



Interviews as Stylistic and Rhetorical Techniques in Dostoyevsky's *Crime and Punishment*

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Abstract

The selected interviews are a stylistic and rhetorical technique used in *Crime and Punishment* by Fyodor Dostoevsky to analyze the themes of redemption, guilt, and rehabilitation. Dostoevsky's characters, through interviews, share their feelings and thoughts about their past life experiences and question the consequences of their deeds. The protagonist is encouraged to admit his wrongdoings using various rhetorical and stylistic techniques in the chosen interviews. For instance, the selected interview between Sonya and Raskolnikov, the protagonist, can be observed as a stylistic and rhetorical technique in the selected text. Dostoevsky uses interviews as a narrative to help his characters, especially the criminals, feel secure confessing and moving beyond their bad decisions. In this regard, the insight has been borrowed from Roman Jakobson's theory as his work contributes a lot in terms of evolutions of stylistics. Therefore, this study attempts to dissect the connection between the message and its syntax. Semantics clarifies that the reader may understand the author's intended and connotative meanings. The research enlightens the reader on the value of language by showing how it may inspire even criminals to make typical confessions of guilt.

Keywords: Ellipses, Euphemism, Exclamation marks, Interviews, Stylistics and Rhetorical Techniques, Rhetoric questions.

Background of the study

Dostoevsky became active in socialist circles. He was once detained for illegally printing and distributing socialist propaganda as a group member. On April 23, 1849, after eight months in detention, he was sentenced to death for membership in the group, which led to his execution along with other members. But the execution was nothing more than a psychological punishment for the prisoners. Dostoevsky then spent four years in a Siberian labor camp, followed by four years of military service.

In the Epilogue of *Crime and Punishment*, Raskolnikov's time in a Siberian prison is based on Dostoevsky's firsthand experiences in a comparable prison. In addition, *Crime and*



Punishment is the culmination of Dostoevsky's personal experience. In his novel *Crime and Punishment*, he employed the technique of 'interviewing' to illustrate the magnitude of dialogue. The protagonist becomes affirmative and confesses his offense as a result. Dostoevsky has an outstanding manner of interpretation.

Conceptualizing Interview in Literature

According to Schroder, it is noteworthy that the term 'interview' originated in the late 19th century. It is utilized in research, the media, the police force, education, literature, etc. This term was used by Dostoevsky in *Crime and Punishment*. In addition, these interviews are so important for society to understand how to treat a crime. However, knowing the stylistic value of these interviews would make it clearer for the audience. Similarly, he considers the narrative nature of the written interview a necessary step in the 'literalization' of the interview (p. 29).

In recent decades, linguistic instruments for analyzing textual material have been developed. Linguistically, an interview can be analyzed as a conversational analysis, discourse analysis, narrative analysis, or deconstruction. These modalities can be employed to investigate an interview. Through these methods, a researcher can conduct literary interviews with greater depth because literary interviews have evolved into significant entry points to literature. As Louis paradoxically stated, "Every written interview is a fictionalization of an oral interview" (p. 29).

Significance of Rehabilitation

In his article *Theoretical Foundations for Using Criminals in Rehabilitating Criminals*, Cressey argues that criminals' minds should be altered and redirected to become productive members of society upon completing their sentence. In prison, there must be a stable environment in which inmates can develop or acquire the skills necessary to contribute to the advancement of society. After punishment, it also enables them to live comfortably and earn sufficient funds to meet their requirements (p. 89).

In addition, there are two methods for dealing with a criminal: punishment and treatment. The first is to chastise, and the second is to return the offender to society. *Crime and Punishment* by Dostoevsky has piqued the reader's interest in humanity through its investigative techniques. Porfiry, the investigator, interviews the protagonist; he is aware that the protagonist has committed homicide, but he sets him free to make him acknowledge his remorse. His interview is not predicated on a conventional approach to criminals. Because the protagonist is a student and Dostoevsky writes for the benefit of humanity, he regards the



protagonist with humanity and flexibility. His character Porfiry attempts to make a scholar a more civilized member of society by reforming him (Cressey, 1965, p. 42).

Research Questions

- Why does the author use stylistic and rhetorical techniques to rehabilitate a mentally unstable protagonist?
- How do the selected interviews demonstrate the humanity and adaptability of the investigator for the protagonist's rehabilitation in Crime and Punishment?

Review of the Literature.

This study examines previous research conducted on Crime and Punishment. The protagonist of Crime and Punishment confesses his crime through the investigative technique of 'interviewing' in these selected interviews.

Language remains the most formidable tool for literary creativity used by authors. Literature also entertains and educates using a secondary avenue. It is crucial for both creative artists and literary critics. Accordingly, linguistics is the clinical study of language, language use, and language characteristics as a crucial key/method to unlock any literary text. Stylistics, the branch of linguistics that investigates the style of texts, especially literature, interweaves linguistics and literary criticism and functions as a vital connection between these complementary fields. Roman Jakobson emphasizes the relationship between linguistics and literary studies (or stylistics) by stating:

Consequently, if a few detractors continue to question the competence of linguistics in poetics, I agree that linguists have been defective due to the inadequacy of linguistic technology itself. Anyone here, however, is aware that a linguist oblivious to the poetic function of language and a literary student detached from linguistic issues and unfamiliar with linguistic techniques are both glaring anachronisms (Jakobson "Linguistics and Poetics" p. 337).

Further, Carter portrays stylistics as "a way of artistic content examination which begins from a basic suspicion that the essential interpretative procedures utilized inside the perusing of an abstract literary substance are etymological systems" (p. 4). A few supporters additionally contend that stylistics offers a principled technique using which interpretative capacities can be created by addressing the language specialist's concern (with phonetic depiction) with the pundit's enthusiasm for stylish gratefulness (Henry George Widdowson p. 45).

Hough explains that a stylistic analysis of a literary work rests upon the dictum that the text is an organic cohesion in which count and manner, thought, and expression are



indissolubly one (p. 15). Stylistics likewise presents a venue for the 'systematic teaching' of literature and language, integrating the two disciplines, language, and literature (Henry George Widdowson p. 212).

The Significance of Stylistics in Literature and Linguistics

The linguistic component section consists of phonetic, phonemic, morphemic, syntactic, and lexical settings. The literary or textual components consist of the stop at which the text is written and the type of speech of the case considering their culture, age, sexual orientation, qualification, experience, etc. Consequently, stylistic analysis interprets any literary form in light of the function of the language, concerning various social contexts, in light of the mental state and experience of the author, and in light of other norms, such as choosing the term. It pertains not only to the appropriateness of the time but also to the appropriateness of the social context. This indicates that the fictional character in the novel speaks and acts in a particular sociocultural context. (Spitzer p. 192).

Research Gap

In addition to all other research in this novel, more investigation must be conducted. This novel contains interviews with rhetorical devices. The novel is about psychoanalysis or confession, whether true or deceptive and rehabilitation. This no longer pertains solely to biblical intertextuality but has semantic and syntactic significance. It contains rhetorical devices that are excellent examples of Dostoevsky's writing style.

Therefore, the contribution of this study is to identify the rhetorical devices used in the novel's selected interviews. Using these rhetorical devices, it is simple to reintegrate the protagonist into society following confession. In addition, the study demonstrates how prevalent the investigator's personality is when interrogating the protagonist. It is now recommended in English literature, linguistics, and criminology. This stylistic evaluation can better understand a criminal and is recommended for talent agencies, investigators, and regulation departments. By learning these stylistically explored techniques, they can treat the accused flexibly and competently.

Material and Methods

This current study section discusses research methodology, specifically primary and secondary sources. Dostoevsky's works, *Crime and Punishment*, are the primary source for the current investigation. It is the primary resource for researching crucial issues such as the exploration of guilt, redemption, and rehabilitation. In this regard, Roman Jakobson's theory has been borrowed to investigate the chosen interviews in the chosen text. The secondary



sources include research journals, the Internet, libraries, nonfiction works, various online resources, Russian journals, and Russian archives. This study's primary and secondary sources were exhaustively researched and utilized according to the research needs. The qualitative study investigates the selected text in-depth and analyzes the stylistic techniques for a comprehensive examination. The second section covers the research design and the method of the research. The interpretive research seeks to elucidate the concealed meanings residing beneath the words.

Theoretical Framework

Roman Jakobson has been chosen as a theorist for this inquiry. He emphasized literary form and the analysis of literary devices in a text. The form of a text is more important to him than its content. Roman Jakobson and his adherents are interested in the text's inherent qualities. These characteristics may include grammar, syntax, literary devices, meter, rhyme, irony, metaphor, etc. In a biographical, historical, and cultural context, they minimized the significance of the text. In Jakobson's view, literature has its history regardless of the author's past. It is not contingent upon external, tangible history. Form and meaning are inseparable for him. They are both identical. Style and organization are not merely a decorative covering for the content. It is, in fact, a component of the text's content. Literature's primary purpose should be aesthetic to present and produce things in their renewed form (1960b, p. 76).

Roman Jakobson argues that the purpose of art is to renew our awareness of things that have become the object of our ordinary awareness. De-familiarization in literature is presenting something familiar in a new and distinct light. Destruction of preconceived conceptions in this manner refreshes the reader's perception and enables the author to draw the reader into a more readily acceptable domain of understanding. Instead of viewing Literature as a reflection of the world, one should view it as an independent entity. Jakobson viewed Literature as a linguistic dislocation or strangeness (Jakobson "Linguistics and Poetics" p. 106).

In addition, Jakobson stressed Literariness as well. When something ordinary with the help of devices is transformed in Literature is literariness. Jakobson believes that literariness has some special linguistic and formal properties that distinguish a literary text from a non-literary text. Literariness draws attention to how something has been said rather than what has been said. Jakobson suggested that everyday language communicating information is stale and unimaginative (Caton p. 27).

Similarly, reading and analyzing a text closely enhances the value of literature or any other form of writing or discourse; it does not diminish it. Stylistics also establishes a



concrete connection between the signifier and the signified, or between form and message, and aids in comprehending the overall meaning. In a nutshell, stylistics is literary criticism without the subjective element of personal bias. This branch of linguistics (stylistics) investigates the linguistic means by which a specific aesthetic goal is attained. This includes the study of particular lexical selections, types of imagery, and syntactic usages. An author's viewpoint and ideology can be discerned by examining his language closely. During the 18th century, fashion and stylistics gained prominence. The style was restricted to literature, poetry, discourse communication, and ordinary circumstances (p. 34).

Textual Analysis

Rhetoric Questions

It has been observed that a person poses a question without expecting a response for a remarkable effect, with the speaker implying that the response is too obvious to require an answer or merely to make a point. Dostoevsky employs rhetorical queries to persuade the audience to repeat the indirect response to the query. During the investigation, Porfiry queries, "What do you mean? What questions do you have for me?" (1955, p. 292). There is no prescribed response expected. Rather, it is a device the speaker uses to assert or deny an evident fact. This figure of speech is not intended to elicit a response but to assert or deny it to some extent implicitly.

Firstly, "Please excuse it, Rodion Romanovitch. Rodion Romanovitch? That is your name?" (1955, p. 293). Porfiry poses a rhetorical query to which he does not anticipate an answer. He knows that Raskolnikov has views about his queries and the context in which he poses them. The protagonist and the investigator frequently employ this rhetorical device in interviews. Consequently, a statement may serve as a fragile method for crafting an inspiration that an audience may contest if it is stated explicitly. It is typically a useful tool, especially in courtrooms where attorneys attempt to establish facts through cross-examination by frequently misusing leading questions.

Secondly, "I can't offer you coffee here; but why not spend five minutes with a friend?" Porfiry pattered on (1955, p. 294). Similarly, in this extract, Porfiry is just creating a friendly environment. He cannot offer coffee. On the other hand, Raskolnikov also knows it is impossible in the investigating department. Such rhetorical questions are only persuasive to impact the reader's mind. Dostoevsky masterly uses this technique in his detective novel. Dostoevsky has used this technique to win over the reader; through this technique reader



never gets bored. Porfiry uses the rhetorical question most of the time because, as an investigator, he uses this technique to impact the accused, Raskolnikov, and the reader.

Thirdly, in the following extract, Raskolnikov asks rhetorical questions without wanting an answer. He furiously asks Porfiry about the evidence.

What is it? It's all nonsense, my friend; you are pretending to scare me! You've no proof, and the man I saw had no real existence. You want to make me lose my head, work me up beforehand, and crush me. But you are wrong; you won't do it! But why give me such a hint? Is he reckoning on my shattered nerves? No, my friend, you're mistaken. (1955, p. 293)

These two individuals are esteemed intellectuals in the novel. Through these rhetorical inquiries, Porfiry imparts knowledge that the accused, Raskolnikov, either already possesses or begins to consider. These are the investigator's skills, who employ psychological ploys to deal with the protagonist. Raskolnikov views this investigation as a game of cat and mouse; he believes the investigator is merely attempting to rattle his emotions. Although Porfiry has no indication or evidence to apprehend Raskolnikov, he induces Raskolnikov to confess his crime through these stylistic devices.

Fourthly, "Who am I? I am a man with nothing to hope for, that's all. A man perhaps of feeling and sympathy, maybe of some knowledge too, but my day is over. But you are a different matter; life awaits you"(1955, p. 392). Porfiry begins his conversation with a rhetorical query, to which he responds without anticipating a response from Raskolnikov. He has a compassionate nature. He motivates Raskolnikov to reform himself. He suggests that the significance of his life should not cease at this point; he should also contemplate the significance of his life in the future. He cites his example in his presence.

Moreover, Dostoevsky employs this figure of speech to achieve a dramatic effect. Almost certainly, it serves to emphasize a point. The purpose of Dostoevsky's use of this technique is to create complexity; as a result, the reader is compelled to engage, contemplate, and form hypotheses regarding what he has read. Furthermore, rhetorical inquiries in these interviews ensure that the desired effect is achieved when the text is reread.

Use of Exclamation Marks

In the hands of a writer like Dostoevsky, language is a potent instrument, and Dostoevsky views stylistics as a science that makes it simple to deal with literary texts. In addition, the exclamation mark is a syntactic and semantic element of stylistics. It has varied meanings depending on its use, and each character employs different linguistic devices when



speaking. Similarly, Dostoevsky employs various devices, such as emphasis, intonation, cadence, etc., to make his meaning plain to the reader.

Moreover, Dostoevsky employs various techniques to link one thought with another and establish a connection between character meanings. Dostoevsky utilized the exclamation mark in these interviews for multiple significant reasons. When two distinct characters in his novel use exclamation marks, they convey distinct significance. The exclamation point is always used to express surprise, strong emotions, command, and emphasize.

Firstly, “but you'll drive yourself mad like that, upon my word! You'll lose your head!” (1955, p. 295). Porfiry stresses the significance of Raskolnikov's health in this excerpt from the interview. Even though, as an investigator, Porfiry is expected to investigate, he conducts himself morally and ethically as a wonderful man. He does not wish to target an offender to receive recognition for his public service. Rather than treating him as a human, he wishes to deal with him in an entirely different manner so that he may escape his mental or physical suffering. Consequently, he uses an exclamation point to emphasize his health.

Secondly, “Don't jeer at me! I won't have it! I tell you I won't have it. I can't and I won't, do you hear, do you hear?” he shouted, bringing his fist down on the table again (1955, p. 296). In this excerpt, Raskolnikov yells at Porfiry in an intensely impassioned manner. Mentally, he is affected by his crime and its thoughts, but this is the typical response of an accused person. In addition, Raskolnikov is mentally unstable and unwilling to confess his offense. On the other hand, he wishes Porfiry to refrain from taunting him. He is becoming agitated and restless as a result of Porfiry's amusement. The exclamation mark in Raskolnikov's dialogue conveys his emotional state, astonishment, and tension. The exclamation mark emphasizes his point with an emotional and aggressive tone.

Thirdly, “Arrest me, search me, but kindly act in due form and don't play with me! Don't dare!” (1955, p. 298). If Porfiry wishes to apprehend him, he should do so, but the cat-and-mouse game must end. Raskolnikov employs a harsh tone and an emotional emphasis in this passage. He should not venture to engage in such behavior. Every time he completes a sentence, an exclamation mark follows because he accentuates the point with an emotive tone. Raskolnikov considers Raskolnikov's tactics to be a form of childishness or immaturity, but they are techniques employed by investigators for investigative purposes. Dostoevsky's selection of interviews is a masterpiece for its readers. This novel is the finest due to his writing style, expressions, and stylistic devices. The interviews in this novel can be regarded as the novel's backbone.



Fourthly, “You are lying! Call clerks! You knew I was ill and tried to work me into a frenzy to make me betray myself; that was your object! Produce your facts!”(1955, p. 296). In these lines, Raskolnikov first uses an exclamation mark to emphasize, then in the second sentence to give an order, then in the third sentence to emphasize. In the fourth phrase, he commands the investigator. Raskolnikov cannot believe Porfiry's confession about his crime. He is unwilling to believe, so he requests proof, witnesses, etc. He uses an exclamation mark at the end of each sentence to clarify his intent, which may be a sense of order, emotion, or emphasis.

In addition, Raskolnikov uses the exclamation mark frequently in these interviews, which reveals his mental state. He requests Porfiry in an emotive and unexpected manner. On the other hand, he sometimes emphasizes his sentences to command or address Porfiry. Dostoevsky's use of the exclamation mark as a rhetorical device enhances the meanings of his characters' conversations. This device enables the reader to comprehend the complexities of the sentences and the most important points to consider.

Use of Ellipses

Two distinct definitions of ellipses pertinent to interviews in the selected text exist. First, the common practice is placing three dots at a sentence's beginning, middle, and end. Three dots can represent the entire section of omitted text without altering the overall meaning. The dots can also represent an enigmatic or incomplete thought, a preceding sentence, or a period of silence. In these lines, "You want to frighten me... or you are simply laughing at me..." the speaker attempts to intimidate me (1955, p. 293). Raskolnikov questions Porfiry, the investigator, if he attempts to scare or chuckle at him. Using three dots in his sentences demonstrates his uncertainty regarding Porfiry's behavior. Raskolnikov finds Porfiry's conduct erratic and enigmatic. He cannot comprehend his tone and body language.

In addition, Dostoevsky uses ellipses to imply hesitant or split-voice communication accompanied by confusion, insecurity, distress, or uncertainty. In the interviews, Dostoevsky used ellipses to signify silence, enigmatic musings, and confusion. This is evident in Raskolnikov's speech. The author makes explicit use of ellipses as a means of altering and facilitating "dialogue." In addition, the above excerpt demonstrates Raskolnikov's perplexity and sporadic pause.

Secondly, in the following lines, Porfiry, the investigator, uses ellipses with different semantic meanings, ‘and you know all these official duties . . . please’, here Porfiry is trying to indicate the burden of his duty. He can not sit in a fixed place because he wants to walk



and ponder the targeted topic. Dostoevsky has presented his character with Porfiry as a psychologist and a visionary thinker.

You know all these official duties . . . please don't mind my running up and down, excuse it, my dear fellow, I'm always sitting and so glad to be moving about for five minutes . . . you mentioned inquiries yourself just now . . . I assure you these interrogations are sometimes more embarrassing for the interrogator than for the interrogated. . . . You made the observation yourself just now very aptly and wittily. (1955, p. 292)

Moreover, the investigator, Porfiry, pauses three dots after conveying his point. He is walking as well as talking. That's why he stops at a point of conversation to pause, then leads towards the next sentence. 'There you have it, modern science . . . yes, yes. . . . But as for my duties here, inquiries and all such formalities . . . you mentioned inquiries yourself just now. .' Here he is thinking about his wish, and he goes into his thoughts, but soon after that, he comes back and tells about his duty as an investigator, a kind of interrogation, interviewing, etc. Ellipses in Porfiry's speech there are pauses.

Thirdly, "Then . . . who then . . . is the murderer?"(1955, p. 394). He asks in a breathless voice, unable to restrain himself; Raskolnikov uses three dots and ellipses in confusion and insecurity. He knows everything, but he pretends as if he is not a murderer. He also uses ellipses to show mystery, astonishment, and insecurity. Dostoevsky uses an ellipsis to trim the rates to suit their textual content. It offers readability and brevity to the text. Narrative writers like Dostoevsky use this device to specify their thoughts, which they will not do openly. The location of the ellipsis is a slight pause, an uneasy silence, etc. Proper use of ellipsis in a sentence allows Dostoevsky to suggest his favored meanings. It coaxes readers to fill in the gaps by using their imagination.

Fourthly, "Well, secondly, I've come to you because . . ." (1955, p. 397). These lines belong to Porfiry, the investigator whose sentence is left unfinished by ellipsis. The ellipsis in this sentence conveys omitted information that the reader comprehends. The investigator, Porfiry, visits Raskolnikov for his rehabilitation. He searches his room and discovers no evidence, but he knows Raskolnikov is under suspicion. For the sake of his conscience, he, therefore, demands that he confess his offense. This will enable him to become a reformed and civilized member of society. In addition, the purpose of this technique is to leave a few untold stories or points for the reader to consider.



Ellipses are an effective literary device for committing a protracted narrative or generating enigmatic ideas. These ellipses always energize the reader because he assumes the continuation of the story. Similarly, the reader learns specifics about the character.

Use of Euphemism

Euphemism is a literary device through which a person conveys his message politely and indirectly to avoid impolite and harsh reactions. Like other Literary devices, Dostoevsky has also used euphemisms to enhance the quality of his points. Raskolnikov, the accused, is already panicking and suffering from depression, but Porfiry, the investigator, creates a stress-free environment for him. He uses the technique of euphemism to lessen the harshness of his interrogation. In these lines by Dostoevsky, “The work of investigation is, so to speak, a free art in its way, he–he–he!”(1955, p. 294). The writer has used this literary technique with his expertise. Porfiry, the investigator, during his interview with the protagonist, starts his discussion politely. He does not treat him as a typical sort of detective. He creates a healthy atmosphere in the interview without any haste.

Furthermore, Dostoevsky's use of euphemism suggests that when discussing language on the one hand and style and stylistics on the other, it must be emphasized that language and style cannot be separated. Dostoevsky's use of euphemism in the selected passage demonstrates that the investigator, Porfiry, has command of his vocation. Porfiry conveys a direct and meaningful message to the accused without increasing his aggression, whereas he chuckles to reduce the intensity of that expression. In this interview, the writer employed this euphemism. This is a figure of speech as well as a rhetorical device.

Secondly, “He'll fly straight into my mouth, and I'll swallow him, and that will be very amusing, he–he–he! You don't believe me?” (1955, p. 296). Porfiry, the investigator, again uses the same expression to define his duty. His duty demands to secure society. He clarifies to Raskolnikov that he can find a criminal even if he hides in a grave. He'll fly straight into the mouth is an idiomatic phrase to convey the pressure of his duty, but as soon as he uses such phrases or sentences, he at once laughs ‘he–he–he!’ so that the accused may not become panic from such words. Dostoevsky uses this rhetorical conversation style to express that stress cannot release stress. Rather a, tranquility can lessen stress.

Moreover, Porfiry plays a cat-and-mouse game in this novel, and in this interview with Raskolnikov, he takes him into a new environment through laughter and at once brings him back to think about his offense. It's not an unintentional but a completely intentional way to treat a criminal during the investigation. It's a professional technique and expression that



Dostoevsky has used in the selected text. Dostoevsky's brain has wonderstruck expressions of writing. Many stylistic features are found in these two interviews, and surely the whole novel will have a complete dictionary. Likewise, Dostoevsky uses expressions and rhetorical devices to make the meanings of their phrases clear and comprehensible for the reader. Dostoevsky considers this crime a sensitive topic and uses rhetorical devices of euphemism to reduce the topic's sensitivity in the interview.

In the following lines, Dostoevsky reveals Porfiry's expertise as a psychologist; during his second interview with Raskolnikov, he guides the latter toward his rehabilitation. Dostoevsky's use of euphemisms in the interviews is effective because this is a common initial reaction of all criminals. He never confesses; if the investigator asks severely, it becomes impossible for criminals to tell the truth. Dostoevsky uses euphemisms to lessen the severity of the investigation. "Well, perhaps I am, he-he-he! Perhaps you'd better not believe my word; perhaps you'd better never believe it altogether – I'm made that way, I confess it. But let me add, you can judge for yourself, I think, how far I am a base sort of man and how far I am honest" (1955, p. 393).

Thus, Porfiry employs a psychological tone to fulfill his responsibilities, and from a psychological standpoint, he guides the protagonist and employs euphemisms. These preliminary introductory remarks are intended to provide his indirect introduction: "Well, maybe I am, hehe!" It indicates that he is not only a tranquil person, feigning to be in front of Raskolnikov, but also a strict official. He carries out his duties courteously, gently, and innocently. Through his investigation, Dostoevsky conveys to society that everything can be approached gently, analytically, and technically. Standard forms of treatment can demoralize a criminal and drive him to commit suicide. The need of the hour is to rehabilitate criminals so that they can rejoin society, and an investigative team's duty should be to eliminate immorality, not sinners.

Conclusion

After analyzing the selected text, it is possible to contend that 'interviewing' is a positive method for dealing with society's perpetrators. Through this method, the protagonist of Crime and Punishment is reformed and rehabilitated; the author's use of stylistic devices compels the protagonist to disclose his crime to cleanse his character. These stylistic techniques illuminated various attributes of the investigator, Porfiry. He not only fulfilled his official responsibilities as the case's supervisor but also, as a compassionate individual, attempted to reform the protagonist.

In addition, these stylistic devices investigated Dostoevsky's intention in employing the interview technique and its stylistic characteristics. His primary objective was to



emphasize the positive aspects of the investigation and the impact of language that led the accused, Raskolnikov, to confess and become innocent. The author has presented two characters with distinct mental states during the investigation through these stylistic elements. These stylistic elements have aided in the confession and rehabilitation of the protagonist, and this was the author's primary objective in employing stylistic devices in selected interviews from *Crime and Punishment*.

Additionally, it has been observed that one can communicate his thoughts and emotions to others through language. Dostoevsky has used intriguing stylistic devices in his writing, including repetition, parallelism, ellipses, intensifiers, exclamation marks, rhetorical devices, and euphemism. These characteristics are significant in linguistics, literature, psychology, and criminology. Dostoevsky has presented Raskolnikov's discourse in a conflict-based, perplexing style demonstrating his mental illness. On the other hand, it is clear from these stylistic characteristics that Porfiry's conversation is characterized by confidence, ease, and humor. He pretends to investigate this case psychologically.

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