

MANIPULATION TECHNIQUES IN THE NOVEL “CRIME AND PUNISHMENT” BY F. DOSTOEVSKY

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Abstract

Nowadays, interdisciplinary research is actively developing. Such studies are of importance in literary studies as well.

In this article we consider the novel *Crime and Punishment* by Fyodor Dostoevsky from the position of psychology. In particular, we consider the depiction of manipulation in the novel. We study manipulative strategies and tricks used by the characters to achieve their goals.

Particular attention is paid to the manipulative techniques and tactics of manipulator characters: Raskolnikov, Porfiry Petrovitch, Svidrigailov, Luzhin, Dounia. The analysis has shown that practically all the characters in the novel are either manipulators themselves or are subjected to manipulation.

The only character in the novel who acts only as a manipulator is Svidrigailov. He is also the most skillful manipulator in the novel. We also show how effective the manipulation was by looking at the reactions of the victims of the manipulation: Rodion Raskolnikov, Dounia, Pulcheria Alexandrovna.

Our aim was not only to identify manipulative moves in the novel, but also to show their influence on the plot.

We have tried to categorize the manipulative techniques in the novel. In particular, we have identified the following manipulative strategies: insinuation, being passionate about the victim's interests, familiarity and jokes, roundabout chatter, imposing choice, the element of surprise, alternating questions, emotional blackmail, hyperbole, ultimatum, minimization (belittlement), flattery, appeal to authority, openness, selective honesty, defamation, feigning offense, suggestion.

The most skillful manipulator in the novel is Svidrigailov. He is a rich and unscrupulous man who plays with the lives of others as toys. His manipulations lead to tragic consequences for many of the characters in the novel, and he becomes one of the symbols of vice and the decay of society. An equally despicable manipulator is Luzhin, who also resorts to the most nefarious techniques to achieve his goals.

In this respect, their manipulation differs radically from that of Raskolnikov.

They all pursue their own interests and strive to achieve their goals, but their methods and techniques are very different. Raskolnikov, though he uses manipulation, ultimately seeks truth and moral redemption, whereas Svidrigailov and Luzhin act ruthlessly to serve their desires and immoral pursuits. The characters demonstrate different sides of this theme, allowing the reader to gain a deeper understanding of the nature of manipulation and its consequences. Against this background, Porfiry Petrovitch manipulates because his profession as an investigator requires it.

The analysis shows that approaching the novel from this position can be very effective for a better perception of the text.

Keywords and phrases: F. Dostoevsky, Crime and Punishment, Manipulation, Manipulator, Victim, Manipulation Techniques.

ПРИЕМЫ МАНИПУЛЯЦИИ В РОМАНЕ Ф. М. ДОСТОЕВСКОГО «ПРЕСТУПЛЕНИЕ И НАКАЗАНИЕ»

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Аннотация

В настоящее время активно развиваются такие области литературы, в которых рассматриваются вопросы, лежащие на стыке двух наук: литературы и психологии, литературы и социологии, литературы и философии, литературы и культурологии. В данной статье мы опираемся на достижения психологии, с ее позиций рассматриваем роман Ф.М. Достоевского «Преступление и наказание». Мы, в частности, обращаемся к проблеме манипуляции в романе. Нами исследуются манипулятивные стратегии и уловки, применяемые персонажами для достижения своих целей.

Особое внимание уделено на используемые манипулятивные приемы, тактики персонажей- манипуляторов: Раскольникова, Порфирия Петровича, Свидригайлова, Лужина, Дуни. Анализ показал, что практически все персонажи в романе либо сами являются манипуляторами, либо же подвергаются манипуляции. Единственный персонаж в романе, выступающий исключительно в роли манипулятора, – Свидригайлов. Он также является самым искусным манипулятором в романе. Также мы рассматриваем, насколько манипуляция

была эффективной, обращаясь к реакции жертв манипуляции. Нашей целью было не только выявить манипулятивные ходы в романе, но и показать их влияние на сюжет. Мы попытались классифицировать манипулятивные приемы в романе. Нами выделены следующие манипулятивные стратегии: намеки, увлечение интересами жертвы, фамильярность и шутки, разговор “издалека”, навязывание выбора, эффект внезапности, чередование вопросов (многовопросье), шантаж, гипербола, ультиматум, минимизация (принижение), комплимент и лесть, привлечение авторитетов, откровенность, утаивание, клевета, мнимая обида, внушение.

Самым искусным манипулятором в романе является Свидригайлов. Он богатый и бессовестный человек, который играет с жизнями других как игрушками. Его манипуляции приводят к трагическим последствиям многих персонажей романа, и он становится одним из символов порока и разложения общества. Не менее подлым манипулятором является Лужин, который также прибегает к самым гнусным приемам, чтобы достичь своих целей.

В этом плане их манипуляция коренным образом отличается от манипуляции Раскольникова. Все они преследуют свои интересы и стремятся достичь своих целей, но их методы и приемы сильно различаются. Раскольников, хотя и использует манипуляцию, в конечном итоге ищет истину и моральное искупление, тогда как Свидригайлов и Лужин безжалостно действуют в угоду своим желанием и аморальным стремлениям. Персонажи демонстрируют разные стороны этой темы, позволяя читателю глубже понять природу манипуляции и ее последствия. На этом фоне Порфирий Петрович манипулирует, потому что так требует профессия следователя.

Проведенный анализ показывает, что обращение к роману с этой позиции может быть весьма эффективным для лучшего восприятия текста.

Ключевые слова и словосочетания: Ф. Достоевский, «Преступление и наказание», манипуляция, манипулятор, жертва, приемы манипуляции.

ՄԱՆԻՊՈՒԼՅԱՑԻՈՆ ՀՆԱՐՔՆԵՐԸ Ֆ. Մ. ԴՈՍՏՈՆՎՍԿՈՒ «ՈՃԻՐ ԵՎ ՊԱՏԻԺ» ՎԵՊՈՒՄ

ՎԵՐԱ ԱԴԱՄՅԱՆ

Երևանի պետական համալսարանի
ժուռնալիստիկայի ֆակուլտետի
ժուռնալիստիկայի ամբիոնի դոցենտ,
ՀՀ ԳԱԱ գիտակրթական միջազգային կենտրոն, լեզվաբանության
ամբիոնի դասախոս,
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Համառոտագիր

Վերջին տարիներին ակտիվորեն զարգանում են գրականության այնպիսի ոլորտներ, որոնք անդրադառնում են երկու գիտությունների՝ գրականության և հոգեբանության, գրականության և սոցիոլոգիայի, գրականության և փիլիսոփայության, գրականության և մշակութաբանության ուսումնասիրությունների խաչմերուկում ընկած խնդիրներին: Այս հոդվածում մենք, մասնավորապես, ապավինում ենք հոգեբանության նվաճումներին: Այս տեսանկյունից մենք դիտարկում ենք Ֆ. Մ. Դոստոնսկու «Ոճիք և պատիժ» վեպը և անդրադառնում ենք մանիպուլյացիայի խնդրին: Ուսումնասիրում ենք կերպարների կողմից կիրառվող մանիպուլյատիվ տեխնիկան և հնարքները, որոնք նրանք օգտագործել են իրենց նպատակներին հասնելու համար:

Հատուկ ուշադրություն է դարձվում մանիպուլյատիվ տեխնիկայի օգտագործված կերպարների մարտավարությանը՝ Ռասկոլնիկովին, Պորֆիրի Պետրովիչին, Սվիդրիգայլովին, Լուժինին, Դունյային: Վերլուծությունը ցույց է տվել, որ վեպի գրեթե բոլոր կերպարները կամ իրենք են մանիպուլյատորներ, կամ ենթարկվում են մանիպուլյացիայի:

Վեպի միակ կերպարը, որը գործում է միայն որպես մանիպուլյատոր, Սվիդրիգայլովն է: Նա նաև վեպի առավել հնուտ մանիպուլյատորն է: Մենք նաև ցույց ենք տալիս, թե որքան արդյունավետ էր մանիպուլյացիան՝ դիտարկելով մանիպուլյացիայի գոհերի արձագանքը: Մեր նպատակն է ոչ միայն բացահայտել վեպի հերոսների մանիպուլյատիվ քայլերը, այլև ցույց տալ դրանց ազդեցությունը պոեզիայի վրա:

Մենք փորձել ենք դասակարգել մանիպուլյատիվ ռազմավարությունները, մասնավորապես բացահայտել ենք հետևյալ տեսակները. ակնարկներ, զոհի հետաքրքրություններով տարվածություն, կատակներ, «հեռվից» գրույց սկսելը, ընտրություն պարտադրելը, հանկարծակիության ազդեցությունը, բազմաթիվ հարցեր, հուզական շանտաժ, հիպերբոլա, մինիմալիզացիա (նսեմացում), շողաբորություն, հեղինակությունների ներգրավում, անկեղծություն, քողարկում, գրապարտություն, կեղծ վիրավորանք, ներշնչում:

Վեպի առավել հմուտ մանիպուլյատորը Սվիդրիգայլովն է: Նա հարուստ և անսկզբունքային մարդ է, ով խաղալիքի պես խաղում է ուրիշների կյանքի հետ: Նրա մանիպուլյացիաները ողբերգական հետևանքներ են ունենում վեպի շատ հերոսների համար, և նա դառնում է հասարակության արատավորության և քայքայման խորհրդանիշերից մեկը: Ոչ պակաս մանիպուլյատոր է Լուծի՛նը, որը նաև իր նպատակներին հասնելու համար դիմում է ամենասարսափելի մեթոդների:

Այս առումով նրանց մանիպուլյացիաները արժանապես տարբերվում են Ռասկոլնիկովի մանիպուլյացիայից: Բոլորն էլ հետապնդում են իրենց սեփական շահերը և ձգտում են հասնել իրենց նպատակներին, բայց նրանց մեթոդներն ու տեխնիկան շատ տարբեր են: Ռասկոլնիկովը, չնայած մանիպուլյացիա է կիրառում, սակայն ի վերջո ձգտում է ճշմարտության և բարոյական փրկագնման, մինչդեռ Սվիդրիգայլովն ու Լուծի՛նը գործում են՝ բացառապես ծառայելով իրենց ցանկություններին և անբարոյական նկրտումներին: Կերպարները ցույց են տալիս այս թեմայի տարբեր կողմերը՝ ընթերցողին թույլ տալով ավելի խորը հասկանալ մանիպուլյացիայի բնույթը և դրա հետևանքները: Այս ֆոնի վրա Պորֆիրի Պետրովիչը մանիպուլյատոր է, քանի որ դա պահանջում է քննիչի իր մասնագիտությունը:

Հետազոտությունը ցույց է տալիս, որ այս տեսանկյունից վեպի վերլուծությունը կարող է շատ արդյունավետ լինել տեքստի ավելի լավ ընկալման համար:

Բանալի բառեր և բառակապակցություններ. Ֆ. Դոստոևսկի, «Ռձի՛ր և պատիժ», մանիպուլյացիա, մանիպուլյատոր, զոհ, մանիպուլյացիոն հնարքներ:

Introduction

Dostoevsky's works have repeatedly become the subject of various philological research. They are a subject of interest not only to literary scholars, but also to philosophers, theologians, sociologists, but above all to psychologists. The novel has been examined many times in various aspects of psychology. Psychology is represented in all the works of the writer. We will turn to the novel *Crime and Punishment*, which Dostoevsky himself called “a psychological report of one crime” and we will study the novel from the point of view of the psychology of manipulation, which is one of the most intensively developed areas of modern psychological science. In particular, we address the relationships of the characters in the context of manipulation.

However, the gamut of strategies and tactics of manipulative speech influence depicted in *Crime and Punishment* has not been analyzed so far. There are also many works that mention manipulation in passing, but there is no such work that reveals exactly manipulative techniques using specific examples from the novel. Few studies focus on the main characters and explicit manipulations in the novel. In our work, we address the manipulative techniques of all characters and have tried to identify implicit manipulations as well.

The purpose of the paper is to identify and systematize manipulative techniques and tricks in the novel. In accordance with the purpose, the main objective of the work is to identify strategies and tactics of manipulative speech influence of the characters in the novel, and to create a typology.

The results of the study can be used in various courses both in literature, filling the gaps that exist on the problem of manipulation in the novel, and in psychology, as specific examples from fiction on the psychology of influence and manipulation.

In order to solve the set tasks, the work uses descriptive, analytical and comparative methods.

A person constantly experiences psychological influence from external factors, because any external influence, having reached a certain value, causes a certain reaction in the corresponding analyzer. This is quite consistent with the interpretation of psychological impact found in modern reference literature, where most often the impact is understood as purposeful transfer of movement and information from one participant of interaction to another.

Kara-Murza rightly notes that “all living things influence the behavior of those with whom they coexist in their ecological niche” [9, p. 9].

Theoretical and methodological basis

Before proceeding directly to a consideration of manipulative techniques and strategies in the novel, let us consider the concept of manipulation.

The phenomenon of manipulation is developed by many researchers of both Western (Shostrom, Cialdini, Forward et al), and Russian origins (Dotsenko, Yermakov, Zelinsky, Kara-Murza et al). While there are many definitions of manipulation, all of them emphasize the specificity of “covertly controlling people,” [9, p. 16] and “of covertly influencing people’s behavior” [11, p. 25]; [6, p. 59]; [14]. Bityanova describes manipulation as “playing on the peculiarities of human nature and human weaknesses” [5, p. 125]. The Concise Dictionary of Psychology by Svenitski defines manipulation as deception, a covert influence used to achieve a one-sided gain through the covert inducement of a partner [13, p. 225].

As we can see, in manipulation, using certain strategies in the process of communication, the manipulator tries to control the actions of others. We have tried to identify the most obvious cases of manipulation in *Crime and Punishment*. We examine the most important manipulators in the novel: Arkady Ivanovitch Svidrigailov, Peter Petrovitch Luzhin, Porfiry Petrovitch, Rodion Raskolnikov.

Main Results

Shostrom is sure that a manipulator lives in every person. The researcher describes a manipulator as a person “who exploits, uses, or controls himself and others as ‘things’ in self-defeating ways” [3, p. 11]. He points out several main types of manipulator: the Dictator, demonstrating power and strength to control his victims; the Weakling, the polar opposite of the Dictator, acting as his victim; The Calculator, striving at all costs to calculate and control other people; the Clinging Vine, the person, who wants to be led, fooled, to be taken care of; the Bully, who demonstrates his aggression, cruelty and unkindness; the Nice Guy, who exaggerates his caring, love, and kills with kindness; the Judge, criticizing and disturbing everybody; and the Protector, the opposite of the Judge, who exaggerates his support [3, pp. 11-14].

We will dwell in detail on those types that are important in the context of

our study. In each of these types Shostrom distinguishes several varieties. In the novel under consideration, manipulators tend to be combinations of all these types. Raskolnikov shows himself as a Bully, controlling others with threats and as a Judge. This type “distrusts everybody and is blameful, resentful, slow to forgive.” Porfiry Petrovitch also belongs to the latter manipulative type, but he is more of a Nice Guy, demonstrating care and love. “In one sense, he is much harder to cope with than the Bully. You can’t fight a Nice Guy! Curiously, in any conflict with the Bully, Nice Guy almost always wins!”, –summarizes Shostrom. The words of the researcher concerning the victory of the Nice Guy are confirmed by the example of Raskolnikov the Bully, and Porfiry Petrovitch the Nice Guy.

By the way, the magistrate Porfiry also embodies the signs of the Protector, who is the opposite of the Judge and in every way demonstrates his support and leniency to mistakes. Thus, Svidrigailov carries the whole bouquet of these types, but to a greater extent he shows the signs of the Calculator, who “deceives, lies, and constantly tries to outwit and control other people” [3, p. 13]. At the same time, Svidrigailov is the embodiment of all the varieties of this type: the High-pressure Salesman, the Seducer, the Poker Player, the Con Artist, the Blackmailer, the Intellectualizer.

Shostrom also classifies manipulators according to their use of a manipulative scheme. In particular, the researcher distinguishes the following manipulative schemes:

1. The active manipulator, who attempts to control others by active methods. He avoids facing his own weaknesses by assuming the role of the powerful one in a relationship, using his status or social position to do so.

2. The passive manipulator decides, since he cannot control life, he allows the active manipulator to control him. The active manipulator wins by winning, the passive manipulator, paradoxically, wins by losing.

3. For the competitive manipulator life is a battle, and all others are competitors or enemies. He may be seen as somewhat of a mixture between the active and passive manipulator.

4. The indifferent manipulator’s stock phrase is “I don’t care”. He treats the other as if he were dead, a puppet who has lost the capacity for growth and change. His methods are also both active and passive. Husbands and wives often play this game with each other. The “Divorce Threatening Game” is an example, by which the manipulator wants to win back his partner, rather than to truly separate from him [3, pp. 18–21].

A good example of the latter type in the novel is Svidrigailov’s manipulative game with his wife Marfa Petrovna. Raskolnikov and Porfiry Petrovitch, on the other hand, are Active Manipulators, at times using passive methods. Raskolnikov also shows signs of an Indifferent Manipulator.

When selecting targets of influence, the manipulator seeks to find such structures with the help of which it is possible to obtain the desired result. In the novel a special place is occupied by manipulative techniques in the context of mutual confrontation between two characters – Porfiry Petrovitch and Raskolnikov [for more details see 5]. Manipulation of the experienced examining magistrate is aimed at

solving the crime. The author himself also speaks about these techniques, so we will focus on the other cases.

Insinuation

Manipulation by means of insinuation is very effective, as the unspoken and unexpressed innuendo can put the victim in a state of stress, as a result of which the person may lose control over himself. At the beginning of the conversation, when Raskolnikov says that he would like to know what became of the pawned watch and ring, Porfiry Petrovitch states that he knows exactly when he pawned it. In particular, he says that they were wrapped up in a piece of paper, and on the paper Raskolnikov's name was legibly written in pencil, with the date of the day she had received these things from him. By saying so, he insinuates that Raskolnikov could have been Alyona Ivanovna's killer.

Then, the magistrate starts talking about Raskolnikov's article and his division of people into ordinary and extraordinary, such as Napoleon. Zametov states that maybe it was some "future Napoleon who bumped off Alyona Ivanovna last week with an axe." Razumikhin's reaction shows that it was a manipulation: *"Razumikhin was frowning darkly. Even before this, he thought he could sense something. He cast an angry glance round the room. A minute passed in gloomy silence"*.

According to specialists, the profession requires from the investigator a lot of purely technical and manipulative skills and actions [12, p. 22]. Porfiry Petrovitch uses a full arsenal of legal and manipulative techniques. His insinuation is aimed at making Raskolnikov lose his self-control. The magistrate almost always hints in a calm tone, which irritates the victim even more: "Did you know, by-the-by, that I called on you the night before last? ... I was in this very room [...] Your door was open – I entered, hoping to see you in a few minutes, but went away again without leaving my name with your servant. Do you never shut your place?". Raskolnikov's face grew gloomier and gloomier. Porfiry Petrovitch evidently guessed what the latter was thinking about: "You did not expect visitors, Rodion Romanovitch?" said Porfiry, smiling graciously. 'I have called just to clear things up a bit.'" Raskolnikov also makes it clear to the examining magistrate in every possible way that he understands that he is not having a friendly conversation with him, but is examining him: "Yesterday," observed Raskolnikov, 'you had, I fancy, a wish to examine me formally – with reference to my dealings with the victim?'"

Passionate about the victim's interests

Psychologists say that manipulators very often induce action by their interest in the victim's hobbies. This move is also observed in Porfiry. He shows that he is "greatly interested" in the victim's theory, moreover, he says that he is "ready to bow down" to its author, at the same time showing his concern if there are many such people. Raskolnikov finds himself on the hook by openly showing his sympathy for "extraordinary men". Razumikhin, who was present during this conversation, picks up the manipulative attacks from both sides: "I really think that both of you are joking," exclaimed, at last, Razumikhin, 'you are mystifying one another, I fancy!'"'. In our opinion, the expression "mystifying one another" may well be replaced by the expression "manipulating each other".

Familiarity and jokes

Another manipulative trick is familiarity, the desire to show a friendly attitude. At the police station, Porfiry at first tries to put the conversation on good terms, familiarizes himself and apologizes for his familiarity. He called Raskolnikov “my respectable friend”, “batuchka”, holding out both hands. At the end of the conversation Porfiry was very friendly too. He extends his hand to him extremely kindly, saying affectionately that he was very glad to meet him.

During the next meeting, Porfiry Petrovich, having lit a cigarette, says that he is not allowed to smoke, he has asthma and is always coughing, but he can't give them up. To defuse the situation, he even jokes: “Tobacco is a bad thing for you – your lungs are affected. That's all very well, but how am I to go without my tobacco? What am I to use as a substitute? Unfortunately, I can't drink, hah! hah! Everything is relative, I suppose, Rodion Romanovitch?”. The last phrase, of course, refers not only to cigarettes. Researchers point to the importance of humor in creating a favorable background for manipulation: “A successful joke improves the mood of interlocutors, the joker arouses affection towards himself” [14, p. 61].

Roundabout chatter

Porfiry begins almost all his interrogations with seemingly irrelevant talk. The victim of manipulation, Rodion Raskolnikov, notices this. At the second meeting, Porfiry talks about his quarters provided by the State. He explains why he is here and turns to Rodion: “Do you know that quarters provided by the State are by no means to be despised?”.

Raskolnikov, as always, understood the magistrate's manipulative move: “Is it true that it is a judicial maxim, a maxim resorted to by all magistrates, to begin an interview about trifling things, or even, occasionally, about more serious matter, foreign to the main question however, with a view to embolden, to distract, or even to lull the suspicion of a person under examination, and then all of a sudden to crush him with the main question...”.

And at the last meeting the magistrate delays the subject, although he came to Raskolnikov himself, and, as it turns out, this is not his first attempt. Having lit a cigarette, Porfiry Petrovich says that he cannot smoke due to the enlargement of his lungs. The move in the game is clear to the victim: “There, he is beginning with some more of his legal palaver!”, Raskolnikov growled to himself”.

Imposing choice

The manipulator asks a question in such a way that leaves no opportunity for the victim to refuse, the latter must make a choice between the options offered by the manipulator [3, p. 38]. In conversation with Raskolnikov, Porfiry Petrovich, wanting Raskolnikov to come to the office for questioning, makes this meeting take place tomorrow, naming the time he needs: “Or, perhaps, you had better do this. Come and see me before long tomorrow, if you like. I shall be here without fail at eleven o'clock”.

The element of surprise

Surprise is used to get the most truthful reaction possible. It is a favorite

technique of Porfiry Petrovitch. At the end of one of his conversations with Raskolnikov, he asks if he has seen two painters in one of the apartments, or at least one of them, who are known to have worked there on the day of the murder. Raskolnikov, realizing that this is a trap, replies that he does not remember that there were painters. After the exclamation of Razumikhin that it was on the very day of the murder that painters were busy in that room, Porfiry says that he has confused the dates. The sudden effect might have worked if someone else had been in Raskolnikov's place. Raskolnikov was a very clever opponent and knew, as he himself said, judicial maxims and anticipated the actions of the investigator, that's why the trap did not work.

Alternating questions

Another very effective manipulation technique is alternating questions, multiple-questioning [10, p.26]. Porfiry Petrovitch uses this technique quite often: "What, sir, were you doing at ten o'clock last night in your victim's house? Why, I beg, did you ring the bell? Why did you make inquiries about blood? Why did you astound the porters by asking them to take you to the police-office?". The manipulator probably thinks that the victim will not have time to think and will be as sincere as possible.

Blackmail

Emotional blackmail is a powerful form of manipulation in which people close to us threaten, either directly or indirectly, to punish us if we don't do what they want [2, p. 6].

Forward speaks about the six emotional blackmail "symptoms": a demand, resistance, pressure, threats, compliance and repetition [2]. As our examination has shown, in the novel emotional blackmail is resorted to by the most despicable manipulators Luzhin and Svidrigailov. Luzhin can be characterized by all six symptoms.

Forward points out the following types of emotional blackmailers: Punishers, who let us know exactly what they want – and the consequences we'll face if we don't give it to them. Meanwhile, they may express themselves aggressively, or they may smolder in silence. Self-punishers, on the other hand, turn the threats inward, emphasizing what they'll do to themselves if they don't get their way. Sufferers are talented blamers and guilt-peddlers who often make us figure out what they want and always conclude that it is up to us to ensure that they get it. Tantalizers put us through a series of tests and hold out a promise of something wonderful if we'll just give them their way [2, p. 27]. We consider Luzhin to always be the Punisher, while Svidrigailov is the embodiment of all types.

Let's move on to concrete examples. First of all, we pay attention to the fact that Peter Petrovitch had promised to come and meet Dounia Romanovna and Pulcheria Alexandrovna at the station, but in his place appeared a servant, who said his master would call on. And then, instead of coming, Peter Petrovitch has sent this note: "I have the honour to give you notice beforehand that, if, in spite of my express desire, I should find Rodion Romanovitch with you, I shall be obliged

at once to retire, and the blame will rest with yourself”. As we can see, Luzhin manipulates by blackmail.

Svidrigailov also resorts to blackmail when manipulating Dounia. The bait is love for her brother, the desire to know what happened to him. The manipulator’s aim is to lure her into his apartment. He appeals to the fact that he has to show some documents. Manipulation develops into blackmail: “...if you should refuse to come to my rooms, I shall refuse every explanation, and move off in a trice”.

Hyperbole

Hyperbole is a very common method of manipulation. Arkady Svidrigailov makes Dounia meet him, saying that he knows “a very singular secret” affecting her brother, and that in this case “... the slightest word heedlessly dropped is almost tantamount to an accusation”. The manipulator thus emphasizes the seriousness of the case. Dounia came for evidence, and Svidrigailov’s manipulative move was very effective.

Luzhin manipulates Dounia and Pulcheria Alexandrovna with his statement that he supposedly wished to clear up with them “certain points of the utmost importance”, “some matters of the utmost gravity” and won’t do it if Raskolnikov doesn’t leave.

Earlier, in the letter to Pulcheria Alexandrovna he writes, apologizing for not being able to meet their train because of the “unexpected engagement”. Then he reminds her that he has sent a “reliable person” in his place, saying that tomorrow there is “Senate business” too. In our opinion, this is done in order to show his superiority one more time.

Luzhin tries to manipulate Raskolnikov as well. He begins his manipulation even before meeting him. Peter Petrovitch says that, having arrived in St. Petersburg, he has “very serious and weighty business in the Senate”. As noted in the research of Sheinov, manipulators can use stereotypes of behavior, in particular the rules of etiquette to achieve their goals. The researcher notes that the manipulator can set the necessary background of the meeting by his punctuality: “The one who wants to show respect – will come early, the one who wants to emphasize his partner’s dependence on him – will make himself wait” [14, p.71]. His whole conversation is an attempt to manipulate. First, Peter Petrovitch states that he would have come earlier if he had known that Raskolnikov was ill. And at once he declares that it is impossible and reminds him of his business and, consequently, his position in society.

Ultimatum

One of the common ways of psychological pressure on the interlocutor is an ultimatum, demonstration of the presence of another possibility. Thus, Raskolnikov, having brought a pledge to Alyona Ivanovna and having seen her suspicions, says: “Will you take it or not? or shall I take it elsewhere? I have no time to waste”. The instant agreement and the reaction of the old usurer show that the manipulation was successful.

Minimization, Belittlement

Raskolnikov goes to Porfiry ostensibly to have his mortgaged things returned to him, the latter says that he must write a statement. Raskolnikov asks if he can write such a letter on unstamped paper. Porfiry Petrovitch answers: “On any paper you like!”. The magistrate only needed Raskolnikov to come to his office and he gets what he wants.

The examining magistrate resorts to the manipulative technique of belittlement at the last meeting, calling himself a man “who has had his day”. Porfiry says this wanting to show that they’re equal, otherwise the murderer’s pride will not allow him to turn himself in.

Compliment, Flattery

Arkady Ivanovitch Svidrigailov is another skillful manipulator in the novel. He possesses all the skills of manipulation. When meeting Raskolnikov, Svidrigailov, first, compliments him, saying that he wished to make his acquaintance personally, having for some time heard speak of him “in the most flattering terms”. Immediately after the compliment, the manipulator makes an indirect request to arrange a meeting with Dounia, concerning her interest. In this case, the compliment, in our opinion, was both for expressing the request and a manipulative technique together with assurances that the case concerns Dounia’s interest.

Svidrigailov then goes on to talk about all the manipulative strategies and tactics:

From that time we often used to have private interviews, when she used to read me a lecture, would implore me with tearful eyes to change my mode of life. Yes with tearful eyes! That will tell to what extent a passion for proselytism can go with young women. Of course I attributed all my shortcomings to my unlucky star. I posed as a man longing for light, and finally I used an instrument which never fails in its effect on the feminine heart: in other words—flattery. I hope you will not be angry if I add that Euxodia Romanovna did not turn a deaf ear to the eulogy I lavished on her. Unfortunately, I spoiled the whole thing by my impatience and want of discretion.

He goes on to describe how he seduced a lady, devoted to her husband by means of flattery. By the tricks he resorted to, we realize that he is indeed a skillful manipulator. He pretended that everything he achieved was done by force, that she was innocent.

Svidrigailov says that Marfa Petrovna also succumbed to flattery, and if only he had wanted to, of course, he would have written off her entire estate to himself. According to him, the same effect began to come true with Dounia. As we can see, the manipulator had a premeditated scenario for the development of the situation.

It’s quite remarkable that Cialdini notes that compliment is one of the best manipulative techniques. Particularly he says: “Apparently we have such an automatically positive reaction to compliments that we can fall victim to someone who uses them in an obvious attempt to win our favor” [1, p. 132]. At the same time, he points out that a person, as a rule, believes the praise and feels sympathy

for those who praise him, and often even when the praise is obviously false. Note that Svidrigailov was of the same opinion. He said that even if the flattery is fake and it is obvious to the victim, it is still very effective.

Porfiry Petrovitch was apparently also aware of the role of compliment in manipulation. In his speech, he notes that he respects him and considers Raskolnikov intelligent.

Appeal to authority

Raskolnikov's manipulation culminates in the manipulation of his friend, Razumikhin. Having learned that the examining magistrate is a relative of Razumikhin, he begins to talk about the significance of the pledged things for his mother, he repeats twice that this watch is the only memory of his father. And they go together to visit Porfiry Petrovitch. As we see, the manipulation immediately yields fruits.

By the way, according to experts, this is the usual behavior of a criminal. Thus, Ratinov notes in this regard, that interest in the course of the investigation sometimes leads the criminal to the place of the crime, makes him look for sources of information about what is happening, get closer to the persons conducting the investigation, offer them their help and services. As we can see, Raskolnikov's appearance in the magistrate's entourage has a legal explanation, although he himself realizes that in such a case "the butterfly itself flies to the candle". Thus, the magistrate says the same about the psychological state of a criminal: "Have you ever seen a butterfly close to the candle? My man will hover incessantly round me in the same way as the butterfly gyrates round the candle- light". However, we shall note that he says this to Raskolnikov to see how he reacts.

Luzhin, a skillful manipulator, uses an arsenal of techniques in his attempt to manipulate Raskolnikov (see above). Seeing that all this was to no avail, he resorts to a backup weapon – manipulation through the people dearest to his victim: his mother and sister: "I have, besides, very serious and weighty business in the Senate, and I do not lose sight of other matters which you may guess. Your mother and sister I expect hourly <...> Yes, hourly. I have found apartments for them".

Curiosity

Curiosity is the perfect bait for a manipulator. Dounia agrees to meet with the hated Svidrigailov because of the latter, where the latter insinuates that her brother has committed a crime.

Curiosity pushes Raskolnikov into the magistrate's manipulative trap. He tries in every possible way to understand what Porfiry Petrovitch knows: "Can they know anything about my visit to the old woman's room? "But do they really know that I went there at all?". His actions give the magistrate the ground for the investigation.

Controlling information

Information is a trump card in the hands of a manipulator. Porfiry Petrovitch often resorts to this technique, and very often he does not possess information against his victim, but just pretends to: "I ought to tell you that I manage to make the most of every opportunity. I have already had a chat with every single person that has been in the habit of pledging things with the old woman-several have given me very useful information and as you happen to be the last one". The actions of

Raskolnikov after these words can be very useful for the examining the magistrate.

Svidrigailov resorts to this technique as well. At his first meeting with Raskolnikov, Svidrigailov asks if his mother and sister arrived yesterday, and, not receiving any information, says that he knows they did. Thus, he wants to demonstrate that he has some information, and therefore can arrange a sudden meeting with Raskolnikov's sister. By doing so, he wants to put pressure on the victim.

Later, after overhearing Raskolnikov's confession, he shows that he knows about everything by the short phrases he used to talk to Sonia: "...that woman, at all events, was not 'vermin', like a certain old money-lender", "Do you grant that it was better for her to die", "Poletchka would be condemned to the same existence as her sister". The manipulation was very successful and the victim stammered forth "How do you know that?"

Openness

Openness can also become a tool in the hands of a skillful manipulator. In the novel, Svidrigailov resorts to this technique. He himself confesses to Raskolnikov that he directly announced to Marfa Petrovna, that he cannot be absolutely faithful to her. According to psychologists, frankness between a couple is very often manipulation. Svidrigailov says, that his "rough frankness" pleased Marfa Petrovna in a way: it means that he does not want to lie, if he announces so in advance. He also had a good tactic during quarrels: as a rule, he kept silent and did not get irritated in order to eventually solve everything in his favor [see on the manipulation of spouses, 14, pp. 252-265].

Svidrigailov does his best to gain Raskolnikov's trust, telling him about the secrets of his soul, about playing cards, cheating, for being locked up for debt, about Marfa Petrovna, who made terms with his creditor, paid him thirty thousand rubles and secured his liberty.

He wants to influence Raskolnikov in every possible way so that he, in turn, would influence Dounia. After Rodion refuses his request to pass on what he said to his sister (Svidrigailov wanted to give her ten thousand rubles), Arcadius threatens to seek a personal visit with her (see above a manipulation through blackmail). He says the last phrase to enhance the effect. Raskolnikov asks if he will give up his desire to see her if he passes on. This shows that the manipulator has achieved his goal.

Concealment

Svidrigailov speaks of Marfa Petrovna's will, leaving Dounia the sum of three thousand rubles only after he receives a refusal to donate ten thousand rubles to Dounia. Most likely, this was also a certain manipulation, because if he had learned about the will in advance, Rodion would definitely have refused, and so Svidrigailov cherished a small hope that he would still take the money. Some time later, Svidrigailov wants to give the money by manipulating Raskolnikov.

Defamation

Manipulation, of course, cannot be without slander. This is Looshin's favorite technique, which he uses in his letter to Pulcheria Alexandrovna, claiming that

Raskolnikoff has recovered, and, and “gave five-and-twenty roubles to the daughter of the deceased, a young person of notorious conduct” under the pretext of paying for her father’s funeral expenses”. Luzhin, according to Raskolnikov, by his statement wanted to quarrel the latter with his family.

Feigned offense

Imaginary offense is one of the techniques of manipulation. Luzhin manipulates Dounia by reminding her of her past and claiming that she has suddenly become “inclined” to acquit Svidrigailov.

Suggestion

Svidrigailov uses psychological suggestion on Raskolnikov. The latter himself does not realize how he finds himself in the traktir, where Svidrigailov used to spend his time. In a conversation Svidrigailov somehow mentioned this place, aroused Rodion’s interest, showing that he knows his deed, and the programming was successful. The hero marvels: “I never come in this direction at all. I always go to the right as soon as I get across the Haymarket. happen to be the best way, either, to find you. No sooner had I turned than I saw you... Isn’t it a miracle?”. Svidrigailov replies that there is no miracle: “I told you the way to come, and at what time I could be found here <...> The address has become mechanically fixed on your memory, which has brought you here in spite of yourself”.

When Raskolnikov’s mother tells him about Luzhin’s demand not to invite him to dinner, Rodion was indignant: “The decision does not rest with me. It is for you and Dounia to see whether you feel aggrieved by Peter Petrovitch’s requirements. I shall do just as you like”. Raskolnikov as if programs the mother, having made it clear that such a demand should be offensive to them.

This kind of manipulation is seen in relation to Luzhin by Raskolnikov’s sister: “...be the clever and noble man that I have always considered you to be and want you to be.” After this move, any man who considers himself noble must behave accordingly.

Conclusions

The analysis conducted shows that *Crime and Punishment* is saturated with manipulation. In the article we show how different characters in the novel use manipulative moves to achieve their goals, what means the characters use, and how this affects the course of the plot. Almost all of the characters in the novel are involved with manipulation in one way or another: either manipulating themselves or being manipulated by other characters. The manipulators in the novel are Svidrigailov, Raskolnikov, Porfiry Petrovitch, Luzhin, Dounia.

Raskolnikov, Porfiry Petrovitch, Luzhin, Dounia, Pulcheria Alexandrovna are subjected to manipulation. Only Svidrigailov acts solely as a manipulator.

We have identified the following manipulative strategies: insinuation, passionate about the victim’s interests, familiarity and jokes, roundabout chatter, imposing choice, the element of surprise, alternating questions, emotional blackmail, hyperbole,

ultimatum, minimization (belittlement), flattery, appeal to authority, openness, concealment, defamation, feigned offense, suggestion.

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