

Leo Tolstoy's *Resurrection* and English Crime Fiction: Between Western Tradition and New Ideas

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Abstract The article deals with analysis of typological similarities of the English social-criminal novel and Leo Tolstoy's *Resurrection*. Its relevance is conditioned by the opportunity to extend the background of Russian-English literary cross-cultural relationships in order to specify the points of attraction and repulsion between the English criminal novels and that by Tolstoy as well as their different national traditions and literary epochs. The similarities of English and Russian novel models are obvious at various levels: focus on a fact, social determinism of the heroes, criticism of unjust social system, trial scenes, origin of hero-criminal, system of characters, oppositions in time and space depiction, descriptions of prison. However, taking into account the differences in historical periods, conditions of literary evolution and individual development, one could say that these features were incorporated into a new context of the Russian classical novel with great modifications.¹

Key words William Godwin; *Caleb Williams*; Leo Tolstoy; *Resurrection*; English crime fiction; social-criminal novel

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Introduction

Many works have been devoted to the study of the genre peculiarities of Leo Tolstoy’s novel *Resurrection*, but only a few scholars have paid attention to its connections with Western literature. Irina F. Gnyusova has recently argued that its ties to English novels which often seem to be superficial are actually much more profound. Deeper analysis “allows us to assert [that] a genuine creative dialogue” (Gnyusova 14) exists between Tolstoy and English authors. N.D. Tamarchenko has suggested that “both Dostoyevsky and Tolstoy, especially in his last novel, were connected to the tradition formed in the late Romantic period of the ‘social-criminal’ novel (Balzac, E. Sue, partly A. Dumas, Hugo, Dickens)” (Tamarchenko 387), simultaneously noting that “the issue of Tolstoy’s connection with it [the tradition of the social-criminal novel — I.M., I.A.], as far as is known, has not even been raised” (Tamarchenko 364). Jeffrey Brooks has also commented on this connection: “Tolstoy had often visited prisons and met with political prisoners, and he was known to have admired works about the urban underworld of crime and punishment. He was raised on romantic and realist traditions replete with novels of crime and punishment, from Eugene Sue, Alexander Dumas and G.W.M. Reynolds to Victor Hugo and Charles Dickens” (Brooks 228). Nevertheless, the typological links between *Resurrection* and English crime fiction have gone mostly unnoticed by literary scholars. The purpose of our article is to consider these links revealing similarities and differences in the depiction of social problems represented in its characters, composition, and spacial-temporal coordinates.

In Russia, interest in the criminal novel arose in the middle of the nineteenth century and increased at the end of the century. This may be explained by the dissemination and promotion of democratic and socialist ideas; by the increasing focus on the needs of low social strata; as well as by the democratization of literature and book publishing. In this period adaptations and retellings of foreign writing for children and young people also became very popular, and fiction, issued in ever-greater quantities, highlighted existing social contradictions for a wider readership. In these years, for example, Dickens’s *Oliver Twist* (1837) and Bulwer-Lytton’s *Eugene*

Aram (1832) were re-translated into Russian and discussed in the press as if they were new. Y. A. Bahnova has noticed that “foreign interpretations in translations often help to understand and appreciate the writer’s work more deeply, to discover in this work those features and to evaluate the features that would remain hidden, if we consider only its internal assimilation” (Bahnova 137). In general, Russian writers were interested either in particular aspects of the crime novel (as in the case of Tolstoy, who in *Resurrection* was particularly interested in the depiction of jail and juridical injustice) or in the broader poetics of the so-called Newgate novel (as was the case in the 1860’s with F.M. Dostoyevsky’s *Crime and Punishment*) (Aizikova, Matveenko).

Evidences of Tolstoy’s Familiarity with English Crime Fiction Tradition

Tolstoy’s diaries and letters demonstrate his familiarity with English crime fiction, and taking into account his interest in Russian periodicals (in which most translations of English criminal novels were published), we can assume that Tolstoy probably read the novels involved. His diaries and letters include numerous references to, statements about, and citations from these works. His statements are mostly concerned with the judicial system and people’s responsibility for their actions, and most often refer to the works of William Godwin. This article will focus on Godwin’s novel *Caleb Williams* and on the tradition of the English crime novel (in Newgate novels and those by Dickens) as they relate to Tolstoy’s *Resurrection*.

As is well known, Godwin (1756-1836) was one of the creators of the English crime novel with his *Things as They Are, or the Adventures of Caleb Williams*, written in 1794. The main ideas of this novelistic treatise include the denial of private property; criticism of the existing state power and the injustice of its legal system; and a proclamation of every citizen’s individual rights and independence; these ideas also inform the novel’s plot. *Caleb Williams* depicts social relations among different social strata and exposes social contradictions from a new perspective, via a virtuous, innocent hero who investigates a crime and reveals the need for justice. According to A. Rounce, in the novel Godwin thus “proclaims his all-encompassing faith in the powers of human reason to overcome the evils that have accreted around tradition and custom” (Rounce 2). The novel laid the foundation for the subsequent development of crime fiction, in particular, of the detective novel, and not only in Great Britain. In Russia Godwin’s work had a rich reception history. In 1838 it was first translated into Russian, received numerous reviews in Russian periodicals and even had an influence on A.S. Pushkin (Aizikova, Matveenko). There was renewed interest in the 1860’s, and scholars have seen echoes of *Caleb Williams* in N.G.

Chernyshevsky's *What is To Be Done?* and F.M. Dostoevsky's *Crime and Punishment* (Matveenko).

As for Tolstoy, in his essay "On the Annexation of Bosnia and Herzegovina by Austria" (1908) he chose Godwin's statement from his article "Enquiry Concerning Political Justice and its Influence on Modern Morals and Manners" as the epigraph: "Often we call laws the wisdom of our fathers, but it is just a mistake. The laws were often a consequence of our ancestors' passion, their timidity, jealousy, narrow selfishness, their lust for power. Our duty is not to slavishly follow them, but to discuss them, correcting their mistakes" (Tolstoy, *On the Annexation* 222).¹ Tolstoy noted that "In the epigraphs that do not belong to me, I took the opportunity of making a few changes to simplify the language and publish them not with a complete article, but as a separate thought," (Tolstoy, *On the Annexation* 223). As for the citation from Godwin's article, the statement was only changed insignificantly. The original was: "Law we sometimes call the wisdom of our ancestors. But this is a strange imposition. It was as frequently the dictate of their passion, of timidity, jealousy, a monopolizing spirit, and a lust of power that knew no bounds. Are we not obliged perpetually to revise and remodel this misnamed wisdom of our ancestors? To correct it by a detection of their ignorance and a condemnation of their intolerance?" (Godwin 773). Only the final phrase about the duty to review and correct the mistakes of one's ancestors was added by Tolstoy. Characteristically, Tolstoy chose a statement from Godwin about problems with the judicial system.

In another article by Tolstoy, "To the Politicians," written as an epilogue to the article "To Working People" (1902) he argues about the necessity to destroy the ruling power as it is, and considers the interaction between power and an individual. Tolstoy discusses the opinions of various philosophers and politicians (Godwin, Proudhon, Bakunin, Kropotkin, Max Stirner etc.), and concludes that "the doctrine of anarchism, that adheres to non-religious, materialistic views <...> does not have a spiritual tool to destroy power." Tolstoy takes the anarchist position of Godwin and Proudhon as a contrast to his own: "The Englishman Godwin, living at the end of the eighteenth and at the beginning of the nineteenth century, and the Frenchman Proudhon, writing in the second half of the last century, < assert ...> that to destroy power it is enough for people to realize that the *general welfare* (Godwin) and *justice* (Proudhon) are violated by power and that if one disseminates the conviction among the people that the *general welfare* and *justice* can be attained only in the ab-

1 Tolstoy's article was written on the occasion of the Hapsburg empire's announcement that it was annexing the Slavic states of Bosnia and Herzegovina and as an answer to a letter by the Serb Anda M. Petrobuteva.

sence of power, power will be destroyed by itself" (italics by L.N. Tolstoy) (Tolstoy, *To the Politicians* 206). It is notable that Tolstoy again cites *Caleb William's* name in the context of a discussion of social justice and the necessity to reform the existing social order.

Tolstoy's statements about another writer of English criminal novels — E. Bulwer-Lytton — are rather remarkable. Without specific evaluations of the writer's Newgate novels Tolstoy writes about Bulwer-Lytton's works in general and demonstrates his familiarity with some of the English crime fiction writer's works. For example, in one of his letters to N. N. Rubinshtein Tolstoy expresses his opinion on the quality of Ivan Sytin's editions¹: "The so-called *novels* of Sytin's edition, like [the lubok] *Milord* and others, have already been sent to people wishing to remake them. It is very possible that most of them will be sent back. But it is even more necessary to translate, condense, and simplify the good classical novels by Dickens, George Eliot and even the good novels by Bulwer, Wood, Braddon and others" (Tolstoy, *The Letter to N.N.* 30). It is notable that Tolstoy positions Bulwer-Lytton's name alongside Dickens and G. Eliot and expresses a high opinion about his writing. On the other hand, he also mentions his name together with those of Ellen Wood and Mary Elisabeth Braddon — English writers of so-called "sensation novels." Mentioning Bulwer in such a context reveals Tolstoy's associations of his name with a definite literary tradition, namely, with a form of the criminal novel.

Another evidence of Tolstoy's familiarity with Bulwer's writing is found in his diary. In October 26, 1853 he wrote: "Read a new, rather good *Sovremennik*"² (Tolstoy, *Diary* 1950 473), where among the most significant publications there was a translation of Bulwer's novel *My Novel, Or, Varieties in English Life*. Thirty years later, on March 4, 1882, Tolstoy wrote the following: "When I'm tired of this reading, I take *Revue Etrangère* from 1834 and read the stories there, — it is also very interesting" (Tolstoy, *Diary* 1938 325). Notably, in *Revue Etrangère* (№№ 9 and 12 of 1834) published in Saint-Petersburg, among other writings Bulwer's novel *The Last Days of Pompeii* was published. Hence, despite the lack of facts about Tolstoy's reception of the Newgate novel, it is possible to claim that the Russian writer was familiar with the authors working in this genre.

The issue of Tolstoy's interest in Dickens's writing has been considered by

1 Ivan Dmitrievich Sytin (1851–1934) made a fortune through printing millions of almanac-type calendars containing miscellaneous practical information. They were cheap and attractively illustrated. He was the first publisher to reach the peasants all over Russia and to shape popular taste in the entire country.

2 *Sovremennik* (The Contemporary) — a leading "thick" journal.

many scholars, but we are interested in the authors' interaction in the aspect of criminal novel. There are numerous statements by Tolstoy in which he gives Dickens's novels a high appraisal. Suffice it to recall Tolstoy's letter to James Ley, where the Russian novelist characterizes Dickens as "the greatest novel writer of the 19th century," and says that "his works, impressed with the true Christian spirit, have done and will continue to do a great deal of good to mankind" (Tolstoy, *The Letter to James Ley* 24) or Tolstoy's list of authors whose works made the greatest impression on him, where the name of Dickens is mentioned. As we have seen, Dickens's name is also often cited along with others connected with the criminal novel. Tolstoy published Dickens's novels in 'Posrednik' particularly in the 1880's, the period of writing *Resurrection*. He supplied them with changed titles which straightforwardly appealed to a mass readership and underscored their status as criminal novels. These were: *Oliver Twist* became *The Thieves Gang*. *The Adventure of Poor Oliver Twist* (Moscow, 1900), *Little Dorrit* became *Love in Prison*, and *Little Dorrit*, *Great Expectations* — *The Convict's Daughter or From Blacksmith's Shop to Riches*.

With all Tolstoy's interest in Western literature he explicitly rejected the form of the European novel, which he considered an unacceptable model for depicting Russian reality: "The European form of the novel is not suitable for the expression of [our] national content. Russian artistic thought goes beyond this framework and seeks a new one" (Tolstoy, *Drafts for Introduction* 53). However, rejecting these forms, the writer subconsciously focuses on previous samples of both Russian and foreign works, interpreting them in a new way and introducing them in a new context. Observing similarities in Thackeray and Tolstoy's writing, I.F. Gnyusova underlines that "beyond the both authors' negation of preceding genre tradition there is deep knowledge of this tradition — that in poetics and structure of their works manifests itself as memory of genre (according to M.M. Bakhtin)" (Gnyusova 13).

Tolstoy's undoubted interest in criminal issues is proved by the large number of books on the issues of criminology housed in the library of Yasnaya Polyana, among which mention should be made of works by both the Russian and foreign scholars and layers: Kazansky P. *Law and Heredity as a Phenomenon of International History*. Saint-Petersburg, 1902; Shilovsky P. *Juridical Essays*. Issue 1. *English prisons. London Justice of the Peace. Three articles about the Russian Proceedings. English assize court. English Senate. On the Fate of Saint-Petersburg*, 1899; Malinovsky I. *Bloody vengeance and death penalty*. Issues 1-2. Tomsk, 1908-1909; Malinovsky I. *The Russian writers-artists about death penalty*. Tomsk, 1910; Yadrintsev N. M. *Russian Community in Prison and Exile*. Saint-Petersburg, 1872; Yanzhul I.I. *In the slums of England*. London, 1890; The writer was acquainted with prominent

representatives of Russian jurisdiction, such as Muraviev Nikolay Konstantinovich, Maklakov Vasiliy Alexseevich, Davydov Nikolay Vasilievich, Rusanov Gavriil Andreevich, and definitely, Koni Anatoliy Fedorovich, who told Tolstoy the case that served as a plot basis for *Resurrection*. It is known that Tolstoy met with foreign researchers and forensic experts, publicists and psychiatrists, such as Ch. Lombroso, G. Kennan, W. Bryan etc., visited Russian prisons, was present at proceedings and even participated in trials as a juryman.

Tolstoy and English Crime Fiction: Attractions and Repulsions

These facts support our concept about the writer's actual interest in the wide range of crime and punishment issues as well as profound knowledge in the depicted phenomena, which are reflected in the poetics of *Resurrection*: "Tolstoy introduced into his plot a great number of entirely new themes: Russia's cruel and ineffective penitentiary system, the hard life of convicts, pointless political and religious repressions committed by the government, the workings of Russia's legal bureaucracy, etc. Nevertheless, the novel preserved its court-related focus" (Arnold 236).

The focus on social-criminal issues was made by Tolstoy in his earlier works (*The Power of Darkness* (1887), *Devil* (1889), *The Kreutzer Sonata* (1890), *Anna Karenina* (1873-1877)), where he tries to understand the causes of crime in his own way, including moral offense, and to find the ways of solving social and ethic problems. Here one can see the formation of the writer's personal original view on the considered questions.

By the 1880's Tolstoy, as is known, had completely rejected the institution of church and seen the way-out from the social crisis in knowing the Gospels by every member of society. As is noted by D. Patterson, "the truth that Tolstoy expounds in the text of *Resurrection* is, in his view, the truth of the holy text — that is, the Gospel. This is his supertext; it stands above his polemic as the position from which the truth of his own position, over against that of the Church, is determined" (Patterson 124).

However, by the time of the novel's writing there has been deep writer's block leading Tolstoy to the review of all previously used artistic principles. The new novel should be conceptually different from all previous writer's works. Tolstoy decides to tailor the literature for the public demands, create a novel capable of re-educating, changing the society. For this purpose he created the novel-treatise, in which, in accordance with the author's position, there should not be any fiction that defines the poetics of the novel and that, on the whole, is likely to cause Tolstoy's interest in tradition of English criminal novel, constitutes of which allowed the Russian writ-

er's vision incarnation.

To begin with, English criminal novel focuses on a fact and relies on documentary sources (regarding plot, narration). As is known, Newgate, and later, sensation novel firmly rooted in factual material introducing adventure and criminal's idealization into the narration. Having taken 'Konev's plot, Tolstoy, on the contrary, deprives it of any adventure, making the novel narration extremely trustworthy. The plot of *Resurrection* is within the simplest frame, owing to which, in V. G. Odinokov's opinion, "there was a definite 'simplification' of the novel structure due to very clear theoretical 'frame' having the character of an investigation, a 'treatise'" (Odinokov 129), that makes Tolstoy's novel even closer to Godwin's *Caleb Williams* and reveals typological similarities of these writings at the ideological level mentioned above.

Nevertheless, it is this simplified plot that allowed the Russian novelist to pose extremely vexed social questions, in which one can see the interchange with the poetics of English criminal novel. The main idea of most Newgate novels is to attract attention to the urgent social problems and show that definite burden of crime is always shared by society.

As D. Gillespie claims, "Tolstoy's interest lays not so much in the fallen woman motif, a common one in nineteenth-century Russian literature, or even the inner torment and regeneration of Nekhliudov, but rather in broader questions of social justice, the corruption of the criminal justice system, and the hypocritical ways of the upper classes" (Gillespie 12). Tolstoy explains the formation of Nekhliudov's character and that of Katusha by social determinism. Both protagonists are prompted to crime by their environment: in case of Nekhliudov it is a moral crime, whereas in the life of Katusha Maslova — a misdemeanor offence, for which she pays an unjust penalty from the court.

By the example of the main heroine Tolstoy shows a common fate of an ordinary Russian citizen: "In the prisons of Tamen, Ekaterinburg, Tomsk and at the halting stations Nekhliudov saw how successfully the object society seemed to have set itself was attained. Ordinary, simple men with a conception of the demands of the social and Christian Russian peasant morality lost this conception, and found a new one, founded chiefly on the idea that any outrage or violence was justifiable if it seemed profitable. After living in a prison these people became conscious with the whole of their being that, judging by what was happening to themselves, all the moral laws, the respect and the sympathy for others which church and the moral teachers preach, was really set aside, and, therefore, they, too, need not keep the laws" (Tolstoy 284-285).

Similar ideas constitute the basis for *Caleb Williams* by Godwin and *Eugene Aram* by E. Bulwer-Lytton. They are also obvious in *Oliver Twist* by Dickens. In particular, Godwin's protagonist, the criminal Raymond, criticizing existing legislation system, proclaims: "Those very laws, which by a perception of their iniquity drove me to what I am, preclude my return. God, we are told, judges of men by what they are at the period of arraignment, and, whatever be their crimes, receives them to favour. But the institutions of countries that profess to worship this God, admit no such distinctions. They leave no room for amendment, and seem to have a brutal delight in confounding the demerits of offenders" (Godwin 227).

Nekhliudov, like Raymond, argues about the reasons and consequences of an unjust social system, and similar to Raymond, the Russian hero accuses the powers that be: "But what do we do? We seize one such lad who happens to get caught, knowing well that there are thousands like him whom we have not caught, and send him to prison, where idleness, or most unwholesome, useless labour is forced on him, in company of others weakened and ensnared by the lives they have led. And then we send him, at the public expense, from the Moscow to the Irkutsk Government, in company with the most depraved of men" (Tolstoy 81).

Typical for the English criminal novel is a trial scene. From the first passage of *Caleb Williams*, according to D. McCracken, "the numerous trials in the novel, besides instigating a literary fad, act cumulatively to condemn the general system of justice. They are in some cases so obviously corrupt that they stand close to being the "faithful delineation," promised in the preface, which the reader may judge for himself" (McCracken XIV). Writers of criminal novels introduce scenes of proceedings and trials to show the inconsistency of the existing penitentiary system, the injustice of sentences, and the incompetence of judges.

In this context it is relevant to recall the accusing speech of Paul Clifford from Bulwer-Lytton's Newgate novel *Paul Clifford*, which resembles Nekhliudov's thoughts: "I hesitate not to tell you, my lord judge, to proclaim to you, gentlemen of the jury, that the laws which I have broken through my life I despise in death! Your laws are but of two classes; the one makes criminals, the other punishes them. I have suffered by the one; I am about to perish by the other" (Bulwer-Lytton 433).

The authors of the given genre strove to consider the problem of crime not only from the social but also from the moral, metaphysical and religious points of view. As a consequence, the search for a new hero of the English social-criminal novel became of particular importance and, what is more, a special emphasis was made on the origin of hero-criminal. A hero of English crime novel, Newgate particularly, most often appeared to be of noble origin. In choosing such a protagonist,

the authors of crime fiction focused on the privileged and middle readership. This tendency started with Godwin's *Caleb Williams*, where the protagonist-criminal is a nobleman whose knightly principles prevent him from confessing his guilt.

Tolstoy's work also manifests differences from the poetics of the English criminal novel. The theme of crime itself was differently interpreted in the English and Russian literary traditions, which clearly affected the depiction of characters. Even though Nekhliudov is a nobleman, as are the protagonist-criminals of English criminal novels, unlike them, his guilt is undisputed. Tolstoy has Nekhliudov see the suffering of his victim, whom he set on a life of crime but who is essentially a criminal only in the eyes of society. Following Katusha to Siberia, Nekhliudov enters the out-cast society and it is through his eyes that Tolstoy shows the injustice taking place in all spheres of the simple people's life: "With Nekhliudov's journey to Siberia, the reader gets a panoramic view of Russian life, from the upper classes, the privileged ways of the legislature through the police and warders who serve them, right down to the peasants and convicts, the lowest of the low" (Gillespie 13).

Like a protagonist of a criminal novel, Nekhliudov enters various social circles and has entry to various institutions. Tolstoy makes his hero suffer and bear responsibility for all of the imperfections of society. Taking the system of characters typical for English criminal novel (a protagonist-benefactor and a protagonist-victim), Tolstoy tailors it to his literary needs.

According to scholars, the chronotope of the English criminal novel is based on antithesis. As V. G. Ugrehkilidze noted, "the set opposition develops both horizontally and vertically. As for the space the categories of "society" and "bottom," as well as city and rural world, they simultaneously serve as a characteristic of the entire civilization, presented at a definite historical moment of its existence" (Ugrehkilidze 25). Something similar is observed in *Resurrection*: from the first pages, readers can see both horizontal and vertical spaces: society and prison, gentlefolk and poor people, city and village, clerks and convicts. Using the literary principle of antithesis, the author of *Resurrection* broadens the scope of his novel to achieve maximum ethical and aesthetic effect.

Opposition as a literary device is also revealed in the temporal structure of the English criminal novel, where "the past in all novels of this type is connected with a crime, sometimes committed by a protagonist-benefactor <...>, sometimes against him <... whereas> the present is a disclosure of the past and restoration of justice" (Ugrehkilidze 37). It is just this antithesis that is observed in *Resurrection*: Nekhliudov's meeting with Katiusha reminds him about his crime that becomes the turning point for his resurrection. After this, Nekhliudov strives to wash away his guilt for

the sake of the future, “to restore the justice” violated by him and by society in the past. Thus, the opposition device typical for the novel involved is introduced at a more general level of narration in comparison with traditional crime fiction, which allows Tolstoy to distance from the events depicted in the novel.

In the poetics of English criminal novel the loci of prison, exile, and court are of particular significance. Tolstoy also depicts the place of imprisonment, but with his own intentions: “The cell in which Maslova was imprisoned was a large room 21 feet long and 10 feet wide; it had two windows and a large stove. Two-thirds of the space were taken up by shelves used as beds. The planks they were made of had warped and shrunk. Opposite the door hung a dark-coloured icon with a wax candle sticking to it and a bunch of everlastings hanging down from it. By the door to the right there was a dark spot on the floor on which stood a stinking tub (Tolstoy 107). Compare description of the cell from Godwin’s novel, juxtaposed to a passage from Dickens’s *Oliver Twist*:

W. Godwin <i>Caleb Williams</i>	Ch. Dickens <i>Oliver Twist</i>
<p>...the massy doors, the resounding locks, the gloomy passages, the grated windows, and the characteristic looks of the keepers, accustomed to reject every petition, and to steel their hearts against feeling and pity. <...> It is impossible to describe the sort of squalidness and filth with which these mansions are distinguished. I have seen dirty faces in dirty apartments, which have nevertheless borne the impression of health, and spoke carelessness and levity rather than distress. But the dirt of a prison speaks sadness to the heart, and appears to be already in a state of putridity and infection. (Godwin 177)</p>	<p>his cell was in shape and size something like an area cellar, only not so light. It was most intolerably dirty; for it was Monday morning; and it had been tenanted by six drunken people, who had been locked up, elsewhere, since Saturday night. But this is little. In our station-houses, men and women are every night confined on the most trivial charges-the word is worth noting-in dungeons, compared with which, those in Newgate, occupied by the most atrocious felons, tried, found guilty, and under sentence of death, are palaces. Let any one who doubts this, compare the two. (Dickens 92)</p>

In Tolstoy’s description of the prison the text is saturated with numerals and prosaic

interior detail and the absence of any color; it is of the utmost simplicity and has an almost documentary quality, a kind of photo. In contrast to descriptions of prisons such as the one from *Caleb Williams*, Tolstoy uses only one epithet in his depiction of the prison interior — a “stinking tub,” the rest space is described with matter-of-fact adjectives “large stove,” “dark-coloured icon,” “dark spot,” even “wax candle.” The Russian author focuses more on the prisoners confined to the cell, describing every personage in detail and objectively. Nevertheless, in all three descriptions there are some common features: the authors render the size, illumination, and filth of the cell, with the obvious intention (expressed both implicitly and explicitly) of showing that this place of imprisonment does not heal the prisoners’ souls, but, on the contrary, cripples them.

However, in keeping with his Christian position, Tolstoy is not satisfied with negation or criticism of the social order, as was usually the case with authors of criminal novels. Rather, he pushes his protagonist to find the highest truth, to define the law of human existence: “The thing is, he continued, that these people consider lawful what is not lawful, and do not consider the eternal, immutable law, written in the hearts of men by God, as law” (Tolstoy 243). Such an ideological difference in the heroes’ outlook constitutes, in our opinion, the principal difference between Nekhliudov and the protagonists of English criminal novels. Such is the “perspective on the world and his [the author’s] utterances,” — as was noted by N. D. Tamarchenko,: “on the one hand, [these are] perceived as the author’s explicit opinion; on the other hand — [they] merge with that highest truth that is accessible to the hero’s consciousness, and was defined (by M. M. Bakhtin) with the term ‘monological novel’” (Tamarchenko 364).

Conclusion

Thus, Tolstoy’s novel actualized those features of English crime fiction poetics which were necessary, from his point of view, for both the execution of his literary plan and the Russian literary process at the given stage of development. It is obvious that the Russian novelist was not influenced by Godwin himself, but the form of the criminal novel which he helped create. Taking this into account it is appropriate to speak about Tolstoy’s reception of Godwin’s form of novel and its basic features, which were perceived by Tolstoy indirectly, through the prism of the history of development that the English and Russian novel had experienced by the end of the 19th century. In other words, *Resurrection* is not the result of cross-cultural dialogue with definite English novels, but it is a dialogue of the Russian novel tradition with the English novel tradition taken in its evolution, beginning from Godwin.

In *Resurrection* one can find a number of elements from the English social-criminal novel both at the level of plot structure, narration, system of characters and in chronotopic structure of the novel, which is based on the similarity of the Russian writer's and the authors' of English criminal novels ethical and ideological goals. However, taking into account the period, conditions of literary evolution and individual development, we can say that these features were incorporated with modifications into a new context, that of the Russian classical novel.

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