

Crime is in the Eye of the Beholder: Petr Petrovich Luzhin as a Distorting “Puddle-Mirror” in Dostoevsky’s *Crime and Punishment*

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This study demonstrates how conceptualizations ingrained in our linguistic consciousness help us realize the full semantics that an author communicates to his reader through a “speaking name”; this kind of name, together with the character’s behavioral profile create a multidimensional psychological portrait.

The examples are taken from Dostoevsky’s *Crime and Punishment*, specifically the “puddle-name” Luzhin. The speaking name of Petr Petrovich Luzhin evokes a number of cognitive conceptualizations that are rooted in human experience, as well as in the history, mythology, and culture of the Russian people and that are in dialogical relationships with the other characters in the novel through *their* speaking names. The analysis, based on cognitive stylistics and, more specifically, cognitive metaphor theory in the Lakoff tradition, underscores the significance of the cultural water metaphor when applied to the human domain. It also confirms that the “speaking name” is a major device in Dostoevsky’s poetics.

KEYWORDS Dostoevsky, speaking name, conceptual metaphor, cultural construal, water and stone metaphor

Introduction

Luzhin¹ is one of the most compelling and multidimensional characters of *Crime and Punishment*, although his name, at first glance, suggests the opposite. The derivation of Luzhin’s name from the word “puddle” and its intimations of “shallowness” are common knowledge — even Wikipedia has this information. There are nevertheless good reasons for delving further into the matter, for example, why Dostoevsky endows his character with this particular name selected out of numerous Russian

names derived from “water sources” (e.g., Озеров from *озеро* “lake,” Лиманов from *лиман* “firth,” Омутов from *омут* “slough,” Водянов from *вода* “water,” etc.); this paper attempts to show how the author activates the conceptualization of people and their souls as bodies of water, shared by the Indo-European linguistic consciousness (Onians, 1951; Trim, 2007; Omori, 2008) and reflected in Russian proverbs. The essay shows how the “water” metaphor interacts with other metaphorical conceptualizations, such as “stone” encoded in the character’s full name and how these conceptualizations impact readers’ understanding of the character. Dostoevsky, as he makes plain in his novels, despised mediocrity, the average mentality, the lukewarm, petty egotists — they are the main villains of his novels. Luzhin is a perfect example of the “banal villain,” posing as something better than he is and displaying imperturbable smugness, at least until he is unmasked. These qualities are reinforced by the interaction of name and proverbs, recorded in the famous *Explanatory Dictionary of the Live Great Russian Language* by Vladimir Dal’. These proverbs, in their turn, are reflective of underlying supra-temporal metaphorical conceptualizations, ingrained in the Russian linguistic consciousness.

Dostoevsky is well known for giving his characters *redende Namen*, i.e., speaking names, which, in concise form, give an insight into the character of the personage and his/her role in the narrative. The reader understands that Raskol’nikov has a split personality already from his name that derives from the word *raskol* meaning “split/schism.” We are confirmed in the author’s evaluation of Raskol’nikov’s mother as beautiful when we learn that her first name is Pul’kheriia, derived from the Latin for “beautiful.” We also realize that she is slightly ridiculous, since she shares this name with a Gogolian character who invites good-natured laughter (“Old-World Landowners”). Speaking names can have many sources, including foreign derivations; in the Russian context, the meaning of Greek names, in particular, was known to the educated reading public. Returning to Russian names, we immediately have misgivings about his sister Dunia’s suitor when we hear that his name is Luzhin, which undoubtedly derives from the Russian word for *puddle* (“luzha”). There is virtual consensus about the name’s derivation. This article is not rediscovering the well known when it explores the semantics of the name, patronymic and surname of the character Petr Petrovich Luzhin further, but adding to the subtexts of the novel.

There are some exceptions to the consensus. Thus, for C.E. Passage (1982) “Luzhin” “looks like an adjectival form of *lug*, ‘meadow,’ or *even* [italics are mine] *luzha*, ‘puddle.’” According to this scholar, this name was “intended first and foremost to resemble an actual Pavel Petrovich Lyzhin,” the agent of one of Dostoevsky’s creditors (59–63). E. C. Broody (1979) praises the writer’s usage of names as a means for communicating ideas “in a nutshell.” According to him, Dostoevsky’s nomenclature is a “purposeful device to come close to man’s mystery by providing a sophisticated chain of guideline posts for identification” (117). His interpretation of Luzhin’s name as derived from the word *lug* (“meadow”), however, steers him away from plausibly solving this character’s specifics.

The speaking last name of *Luzhin* has also been discussed in conjunction with his first name and patronymic — Petr Petrovich (Johae, 2004). This interpretation will be presented below. However, the formative role of cognitive conceptualizations ingrained in the Russian linguistic consciousness, which determine our perceptions of

the speaking names, and create mental images, that the writer and his readership share, has, to my knowledge, not been discussed. Proverbs, used as supporting evidence, form a category of conceptualizations, which may be lost on the foreign reader, but Dostoevsky wrote very much for his Russian audience.

Luzhin, it will be remembered, is the fiancé of Raskol'nikov's sister, Dunia. Out of despair about the family's financial situation and out of concern for her brother's career and wellbeing, she has decided to marry a man she has serious misgivings about. The marriage does not take place, as the rapidly unfolding events unmask Luzhin as a thoroughly despicable character: a petty tyrant, a hypocritical moralist, and a small-scale sadist, posing as a generous protector and husband. His name bespeaks all these character traits.

The approach to the analysis of speaking names taken here is based on cognitive stylistics and, more specifically, cognitive metaphor theory in the Lakoff tradition. The field is at the interface between linguistics, literary science, and cognitive science. In the light of this theory, a speaking name can be viewed as a metaphorical mapping where the source domain ontology (in the case of Luzhin, it is the properties of a puddle) is superimposed onto the target domain ontology, which is a behavioral profile of the literary character. A new meaning here is created through the juxtaposition of the familiar material. The resulting metaphorical mapping selectively inherits partial structure from each domain and develops "emergent" content of its own by way of combining the elements from the inputs. The goal of the conceptual metaphor theory is to uncover the metaphorical relations between conceptual domains, reflected in everyday conventional linguistic expressions, and show how they guide human reasoning, behavior and understanding of literature (Lakoff & Turner, 1989). This approach presents a versatile theoretical tool for scrutinizing the proper names as a culturally construed text in full depth as it takes into account both the author's intent and readers' interpretation of it.

Water

Luzha, meaning "puddle," is a relatively small pool of liquid on the ground. Playing with this name, Dostoevsky relies on a metaphor, pervasive in the Russian language and culture, which conceptualizes people and their souls as bodies of water (Kostetskaya, 2009). The *Explanatory Dictionary of the Live Great Russian Language* by Vladimir Dal' (first published in 1863–1866; *The Sayings and Bywords of the Russian People* followed a few years later) gives the following definition: лужа — застойная вода, плоская яма, наполненная дождевою, снеговою водою; грязный скоп воды ("a puddle — stagnant water, a flat ditch full of rain or snow water; amassment of dirty water"). It should be noted in this context that the publication of Dal's dictionary was a turning point in the history of the Russian language. Including not just word definitions but also a wealth of proverbs and folkloric–dialectal material, it codified the folk wisdom and national language that constituted the collective cultural consciousness, which the artificial French-influenced language of high society and court circles did not.

The present essay will focus on the character's speaking name as a realization of a conceptual metaphor, the cognitive significance of which is grounded in the human

experience, history, and culture of the Russian people; it will look closely at how conventional water imagery is refracted through Luzhin's personality. First, however, some general remarks on Luzhin's name and patronymic — Petr Petrovich — should be brought up.

Stone

Luzin's first name and patronymic also contribute significantly to conceptualizations. Dostoevsky wants his readers to activate the implications suggested by his first name and patronymic, Petr Petrovich, derived from the Latin for "stone" (petrus). The locus of the human ability to feel compassion, the heart, is traditionally evaluated on a scale of "soft — hard." The expression "A heart of stone" («каменное сердце») would best describe the callousness Luzhin constantly displays. The reduplication of the name gives it even a double charge, clearly intended by the author. Water and stone seem to be two opposites in the natural world. In the Russian linguistic consciousness this idea is encoded in Pushkin's speculations about how different Onegin and Lenskii, the protagonists of his novel in verse *Eugene Onegin*, were. He compares one to a wave (water) and another to stone. He reinforces this polarity by including it into a whole paradigm of opposites: verse vs. prose and ice vs. flame: Они сошлись. Волна и камень, / Стихи и проза, лед и пламень / Не столь различны меж собой. "So, verse and prose, they came together. / No ice and flame, no stormy waves / and granite, were so far apart" (Ch 2, stanza XIII).

In light of Dostoevsky's largely negative attitude toward Peter the Great, Petr Petrovich Luzhin can be viewed as a reference to Peter I, as a parodic reference, since Peter, the *Seafarer*, was "Great," but Luzhin is just a shallow puddle. Peter was the tsar who inoculated the Russian mentality with many of the values Dostoevsky deemed to be alien to the national consciousness: pragmatism, egotism, and ruthlessness. Luzhin, embodying all these qualities, is lured by the opportunities the city of Peter offers to social climbers like him. The stone city built on swamps entices people like Luzhin by its promise of stability and prosperity, but it is a city where dreams drown in muddy puddles. This being so, the interplay of water and stone motifs in the name of Luzhin gives a key to another possible implication Dostoevsky could have encoded in his name: Petr Petrovich Luzhin parodically represents St Petersburg itself. Made of solid stone, it is yet built on soggy marshes. Its splendid architectural exteriors are undermined by the shallow groundwater on which they rest. Luzhin's "exterior" is likewise "impressive": he is a well-built man in his mid-forties wearing brand-new clothes in pastel colors, just a trifle too youthful for his solid age.

Mirroring

In Luzhin, Dostoevsky envisions a character that resembles a puddle, a seemingly harmless shallow pool of water, whose filthy liquid serves as a cover hiding sharp and hard underwater stones, perilous for an unwary trespasser. The characteristics of such puddles find expression in a piece of folk wisdom found in Dal's dictionary: Не море топит, а лужа ("It's not the sea, but a puddle drowns a man").

The topic of the present paper is Dostoevsky's use of the HUMAN IS WATER metaphor as applied to a literary character. Some general aspects invoked by its application to a human being should be taken in consideration. Reference to a puddle designates the following dimensions of a character: **depth, content, shape**. We speak about a human being as "deep" vs. "shallow" in water terms because we here rely on the traditional conceptualization of a human soul/heart as a container for emotion. Whereas in Western consciousness, it is the head that metonymically stands for the entire human being, as in the expression *per capita*, in the Russian context, it is the heart/soul, which fulfills this function, e.g., *на душу населения* means literally "per soul." Luzhin's heart is a puddle with a stony rock bottom — it is both shallow and unfeeling.

The author fully demonstrates the whole "depth" of Luzhin's shallowness. This oxymoron is suggested by the capacity of puddles to reflect the objects of the physical world with great precision, creating an illusion of depth and three-dimensionality. Another conceptualization of puddle as mirror, a source of reflection, that the speaking name draws upon, is our perception of people mirroring each other. We are reciprocally "reflected" in others an innumerable number of times and that is how we cognize the surrounding world and determine our place therein. In literary analysis this conceptualization is explored as the motif of the *Doppelgänger* — the double, or "second self," especially prominent in nineteenth-century European literature.

In *Crime and Punishment*, Dostoevsky begins to unfold this motif when he mentions Luzhin's particular liking for looking at himself in the mirror. This detail demonstrates on the surface level the hero's concentration on his own person, his preoccupation with external appearances and the material world. His staples are

[...] тщеславие и та степень самоуверенности, которую лучше всего назвать самовлюбленностию. Петр Петрович, пробившись из ничтожества, болезненно привык любоваться собою, высоко ценил свой ум и способности и даже иногда, наедине, любовался своим лицом в зеркале. (285)

[...] vanity and that degree of self-confidence which is best called self-admiration. Having risen from insignificance, Pyotr Petrovich had a morbid habit of admiring himself, highly valued his intelligence and abilities, and sometimes, alone with himself, even admired his own face in the mirror.² (306)

This detail alludes to the myth of Narcissus who, by way of divine punishment for his lack of feeling, fell in love with his own reflection and died not being able to overcome the fact that his love found no response. This reference to the famous myth is not the only one in Dostoyevsky's works: another Narcissus-like character is Iakov Petrovich Goliadkin in *The Double*, written twenty years before *Crime and Punishment*. (Being a parodic character, Luzhin also resembles Gogol's smug swindler, Chichikov, in *Dead Souls*, who likewise is in the habit of admiring his well-nourished face in the mirror.)

The Narcissus theme entails the *Doppelgänger* motif: a narcissistic Luzhin is Raskol'nikov's farcical double, who lampoons his theory of "allowing blood for the sake of an idea" (261). Luzhin turns out to be the parodic embodiment of Raskol'nikov's ideal: a "Napoleon," who is able to "*expend* half a million men and get off with a pun" (274). Like Napoleon, Luzhin feels that people are expendable

when “economic facts” demand it, only he is a Napoleon *en miniature*, who is incapable of a witty pun to justify his “expendables.” Raskol’nikov, as reflected in Luzhin, sees his own distorted image. The reciprocal hatred that the two men have for each other is rooted in this “vexing” similarity, according to the poet and critic Innokentii Annensky (1979).

Puddles, unlike mirrors, which only reverse images, reflect them upside-down and thus distort them in a topsy-turvy way. Just as even a slight current of air is able to deform the reflection of an image in the puddle, other people, receiving their “reflection” in Luzhin, appear base and corrupt. Giving his character a speaking name of the type discussed, the author is able to make use of the metaphorical conceptualizations deeply rooted in cultural collective consciousness. Folk wisdom provides insights, which are in line with our perception of Luzhin. In Dal’s dictionary we find the following instances: *В луже и сам себя не признаешь; В лужу глядеться, и на себя не походить* (“It’s hard to recognize yourself in a puddle”; “Look into a puddle and you won’t resemble yourself”).

The content of a puddle is usually dirty water, although it may appear immaculate because of the sky reflected in it on a clear day. Our background knowledge about puddles tells us that, no matter how harmless they might look, their water can splash over our clean clothes. Luzhin, on the physical level, appears to be good-looking and respectable, but people’s reputations get tainted through their encounters with him, once more justifying his “puddle-name.” Moreover, he constantly checks himself in the mirror if “on the surface” he still looks the same, i.e., as “proper” and prosperous, even after he has been humiliated as when Dunia turns him down:

Черный змей ужаленного самолюбия всю ночь сосал его сердце. Встав с постели, Петр Петрович *тотчас же посмотрелся в зеркало*. Он опасался, не разлилась ли в нем за ночь желчь? Однако с этой стороны все было покамест благополучно, и, посмотрев на свой благородный, белый и немного ожиревший в последнее время облик, Петр Петрович даже на мгновение утешился [...] (329)

The black serpent of stung vanity had sucked all night at his heart. Having gotten out of bed, Pyotr Petrovich *at once looked in the mirror*. He feared the bile might have risen in him during the night. So far, however, all was well in that regard, and, having considered his white and noble aspect, grown slightly fat of late, Pyotr Petrovich even took comfort for a moment [...] (361)

While, so far, retaining his respectable looks, Luzhin, the “puddle-man,” certainly succeeds in distorting the image of Sonia when she is reflected in his shallow personality. We may recall the scene of her father’s funeral feast, where Luzhin accuses her of theft. Luzhin’s role as stern prosecutor, which he takes upon himself and clearly likes, very soon turns into that of a petty criminal — a slanderer. In the same way, the trial he orchestrates turns into a travesty of justice. Thus he is revealed as being a distorting “puddle-mirror,” while Sonia’s image is restored. Although, as we see, Luzhin is petty and shallow, he is able to create the outward appearance of thoughtfulness and rigorous logic at least for a while. His accusatory speech against Sonia is rhetorically well composed. During this mock trial he appears in several guises. First as a fatherly figure in relation to Sonia — right after her father’s burial he symbolically substitutes for him. He speaks in a strict, but kind, manner, just like a loving, but equitable, father would do.

Подумайте, мадемуазель, — начал он *строго*, но все еще *как будто увещевая*, — обсудите, я согласен вам дать еще время на размышление. (354)

“Think, mademoiselle,” he began *sternly*, but still *as if admonishing* her, “consider well; I am willing to give you more time for reflection.” (392)

Sonia is absolutely stupefied and unable to defend herself. At the same time she does not plead guilty, which makes Luzhin try on another mask in which “the sincere friend” merges with “the psychiatrist”:

[. . .] *как истинный друг ваш, прошу вас (ибо лучшего друга не может быть у вас в эту минуту)*, опомнитесь! Иначе буду неумолим! Ну-с, итак? (355)

“[. . .] *I beg you as a true friend (for you could have no better friend at this moment)* to come to your senses! Otherwise I shall be implacable! Well then, miss?” (394)

Амалия Ивановна, надо будет дать знать в полицию, а потом покорнейше прошу вас, пошлите покамест за дворником, — *тихо и даже ласково* проговорил Лужин. (355)

“Amalia Ivanovna, we shall have to inform the police, and therefore I humbly ask you to send meanwhile for the caretaker,” Luzhin said *softly and even tenderly*. (394)

Superseding these masks is the guise of the Grand Judge on Judgment Day that Luzhin eventually puts on. Exposed as a liar by Lebeziatnikov, his young friend and ward, Luzhin immediately loses “shape,” however, just like dirty water splashed out of a bucket makes a shapeless puddle. He feels lost, mutters and stammers. His first response to the accusation, when he tries to regain control of the situation, is to cast another distorted reflection: an ingrained libeler himself, he accuses Lebeziatnikov of madness and drunkenness.

Петр Петрович даже как будто *вздрыгнул*. Это заметили все. (Потом об этом вспоминали.)

Что это значит, Андрей Семенович? Про что такое вы говорите? — *пробормотал* Лужин. [. . .] Опять снова воцарилось молчание. Петр Петрович почти даже *потерялся*, особенно в первое мгновение.

Если это вы мне . . . — начал он, заикаясь, — да что с вами? *В уме ли вы? . . . Или вы, может, выпивши?* (358)

Pyotr Petrovich even *seemed to give a start*. Everyone noticed it. (They remembered it afterwards.)

“What do you mean, Andrei Semyonovich? What are you talking about?” Luzhin *muttered*.

Again there was another silence. Pyotr Petrovich *was* even almost *at a loss*, especially for the first moment.

“If it’s me you are. . .” he began *stammering*, “but what’s the matter with you? *Have you lost your mind? . . . Or may be you’ve been drinking?*” (398)

Targeting Sonia who loves Raskol’nikov as a means to avenge himself on Dunia’s brother, he thoughtlessly and meanly interferes in the lives of the Marmeladov family. The scandal that he orchestrates entails irreparable consequences: Katerina Ivanovna clashes with her landlady, gets thrown out of the apartment, goes mad and dies soon after, leaving her orphaned children unprotected. This scene highlights the

idea that is hopelessly twisted when refracted through Luzhin's personality: a lawyer's mission to be an instrument of Justice becomes service to slander.

Antony Johae (2004) views the contradiction between the "stony" first and patronymic names of Luzhin and his "water" last name as predetermining the divisiveness of his actions, as he works at nothing but disuniting any wholesome unit, like the Marmeladov family, or dividing one person from another, for example, Sonia from Raskol'nikov. Johae also underscores the significance of the name *Porfirii* meaning "purple stone" and the "canonical virtue of purple in the Christian iconography"; in his interpretation, "if Porfirii symbolically wears the vestments of the Passion," he takes on "collective responsibility for Raskol'nikov's crime and, hence, his suffering (an endemic part of the Russian Orthodox-Church thinking)" (253–54).

The investigating magistrate *Porfirii Petrovich*, whose last name we never come to learn, another Luzhin double, embodies the characteristics that Luzhin lacks.

The first names of the two characters appear to be practically identical. They share the basic meaning of "stone," which, however, in the case of Porfirii (from *порофир*, "porphyry") encodes positive qualities. These qualities are reinforced by the shared "stony" patronymic. *Porfiry* means "highly noble, royal, wearing purple." Another interpretation of this name is derived from the name of a stone: *porfiry* is "a hard igneous rock containing crystals, in a fine-grained, typically reddish groundmass." The "stone" component of Porfiry's name along with its "noble" homonym emphasizes his integrity (hard), tamed passions (igneous origin, cooled and solidified lava) and purity (crystal). Nobility of character, highlighted in Porfirii Petrovich's name, contrasts with his relatively low social standing, which he does not resent, whereas Petr Petrovich Luzhin is a petty and vulgar social climber. Porfirii Petrovich has the ability to penetrate surfaces with his mind's eye: he sees the key to his investigation of the pawnbroker's murder in studying Raskol'nikov's personality and spiritual make-up when the young man is under the pressure of investigation. In his dialogue with Raskol'nikov, Porfirii Petrovich provokes him by speculating on how even the most sophisticated people give themselves away when trying too hard to conceal something:

[...] И это ведь с самым остроумнейшим человеком может случиться, с психологом и литератором-с! *Зеркало натура, зеркало-с, самое прозрачное-с! Смотри в него и любуйся, вот что-с!* Да что это вы так побледнели, Родион Романович, не душно ли вам, не растворить ли окошечко? (315)

"And it can happen with the wittiest man, a psychologist and a writer, sir! *Human nature is a mirror, sir, the clearest mirror! Look and admire — there you have it, sir!* But why are you so pale, Rodion Romanovich? Is there not enough air? Shall I open the window?" (342)

This little episode serves as a roll call between the mirror motifs and gives us the key to Luzhin's personality. Porfirii Petrovich employs "mirror" imagery as a metaphor for human behavior and appearance, one that reflects what is going on in one's mind. In Luzhin's case this metaphor works in the opposite direction and results in a different metaphorical mapping. His perverted morality makes his behavior and appearance a mirror for others — the lackluster distorting mirror of a puddle.

Luzhin is no different in his relationship with his fiancé Dunia, as we could see earlier in the novel. Another apt folk saying referring to a puddle — Пригонит нужда к поганой луже (“Need can drive one to a foul puddle”) — encompasses Dunia’s entire motivation for agreeing to marry him: her feeling of being trapped in poverty, her desire to help her family, her wish to perform a self-sacrificial deed. The proverb also intimates the likely result of the planned marriage (that does not come off): revulsion, humiliation — the victory of banality over spiritual beauty. Her exceptional qualities are encoded in Dunia’s name: *Avdot’ia*, which is the Russian vernacular for the Greek *Evdokiia* (“Dunia” is a nickname), in Greek means “excellent.” The meanings of Greek saints’ names were largely well known to Russians since the choice of children’s names was limited to the Greek and Russian saints’ names in the saints’ calendar. *Evdokiia-Avdot’ia* was a martyr and saint whose personality was seen in terms of graciousness, excellence, and kindness.

Luzhin is unwilling and unable to communicate his intentions openly and directly, since the lie is his standard mode of speech behavior. The verb in the following instance, *коробиться*, describes the fleeting expression of Luzhin’s face and his “injured feelings” grimace. It characterizes his reaction to the sincerity of others and can also be applied to a distorted reflection cast back by a puddle rippled by a gust of wind:

[...] *закоробившись* произнес ЛУЖИН [...] (281)

[...] Luzhin pronounced wincing [...] (302)

The central human value, love, gets garbled when reflected in Luzhin’s foul consciousness: marriage and women are only instrumental in satisfying his so far sublimated lust for St Petersburg high society. Dunia’s beauty and decorum only fuel his desire. Since, in his distorted view, love is merely a matter of purchase and sale, he feels entitled to demand it being measured and weighed like merchandise: offended by Raskol’nikov’s well-deserved disgust, he sanctimoniously asserts that Dunia must love her husband more than she loves her brother.

When he feels that his fiancé is no longer going to give in to his petty tyranny, he “reminds” her of his magnanimity in “taking her despite her tainted reputation” (306), Dunia has been falsely accused of having an affair with the married landowner, Svidrigailov. Although he does not believe that Dunia yielded to Svidrigailov’s harassment, his petty nature makes him cast back this distorted reflection, in which an innocent girl of great moral integrity will appear as dissolute and lecherous.

Luzhin’s calculated social ascendancy results in an anti-climax because he loses its main vehicle: beautiful and cultured Dunia who could have opened the doors to St Petersburg salons to him. The metaphoric expression *сесть в лужу* (literally: sit in a puddle; to get into a mess/fix, slip up, make oneself ridiculous, land in the gutter) would best describe the situation Luzhin eventually gets himself into. Razumikhin, whose name points to positive good sense (*razum*), Raskol’nikov’s both warmhearted and down-to-earth friend, who falls in love with Dunia, sees to it that Luzhin ends up in the puddle where he belongs, but that Dunia escapes the “gutter” Luzhin had planned for her.

Conclusions

This brief study serves to show how conceptualizations ingrained in our linguistic consciousness help us realize the full complexity of a message that an author communicates to his reader through a speaking name and how this name along with the character's behavioral profile create a multidimensional psychological portrait of the literary figure.

Taking Luzhin as an example, this study has shown how a speaking name works in the fabric of one of Dostoevsky's major novels and how the author achieves an organic unity of form and meaning creating a multidimensional portrait of a base vulgarian. The speaking name of Petr Petrovich Luzhin evokes a number of cognitive conceptualizations that are rooted in the human experience, history, mythology, and culture of the Russian people. It is also in dialogical relationships with the other characters in the novel through *their* speaking names. The analysis of speaking names in this paper underscores the significance of the water metaphor and metaphor of water as a mirror for the human domain in the Russian linguistic consciousness. The Russian proverbs pertaining to puddles emphasize the role of the speaking name as a collective cultural construal and not just a conduit for the author to communicate *his* own personal values and ideas in a nutshell.

Notes

¹ Note on transliteration: the Library of Congress transliteration system will be followed in rendering Russian names. When quoting the translation of Dostoevsky's novel used here, the system used by the translators is maintained.

² The translation of *Crime and Punishment* quoted in this paper is by Richard Pevear and Larissa Volokhonsky. For the edition, see the Bibliography.

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