction in pages 10 and 11 talking about nymphets who are some women have “pumpkins or pears for breasts”(11) and might be agents wherein he introduces the world of spies and the 1950’s through an account of pornography. This very conceptualization has been labeled and depicted by Lennard (2008). No official could bear the idea notwithstanding that he came at a moment to be arrested as he interferes. Perversity and madness dye the idiosyncrasy and they refract the consciousness and the self, the personality of the author thereafter. The former is explicitly expressed in the second part of the novel or it is but a spontaneous flow of wordiness coming out the very cunning mind of ill-blended and welded natural and literary background.

h. Intentional Authorial Fusion

This very open portal on sexuality makes appeal to the upheaval detonated by the various interpretation of Sterne’s *Tristram Shandy* sexual transgression out of the farcical and indecent humour , exuberant deliberate disorder. Nabokov is a shandy in Sterne’s terms; Watts in Sterne explains it as “wild, a little crack-brained; somewhat crazy: which suits the ludic, ludicrous and fantastic features of his writing” (Sterne 01). This very novel should be joined with ‘The Literary Saturnalian Tradition’ which is according to Watts “an eccentric tradition of comic and satiric works of literature which are pedantic and anti-pedantic, replete with learning while mocking that learning; works which now draw us into their fictional worlds and then draw attention to their fictionality” (idem). And by pedantic, Watts means obscure and dull; the carnivalesque prevails the Saturnalian festival. The latter is defined as a carnival where masters and slaves exchange their roles and positions and for literature in the Bakhtin’s terms; it is the carnivalesque.

i. Nabokov’s Writing as a Russian

Additionally, “a Busy Man” is one the numerous short stories written by Nabokov deemed to be endowed with spontaneity and wit. Most of these short

stories were written in English. The threshold in this particular short story presents as an account of a series of events of a chap; a character that let think of the writer's relative circle as far as *Lolita* is considered to be his autobiography. Nabokov starts his short fiction, which is not an easy task, with the confirmation to what the mad man in the underground or rather the narrator or Dostoyevsky himself, talked about concerning the fact that a person should not work his consciousness for nothing, and that sympathy is but a privilege for the weak people who seek excuses for their failures most of which are consequences of softness.

It seems that Russian fiction nurtures itself from previous Russian writers. In spite of the fact that Nabokov was brought up in America then got acquainted with the different European cultures and therefore their literatures, his writing reflects every single step of his life for he is extremely open to details even to the most intimate one. Yet, the style seems to be nurtured further by Dickensian one including parallelism-the reproduction of the same syntactic structure within the same sentence- picturesque language, mock and satire and creation of dialogism through the multidimensional and monologism. The hero in this short story is a death-fearing person, and leads an inner combat with his memories of the ages between ten and fifteen; the very age of the character boy in *Lolita* when the must issues are at stake; a very potent period of time in the life of the human being and it should underline and determine the undertaken path thereafter. In this production and it should be noted that the description is a lead narrative technique, the second paragraph draws an accurate portrayal of the face of this persona as being imagined by Gogol; the features are repugnant and the face is compelling; mock and satire.

Another short story entitled "Tyrants Destroyed" presents its plot in no less than twenty pages of prose. The wordiness is uttered through the narrator and the dialogues hardly ever push aside the mass of text. The narrator spreads a political atmosphere right from the beginning, and the hero should be nurtured from the underground. Nabokov through an anonymous narrator replays the monologic perspective; the monologue mimics the one of the underground. He also turns into contemplating the pervert and the insane such as suicide and murder; a quite

Dostoyevskian approach to tackle these obscure things. The narrative technique is settled and designated accordingly.

4.12. Stylistic Interpretations and the Narratological levels

The afore pieces of literature namely; *Bleak House*, *the Karamazov Brothers* and *Lolita* might have defined the style and narrative and stylistic techniques of the authors Dickens, Dostoyevsky and Nabokov, respectively. They have been, however, scrutinized at most of tackled levels of analysis discussed within the first chapters. narration and narratology have been the concern of linguists who strove to find a common ground that ties literature and linguistics wherein the core study should style and stylistics within fiction. In her *the Fictions of Language and Languages of Fiction*, Monika Fludernik examines “the narratological levels of interaction between characters within the fiction, narrator and narratee, implied author and implied reader and finally the real author and his or her public”(434).

For Fludernik, this examination should be settled and undertaken through different axes which undermine the legibility of the intertwining and assumed correlations betwixt the study of style and its very manifestations, and literature. More than that, the discrimination of these axes should be as follows; on the story, within fiction, in fiction, narrative frame and mode narrative, communication, and overt and covert narrator.

4.12.1. On the Story

The story is the interaction of characters between them as in real life, according to Fludernik. It has to be said in accordance to “a mimesis of real-life interaction”(434), and the “verbal exchange therefore has to be analysed in accordance with speech act theory and other discourse structures and discourse strategies (face saving, self-presentation etc)” (ibid). In discourse and verbal exchanges, it is worth considering face threatening acts (FTA) and face flattering acts (FFA) wherein David Crystal in his *Encyclopedia of Language* advances that,

Both discourse analysis and pragmatics are centrally concerned with the analysis of conversation, and share several of philosophical and linguistic notions that have been developed to handle this topic (such as the way information is distributed within a sentence, deictic forms (...), or the notion of conversational ‘maxims’ (2011: 124)

In this way, the interaction between characters is displayed through the sentences and blocks of dialogues or in isolation. The conversational maxims should be set according to quality, relation and manner according to Widdowson in his *DiscourseAnalysis*.

4.12.1.1. Maxim of Quality

The maxim of quality is about truth when the assumption or the foretold is taken for granted without any doubt of being deceived. It has been in fact depicted in Dickens’s narrative wherein this writer epitomizes sincerity and equilibrium and the search for truth is his primary task for he undertakes a prescriptive approach to Realism, whereas Dostoyevsky intentionally deceives the reader and destroys the notion of truth as he did with the hero. His primary task is to mislead his reader and thence the notion of quality maxim within conversational exchanges does not stand in the very narrative and the story is an appalling ground for the development of causality. Indeed, Widdowson ascertains that “this maxim too is frequently violated” (2007: 60).

He adds that “the deliberate denial of this maxim” (idem), brings about the effect of irony”(idem) beside the intentional extra emphasis put on and within the phrase. This has been mostly observed depicted in Dickens’s and Nabokov’s narrative style assuming therefore that the latter mimics the former, and is explained through the Bakhtin’s intentional authorial fusion.

Another point on the maxim the quality is the one with which, according to Widdowson, any misleading or deceiving text is omitted, it is more occurring within funeral speeches where in the qualities of passed out are highlighted rather than something else. Widdowson, in this way advances that, “here compliance with the

maxim would require you not to tell the whole truth but nothing but the truth, but on the contrary, more like everything but the truth”(61). This might apply either on Realism or fantasy and sensational literature. Dickensian narrative, however, had expressed a great amount of truth about society in an explicit way but the maxim complies rather with telling the truth wherein Dostoyevskian one takes the other way round to tell the truth, but nothing of truth is said at fictitious settings and something else is delivered for the sake of creating a dialogic situation with the reader.

4.12.1.2. Maxim of Relation

As for the maxim of relation, the relation of the reply in real verbal conversation has to be in accordance with the first statement wherein the ground in the case analysis is the relationship author reader as far as storytelling and text are concerned. Widdowson in that ascertains that it should “make what you say relevant to the topic or purpose of communication. One way of illustrating compliance with this maxim is by reference to how adjacency pairs work in turn taking. Thus the question sets the conditions of relevance for the answer that follows”(61). Additionally the manner maxim primarily sets the reaction in real verbal interaction, but tone and mood within the narrative, within the dialogue which is involving the reader and author. The answer to a question of maxim relation should be ignoring the topic as in the Dostoyevskian fiction so as to bewilder and deceive the readership about the identity of the hero unlike the systemic unfolding of the dialogue in Dickensian fiction and this regardless to characters dialogues wherein an implication of the reader should be set in the first place. The monologic dialogue is also the case of these maxims.

In order to provide clarification to the afore analysis about maxims in verbal exchange, then here this exchange is at the level of meta-narrative wherein the dialogue is an outsider to the conflicts between characters. These are responsible for the arousal of plot which is completely different from story.

4.12.2. Within the Fiction

This axis, for Fludernik, is deemed to be a mimetic one wherein it “becomes subordinated to the plot, and utterances by characters (letters, telephone calls, etc) and their content acquire large scale functions in the framework of the fiction” (435). This means that the implication here is at most levels of narratology; conflict and causality, characterization as characters interact with the element of text through communicating with each other and here the narrator or author should be absent and they are taking over the narration through which the fiction develops.

In other words, they are part of the realization of the fiction and therefore they do not obey to the narrator narratee, the implied author and reader and real author and public. They do not seek for public, they live the moment by their own. This level does not comply with the Dostoyevskian narrative as far as monologic realism is concerned but if the narrator is Ivan, one of the brothers Karamazov, as he is a character then he should be a narratee and the text is a confession or a retelling to one of his brothers if not all at an end of conflict or in a scene of funeral. Notwithstanding that this axe is rather one tremendously observed feature of the Dickensian fiction in general where they fulfill this stage at once regardless to the supremacy of the narrator.

4.12.3. In Fiction

It is rather different from the previous discussed element wherein Fludernik advances that “such verbal interactions between characters is furthermore removed from a true communicative situation since the mediation by narrative text, even when using much direct discourse, turns characters’ speech into a function of the narration as much as of the plot”(435). This means that in dialogic situation in the inner narration- that is, characters interact using direct speech with all the ampler of the grammar and punctuation and shown aside from the general block text- is mediated through text. As for narration, they are narratees and for plot they generate conflicts without which the causality falls apart.

This should highlight the point that Dickensian narrative is a lead one in terms of handling characters within the fiction; their interaction is therefore with the text, narrator and the reader, the implied one as he is involved within the narrative and takes part in judgment and reactions; fact of which the meaning is directed towards the meaning ground, in Iser (1974) proper words. However, in Dostoyevsky's fiction namely *Underground* and *the Karamazov Brothers*, the monologue overwhelms the characters' dialogue, the text is relativizing and the narrator is a character and is author but the characters interact at a meta-narrative level offered by the text, and they are thence internal dialogues out of textual or grammatical representation and they shall interact at another dimension among others.

4.12.4. Narrative Frame and mode narrative

The narrative presents in Dostoyevsky through the narrator which deemed to be Ivan for the latter undertakes a subjective narration through his own deictic. This has been espoused and embraced by Fludernik as she mentioned Stanzel (1984b) and says that, "there is of course still a linguistic mediation by the narrative which appropriates the character's deixis" (435). The latter according to Verdonk(2002), is "to point to, or rather direct the listener's or reader's attention to the speaker's or narrator's spatial and temporal situation"(35).

Deictics are of three categories; place, time and person. The latter is the most important and most employed if not depicted in the present narratives. The person deictics which includes the first person pronoun is mostly refracted in *Bleak House* wherein the author uses "my Lady Dedlock", as well as in Dostoyevsky's fiction as to define the identity of the narrator as being a character for there has been a use of 'we' in several places in the text.

This influences the narrative mode, the narrator and the balance assignment of polyphony. This means that voices of author through narrator and character through narrator would not be recognized by the common reader and this is what has been sought by Dostoyevsky in deceiving his readership in the cited manner.

For Fludernik, the reflector mode narrative does not imply the subsistence of narration and therefore there would be “no communication between a narrator and a narratee; indeed such an address to a narratee would immediately suspend the reflector mode”(435). The core in this case is communication wherein two interlocutors should stand in positions of narrator narratee, author reader, and narrator character. She adds that “there can be narration without a narrator. That is to say in pure reflector mode narrative there cannot be any indication of a narrative voice”(idem).

This implicates the narrative voice to depend on mode narrative as a reflector which eventually mimics Simpson’s reflector of fiction, be it a character through which the story events unfold with no voice of it as to refer to an author or another character that infers as narrator. The case in the narrator of Dostoyevsky either in *the Karamazov Brothers* or *Underground* ; in the former the narrator is a character and the reflector of fiction is the character of Fyodor through which the settling of a reflector mode narrative is active. The latter is rather controversial when considering the monologic narration with the unique voice of the madman. Narration occurs and the narrator is the author and a character wherein communication occurs at the level of a dialogic relationship between this narrator and the reader who is compelled and resigned to participate so as to fulfill his implication and therefore provide a sense or a meaning to the text.

This amalgam of discrepancies in assigning who narrates shall stand as an issue in the Bakhtinian scrutiny of voices in Dostoyevsky’s fiction. Bakhtin in the same way tackled this issue in his *Problems of Dostoyevsky’ Poetics*. On the other hand, Dickensian fiction offers quite good and well-handled voices assignments notwithstanding that in introductions like those in *A Tale of Two Cities* and *BleakHouse* where the voice of the narrator is as powerful as to drag the reader’s attention and at the same time the communication occurs at once wherein the narratee is the reader and the closest character to be reflector of fiction. And so is the case for Nabokov wherein similarities in the style and narrative techniques resemble to a great extent to a Dickensian narrative.

Fludernik goes beyond the reflector mode narrative as resulting in an absence of narration since the narrator does not subsist in this mode. In fact, she discriminates between two samples of narrator voices; the overt and covert. An overt narrative voice shall consist in the subjectivity of narration using the personal pronoun 'I', whereas a covert one is the objective voice of narrator. In the first case, narration occurs within the consciousness and shall obey to the self and other stratification wherein in the second, the objectivity prevails the narration and a sense of responsibility from both parts the author and reader; the character as narrator does not act of his own and obey therefore to prescriptive instructions such in Dickensian fiction. But the need to deceive the reader in Dostoyevskian fiction not only destroys the perception of the hero but also misleads the reader to recognize the voice, and whether subjective or the other way around there occurs narration despite Fludernik assumptions. It is the complexity of settings in the time space dimension, as offering a multi-dimensional plane at the psychological and phenomenological levels, which allows such violations of reflector mode narrative.

4.13. Narrative Style and Cultural Diversity

The issue of culture has been the concern of many researchers in the domains of language and anthropology. In fact, literature represents a large part of the identity of a specific people. It is therewith welded with the different manifestations of language as the medium of communication. The latter in the present case happens to be the core investigation and therefore leads to dialogues between characters, in this case; dialogism is concerned beside a study of discourse. Such representation of the language in literature might lead to think about a literary language and a specific style of writing literature with its different forms. It is however specified to fiction prose wherein events are being narrated through a storytelling by a story teller by different means of uttering the untold stories of humanities. Indeed, the cultural diversity happens to feed literature and shape its thoughts or the ones transmitted through. In other words, it determines to a considerable extent the narrative style.

As far as narration is concerned, the idiosyncrasy of the author, his narrative style and culture should be scrutinized. In the same way, Kramersch, in her *Language and Culture* (1998) posits that “the influence of culture on discourse style also becomes apparent in the differential distribution of orate and literate features of speech in story telling”(49). In other words, Kramersch defines culture as being a potent criterion in determining the narrative style, the type of discourse, and by speech she means the very address expressed by the author through his narrator whoever and whatever it should embody targeting therewith the readership, public or audience.

She adds that, “culture puts its imprint on the conversational and narrative styles of the member of the social group. These styles are generally considered to form parts of people’s cultural identities”(51).

It is worth considering a tight relationship between language and culture as it is a part from a whole as far as literature. According to Alexandrov (1995), “in many ways, bilingual or polyglot writers have more in common with each other, whatever their national origins, than they do with monolinguals who write in any one of their languages” (88). This means that there is a trans-cultural tie between polyglot writers and culture in this case is but ethnicity. The cultural diversity of the same writer develops in accordance with the languages he handles; they are both relative to each other which helps identify the narrative style and the different thoughts and ideas idiosyncratically displayed within the literary text. As Naiman posited that the language used within the supposed conversation between Dostoyevsky and Dickens, was French, it is rather convincing when French words and expressions are depicted from both narratives; Russian and French. Added to that, the case of Nabokov who is deemed by Alexandrov to be a trilingual writer, the subsistence of many cultures within his very person; English, Russian and French.

In the same fashion, he adds that Nabokov “manifested a number of traits which research has shown to be generally characteristics of bilinguals. Bilingualism confers advantages for cognitive tasks involving metalinguistic awareness,

separating word sound and meaning, and generating synonyms and original uses”(88). This is highly sensed within the narrative of *Lolita* when characterizing the medium language as being an American English through his morphological distortion of the standard if so to speak in words like ‘traveler’ and ‘neighbor’. This specific spelling refracts the American culture as he was brought in the United States for English is his first language and it is said that his mother translated Russian for him at an early age of infancy.

His mock and satire is extravagant and vulgar for descriptions of erotic scenes contains a lot of shocking details for some readers; fact of which might diverge their attention to other details of enormous importance in the process or phenomenon of interpretation from the part of the reader. Another key component is the abusive use of expressions and words inferred within syntactic structures to violate the linguistic conformity of unity of language for these inferred words are not borrowed ones such as; “mon cher petit papa (06), plage(07), chocolat glace (08), manqué (09)”.

Another aspect of cultural sway on narrative is the setting in terms of place wherein the very writer describes the beach and the summer as happening in Florida or California, that is, United States. The reference which stands as a literary background to the author, a speech act as reference and identity ethnic patterns in the passage talking about bearded bathers and their sight to two lovers on the beach; their reaction is qualified to be an American Cliché of sexual emancipation at the time of the writing of the novel. More than that, the reference to Hemingway’s *the Old Man and the Sea* should be for literary purpose and intentional authorial fusion; the writer endeavours a prescriptive approach to his narrative fiction.

The British culture is rather conveyed through the description of the household, the governess who was his aunt and the Russian one is alluded to thoroughly by means of the mere description of the old ladies who could not pay his father back and tried to attract him in bribing him with presents. Even those ladies considered the French as a language of aristocracy and prestige in their discourse of spoiled aristocratic French.

Yet, he could demonstrate to his readership and to the literary circle his Russian belonging especially through his short stories such as the previously cited ones such as “a Busy Man” and “Tyrants Destroyed”. All the governing forces seem to stand as whole mark for the Russian identity wherein he has written them in a Russified English. According to Alexandrov, ““Nobody can decide if I’m a middle aged American writer, or an old Russian writer—or an ageless international freak,” he once complained (*SO* 106). But to agree that Nabokov should be identified by his unique coloration is not to say that he was totally unclassifiable”(37). This does not deny the great use and reference to French words and culture, respectively.

In fact French occupies a potent position within the discourse of Russians. It should be also sustained by to cite Dostoyevsky use of French words as well as Dickens. The latter in his *a tale of the Two Cities* where French cities are an essential part of the settings, French wine, French inns, and the French revolution which seems to be depicted in most of all the Russian fiction and Dickensian one; yet, it is an cultural criterion which leads to consider a trans-cultural situation or issue.

More than that, in *Bleak House* Dickens could convey various references characterized in the way to be speech act wherein the narrative style stood steady and still despite the abundant display of different cultural patterns namely; Greek in ‘Alexander’, and ‘Rip Van Winkles’ Dutch origin. This reflects the powerful and effective ability to exhibit a narrative style which very appropriate so as to shape the Dickensian word, so as to speak, and at the same time an affluent linguistic, societal and cultural bath offered in the very text; the text is to this extent relativizing, and at that level, the narrative in terms of narrative style is far behind redundancy of display of background and idiosyncratic dealing with societal phenomena in spite of interchangeability of cultural patterns in the same environment. For Alexandrov adds that,

Sensitivity to the pleasures of redundancy and play is fostered by bilinguals' awareness of the inherent separability of sign and referent, an awareness which Nabokov developed into a mastery of the potential for defamiliarization provided by even slight variations in vocabulary and levels of language (37)

As Dickens is deemed to handle any redundancy within his narrative style, others might develop a sort of natural violation between sign and signifier wherein Alexandrov considers that Nabokov masters his intercultural belonging with powerful awareness to the large and variant use of vocabulary from different linguistic and cultural origin.

Nevertheless, bilingualism stands to be a key component of the narrative style wherein the linguistic nature of the text compels a sociolinguistic inquiry of the different use of the words and the relationship and between ethnicity and a way of retelling a story. Thus, it is worth considering the exposed case of American and Greek individuals retelling a story; Kramsch interprets the results of this contrast by ascertaining that Americans give more details in their summary; however, Greeks handle the art of story by virtue of their cultural and ethnic background even though that both groups are English native speakers. This means that culture is a crucial standpoint to characterize and language as being a part of the latter should highlight the issue of bilingualism as a focal point in terms of describing the narrative style of a specific writer. In this way, Alexandrov advances that,

Bilingualism also correlates with superiority in “divergent thinking.” Bilinguals are less inclined to rely on rigid and unvarying processing strategies and are particularly good at seeking out patterns. They also demonstrate a heightened sense of the “relativity of things” and greater than usual tolerance for certain kinds of ambiguity (57).

In this, Alexandrov stresses the a higher linguistic level in bilingual subjects in terms of divergent thinking wherein language is supposed to be shaper of

thoughts and they are expressed through this very medium. In fact, the numerous cultural backgrounds which serve as platform for developing the processing of language substantially and thoroughly in lines; the text should be loaded with various cultural and linguistic patterns which stand to be identified as style.

In this way, the style of goes far beyond an amalgam of cultures as it offers a variety of cultures through the references deemed as speech acts, or the intertextuality that dwells within a dialogic magnitude.

The naming of characters is also reflector of a trans-cultural fingerprint; this very author provided his characters with names which refract the Victorian period and the persona's personalities and characters. As his perspective is prescriptive, his awareness is far beyond from any authorial fusion; his diction is very converging towards a mono cultural endeavour and therefore the linguistic components belong to the same speech community. Notwithstanding that some French words interfere and are intentionally inferred within syntactic structures so as to convey something. Additionally, the mood and atmosphere take part in the Dutch culture as far as the reader is an aware one.

Concerning Dostoyevsky, the characters are more or less Russian; their names as well however the presence of French culture would not be denied. It has become; however, a pattern which is found in most of all the Russian long novels because the length helps the revelation of an embedded component in the author's mind and the subjectivity is the gate through which such narrative variants are translated into thoughts, and thereafter the text is 'relativizing' as coined by Bakhtin. As this writer replays others' characters in most of his narrative in accordance with an unstable mad narrator, this should be considered in the outer narrative frame rather than in an inner one. In other words, like Dickens, Dostoyevsky also handles the variety of embedded cultures in him, previously deemed by Naiman to have spoken French with Dickens in their assumed meeting.

The case of Nabokov is rather appalling and appealing for an intense concentration from the part of the reader and a tremendous awareness of the three

cultures as he is trilingual according to Alexandrov. A russified American English refracting three cultures in his *Lolita*, offers a large pillow which embraces these cultures and leads them into hybridism. This means that Nabokov offers a multidimensional cultural pedestal for the Russian word wherein all the cited cultures lie within; the naming of characters varies; allusions through mock and satire other cultures and the setting which is not the usual vast ocean of snow which freezes everything. Notwithstanding that in his most short stories, the writer and critic highlights the Russian identity and therewith the Russian word such as in “a Busy Man” and “Tyrants Destroyed” within which the style though written in English could appeal to a Russian way of telling stories. More than that, it should not be oblivious to the readers that the erotic aspect given to *Lolita* is one premiere in the Russian legacy since Tolstoy’s *Hadji Murad* a Caucasian character in opposition to the Russian iron fist upon the continent. In this Alexandrov adds,

Their sense of linguistic *option* provides what Wallace Lambert has called “a comparative three dimensionalinsight into language, a type of stereolinguistic optic on communication thatthe monolingual rarely experiences” (idem)

Bilingualism, therefore, seems to be of great omnipotence for the writer according to Lambert in Alexandrov. In other words, it is rather a linguistic option rather than a mere description of varieties of an individual’s speech. And this fact constitutes a pre-requisite in terms of narrative style as it offers different level of communication and the dialogic imagination in this case shall grow further and farther to a wide range of interlocutors virtual or actual.

4.14. Conclusion

Various critics have been seeking to define, describe and determine the narrative style. Upon a linguistic, anthropologic and cultural perspectives, narrative stand as a feeding ground to literary criticism and interpretation. The literatures in question have been intertwined at the turn of the century wherein the very authors under scrutiny are supposed to belong to the authorial fusion set by Bakhtin as a defining attribute upon which transgressions at all levels might be explained and the substance text is the battle field.

Many violations have been recorded within the fictions *Bleak House*, the *KaramazovBrothers* and *Lolita* written by Dickens, Dostoyevsky and Nabokov, respectively. For the sake of the Russian word, writers like Pushkin and Gogol developed a platform over which the process can go further than it used to be wherein writers endowed with an unusual talent and a weird state of mind and thinking could guaranty the succession of Russian tales, if so to speak.

Pieces of Dickensian literature stood as literary foreground and triggering pedestal to the enrichment to other literatures; should Russian literature develop on the basis of Dickensian perspective when style is chief master and purpose for undergrounds of storytelling. It might stand on her own or resemble to.

General Conclusion

General Conclusion

Literary stylistics is a tremendously wide and large issue to be dealt with in a quite limited range and length of investigation and analysis. It is the pedestal upon which the interpretation should go astray. It is also relying on the medium of language which is handled differently by its very users at the extent of hybridism transgressing therewith the universal norms and conventions. It should never be stated or ascertained that any researcher at any point of his research that he has reached the point of satisfaction very often referred to as results and findings. They are actually some points in time and space which led the investigator to think that he has attained a specific point of interpretation that might answer his wonderings about the subject matter. The topic research is problematic to a great extent and the utmost focal element is of questioning nature and skeptic nature.

In this way, the first chapter is presented as a sustaining account upon which most of the speculations and assumptions about Russian literature grow and revolve around. It is the very definition of the literature which is under scope and scrutiny in addition to the data about Dickens as a raising and appalling factor in the investigation. Biographies- of authors namely; Dostoyevsky, Nabokov and Dickens, others to give reference and due to the formers- have been brought to the surface so as to raise the subjectivity in fiction and underline the idiosyncrasy which is of utmost importance in the analysis as it presents. Notwithstanding that a second chapter studying stylistics in the way fiction is seen by the most cunning scholars, is a due to be fulfilled in order to guide the research on logical and scientific axes and the reader wherein he could recall some of the stylistic and literary theories while diving into analysis. These literary theories have been surrounded by some of techniques employed by Dickens in revealing his characters and others to highlight the point of view and narrator in accordance to the other stylistic devices such as settings and themes. They are all shaper of style.

Moreover, the point of characterization in Dickens is very important as is very explained in the same chapter through the insights of the critic Boulton providing thereby examples from the world literature for the sake of spicing up and widening the investigation as far as the research is concerned. Having previously pointed out point of view as an active factor in fiction prose and particularly in narrative, the depiction of narrative techniques are by no far attempting to define and describe the planes upon which they are processed. In fact, the Fowler adaptation of Uspensky's models in accordance to point of view as a revealing variant of the author wherein the findings winded up in relating these planes as cognitive as they are with the real author and his idiosyncrasy. It is worth pointing out that the narrative is the very psychological journey into the author subconscious and psyche prior to be at a posteriori state of interpretation which should be varying in relation to the variants factors of time, place and space.

The space is as important as the very corpus of the investigation. In other words, literary stylistics is very bound to space in terms of disclosing many narrative techniques and stylistic devices which shall stand for comparing grounds between the masterpieces, namely; *Bleak House*, *the Karamazov Brothers* and *Lolita* by Dickens, Dostoyevsky and Nabokov, respectively. More than that, it shall help define and unveil the common patterns depicted in those narratives. This element is therefore case study in chapter three and four and should be dealt with at the very end.

Chapter two is also an important analyzing nap of the language of literature in trying to bring to the surface its very state of art wherein Fowler and Simpson stand to be more concerned with it than others. Their newly approaches to style revived an attention to the grammar of the language of literature through diving into the syntactic structures of sentences. Intensively related to what Boulton provided, they investigated the medium in question at atomistic levels such as morphology and phonetics. This might let think of literary dialect but it is rather shaper of style in terms of degree of pragmatic representation of thoughts. Every datum in those analysis and theories explanations is very essential in determining the extent to

which interpretations, synthesis and analysis might go or be founded and therefore, the whole bulk of data provide a pedestal and vantage point through which the scientific speculation might grow and develop. It is the logical and reliable basis of analysis without which the reader might be bewildered or misled to a considerable extent.

As far as literature and fiction are concerned, language is the medium and vehicle of thought which are transmitted in the narratives, and the style is deeply linked to cognition and psyche of both author and reader, implied or real. Their interaction is sustained through the force and intensity of the words as they unfold in a violated, transgressed range of wordiness and order. Every plane in Fowler-Uspensky's models is related to the cognition and the background of the author, his prerequisite and intentions as well as his literary foreground. This provides the transition to chapter three and four within which an accurate depiction of literary stylistic devices, narrative techniques and style violations testifies of repeated patterns in the narratives in questions.

Chapter three supplies the research as it progresses with a scrutiny of *Bleak House* in highlighting some semantic interpretations of the selected passages, most of which are taken from introductions and first chapters. It has been also pointed out that repetition is a typical Dickensian narrative and stylistic technique that dyes most of the author's productions. It is also worth calling on the carpet the different reshaping of the Fowler-Uspensky's planes mostly referred to in relations with style as utterances of physical existence as experience; of world of abstract relations and consciousness as with psychological plane. More than that, an attempt of defining and describing some poetic passages in Dickens's narrative as of Onegin nature is classified thereupon as stylistic deviations wherein the reader is put at challenge to discriminate between poetry and passages of the narrative shaped in stanzas.

Additionally, realism as doctrine is contrasted with fluid satire dragging therewith the attention towards a compulsory alignment of Dickens and Gogol in terms of satire and mock. The latter is also ranked among Dickensian narrative markers of style. Linguistic endeavour is displayed while stressing out the deep

structure of many examples from the narrative so as to explain the hidden thoughts within words. Furthermore, characterization is tightly related to dialogism as far as dialogue is concerned and Bakhtinian thought is considered. In fact, the character of the heroine Esther is analyzed thoroughly on the basis of what Watkin provides and in relation to the other governing forces wherein mystery overwhelms realism.

It has been also reported that this narrative offers a spatial standpoint multi-dimensional projection of the elements and attributes of the narrative through Bakhtinian explanations in addition to valuable insights of the great critic Nabokov and writer of *Lolita*. As a matter of fact, the narrative is deciphered and spread into a spider map which would serve as pending threads which might knit the present narrative to the others, namely; Dostoyevsky's and Nabokov's. A fusion of authorial fusion is chief factor of contrast and comparison wherein intentional and unintentional authorial fusion is the might due and alibi of repeated patterns in the narratives subject scrutiny.

The last part of the third chapter serves as transition to a fourth chapter. In this part, personal accounts and letters of Dickens himself have been exposed in order to look at and examine the very extents of the writer's personality and psyche for the sake of understanding the multilayered style which prevails most of all his narratives. A supposition that the two giants have met is raised so as to excite and enhance and stimulate the questioning about the contribution of Dickens in the underlining of Russian literature. A tacit and subtle passage towards the abyss world of madness, evil and genius where chapter four might have been the concluding stone of such a perspective is at stake. In fact, the same depiction and analysis is applied so as to raise answers and other hidden elements that should be described and defined to readership.

As much as voices are multiple and different in Dickens's fiction prose including the narrator, Dostoyevsky stands to transgress doctrines with his monologism and his attitude towards his readership in deceiving them and presenting fake heroes instead of going straight to the point. His technique of replaying characters and settings revealed that he replayed the Karamazov house

and is the house in *Bleak House*; the character of Fyodor as dirty and sinner as the one of Mrs. Dedlock; the narrator as intrusive as it is detached in the former. Nevertheless, it is but a translated version wherein atomistic stylistic and deep structures could not be of academic reliance. This has been sustained by Nabokov's *Lolita* in which some excerpts of great importance are subject analysis. This author of Russian origin writes in English as infancy acquired language as he has been brought up in America, then his mastery of Russian language as an identity pattern for the sake of defining the Russian word. The author recounts his own life in his famous book highlighting his childhood wherein the prevailing atmosphere insanity, madness and blasphemy. It is the perfect example of a Russian unintentional authorial fusion within which his forefathers are depicted in his narrative beside American ones through a cunning intertextuality. He is also keen on the use of mock as describing his own mother in addition to his talent of pun use in citing French and Spanish literary productions. He masters his intercultural belonging with powerful awareness to the large and variant use of vocabulary from different linguistic and cultural origin. The issue of bilingualism is of linguistic nature that endows the style with various and discreet deep structures at the semantic and stylistic levels.

Because of the questioning hypothesis of a supposed Dickensian contribution in the making of the Russian word, Nabokov debugs that a platform has been developed ever since Pushkin galvanized Gogol to bring Russian literature to light, his mastery of languages and intercultural awareness helped guaranty succession to Russian literature. But, a further exploration of the same narratives or others might reveal the same result or a diametrical angle of interpretation and analysis.

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Glossary

Act**akt/postupok**

Any act or deed which I perform constitutes an answer to the world. An act is both a response to previous acts, and an anticipation of future acts. Just as there can be no last word, so there can be no final act.

Addressivity**adressivnost/ obrashchennost**

This is my unavoidable state as a human being ; as such i have no alibi for my existence, I must engage in a constant dialogue with the world as it is given (q.v) to me ; only in this way can i give my own life meaning (q.v) and value (q.v). In Author and hero ; Bakhtin suggests that only through such a dialogue can i hope to commete myself in what he calls the absolute future of meaning (smyslovoe, absolyutnoe budushchee). As a consciousness addressed by the world beyond my borders i must answer, for i lave the « otvetstvennost » (responsibility) to do so (the Russian word carries the same capacity for double meaning as the English term, being formed from the word « otvet », meaning an answer. My answer, furthermore, will always have an addressee (adresat).

Aesthetic**esteticheskil**

An aesthetic event (or'co-being, see being) implies the dialogic interaction of two autonomous, non-coinciding consciousnesses. When the consciousnesses involved coincide (when, for example, myself enters the consciousness of the other without subsequently retreating back into my own consciousness again). Bakhtin calls this an ethical (eticheskii) co-being. In an ethical event there can be no dialogue as Bakhtin understands the term.

Alien (see one's own)

Answerability (see addressivity)

Architectonics**arkhitektonika**

The science of relations, of how parts relate together to form a (dynamic) whole. Bakhtin named his first set of essays (much of which has been lost) the Architectonics of answerability, as he was primarily interested in how 'self' and other come together in social intercourse.

Author**avtor**

The term author as used by Bakhtin can refer to a flesh-and-blood person such as Rabelais or Dostoevsky. As well as these real historical figures, however, Bakhtin sees the author as a cognitive construct aesthetically interacting with the consciousness of his or her characters. Bakhtin draws an analogy between the author-hero relationship

and the self-other relationship. Author and hero are, ultimately, relative terms ; we are all authors and heroes, we are all both selves and others. In his early writing Bakhtin at times his paradigm gender-specific ; the author must be masculinely active, while the hero must be femininely passive if the hero's consciousness is to be penetrated by the author's.

Becoming

stanovienie

Being must be a process of becoming, a discovery and generation of meaning to be attained only in the absolute future.

Being

bytie

Being is always co-being, sobytie (Bakhtin talks of the co-being of being sobytie bytiya). To the extent that it always implies self-other interaction, being is always an event (the first meaning of sobytie in Russian), an act a process, since myself needs the other, to become an i-for-the-other, to assimilate temporarily the other's point of view, in order to be an i-for-myself (and vice-verse). To underline the eventness of being is to emphasize the fact that being implies both (spatially) community and (temporally) continuity. To myself, my own being is an open-ended process, since I am not consciously present either at my birth or at my death ; to the other my being is closed, because for the other my birth and death exist as givens (q.v) in space and time.

Chronotope

khronotop

This is the spatio-temporal matrix which shapes any narrative text. Specific chronotopes correspond to particular genres (q.v), which themselves represent particular world-views. To this extent, chronotope is a cognitive concept as much as a narrative feature of texts.

Cognition

poznanie

Cognition is one of the ways in which I as self shape my response to the world actively bring my consciousness into play with world and change that world the cognition of reality is achieved primarily in the form of utterances pv

(un) complete (see (un) consummated)

Conceived (see given)

Consciousness

soznanie

There can be no consciousness without utterances (q.v.) consciousness is always consciousness from a particular (concrete) situation addressed to a particular situation consciousness Transforms the world By answering it from a position of outsideness.

(un) consummated (ness)

(ne) zavershenn-yl(-ost)

The act of consummation needs at least two autonomous consciousness a self and an other (in this respect it is always an aesthetic act q.v)

Consummation or completedness is another of Bakhtin's relative terms myself appears to me as unconsummated uncomplete because I am not able to perceive from outside (p.v.) my spatial and temporal limits (my bodily extremities and my birth /death respectively) by the same token the other appears consummated complete from my own perspective for the other of course the situation is reversed I must appropriate the other's perception of me in order to consummate my perception of myself as a subject; but not to consummate or finalize the meaning of that subject there is a certain ambiguity surrounding the question of consummation the other's gaze seeks to finalize me, yet I must remain unfinalized if i am to continue to take part in the endless dialogue between my self and the outside world

Deed (see act)

Dialogue

dialog

Dialogue is perhaps the basic trope in all of Bakhtin's thought. There is no existence no meaning (q.v.) no word (q.v) or thought that does not enter into dialogue or dialogue (dialogicheskil) relations with the Other That does not exhibit intertextuality in both time and space monologue and monologic (monolog and monologicheskil) refer to any discourse which seeks to deny the dialogue nature of existence which refuses to recognize its responsibility as addressee and pretends to be the last word such discourse is typical of authoritarian regimes

Discourse (see word)

Environment (see purview)

Ethical (see aesthetic)

Event (see being)

Everyday genres (see genre)

Extralocality (see outsideness)

(un) finished (see (un) consummated)

Genre

zhanr

A genre is a particular way by which consciousness models experience. In one sense, Bakhtin's use of the term genre broadly corresponds to what we would term artistic

genres. Moreover, Bakhtin's examples of genre suggest that for him the term was reasonably fluid. He talks, for example, of serious genres like epic and tragedy. Serio-comical genres like menippean satire and the socratic dialogue, and even inserted genres such as letters and found manuscripts. Bakhtin also draws a basic distinction between pure genres and carnivalized (q.v) genres. Among the various genres, a special place is reserved for the novel (q.v), since it is the genre which most forcefully resists canonization. Indeed, the other genres can themselves be novelized, a process by which they acquire novelness (q.v).

Bakhtin also talks of speech genres (*rechevye zhanry*). This is a more specific bakhtinian term, and is used to describe the broad set of linguistic conventions which speakers more or less tacitly agree upon as operative for any particular discursive context (written or spoken). Bakhtin talks about primary (*pervicnye*) speech genres, also known as everyday genres include talking about the weather, or ordering a round of drinks. The secondary (*vtorichnye*) speech genres are generally more complex genres, and include literary genres, as well as other forms of artistic, scientific and political discourse, for example.

Given (-ness)

dann-yi (-ost)

The distinction between the world as given (*danny*, or the abstract noun *dannost*, that-which-is-given) and as posited conceived or set-as-a-task (*zadannyi*, or *zadannost*) goes back to Kant. Like that between consummated/ unconsummated, this distinction is to a certain extent a relative and depends on point of view. For me given is all that lies beyond my boundaries as an individual, I can contemplate while remaining an I-for-myself. *Dannost* is frequently synonymous in Bakhtin's writing with *nalichnost*, meaning that-which-is-present-at-hand. Posited on the other hand, designates all that which is thought, conceived, most importantly my I-for-myself, which i have an obligation to contemplate complete by becoming an I-for-others.

Heteroglossia

raznorechie/raznorechivost ; raznoyazychie

For Bakhtin, discourse always articulates a particular view of the world. According to Bakhtin earliest societies were characterized by monoglossia (*odnoyazychie*), or a stable, unified language. Polyglossia (*mnogoyazychie*) refers to the simultaneity of two or more national languages in the same society, a phenomenon which developed, as Bakhtin points out, in ancient Rome and during the renaissance. Heteroglossia (the Russian *raznorechie* literally means different-speech-ness) refers to the conflict between centripetal and centrifugal, official and unofficial discourses within the same national language. Heteroglossia is also present. However at the (q.v) micro-linguistic scale ; every utterance contains within it the trace of other utterances, both in the past and in the future. The discursive site in which the conflict between different voices is at its

most concentrated is the modern novel (q.v). One way of representing heteroglossia in the novel is by a hybrid construction (gibrid). Which contains within it the trace of two or more discourses, either those of the narrator and character(s), or of different characters (q.v. quasi-direct discourse). Heteroglossia should not be confused with polyphony (polifoniya). The latter term is used by Bakhtin primarily to describe Dostoevsky's multi-voiced novels, whereby author's and heroes discourses interact on equal terms. Heteroglossia, on the other hand, foregrounds the clash of antagonistic social forces.

Ideology

ideologiya

The Russian ideologiya is less politically coloured than the English word ideology. In other words, it is not necessarily a consciously held political belief system; rather it can refer in a more general sense to the way in which members of a given social group view the world. It is in this broader sense that Bakhtin uses the term. For Bakhtin, any utterance is shot through with ideologiya, any speaker is automatically an ideolog.

Meaning

znachimost/ znachenie/ smysl

To mean is to respond constantly and open-endedly to one's addressivity in the world, as all human being must. Meaning is always a becoming, an absolute potential in an absolute future. Bakhtin is fundamentally opposed to any notion of meaning as fixed in time or space; he therefore rejects both formalist views of meaning as totally text-bound, and the vulgar marxist view of meaning as the product of exclusively extratextual factors. Meaning is the result of the dialogic give-and-take between the two, between the inside and the outside, the self and the other. The words which Bakhtin uses, and which can all be translated as meaning are broadly synonymous. However, it should be pointed out that smysl is cognate with the word smysl, meaning thought. The use of smysli may therefore imply a link between meaning and intention, whereas the use of znachenie or its stylistically elevated form znachimost, lays greater emphasis on meaning as the result of semiotic interaction between addresser and addressee (both words come from znak, the russian for sign). Bakhtin at times distinguishes between the theme (tema) of an utterance (q.v) and its meaning (znachenie). The former designates all that is contextually unique to the utterance, while the latter refers to those elements of the utterance-semantic, syntactic and so on-which are not context-specific.

Monoglossia

Novel (-ness)

roman (-nost)

The novel is that discursive site where heteroglossia (q.v) the struggle between centrifugal and centripetal forces is most clearly rehearsed. In as much as the (heteroglossic) novel (re) presents the relativization and usurpation of a society's dominant sociolect, it is the archetype of what Bakhtin calls carnivalized literature. Carnivalized literature takes from medieval carnival the inversion of power structures, the parodic debunking of all that a particular society takes seriously (including and in which it revitalizes stability, inverts hierarchies (however temporarily), and leaves unresolved the dialogue between author and hero is an 'open' genre, extending into the absolute future of meaning (q.v). Bakhtin contrasts this feature of the novel with the epic, which portrays heroes whose meaning is fixed for ever in the past, whose existence is not a 'open' becoming, but a closed finality.

One's own

svoi

Svoi is the adjective referring the self, as in one's own. Drugoi is the standard word in Russian for other, or the other ; myself co-participates with drugoi in the event of becoming by generating meaning (q.v). the word drugoi comes from the same root as drug meaning friend ; the standard Russian for to each other, as in the phrase they called to each other from across the street is literally friend to friend. The close semantic link between other and friend in Russian may help to account for the generally benign, altruistic and problem-free relationship between self and author (and between author and hero) as described by Bakhtin in his early work. Chuzhoi, on the other hand is the adjective used by Bakhtin to emphasize the alien nature of the other.

Outsidedness

vnenakhodimost

Outsidedness is that quality which I as a self bring to my perception of the other, and which enables me to complete the other as an existence, by completing the other's perception of his or her self. It is precisely by being a consciousness (q.v) outside the text that the author (q.v) can give the gift of self-perception to his or her hero. Similarly, I must transcend the limits of my own self, and enter, albeit temporarily, the cognitive space of the other if I am to achieve full knowledge of myself as a subject (in this respect argues Bakhtin, I am not the hero of my own being (q.v).

Purview

krugozor

Krugozor –literally in Russian circle of vision) is the necessarily limited extent of my vision (literally and figuratively) as an individual consciousness (q.v) or as the member of a social group, existing in a specific time and space. My environment (okruzhenie), on the other hand, constitutes my situation in its entirety, both my

krugoror and, in addition, elements inaccessible to my perception which the other gives to me as a gift.

Speech

rech

Forms of speech discussed by Bakhtin include pryamaya (direct) speech kosvennaya (indirect) speech and nesobstvenno-pryamaya (quasidirect) this latter is a transitional, explicitly double-voiced speech type since it contains linguistic and cognitive features taken both the narrator's and from the character's speech (q.v. hybrid). Bakhtin draws a distinction between poetry, as the realm of single-voiced discourse, and the novel (q.v) with its capacity for double-voiced discourse, Bakhtin's interest in speech, and particularly in novelistic speech stems from the fact that speech patterns give a clear indication as to the state of the author/hero relationship. Analyzing character and author speech in this way enables Bakhtin to follow the give-and-take of the respective consciousnesses of author and hero as it is enacted discursively in the text.

Surplus (of vision)

izbytok

Another relative term i can see elements both of the other as body and consciousness, and of the other's situation in space and time which are inaccessible to the other's vision. It is this surplus of seeing in relation to the other which enables me to consummate the other, to complete the other's sense of I-for-myself.

Utterance

vyskazyvanie

On a basic level an utterance is any unit of language, from a single word to an entire text. More importantly, however, an utterance for Bakhtin is not so much a purely linguistic concept, as the locus of encounter between my self-consciousness, my mind and the world with all its socio-historical meaning (q.v) the utterance is always an answer to a previous utterance and always expects an answer in the future.

Value/evaluation

tsennost/otsenka

There is a good deal of slippage between these two terms as used by Bakhtin. Thus the value orientation (tsennostnoe napravlenie) of an utterance is equal to is evaluating gesture (otsennivayusjchii zhest). Like the English word evaluation however otsenka implies an evaluating subject whereas tsennost shifts the emphasis more on the object itself. The fact that these words appear to a certain degree interchangeable in Bakhtin's writing may be said to underline the dialogic nature of meaning, the fact that meaning involves a real exchange of values. Moreover, Bakhtin talks specifically about social evaluation (sotsialnaya otsenka). The social evaluation of an utterance is that which makes it socially and historically specific. It is social evaluation which unites the material presence of the word with its meaning (q.v).

Voice

golos

A voice will always have a particular intonation (intonatsiya) or accentuation (aktsentuatsiya). Which reflects the values (q.v) behind the consciousness (q.v) which speaks. It should be noted that accentuation is much more important in English, since every Russian word Messenger Informations sur la conversation The Bakhtin reader Has its own particular accentuation or street in some cases two words with the same spelling but different accentuation will have radically different meanings to listen to the other's voice means to subject that voice to a 'refraction' (perelom) in such a way that what is produced constitutes a 'reaccentuation' (pereaktsentuatsiya) of the original voice.

Word

Slovo

The word, by nature always already resonant with a multitude of conflicting voice-seeks an answer from other words 'embodied' in other voices. The word is living, dialogic discourse

Note

Other glossaries produced in different contexts, can be found in bakhtin school papers (russian poetics in translation), ed . A. Shukman, Oxford, rpt publications, 1983, pp. 153-55 ; m.m bakhtin, the dialogic imagination : four essays by M.M. Bakhtin, ed. M. Holquist, trans.c Emerson and M. Holquist. Austin, tex., Texas university press, pp. 422-34; and K. hirschkop, glossary alternative translations of key Terms, in Bakhtin and cultural theory, ed. K. hirschkop and d. shepherd, Manchester university press, 1989,pp.190-94 (this latter contains a full list of English translations of Bakhtin's terms, of which only the main variants are given here.

Bleak House

Bleak: 1. Without anything to make you feel happy or hopeful.

2. cold without any pleasant or comfortable creatures

Implacable: Immovable- stationary

Madeira: strong sweet wine

Hovering down: to stay nervously

Drizzle: liquid falling in drops

Blinkers: leather pieces put on horses eyes

Brig: a ship with two masters, or a military prison esp on a ship

To rig: to arrange dishonestly the result of an election

To droop: to become sad or weak

Plough: the group of seven bright stars that can be seen only from the northern part of the world.

Beadle: officer of British church who helped the priest especially in keeping order.

Frantic: hurried, worried (extremely)

Equanimity: calmness

Amanuensis: a person whose job is to write down what someone else says

Knob: round handle

Flannel: like cotton

Sulk: to be silently angry

Smear: untrue, dirty mark

Bosom: a woman's breast

Philanthropy: the practice of giving money and help to people who are poor or in trouble

Impetus: an influence or force that makes something happen, move or keep moving

Impetuous: tending to do things quickly without thinking first.

Stature: the degree to which someone is admired or regarded as important.

Vehement: showing very strong feelings and emotions (opinions).

Stentorian: very loud and powerful.

Scoundrel: bad- dishonest man who cheats and deceives other people.

Perfidy: when someone is not loyal to another person who trusts him.

Scarecrow: an object in the shape of a person put by the farmer in fields to frighten birds away.

Upright: always behaving in honest way

Stalwart: 1. Someone who is very loyal to a particular organization or set of ideas and works hard for them.

2. a very loyal and strong supporter

3. strong in appearance

Annuity: a fixed amount of money that is paid to someone until he dies

Tame: animal that is no longer wild

Mite: very small creature that lives in plants, carpets

Rattle: a short repeated sound to make someone lose confidence

Cauldron: a large round metal pot for boiling liquids over a fire

Toil: to toil: 1. To work very hard 2. To move slowly with great efforts 3. (N) hard unpleasant work done over a long period of time 4. The toils of something : if you are caught in the toils of an unpleasant feeling or situation, you are trapped by it.

Numskull: unable to think

Carving: cutting a shape in wood or stone for decoration

Execrable: extremely bad

Exasperate: to make someone very annoyed by continuing to do something that upsets him

Unhinge: to make someone very upset or mentally ill

Hinder: to make it very difficult for something to develop or succeed

Lurking: to lurk: to wait somewhere quietly and secretly

Ruffians: a violent man involved in crime

Presumptuous: doing something that you have so right to do and that seems rude

Coxcomb: a stupid man who is too proud of his clothes and appearance

Imperious: giving orders and expecting to be obeyed, in a way that seems too proud (imperial)

Quill: a pen made from a large bird's feather

Wafers: very thin biscuit

Ferret: small animal with a pointed nose

Ivy: climbing plant with dark green shiny leaves

Wreath: a circle made from flowers or leaves put on a grave

Cling: hold

Meekness: meek: very quiet and gentle and unwilling to argue with

Calico: heavy cotton cloth that is usually white.

ملخص :

يترتب هذا البحث حول تحليل و مقارنة الأدب الروسي و الإنجليزي للكتاب دوستويفسكي، نابوكوف و ديكنس للروايات، الإخوة كرامازوف، لوليتا و بليك هاوس الذين تشكلوا كقاعدة لتعريف المصطلح الروسي. هذا لا يعني أن الأدب الروسي ليس له مقروئية و مصداقية على المستوى الأدبي. لقد تم تشخيص مستويات سردية متعلقة بالقواعد الأدبية المعتمدة. إذا كانت الفرضية أن ديكنس ساعد و غذى الأدب الروسي على كل المستويات فإنه قد تم الوصول إلى حد ما أن هذا الأخير هو أدب سردي روسي و عالمي و إن تلك الفرضية قد ترجمت على أنها التحام أفكار و معتقدات كاتب بآخر.

الكلمات المفتاحية : الأسلوبية، الأدب الروسي، السردية عند ديكنس، المصطلح الروسي.

Summary :

This research is about the very analysis and contrast of two major literatures in the literary world; Dickensian narrative and Russian one for two authors; Dostoyevsky and Nabokov who have been selected for the sake of pointing out the 'Russian word'. This means that legibility to Russian literature shall be sustained and its statues shall be highlighted for it does not mean that it has not got any prior to that. In this way, *Bleak House*, *the Karamazov Brothers* and *Lolita* written by Dickens, Dostoyevsky and Nabokov, respectively, are subjects of contrast in accordance to stylistic and narrative techniques as well as narratological levels; wherein the governing literary forces prevail in terms of recognition and discrimination between linguistic, cultural and literary patterns. For the sake of a Dickensian contribution to the making of the Russian word, an investigation has been conducted to wind up with many affinities which underlined literature as a corps study and scrutiny.

Keywords: Stylistics, Russian literature, Dickensian narrative, Russian word.

Resumé :

La présente recherche est concerne autour de l' analyse et la comparaison de deux différentes littératures ; Russe et Anglaise et spécifiquement celle de Dickens, Dostoyevsky et Nabokov auteurs de *Bleak House*, *The Karamazov Brothers* et *Lolita*, respectivement. Ces derniers entrent dans la sélection de narration et la fusion des auteurs. Cependant, la contribution de Dickens a la définition du statut littéraire de la littérature Russe est impératif dans le cadre du la recherche en général ; mais il a été prouvé à un certain point que la littérature Russe possédait déjà une base suffisamment étanche pour s'élaborer et progresser sur les échos et les traces d'une fusion d'auteurs. Des niveaux de narration ont été distingués sur des plans culturels et littéraires.

Mots Clés : Stylistique, littérature Russe, narration de Dickens, statut Russe.

Resume de these

In the beginning of the 19th century onward, the Russian literature was dying in an agony of aged princess whose beauty went far beyond the tribulations, usurpations and prosecutions of its people. History was written with icy fingers and frozen corpses that lie as proof of her dying majesty. Volumes of literature were to be called novels, but they were not. Pushkin in his early time sought a definition of what was produced and he did not find 'the Russian Word'. He found but imitations of Bulgarian and European literary works, and he wondered and wandered in the horizon of ice, desperately found the Gogol entity, a monad or a devilish Russian myth.

The second chapter presents to be account about style and stylistics wherein different approaches are tackled. It should stand as an analytic tool for the next chapters; for all aspects of style are going to be raised to fulfill the basic and primary problematic. Added to this, the different stylistic devices and techniques should be explained and illustrated through the literary text substance. Furthermore, the theoretical breach and parcels have been identified in terms of syntactic structures and grammatical nuances that usually occur in narratives. The fiction prose identification is more described at the cognitive level considering thereby all levels of analysis.

Dickens could never get rid of his everlasting catching style even though the very novel has been said to be the one of his maturity. The style is there with more repetition and mock. The latter is not obvious to readers; it is dramatically welded to the circumstances, bizarre, rare but not alien to commoners of the very epoch. Dickens manipulates his readership and draws a manufactured foregrounding restricting thereby the range of interpretation; his idiosyncrasy and professional talent to write his own biography spared his fiction from the melancholy and plenitude, plain, blank and empty; that some grand Oeuvres knew in schools of literature and criticism such as Hawthorne's *The Scarlet Letter*, a desolation and expiration of exhausted themes.

Having said that the two authors Dickens and Dostoyevsky met in the premises of the former, still some skeptic speculation aroused around this fabulous meeting; nevertheless, Naiman ascertains that this has been traced back and never been found. A fact which throws oil on fire and opens a great and wide quest for the truth and

about reality, it has never been afforded in fact according to him. But the reality should be then to find traces and patterns which demonstrate the opposite but not to say that it did happen in physical genuine settings. The fact that Dickens has been depicted in the supposed Dostoyevsky's letter to have two persons in him; an evil and a rational one, is very sensed while examining the idiosyncrasy within the narrative through the fiction; wherein strongly sustained by the critic Nabokov in former analysis in the previous chapter.

It should be unorthodox to rely on such untraceable evidence about their meeting in real life, but very academic when considering Bakhtin's intentional authorial fusion. The sensational clue might have led research about the two authors to a considerable extent. It has been mentioned this in Naiman's article that Dostoyevsky visited London in 1862 and that in any case they met, knowing that the guest was "a prickly and a rude interlocutor. He and Turgenev hated each other. He never even met Tolstoy. Would he have sought Dickens out?", and that the question of the language of communication is problematic, but he adds that it should be French in this case. There should be an explanation to these speculations about this physical meeting, and there must be evidences of a virtual conversation between the two authors.

In the introduction for the novel *the Kramazov Brothers*, Briggs provides the readership with a large and extensive account on the life of the author, his deeds, personality and different masterpieces which should be subjects of comparison and a pedestal of non questionable investigation. According to him, "his interest focuses not on standard behaviour but on healthiness suffering and abnormality"(X). this should allude to the unstable personality of Dostoyevsky wherein he adds that, "he is a psychologist fascinated by people described by one critic as having one foot in the lunatic asylum" (idem). this should mean that the very author is a mad man or considered to be as his creation is outstanding and unusual for the literary circle wherein deeply scrutinized by the critic Bakhtin and subject of skeptic intention towards this kind of literature.

Literature is said to be written; and written to be said. It is also fictional and others; it is written in English and others. It has rules; they are transgressed. It conveys

one meaning and others. The lead literature is perhaps the English one by virtue of the potent and tremendous masterpieces produced from the Elizabethan era to the current period. The displacement of it shall be the various kaleidoscopic views offered to the participation, comprehension and implication of the readership. Yet, the most important endeavour is the undertaking of depiction, evaluation, assessment and synthesis of the numerous governing forces most of which if not all are transmitted through the language which was and remains the sole means of turning over embedded thoughts and ideas without being compelled and repelled to confrontation.

The idea of tackling such an ordeal has come as a result of a friend of mine suggesting an unsolicited question at the very first why don't you try Russian literature? Later on, indeed, it has been the most enjoyable and shocking experience of reading a book with guts. The first experience was a master thesis written on Russian literature and entitled *Aspects of Russian Literature: case of the White Guard by Mikhail Bulgakov*, and it was a success up to my supervisor and board examiners. Bulgakov unveiled many elements and exponents considered unknown for the majority of master students through which an investigation has been conducted on the various contributing people in the development and making of this quite rigid and cold literature, vulgar and trespassing to a considerable extent.

Having mentioned the language of literature, the artistic origin is worth considering by virtue of some variants like geography, culture and commitment to a specific doctrine. The corpus of this work is the contribution of one literature to the making and or reshaping if not revealing of another one. The research has been expanded in the multidisciplinary plane in order to surround some concepts as they seem difficult to understand or explain. Yet, it went through linguistics, stylistics, psychology, dialectology, history, mythology, religion, culture, biographical markers, literature, mathematics, biology, dialogic imagination, carnival, polyphony to name but a few.

There has been a solid pedestal under which the development of research has gone systemic and very undermining for some concepts spelling out of the research sample novels; Dickens's *Bleak House* and *A tale of Two Cities*, Dostoyevsky's *the*

Karamazov Brothers, and Nabokov's *Lolita* and other short stories. The novel of Dostoyevsky is a translated version by Constance Garnett and therefore for some reasons like the one of translation issue, the Russian fiction therefore has been sustained by Nabokov's fiction originally written in English. Excerpts have taken for consideration, analysis and depiction wherein the whole volume of the three books might bewilder the researcher as well as the reader in an everlasting investigation without a focal point. The focus has been put on the stylistic and narrative techniques in Dickensian fiction that might be found in the other two narratives accordingly. The style is thus the might due among these authors to compare and attempt to determine the direction and the extent of both the contribution and the nurture. The depiction has been fulfilled so far according to others theories and assumptions as well as proper work from the part of the researcher. Yet, it has been feared to depict what has been thoroughly done though the state of art is quite wide. From fear of misguiding the investigation, much space has been devoted to the acquaintance of the reader with the content and with biographies which are of potent role in defining the idiosyncrasy of the author as well as his culture, the way he might have thought of matters in his fiction all of which under the narrow scopes of great thinkers, linguists, philosophers, psychologists and critics strive a lot.

The research methodology should be an eclectic one by virtue of different factors which lead to different and discreet facets most of which could be explained only through various disciplines. It has been intricate to weld and mingle these manners of seeing things for the novels happened to be fertile grounds. It should be stated at once that the approach through stylistics is linguistics when examining the syntactic structures, wordiness ordering and parallelism and sentences in terms of length, standard shape and confinement, punctuation and so on. Yet, it could have stood as a hedge so as to deal with the translation issue. The approach to research is then psychological wherein some passages are of literary nature rather than tackling any aspect of standard psychology. It has revealed many aspects of the authors themselves and henceforth their narratives. The research methodology is multidisciplinary because it has been arrived at certain points where one ceases so as to be undertaken by the other. More than that, explaining matters with reliance on

some literary men, mathematicians, and physicists and at the same time with metaphysical beliefs mingled with psychology is not an easy task.

The approach is likely to be comparative beside what have been cited, two different literatures; three major novels and separate cultures beside a mutated one; *Bleak House*, *the Karamazov Brothers* and *Lolita* written by Dickens, Dostoyevsky and Nabokov, respectively and in accordance to English and Russian literature in the same order.

It is from another angle according to cultural studies wherein it is tightly linked with culture as being a whole of language and subjectivity is chief alibi for writing fiction. This research, however, should be about stylistics as chief or major purpose and fiction and narrative techniques which tackle the aesthetic and artistic aspects in ascendance; their differences lie within the lines, subjectively narrated and objectively analyzed and interpreted in accordance to the a priori set confines and hedges. A posteriori assessment will be revealed after deep muse and scrutiny.

This investigation seeks to respond the challenging hypothesis about which literature contributes to the making of the other; whether Dickens could participate in the making of the Russian word; assessing and interpreting therewith the narrative and stylistic techniques involved in both Dickensian and Russian narrative prose, and by the same token, highlighting their author's mastery of storytelling medium preserving thereof the aesthetic and the artistic maturity. Yet, it should be compulsory to guide the research through guidelines generated by the following research questions:

1. What are the linguistic challenges put on stake as far as artistic and aesthetic side of the literary text is concerned?
2. Is linguistic diversity shaper of style?
3. To what extent Dickensian narrative contributed in the making of the Russian word?
4. Is Russian literature duplicity of European one?
5. Was Russian literature ready for challenging the world or it has just obeyed to a tacit process of authorial fusion?

The following research hypotheses should be being nurtured through the ground of the investigation so as to sustain and give due:

1. There are violations and transgressions at the syntactic and morphological levels that qualify a text to be a literary one.
2. Linguistics is part of the text as far as wordiness is concerned wherein semantics stands as a challenging component.
3. Dickens stood as an independent and sole candidate for title of master of literature.
4. Russian literature has been nurtured by European one but its identity is atypically sustained by its writers.
5. Russian literature followed an ongoing natural process of literary evolution nourished by an unintentional authorial fusion set therein by literary cumuli.

In this, the research has been undertaken through four chapters. The first chapter provides an account on both literatures Russian and Dickensian; wherein the life of authors and chronological happenings have been highlighted on the basis of the most tremendously competent and known recorders of literatures and art in the turn of the century namely Constance Garnet, Emerson, Holquist and Fanger. It undermines and serves as a feeding ground for the fore coming chapters. It also restates several literary theories which should guide the reader through the very concepts pointed out every now and then.

The second chapter is of great significance for sustaining the assembly of some points in the first chapter and shall give due to some hypotheses. It is thereof an account of linguistic implication that should be tackled within the definition of the narrative style and linguistic diversity. It answers the wonderings about stylistics and style determiners as well as the functions of language as a protean entity that has the ability to read and translate different thoughts into wordiness. In fact, this medium of communication happens to follow universal rules and restrictions most of whom are violated and distorted to give estate for narration in the very term of the concept.

In a pen-ultimate position, stands the third chapter to describe, define and determine the Dickensian style and narrative fiction so as to prepare the contrast and fulfilling of a major problematic about Dickens contribution to the evolution of Russian literature. Yet, many details have been of great usefulness to the setting of approach, perspective and azimuth through which this very author handles in first position the language and its linguistic implications and fiction prose which also projects the authors overloaded minds and their large view of life, religion and humanity.

The ultimate chapter is then knitting point on which dive, weld and infer the previous chapters. It is a bulk of illustrations from Russian literature in which excerpts from novels and short stories written by Russian writers in English. The contrast poses itself for the sole and unique reason of inquiry of stylistic nature and narrative technicality endowed or imposed by an intentional or unintentional authorial fusion.

Thus, Literary stylistics is a tremendously wide and large issue to be dealt with in a quite limited range and length of investigation and analysis. It is the pedestal upon which the interpretation should go astray. It is also relying on the medium of language which is handled differently by its very users at the extent of hybridism transgressing therewith the universal norms and conventions.

It should never be stated or ascertained that any researcher at any point of his research that he has reached the point of satisfaction very often referred to as results and findings. They are actually some points in time and space which led the investigator to think that he has attained a specific point of interpretation that might answer his wonderings about the subject matter. The topic research is problematic to a great extent and the utmost focal element is of questioning and skeptic nature.

In this way, the first chapter is presented as a sustaining account upon which most of the speculations and assumptions about Russian literature grow and revolve around. It is the very definition of literature which is under scope and scrutiny in addition to data about Dickens as a raising and appalling factor in the investigation. Biographies- of authors namely; Dostoyevsky, Nabokov and Dickens, and others to

give reference and due to the formers- have been brought to the surface so as to raise the subjectivity in fiction and underline the idiosyncrasy which is of utmost importance in the analysis as it presents. Notwithstanding that a second chapter studying stylistics in the way fiction is seen by the most cunning scholars, is a due to be fulfilled in order to guide the research on logical and scientific axes and the reader wherein he could recall some of the stylistic and literary theories while. These literary theories have been surrounded by some of techniques employed by Dickens in revealing his characters and others to highlight the point of view and narrator in accordance to other stylistic devices such as settings and themes. They are all shaper of style.

Moreover, the point of characterization in Dickens is very important as is very explained in the same chapter through the insights of the critic Boulton providing thereby examples from the world literature for the sake of spicing up and widening the investigation as far as the research is concerned. Having previously highlighted point of view as an active factor in fiction prose and particularly in narrative, the depiction of narrative techniques is by no far attempting to define and describe the planes upon which they are processed. In fact, the Fowler adaptation of Uspensky's models in accordance to point of view as a revealing variant of the author wherein the findings winded up in relating these planes as cognitive as they are with the real author and his idiosyncrasy. It is worth stating that the narrative is the very psychological journey into the author subconscious and psyche prior to be at a posteriori state of interpretation which should be varying in relation to the variants factors of time, place and space.

The space is as important as the very corpus of the investigation. In other words, literary stylistics is very bound to space in terms of disclosing many narrative techniques and stylistic devices which shall stand for comparing grounds between the masterpieces, namely; *Bleak House*, *the Karamazov Brothers* and *Lolita* by Dickens, Dostoyevsky and Nabokov, respectively. More than that, it shall help define and unveil the common patterns depicted in those narratives. This element is therefore case study in chapter three and four and should be dealt with at the very end.

Chapter two is also an important analyzing nap of the language of literature in trying to bring to the surface its very state of art wherein Fowler and Simpson stand to be more concerned with it than others. Their newly approaches to style revived an attention to the grammar of the language of literature through diving into the syntactic structures of sentences. Intensively related to what Boulton provided, they investigated the medium in question at atomistic levels such as morphology and phonetics. This might let think of literary dialect but it is rather shaper of style in terms of degree of pragmatic representation of thoughts. Every datum is very essential in determining the extent to which interpretations, synthesis and analysis might go or be founded and therefore, the whole bulk of data provides a pedestal and vantage point through which the scientific speculation might grow and develop. It is the logical and reliable basis of analysis without which the reader might be bewildered or misled to a considerable extent.

As far as literature and fiction are concerned, language is the medium and vehicle of thought which are transmitted in the narratives, and the style is deeply linked to cognition and psyche of both author and reader, implied or real. Their interaction is sustained through the force and intensity of the words as they unfold in a violated, transgressed range of wordiness and order. Every plane in Fowler-Uspensky's models is related to the cognition and the background of the author, his prerequisite and intentions as well as his literary foreground. This provides the transition to chapter three and four within which an accurate depiction of literary stylistic devices, narrative techniques and style violations testify of repeated patterns in the narratives in questions.

Chapter three supplies the research as it progresses with a scrutiny of *Bleak House* in highlighting some semantic interpretations of the selected passages, most of which are taken from introductions and first chapters. It has been also pointed out that repetition is a typical Dickensian narrative and stylistic technique that dyes most of the author's productions. It is also worth calling on the carpet the different reshaping of the Fowler-Uspensky's planes mostly referred to in relations with style as utterances of physical existence as experience; of world of abstract relations and consciousness as

with psychological plane. More than that, an attempt of defining and describing some poetic passages in Dickens's narrative as of Onegin nature is classified thereupon as stylistic deviations wherein the reader is put at challenge to discriminate between poetry and passages of the narrative shaped in stanzas.

Additionally, realism as a doctrine is contrasted with fluid satire dragging therewith the attention towards a compulsory alignment of Dickens and Gogol in terms of satire and mock. The latter is also ranked among Dickensian narrative markers of style. Linguistic endeavour is displayed while stressing out the deep structure of many examples from the narrative so as to explain the hidden thoughts within words. Furthermore, characterization is tightly related to dialogism as far as dialogue is concerned and Bakhtinian thought is considered. In fact, the character of the heroine Esther is analyzed thoroughly on the basis of what Watkin provides and in relation to the other governing forces wherein mystery overwhelms realism.

It has been also reported that this narrative offers a spatial standpoint multi-dimensional projection of the elements and attributes of the narrative through Bakhtinian explanations in addition to valuable insights of the great critic Nabokov and writer of *Lolita*. As a matter of fact, the narrative is deciphered and spread into a spider map which would serve as pending threads which might knit the present narrative to the others, namely; Dostoyevsky and Nabokov. A fusion of authorship is chief factor of contrast and comparison wherein intentional and unintentional authorial fusion is the might due and alibi of repeated patterns in the narratives subject scrutiny.

The last part of the third chapter serves as transition to a fourth chapter. In this part, personal accounts and letters of Dickens himself have been exposed in order to look at and examine the very extents of the writer's personality and psyche for the sake of understanding the multilayered style which prevails most of all his narratives. A supposition that the two giants have met is raised so as to excite and enhance and stimulate the questioning about the contribution of Dickens to the underlining of Russian literature. A tacit and subtle passage towards the abyss world of madness, evil and genius where chapter four might have been the concluding stone of such a perspective is at stake. In fact, the same depiction and analysis are applied so as to

raise answers and other hidden elements that should be described and defined to readership.

As much as voices are multiple and different in Dickens's fiction prose including the narrator, Dostoyevsky stands to transgress doctrines with his monologism and his attitude towards his readership in deceiving them and presenting fake heroes instead of the common literary one. His technique of replaying characters and settings revealed that he replayed the Karamazov house and is the house in *Bleak House*; the character of Fyodor as dirty and sinner as the one of Mrs. Dedlock; the narrator as intrusive as it is detached in the former. Nevertheless, it is but a translated version wherein atomistic stylistic and deep structures could not be of academic reliance. This has been sustained by Nabokov's *Lolita* in which some excerpts of great importance are subject analysis. This author of Russian origin writes in English, endowed with infancy acquired language as he has been brought up in America, then his mastery of Russian language as an identity pattern for the sake of defining the Russian word sustained the issue of contrasting English and Russian literatures. The author recounts his own life in his famous book highlighting his childhood wherein the prevailing atmosphere insanity, madness and blasphemy overshadow the fiction. It is the perfect example of a Russian unintentional authorial fusion within which his forefathers are depicted in his narrative beside American ones through a cunning intertextuality. He is also keen on the use of mock as describing his own mother in addition to his talent of pun use in citing French and Spanish literary productions. He masters his intercultural belonging with powerful awareness to the large and variant use of vocabulary from different linguistic and cultural origin. The issue of bilingualism is of linguistic nature that endows the style with various and discreet deep structures at the semantic and stylistic levels.

Because of the questioning hypothesis of a supposed Dickensian contribution to the making of the Russian word, Nabokov debugs that a platform has been developed ever since Pushkin galvanized Gogol to bring Russian literature to light, his mastery of languages and intercultural awareness helped guaranty succession to Russian

literature. But, a further exploration of the same narratives or others might reveal the same result or a diametrical angle of interpretation and analysis.



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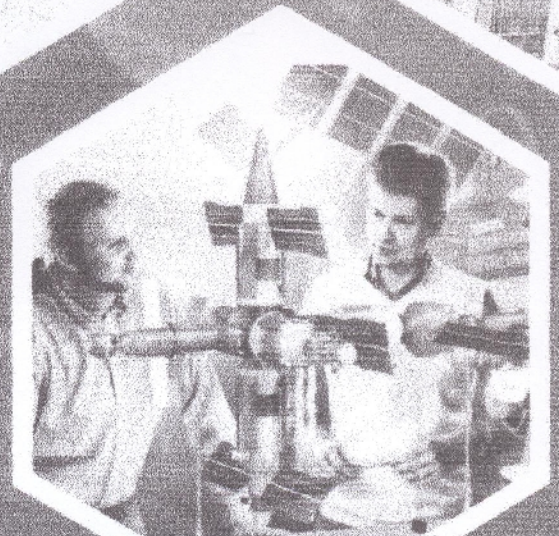
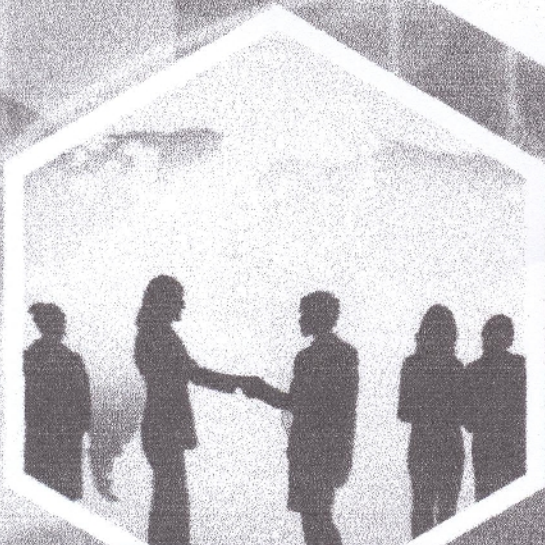
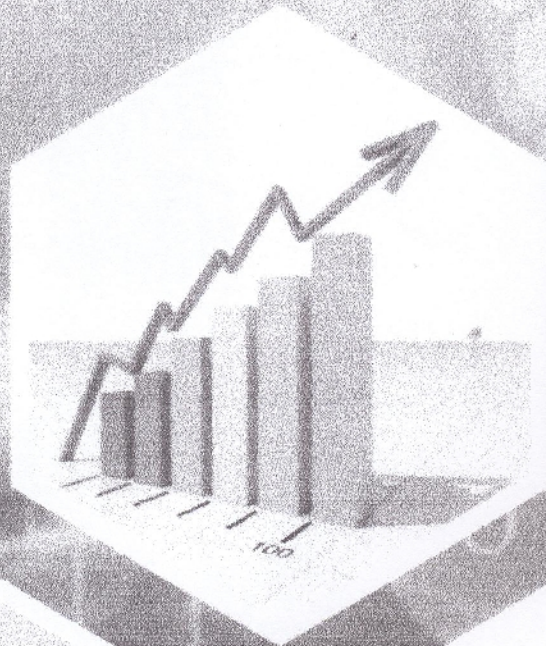
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THE CONCEPT OF WINDOW IN *THE WHITE GUARD* BY MIKHAIL BULGAKOV

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ABSTRACT

The story takes place in Kiev at the time of the Tsar government in 1917, in short, in the Russian sphere of Asia. The novel is a semi-biographical depiction of the author's life and his suffering and calamity during the Bolshevik chaos that invaded the Kiev Empire, and revolved around to free the Ukraine and turn the tsarist system into a soviet one at the expense of innocent people who sought peace at any price. Most of all the dwellers of the city joined the white army when the omen of Petlyura (Bulgakov: 9-13-14...) and the Hetman approach the city. Against and for, was their attitude during the entire story as it is fully and skillfully chaptered, and complexly plotted wherein each chapter or scene or dream contains a plot, thereby lies the handling of characters and display in a very distinct fashion.

KEYWORDS: The White Guard, Bulgakov, Kiev Empire

INTRODUCTION

By the same token, The Turbins are firstly presented in their apartment mourning their lost mother (09) and recalling their father-the professor- Whereas Alexei, Elena and Nikolka are the brothers Turbins. Alexei is a doctor who comes back after nine years of training in the cadets as he has become a doctor, and is the eldest and the protagonist to some extent as the events unfold. Elena is the wise sister and the epitome of wisdom and feminism in the novel. Then, comes Nikolka the youngest brother, who at 17 years old rushes towards taking part in the battles as they break during the following chapters. Most of all the first chapters have as settings: the apartment and its lobby as place, and the night and dawn as the time of many happenings and an important moment to flood the Vodka all along the way.

There comes in the next chapters the apparition of the white officers bringing bad news of Petlyura's taking off the City, among which the character of Myshlayevsky (09-15...) who is the antagonist of the white Tsarist guard, the drunk, the brave and the masculine refracted by the author giving thereby, the pride of it. He is, in fact, the trigger of the battle-like side of the narrative in general. He brings the news and shifts towards the spot dragging with him Alexei as an officer doctor in the white army that is supposed to defend the City against the enraged soldiers of Petlyura (66). The latter remains as a myth during all the action fiction, and never given a physical description, though Bulgakov is very accurate in terms of physical details, and idiosyncratically, reflects the author's biological pre-requisite to write, and reflection of his own abilities and medical skills in this pointed account looking so genuine and original.

Afterwards, a description of the moments of Elena spent in the apartment, worrying about her eldest and dear brother as he is engaged in the bloody battles and drawbacks at the enemy lines and the edges of the city (170). She is all the time looking through the window seeking hope and redemption at the time when, the maiden does the same thing with the brave white officer though, drunk with a nasty back breath, but she could find the way to kiss him in the neck. Nikolka springs in another chapter as the hero of his action while guiding his platoon in the heart of gun fires and bomb shells as Petlyura approaches upon the city as the plague devastating everything and killing the Tsarist officers and cadets. In fact,

the Tsar himself and the headquarters flee and abandon the soldiers without any support or final orders; cowardice behavior is such sight of things at the time of war and chaos by a so-loved and obeyed leader "**headquarters betrayed us**" (Bulgakov: 148).

As the end of the fiction comes to sights, Vasilisa or Vasily Lisovich (08), the engineer, and neighbour of the Turbins struggles with his bonny wife, refuses to denounce the soldiers who are upstairs under Elena's care, where lies her dear brother Alexei injured and under Typhus domination; he is in fact, delivering soul. After many glasses of Vodka, the characters of the beginning revolve again in the primary setting giving resolution to happenings. Petlyura is never seen, but Kiev is no longer Tsarist, it is The Republic of Ukraine, Elena prays for the recovery of her brother and he does after the Miracle, Nikolka is home, release and silence, but mourning is the afore-omen. Good for him, he recovers and undertakes his work as physician, trying to help junkies to recover from their addiction to cocaine, alcohol and fallen women. Stream of consciousness prevails the beginning in Alexei's dream, and at the end whereby the author describes the dreams of every one of the main characters and a soldier's hope about warmth and serenity which is the golden dream of any soviet Russian soldier.

In the annoyed sea of fiction and prose, the frost is all dominating (thirty six times in the novel) but freezing its dwellers. Bulgakov tells his readers his life and experience, he might be Alexei in a one way to see things, narrate, depict and refract his agony, his addiction to morphine, alcohol and his family that he should never see again, after he left. Thus, half of the events is fiction, wishes and imagination of a great mind, and a skillful writer, social realist and romantic nostalgic in the soviet Russia, exiled inside, he ascertains his torment and distress. being a doctor and writer just enables him to give reason to the addicted characters and actual citizens of the frozen part of Siberia, Kiev, Ukraine and mother Russia.

2.3. THEMES AND SYMBOLS

When focusing on the background of Russian authors, the biological and formalist approach to literature prevails in Mikhail Bulgakov *The White Guard*, as he was a physician prior to start writing which is obvious in his very detailed fiction and presentation of events and action. In fact, he preserves the fictional tense of narration without setting aside any detail at all. He describes the place in a very accurate fashion that makes the reader hear the footsteps of characters as they unfold so real. His sense of time is so complex that it needs a strong memory to remember when and who came at what time it happened and the mingling of night, dawn and twilight involve the reader to a considerable extent, by virtue of which, he compels him to attend the style and feel the causality of events, the interaction of characters with the major governing forces. With wit and conceit, he presents the action holistically, and then atomistic ally, events are driven by to interpretation and understanding.

The major themes that are conveyed in the novel under study are: family, social life, equality, taboo love, desire if not lust, freedom, paralysis, mental equilibrium and addiction, to cite but a few. They are, in fact, revealed through the different components of piece of literature itself, wherein most of them are symbolically presented. In the setting, it was night and the family was in their apartment mourning their mother and recalling the memory of their father; the Turbins, actually a Russian typical family whose members are symbols of the society stratification at the time of the Tsar Alexander I. Alexei, Elena and Nikolka were the children Turbins; the first presented as a physician who has just returned after eight long years in the cadets, Elena stays at home and waits for the return of her husband from war, he was a soldier as many Russians. Then Nikolka, the youngest one, somehow set aside in the beginning of the events as they rose.

By the same token, it seems like all the events are at night, not even a word about sun, perhaps because of the prevailing weather, a key concept to set a mysterious and blurred mood. The atmosphere is cold, icy feelings, the snow is everywhere, and its prevalence chills everything around. This caused the writer to use an epiphany that conveys the paralysis everywhere, even from the part of the reader who is prevented from understanding such over use of the snow all over the novel. The weather is a strong symbol purposefully used by the novelist to represent a pain so extreme of the Russian anguished society by the time, or it is the author's intention to symbolize the agony in this fashion. Someone or something is dying and delivering soul, it is but the Tsar's system collapsing after years of ambivalence. The Bolsheviks take the ground and kill the beast, but it is a beast killed by another monster-like fellow where innocence stands as an independent candidate for the death sentence that lies in the corridor mist of the afternoon, so short but efficient.

THE CONCEPT OF WINDOW

The window is among the outstanding factors that literature had torn from the human very analysis, awareness and representation of his environment, and its relation with the approach, perspective, prospective and interpretation of the fiction prose that lies in the graveyard of masterpieces standing by and waiting for the day of judgment, their criticism in fact. So, windows, doors, walls, ceilings are to be considered as the fences that prevent the brain from pouring out of the skull, if so to ascertain, the hedges that keep the state of delirium and insanity locked outside. Actually, the "window pane" in *Wuthering Heights* by Emily Bronte (Chen, 2012), draws the parallel and reveals the very diverse knowledge of Bulgakov and his tremendous ability to concretize and conceptualize this concept, perhaps without keeping attentive, in his demonic, devilish and deadly mood, tone, atmosphere and environment that was his.

In *The White Guard*, the concept of window is the psychological release and relief from depression, grief, sorrow, desolation, delirium, addiction to fallen women, vodka and religion (Bulgakov: 256-7). Every setting contains a window a specific character finds his ease through, Elena in the apartment, the colonel in the headquarters, Visalia in his apartment wherein he interacts with the most hidden desire ever dreamt of under the spouse's domination. As is the case for Heath cliff and the other characters in *Wuthering Heights*, the window is a breach for the unnatural and the poltergeist. It keeps the evil locked inside or outside. It is in fact the interaction betwixt the unconscious and the conscious area of the human soul wherein the stream of consciousness ought to be raised for discussion, and of great omnipresence usage in the novel in question. Every thought of Alexei is expressed through the voice of the narrator, his dream-like chapter, his sister's communication with her inner through the window, a whole perspective of action through the window pane.

Whenever the events rise to the climax, there is interception and the window is here to absorb all the tension and the voltage, to make an end to one sub-plot and hence raises the subsequent to the extent of making the reader addicted to it and compels him to finish and know about the next rising plot and protagonist.

The word "window" is highly tempted in the narrative as is for the much cited above ones. In fact, the recurrence of such word in fractions like; "the narrow lancet windows of the church" (04), epitomizes the repression of church to the citizens' feelings and outbursts under the shutting policy. "The Turbins' windows shone brightly and cheerfully" (08), the psychological estate of the Turbins in general is described as stable and shining but to an extent of collapse thereafter, and it is show in the emphasis and exaggeration of brightly and cheerfully. Indeed, soon the collapse shows itself through the ramifications in the cadets' troops in the line; "cadets crawling from window to window, firing. Machine-guns fires at the windows" (11); the concreteness of the bad omen or the collapse takes place wherein it is broken through a window, in the same line thrice, the war reaches the inner sides of the dwellers of the City.

Yet, **"Freud tried to show that dreams are not simply meaningless hallucinations, but a window into the unconscious that can reveal suppressed wishes"** (Bowdon, 2007: 06), wherein these wishes of well-being of The Turbins in particular and people of the City in general, were dreams that came true and were not these meaningless hallucinations. Additionally, the third chapter is refracted as a dream where Alexei fulfilled peace and harmony in the City. Actually, the **"window"** as a concept is deeply rooted in the childhood of any human being. It is believed that a window exist in the unconsciousness of the mind, for

"It may seem a stretch to believe that a child can make such interpretations, but Klein claimed that if you spoke in their language a child really could understand. She believed that the way children play is a window into their unconscious mind and what is troubling them. Given children's difficulty in articulating all their thoughts, play was the best way of healing any mental issues. (Ibid: 183)

In this way, Bowdon goes back to the childhood to highlight it as the basis or origin of any phobia or fear that springs out in the adulthood, and takes the language as means of communicating dreams, but to the extent of needing a window either to escape from or express repressed thoughts.

Every member of the Turbins family holds within repressed thoughts and feelings, **"Elena was nearer to the window and her eyes were shadowed with fear"**, **"Nikolka gripped the window-catch and pressed his other hand against the pane, [...], and flattened his nose against the glass"** (12), **"a stream of fool abuse rattled around the room like hail on a window-sill"** (17). Bulgakov hereby describes the atmosphere in the room where Nikolka and Elena struggle from the inside and not showing to each other to keep the general mood steady. The psychological likely collapse of the young brother or rather the rage to take part in the battle as the warrior hot blood rushes in his solid and still veins of a young body well trained.

However, Elena does not have this concern directly, but obliquely with compassion and tremendous patience tries to solve the dilemma inside her head. The one of the feminine creature, the mother and sister of the brave Alexei, faith is her escape, **backing up her window pain and pane with consolation from despair and suicide.** She tries to keep the faith and believe in the virgin and the fate that is unknown to her but revolve around and expectation of miracle and divine salvation. For Dos Passos emphasizes the importance of the room that gathers the brother and sister in this scene in particular, but does not take part in a direct analysis wherein brought as a clue. In this way,

"Dos Passos's view of the room is a disorientating one, which gives pure perception priority over function. The eye seizes first on a perceptual high point: the open window, with its shaft of light; and from this, it follows a track which ultimately leads to the thing we ought to have noticed first" (Leech & Short: 192).

The writer stresses the afore-point in joining Alexei to his brothers in interaction with the window wherein, **"Alexei Turbin, without conscious reason, paced up and down the dark-living-room, pressed his face to the windowpane and listened"** (23). It seems like he is described as bewildered and lost in the dark of unconsciousness and seeks refuge in grasping the windowpane, for Leech & Short describe the flashback as **"the rope in a shop window, and can observe happenings in two directions, outside and inside"** (Leech & Short: 330). Alexei within the novel has had many flashbacks like the one of his passed father while staring at the clock but the window is always cited in most of the scenes that refract psychological matters.

Hope coming from windows can be considered in passages: **"brilliantly lit window"**, **"light from the windows"**

(29). It is in fact, a passage through which things spring up in a bi-directional fashion, between the realism and the dimensional which is likely to be recognized as psychological and something which is not palpable to a considerable extent. In some others, Bulgakov personifies the window and describes the anatomy of giving due to do and fulfill; **“left-hand window”**, **“over the right hand window”**, **“glanced fearfully at the windows”** (33), presenting the fears from the eyes of the window, a supernatural entity that controls the gate leading of the two world; reality and fiction.

Windows have been given citizenship in **“the French windows”** (37) the fact that concretizes its personification, **“blank windows”** (47), **“black windows”** (48), **“dark windows”** (86), empty and dark windows give right to the evil that dwells and lies underneath such concept. Still the theme of Christian paganism and the devil recurs in a psychological context or interpretation. In addition to a state of delirium and non-sense within which Alexei has fallen into, but a tremendous description in the narrative should be cited and quoted so that to serve as an evidence of the Russian tradition within the western one, **“he fell into a deep, black, dreamless sleep and when a pale delicate light began to dawn outside the windows of his room, Alexei began to dream about the City”** (50). The dream is likely to be related to the unconsciousness through the window in the room of Alexei.

Very tremendous are the windows to let hope come in and fear out, **“the vast windows”**, **“great windows”**, **“light would start to burn in the windows of the houses”** (52), **“the left-hand window was a colored drawing of a lady’s hat with ‘chic parisien’ in golden letters”**, and deeper is love for women, and French ones, known to be sensual, since Paris is supposed to be the golden city, an obsession intertwined between beauty, art and former colonizer, so personified; **“the right-hand window was a huge yellow[...], crossed cannon badge of the artillery”** (72), the fraction reflects the very deep unconscious belonging of the author to the artillery corps characterized to be the most important one in the structure and the strength of any army in the world.

However, the afore soon seems to be seen from a very narrow angle, **“light managed to filter through the narrow, cob-webbed, barred windows”** (88), a little hope is sensed through the very complex and innate state of mind of the soldiers marching forward, others backward, the writer’s deep idiosyncrasy so reflected, palpable and recognized to be that accurate and measurable in the psychological domain. However, some hope is also seen through the windows, something that recurs again and again, **“the reflection in the windows was blue sky”**, **“blue skies in the windows”** (111). The use of colors is acknowledged to be part of the Russian literature according to some critics, but at this stage it cannot be stated as such unless it is going to be repeated along the remaining text fragments.

The window is afterwards given measures to be more like real material rather than an abstraction, however, still origin of metaphysical interpretations, **“little window”** (113), **“under the window”** (idem), **“shattering all the windows”** (ibid), **“half of whose windows smashed in”** (134), then the afore state description or conceptualization is broken and shattered dragging the readership backward to the very first adaptation of the concept “window”. The source of the unhappiness of some of the personages in the novel might be it, wherein another connotation to it, appears to be as **“black, joyless window”** (129), as is stated above in previous paragraphs.

The danger seems like to be disappearing or vanishing because it is foretold by the author, perhaps to tranquilize the reader and give him/her some hope that the war shall stop and everything would be at the norms, **“the artillery badges were gone from the window”** (146), nevertheless, still are some windows broken every here and then, **“a windowpane shattered somewhere in the courtyard of the same house”** (156), and still the windowpane is evoked wherein it constituted a crucial element in *Wuthering heights*, it is also considered and characterized to have one in *The White Guard*.

Up to now Nikolka, the youngest Turbin could overcome the pain caused his inner windowpane and trespass the psychological agony within which Elena is remaining until the end of the fiction, "Nikolka jumped up and ran to the window [...], Elena folded her arms to her chest and said: 'I beg you not to go out' [...], 'all right, go then'" (166-7). she wanted at a moment to let him out, then she could not stop him. Nikolka could be interpreted as her pain that went out of her as well as his consciousness that prevented him to react in this time, time of war, when nothing goes straight.

Bulgakov highlights the part of the window that remained opened, is just a little part wherein he distinguishes the paralysis to the winter, the cold and dark, foggy and blurred weather that prevails the psyche of most of characters in the narrative, "the little upper pane, the only part of the window left unsealed in winter" (192). Then, "he thrust his hand out of the little upper window-pane" (Idem), the release or the would-be is at hand. In a fore going fragment, Nikolka suggests to open completely the window and let freedom to his and their souls and inner feelings to breathe a fresh air, may be restore the buried underneath repression while he utters, "obviously we must open up the rest of the window" (ibid), and he did thereafter.

In latter lines, "the Turbins windows shone brightly and cheerfully" (302), everything goes astray for the family, the reader can sense the stabilized state of mind and the general mood, the atmosphere is apparently tremendous for all the members after having witnessed a miracle, their unexpected gathering, the family again united. For the fact that Bulgakov never saw his family after the taken over of Kiev, he genuinely reflects his agonies and unshed tears through the use of "window" in his narrative which he culminates it by, "there were flowers on the window ledge" (304), flowers that could serve for a gathering dancing party as well as for a very painful funeral. The afore-concept has been repeated on purpose or perhaps not, one hundred and thirty six times 136. It might fulfill the readers' expectations and understanding of what is really behind and between the lines, words and phrases that came to be alive.

CONCLUSIONS

The afore-discussed elements are but a few before the mightiness of aspects offered by Russian literature in general, and *The White Guard*, the novel by Mikhail Bulgakov more specifically. 'Snow', 'window' and 'addiction' are systematically linked to the concepts of space and time tackled in chapter one; wherein, snow covers this very large area which is Russia; window provides escapist behavior of words and phrases under the domination and strength of different substances and other entities. They sustain the hypnotized atmosphere that prevails and overshadows the fiction prose from threshold to conclusion.

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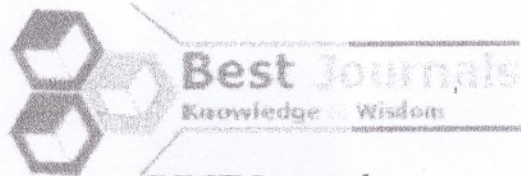
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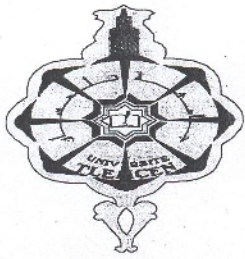


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“Snow” in *The White Guard* (1925) by Mikhail

Afanasyevich Bulgakov

Epiphany or Aspect

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Abstract

The present paper aims at highlighting, studying and discussing one of the aspects offered by Russian literature, in this case, the novel that comes after *The Master and the Margarita*, deemed by critics as one the masterpieces of Mikhail Bulgakov, playwright and author of the very novel *The White Guard*. The latter seems to be an autobiographical narrative endeavored by the soldier-like writer Bulgakov. Thus, many aspects have been depicted or read so, wherein the most recurrent one “snow”, is almost found in the early Russian narratives and the ones of the pioneering writers such as Gogol, Turgenev and Tolstoy. Fact of which, this technique is mostly intended by European writers such James Joyce or Joseph Conrad. The psychological aspect is highly exclaimed when it comes to the color of snow and the cold. The fact of epiphany or aspect shall be demonstrated through the depiction and interpretation performed through the reading of the novel in question.

Keywords: *snow, epiphany, aspect, Russian literature*

1. Introduction

In Bulgakov's novel, the word "snow" is repeated all over the chapters except for some in the middle, for it is related with the covered playground of the schools, set in the first place to denounce innocence turned into a training ground for young people and brains to be killers and so-called soldiers. They ought not to be as such in any case. The chapters begin with "snow" and finish the same tradition, everything by no exception is frozen, even the air. Moreover, "snow" is associated with death and dead people to reveal the readership that the cold really killed in some areas like "the City"; frozen, capitalized by the author to make his readers wonder and thereafter realize that it was, in fact, Kiev. The keyword, actually behaves as a symbolic theme, when it was covering the cross, the ground, the Popylus Nigra (the mighty tree), and more exactly and significant, the Christ and Christmas as key components in the setting almost in the whole novel.

2. Russian Literature

It was not that obvious that Russians had this special tendency to write because it is said that they lived under a shutting policy. So did Lenin in his writings about the policy of the government that pushed him to exile wherein he advanced, "it is impossible to live in a society and be free from it" (Barbara Blake, 1968: 01). In fact, Russian Literature promoted changes decades ago, a tradition that dates back to Pushkin passing by Gogol, Dostoevsky, Tolstoy, Chekhov, Bulgakov and Solzhenitsyn as well as some other current bestsellers from the post-communist period.

Having as primary theme "passion sufferer", Russian literature turned around Russian Orthodox, the imitation of the life of the Christ, often seeking for redemption but restricted to a group of people not for all human kind, wherein the protagonist is always a child and martyrdom is the relief. According to Caryl Emerson, scholar and

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translator of Russian productions and historian, the main tackled themes in these narratives were sexual guilt, family loyalty in the eleventh-century Kievan Primary Chronicle **"The Martyrdom of Boris and Gleb"**. Boris and Gleb were two sons of the Kievan Prince Vladimir, slain in 1015 AD by their elder brother Svyatopolk (Emerson: 60). The sacrifice of innocence at this age strongly reflects the frequent recurring theme of suffering as opposed to British Literature where the happy endings prevailed in Epics like **"Beowulf"**.

During medieval times, Russian culture was at its peak but nothing was found in the scriptures. Other forms like Folk and religious arts were performed or narrated before audience; for instance, **"folk tales, epics and songs, charms for healing the sick, rituals for marrying and burying, laments for men lost in the army during recruiting season, saint's life and the liturgy"** (Emerson, 2008: 59). Yet, Tsar Ivan the Terrible allowed the use of the first printing machine, thereafter, the first book was published in Russian on Russian soil which was an elaborate edition of the Apostles for use in liturgy in 1564 AD (59). For Mikhail Bulgakov produced a satire and grotesque piece of drama to be performed on stage entitled **"Ivan Vasilievich"**, which had been banned during his life time and under the Stalin political iron fist (Barbara Blake, 1968).

Having highlighted the originality of literary texts, they were also **"in connection with specific communal rituals"** (Emerson: 60). The tendency of uniqueness of themes overshadowed and overlapped most of all Russian writers' productions. The most referred to author in the Russian tradition is Tolstoy whose writings have been translated into several languages; wherein considered **"as a peasant primitivist and Scriabin and as a religious ecstatic might be seen as two possible twentieth-century end points for traditional (pre-modern, pre-print) Russian narrative"** (Idem). Amongst them, **"down to earth"**, profane wisdom of folklore and the folk tale *skazka*, partially rooted in

Christianized paganism (Idem), whose master and main plot is survival. Others are rather revelatory, didactic, transfigurative saint's life revolving around intercession and salvation. However, various hybrids occurred as oral legends, cautionary tales and folk epic *bylina* where the epic hero, or **bogatyr**, is part warrior, part saint, part superman, and at rare moments even partly a folk-tale fool (Idem).

To be faithful to Russian literature, the prevalence of Saints is to be recognized because it is deeply rooted in the Byzantine Christianity and hence shaping this literature as it presents to study. Even in the most recent literary production, Saints are likely to be an aspect of it though it has known a mutation by virtue of the abrupt conversion to Christianity of the countryside dwellers of the cold empire; as is often the case for literatures of world that outburst and sprang from the outskirts of Cities. Thence, as Christian themes spread of the Russian ground, it had known a blending with the pagan beliefs that prevailed at that time, and were of great omnipotence in the life of Russians. This hybridism of religion pushed forward the firm conviction of evil, demons and godlets earth spirits (Ibid).

In the same tradition, Bulgakov appears to be deeply affected by the afore-beliefs and the latter are embedded in his mind when looking at and examining his novel *The White Guard* which had been rewritten as a drama production in the play of "*the Days of the Turbins*" or "*Dni Turbinykh*" (Blake: 12). Moreover, the genuine contest can be literally seen in his two outstanding stories "*the devilry*" and "*the Fatal Eggs*" transliterated as "*Diavoliada*" and "*Rokovye Yaitsa*", respectfully (Ibid:11). As a matter of fact, most of all his writings have a satirical and grotesque gist.

3. Depiction and Interpretation

Indeed, the snowstorms paralyzed the transportation and multitudes of armies of different races crawling on frozen railroads,

upon which the trains of death move back and forth through the city of Kiev where people like **Mikhail Afanasyevich Bulgakov**, lived and experienced the bitter frozen reality of war, where bad omens were feasible and palpable. Most of all the characters are displayed during dusk, twilight, night and dawn, marching in the snow as if it is one of the characters; an abstraction that is present all over the novel. The people always complain that their toes are frostbitten. In reality, it is the genuine daily life of the dwellers of such areas of the mighty Asian continent contingent to a certain extent. The "snow" never melts to let people free from cold and steadiness, nevertheless, it is found at the porches of houses, on them, on the edges of the windows and in the dreams described through the work it is the causes of their distortion and agony-like state of sleep.

From a devilish and demonic perspective of seeing things, the snow preserves the Devil himself from melting in the warmth of a divine heat of the sun, symbol of power of the Almighty; and a good omen the falling angels that are coming for the salvation and redemption of the Turbins and the white officers from the gloom and darkness brought by Petlyura and the Bolsheviks coming from Moscow to overthrow the Tsar Alexander I, but they are just passing by. Talks spread out and about the white chevalier who is coming to save them. However, when the latter is colored as the snow, they spring from the same origin, and Bulgakov hereby draws the reader to reckon, identify and revolve around the symbolic scheme as it unfolds in the action, the fiction and the fictitious reader undertaken to do as they did, to believe.

The demon, the cold, the snow, bony people, prostitutes, frozen legs, delicious lips, necks and breasts all frostbitten to death, are components that lead the reader to accept the tone, the mood, and the atmosphere of a devilish environment, a vampire-like life; conveying thereafter the religious theme of the shabby unstable

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Orthodoxy and bribed Fathers. Regardless to the dying atheist poets in delirium of cocaine and syphilis caught from dirty sexual intercourses, culminated by a prompting consumption of vodka. Ultimately, the miracle happens, and redemption hails. The tyrant and the fancy cowards leave the Ukraine. And of course, the Turbins finally united but a forth coming and foredooming omen is uttered from the dirtiest mouth ever been; a patient of doctor Alexei himself; symbol of knowledge, nationalism, devotion and good heart.

Snow is ever prevailing in the novel, while it deciphers the loneliness of the people in question. It is uttered by the most cunning tongues. Actually, it begins with the very natural description of the snow as a phenomenon, not lasting to be a metaphor; **"a light snow was falling"**, **"it was snowstorm..."**, **"the dark sky had emerged with the ocean of snow"** (Bulgakov: 03). It has been magnified and given strength while associated with the mightiness of the ocean in this introduction; by which its importance is highlighted to the readership or perhaps a way of setting the clues from the beginning to know that this element shall prevail at once.

However, the danger of snow is also emphasized despite its white color that is supposed to provide or epitomize peace and tranquility, **"the snow-storm from the north howled and howled"** (07), but this danger lies in the coming up from north of the enemy forces, Petlyura's. Here again the snow is associated with the violent natural phenomenon "the storm", and the fore coming of foe. **"The glitter of Christmas could already be felt in the snow-bound streets"**, **"the back gardens filled up with snow, and the hill turned white"** (Ibid) **"beautiful snowbound cities"**(12), as is often the case for western settings, Christmas implies snow, **"heaps of cotton wool, like snow at Christmas"**(190), but the latter paralyzes and confines the streets, the rarity of pedestrians, and the fear instead

of joy but its color is rather ambiguous to either express peace and release or paralysis, death and empty abstractions.

“The cold, Petlyura, the Germans and the snowstorm”, “days on end in the snow and frost” (17), such equivalence between these foes to determine and utter the death sentence already set up upon people of the City. The snow here is as inhuman as Germans during war, cold in its proper term, and Petlyura to define the plague-like warrior that is going to erase and devastate the City. Death is connotated with the glamorous color of the snow in **“blood and brains were scattered all over the snow”** (22), however refracting one of the most ugly picture of war, slaughter and bloodshed.

“The dark and the snow swallowed it up” (33), **“the dark, the snow and the blizzard”**(39), are fragments from the narrative that underline the darkness that prevailed in these circumstances in the very time of war beside the weather and climate which is considered as an ally against the population of the City. Nothing goes straight. If the snow swallowed every feature of life, then chaos and darkness should prevail upon the threshold as it presents the coming up of the complications, and a climactic upheaval is at hand. Bulgakov gives the snow the meaning of dark that swallows in order to emphasize the chaotic setting upon which the narrative progresses. Here lies the depiction and implication of the readership, the author is a wordsmith, perhaps by virtue of his literary background as a playwright.

In the forth coming chapters, something like purity of the snow is found to provide redundancy, if not ambiguity to the symbolization. Its multiplicity, in fact, is the one that gives this word, concept and natural phenomenon this weight and width; **“the gardens lay silent and peaceful, weighed down with the white virgin snow”** (51), stresses the religious aspect that is found beneath the literary structure all over this fiction prose which represents a large leaf of realism and social one in particular. For Mikhail Bakhtin advances that,

“Every literary work is internally and immanently sociological. Within it living social forces intersect; each element of its form is permeated with living social evaluations. For this reason a purely formal analysis must take each element of the artistic structure as a point of refraction of living social forces, as a synthetic crystal whose facets are structured and ground in such a way that they refract specific rays of social evaluations, and refract them at a specific angle.”

(Bakhtin, 1984: 276)

In this way, what is of great omnipotence is the fact of considering the snow as a social factor, regardless to its thematic and symbolic recurrences, one among plenty that has a crucial role to play in the life of Russians in general and people of the City in particular. It is therefore a social element that has an underlying artistic structure, refracted in a kaleidoscopic manner, and which is skillfully handled by the author.

“Solid layer of snow” (84) might have a connotation of the mightiness of this natural phenomenon or the solid fortress inside which people of Kiev are trapped waiting for the dooming deeds of Petlyura, preventing them from the escape. The natural fortress that provides them shelter is another alternative to consider. It has formed layers which are the meaning of the long lasting of this situation, climatic, political or social. The religious aspect recurs again in **“plains of the purest snow”** (170), **“a virginal layer of snow...”** (86-101) as an allusion to “the virgin” which is the symbol of the Christianity and Orthodoxy to be more precise. The very key concept that interferes in the denouement of the plot as it is accordingly presented in the plot summary.

The theme of paralysis is prevailing the novel with its conspicuous recurrences namely; **“Snowbound avenues”**,

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“snowbound railings” (104), **“snowbound city”**, **“snowbound Ukrainian field”** (114), snow freezes all the hedges of the City, the narrative and the fictitious place and time. The Russian space shall be raised and considered when deeming the large surface of Russian that had been an obstacle and an advantage at the same time. The entire transportations freeze under the omen of war and its realization, the agony of the Russian princess stands for a point of no return.

In some places of the text, the mightiness of the snow is submitted and subdued to the tyranny and the ongoing striking military iron fist, places like; **“the snow crunched under a thousand iron-shod hoofs”**, **“the snow crunching under the weight of marching feet”**, **“boots pounded the snow beneath them”**(Idem). In fact, it does not resist the heat of Petlyura. His army **“shook the snow-capped pine trees with waves of thundering explosions”**, **“shattering all the windows of four snowbound forces”**, **“explosions threw up enormous fountains of snow”**, **“amid the sea of snow”**(Ibid), **“huge piles of snow”**(193). Such characterization of events and description owes too much to the Russian tradition; space, word and face.

In describing the defeat of the white army, the author again endeavors a snowy description, **“there in the snow lay the troops which had fallen back”** (125), it has reached the very deep infrastructures of it, **“snow-covered army training ground”** (140), **“down into the snow and colored it red with blood”** (Ibid), and attained to bleed out the core of it. The very word grows stronger afterwards wherein **“the snowfall grew thicker”**, and **“a heavy fall of snow began”**, and it has become **“covered with snow”**, **“through the fine network of snowflakes”** (164). Mother Russia is regaining ground and whoever wants to harm it shall freeze to death, the climate gets angry by virtue of bloodshed and it recovers through the snow as

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 originating and strongly generating.

The depth of this concept is highlighted through the narratives
 to enclose and narrow down the readership attention and sight to its
 tremendous and outstanding literary structures of the prose fiction,
 from James Joyce to the Bulgakov fashion. It is mentioned in fractions
 like; **"the City was swathed in the deep, deep snow of December**
1918", "deep the snow, some five miles beyond the outskirts of the
City" (167). However, it is soon given its omniscience in **"there was**
a thin fall of snow", "lower and lower under coating of snow",
"the snow fall had begun at lunchtime and from then on the day"
 (220), and its prevalence or rather dominance of the elements of time
 and place, even the time is paralyzed beside the space in a completely
 alien sphere or rather a dimension.

For the time being, it is nevertheless still a natural exponent
 that gives right to the realism, or social realism that the writer is
 committed to, the elements of nature that raise the romantic and
 supernatural pre-requisite of the author in passages like **"the**
impression of walking with the inhuman, loping gate of a creature
at home in snow and grassland" (223), wherein others might refract
 the obstacle in it; **"the snowdrift blocking the way into the gap**
between houses", "the snowdrift was completely untouched", but
 releasing afterwards like a demonic beast that plays all along with
 tortured souls, **"the snow away from the space between the two**
walls" (233). Indeed, the two walls are epitomized to the confines and
 orders of the City the Petlyura advances within, it could be the total
 control or simply his leaving footsteps echoes. It is perhaps the
 denouement or resolution long before waited for.

Soon back to the purity of snow, Bulgakov is so mysterious in
 giving such variations of it, and discrete manifestations in **"the**
crystalline snow" (245), as clear and neat as the crystal, **"the white,**

the snow-covered side-street" (255); the vision and public mood of the inhabitants of the City starts to become clearer and is not anymore blurred; it is also the one of readership that was plunged at the beginning in the swami environment. But it is in fact the end of the narrative and the conclusion is at hand.

Whenever the word "snow" is uttered or found in this fiction prose, it is for the purpose of controlling the readership reception and interpretation, and most importantly their compellation to attend the style and follow the different stages of the plot in general and subplots in particular. However, they cannot be lost in the Russian "space" and "time", nor frozen, perhaps their hearts could be, if they are enough aware to live the narrative. The repetition of "snow" is of one hundred and fifty eight times in the novel 158, for it realizes the symbolism and gives the genuine weight to the work, an epiphany that transcends the writer's hedges and highlights his talent, wherein he sparkled as burlesque playwright, he shines as prose fiction writer.

4. Conclusion

After dispersing the eye every now and then through the thorny frozen lines produced by Bulgakov, it is probably conceivable to deem "snow" as epiphany due to its repetition in one single paragraph and many others; and as an aspect of Russian narrative in general by virtue of its scattering through the text and all over the chapters. In other words, the word "snow" is a concept rather than a simple lexical item that stands for a known meaning; it is indeed a legacy attributed to Russian writers; a concept that shall overshadow what comes across and beneath the morphemes swallowed by its implied and conceptual meaning. The one found where reader and text meet; the meaning ground.

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