Symbolic Soundscapes:
Clues to Salvation for Alex and Raskolnikov

音楽の風景とその表象 ― アレックスとラスコーリニコフ救済への鍵 ―

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キーワード：
① Burgess's A Clockwork Orange（バージェスの『時計仕掛けのオレンジ』）
② Dostoevsky's Crime and Punishment（ドストエフスキーの『罪と罰』）
③ Listening to songs or music（歌もしくは音楽を聴くこと）
④ Redemption and Resurrection（贖いと復活）
⑤ Hope in New Testament（新約聖書における希望）

論文要旨
21世紀イギリス人作家兼作曲家アンソニー・バージェスの最も有名な小説『時計仕掛けのオレンジ』（1962）は、19世紀のロシア人作家兼哲学者のフョードル・ドストエフスキーの小説『罪と罰』（1866）に影響を受けて執筆された。両作品において、言葉を伴う音楽即ち「歌」が主人公アレックスとラスコーリニコフの意識を変化させ、改心の道へと導く役割を担っていっていると考えられる。そういった状況は、両作品において表象的に音楽風景とともに描写されており、主人公達の音楽への反応は精神的死から救済への可能性を暗示している。音楽は主人公達の人間としての復活と再生を示唆しているのである。「歌」を聴くことは、傍聴すれば、他人の声に耳を傾ける行為である。主人公達は、作品に登場する特定の「歌」によって他人の声を聴くことを学び、人間として成長する。ここに、新約聖書によって生きることに「希望」を見出した両作家の意図が暗示されていると考えられる。

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Introduction

Anthony Burgess (John Anthony Burgess Wilson, 1917-1993), the twentieth-century British writer and composer, published his best-known novel, *A Clockwork Orange*, in 1962. While it is not commonly known, Burgess was influenced by *Crime and Punishment* (1866) the renowned classic by the nineteenth-century Russian novelist and philosopher Fyodor Mikhailovich Dostoevsky (1821-1881). Burgess read Dostoevsky’s novel in an English translation before and during a trip to the Soviet Union in 1961, and he subsequently adapted certain elements of Dostoevsky’s novel into *A Clockwork Orange*. Among these elements are a deeply contemplative hero who commits acts of horrific violence and a recurring use of music for thematic purposes.

In his 1963 book *Resurrection from the Underground: Feodor Dostoevsky*, René Girard praises Dostoevsky’s *Crime and Punishment* as “the work that was for a long time, and perhaps remains yet, his most celebrated” (Girard 29; underlining mine). Attracted artistically and culturally to this “most celebrated” work of Russian literature before his trip to Russia, Burgess may have fallen under its spell while contemplating plans for his own novel, as discussed later. Girard also notes that “Dostoevsky’s art is literally prophetic” (29; underlining mine). “He is not prophetic in the sense of predicting the future, but in a truly biblical sense” (29; underlining mine).

Dostoevsky’s biblical character is felt in many of his major works, including *Crime and Punishment*. The twentieth-century British writer E. M. Forster (Edward Morgan Forster, 1879-1970), in *Aspects of the Novel* (1927), praises Dostoevsky for “the greatness of a prophet, to which our ordinary standards are inapplicable” (122; underlining mine). Dostoevsky’s “prophetic” and “biblical” nature appear, among other ways, in his use of music to structure his novel. Describing Dostoevsky in musical terms, Forster insists that “What matters is the accent
of his voice, his song” (123-124). It can be argued that in Dostoevsky’s works, religious and musical elements frequently toll in unison.

Tracing influences can be difficult, but identifying artistic choices common to literary authors is somewhat easier. Forster himself is a profoundly “musical” writer who structures his novels with musical patterns and who reflects deeply on music in selected essays. An admirer of Forster, Burgess employs musical themes that echo both Forster’s and Dostoevsky’s uses of sound and sense. Moreover, while reading Crime and Punishment on a visit to the author’s homeland even as he planned A Clockwork Orange, Burgess could have absorbed, consciously or otherwise, some of Dostoevsky’s musical themes and motifs.

To carry the potential for musical connections nearly full circle, Dostoevsky shared interests, including music, with his near-contemporary, the British writer Charles Dickens (Charles John Huffam Dickens, 1812-1870). Dostoevsky may also have appreciated Dickens’s use music for thematic purposes. Ruth Glancy observes that in two of his early works Dickens employs the sounds of church bells to “teach a moral lesson”: the tolling of church bells heralds the inward transformation of the protagonist Toby Veck in The Chimes (1844); similarly, the pealing of church bells on Christmas Day signifies Ebenezer Scrooge’s spiritual rebirth near the end of A Christmas Carol (1843) (Glancy xx).

In ways similar to the two examples from Dickens, both Dostoevsky and Burgess use music in their novels for thematic purposes. All three novelists, in fact, employ music to “resurrect” their protagonists from spiritual death. Music signifies the turning points of the main characters, in which they change their ways and redirect their lives towards spiritual and moral obedience to a higher authority. The protagonists, Alex in A Clockwork Orange and Raskolnikov in Crime and Punishment, are both profoundly affected by music in ways that ultimately mediate their spiritual rebirth. Burgess and Dostoevsky use music to “resurrect”
their protagonists. In both novels, music “speaks” to Alex and Raskolnikov; music connects them to others in ways bordering on or leading into the sacred; music leads them to accept themselves and others; music may even be a substitute for the voice of God. Consciously or unconsciously, Alex and Raskolnikov answer the call of music and connect with a higher moral and spiritual order, so as to die to their former selves and to be reborn as new selves.

1. The Song of Hope

Readers of Crime and Punishment may find the main character Raskolnikov cold-blooded, heartless, cruel, nihilist, and without any positive or redeeming characteristics. However, Raskolnikov loves to hear songs, and music is the key to understanding the true nature of this ostensibly amoral character. As Harold Bloom observes, “If you wish to read ‘God’ … follow Dostoevsky’s intention” (Bloom 5; underlining mine). I believe that Dostoevsky contrives to use music to show how such a seriously deranged human being as Raskolnikov can change and learn to love others under the influence of God. As Forster observes of Dostoevsky, “Prophetic fiction, then, seems to have definite characteristics. It demands humility and the absence of the sense of humour. It reaches back—though we must not conclude from the example of Dostoevsky that it always reaches back to pity and love. It is spasmodically realistic. And it gives us the sensation of a song or of sound” (Forster, Aspects 125; underlining mine). Crime and Punishment teems with songs and sounds, if the reader pays close attention. Each time songs or other music appear, Raskolnikov reacts to them, and through them he gradually starts opening his heart to others in conversation.

As a sign of his latent humanity, Raskolnikov reacts to music and hopes to hear more of it:

“Do you like street music?” said Raskolnikov, addressing a middle-
aged man standing idly by him. The man looked at him, startled and wondering. “I love to hear singing to a street organ,” said Raskolnikov, and his manner seemed strangely out of keeping with the subject: “I like it on cold, dark, damp autumn evenings—they must be damp—when all the passers-by have pale green, sickly faces, or better still when wet snow is falling straight down, when there’s no wind—you know what I mean?—and the street lamps shine through it. . . .” (Dostoevsky, Crime, Dover 124; underlining mine)

Here Raskolnikov uses the emotional word “love,” and he actually does “love” something. When he listens to music he is definitely different from when he is alone without music. He can be different, and better, if he listens to music. Before he hears the girl’s song to the street organ, he wanted to make changes in everything: “All he knew, all he felt was that everything must be changed ‘one way or another,’ he repeated with desperate and immovable self-confidence and determination” (Dostoevsky, Crime, Dover 124). Then he happens to see that “a dark-haired young man with a barrel-organ was standing in the road in front of a little general shop and was grinding out a very sentimental song” (124, underlining mine). The young man was accompanying a girl of fifteen, who “sang in hope of getting a copper from the shop” (124). This “very sentimental song” leads Raskolnikov to take “out a five-kopek piece and put it in the girl’s hand” (124). Readers can understand here that he has human heart willing to help others by his action. Because he wants to change himself to better ways, and from this moment he gives the singing girl five-kopeks out of his own goodwill, his pilgrimage to punishment begins. The punishment can be defined in various ways from several points of views, and it will be discussed later in this paper. The punishment, for instance, could be “being different from the past self.” In this part of the novel where music appears, Dostoevsky’s musical elements prophetically
show “the future Raskolnikov” by suggesting his potential to transform humanly into a more Christ-like figure by the end of the story.

Raskolnikov’s suffering pilgrimage is similar to what Ebenezer Scrooge experiences in Dickens’s *A Christmas Carol*. As mentioned earlier, Dickens is a writer of major interest for Dostoevsky. In another Dickens Christmas story, *The Chimes*, the sounds of church bells speak to the main character Toby Veck, and the bells teach him to understand the importance of having hope through a journey with a goblin. In both *A Christmas Carol* and *The Chimes*, the main characters spiritually die once to go on the spiritual journeys of redemption. In *Crime and Punishment*, Raskolnikov’s journey of redemption starts with the girl’s singing. His love of music leads him to find hope in the end, even though it is many more chapters before Raskolnikov reaches that point.

The musical elements in *Crime and Punishment* serve as turning points in which Raskolnikov transforms, or begins to transform, into a different self with a human heart. Such moments show his willingness to continue living even at some of the lowest points possible in human life. Raskolnikov murders two women, the first of whom, an elderly pawnbroker, he brutally kills with an axe but whose death he justifies to himself because she is a selfish exploiter of others. As a complication to the first murder, however, he kills the elder woman’s younger step-sister. For this second crime Raskolnikov suffers genuine remorse which is, however, relieved somewhat by listening to singing voices. Music leads Raskolnikov to connect with others and feel love for them. Over the long course of the novel, Raskolnikov finds redemption metaphorically through music, leading to his eventual moral and spiritual resurrection.

Similar dramatic events with thematic consequences befall Alex, the protagonist of *A Clockwork Orange*, occurring in ways that suggest the influence of Dostoevsky. Alex loves classical music, notably Beethoven’s Symphony No. 9,
along with several other less socially acceptable passions of his for frequent and brutal random street violence and rape, leading eventually to murder. In prison, he participates in a government approved, scientifically designed “treatment” called the Ludovico Technique, an aversive therapy intended to “cure” him of his antisocial behavior. While fully restrained, physically tied down and his eyes clamped open, Alex is subjected to visual images of appalling brutality accompanied by the sounds of classical music played at painfully high decibels, all the while being injected with nausea-inducing drugs. The purpose of this therapy is to make Alex a compliant and obedient citizen free of violent urges, but its actual effect is to eliminate his capacity for free choice, rendering him a denatured machine, as it were, “a clockwork orange.”

Alex languishes for some time as a passive, defenseless victim of others, and he is even beaten senseless on the street by some of his former gang members. He is “reborn” in stages, first to his old self when the effects of the Ludovico Technique wear off and he once again enjoys his curious blend of former pleasures that include violence and classical music. At the novel’s end, however, in the original twenty-first chapter of the British edition (which was controversially omitted from the original American edition), Alex is reborn again through his freely-made (though for some readers, improbable) decision to reject his life of violence and choose a conventional path that, it is suggested, may one day include the roles of husband and father.

Burgess’s Alex and Dostoevsky’s Raskolnikov follow similar arcs of growth and change, from violent antisocial deviants to reborn souls capable of making choices based on human conscience and simple decency. The spiritual journeys of the two characters are reflected in musical motifs chosen by the respective authors to structure events and themes in both novels. Similar to the solace Raskolnikov finds in the sounds of others’ singing, Alex gains comfort from classical music,
both in his violent phase and in his eventual spiritual rebirth. Significantly, the most influential piece of music for Alex is Beethoven’s Symphony No. 9, which is unique among Beethoven’s symphonies and is rare in the entire classical canon, with the “choral” structure of the final movement in which singing parts accompany the orchestral score. The words in this case are the idealistically soaring “Ode to Joy” by the German romantic poet Friedrich Schiller (Johann Christoph Friedrich von Schiller, 1759-1805). When Schiller’s words and Beethoven’s music connect as they do in the Ninth Symphony, they touch profound feelings in listeners which, depending on their predisposition, can inspire their demons (Alex’s sociopathic violence and, historically, Nazi German fascism), as well as their angels (Alex’s rebirth as a decent human being and, broadly, everyone’s better selves). Such inspiring words matched to such glorious music speak directly to the human heart in ways common to Crime and Punishment and A Clockwork Orange, as well in René Girard’s theories of human nature that can illuminate the two works.

Before Alex and Raskolnikov truly listen to the music that saves them both, they are less than human. One might say that they are beast-like, except that most animals, even predatory ones, do not kill senselessly or out of spite. The two literary characters defy easy categorization for their decisions to kill others. Alex seems to act for the sheer pleasure of violence, Raskolnikov from a sense of personal superiority over other people whom, like the selfish elderly pawnbroker, he judges as morally inferior and thus expendable. One might say the two young men are immoral or amoral, but in fact they are driven by their own morality, perhaps better described as a private code of conduct with its own self-referential and self-sustaining rules. At their worst, they do not share in any system of morality, civil or religious, that governs general human conduct, particularly one with the universal injunction against exploiting others and taking human life.

To become morally human involves internalizing, hearing, and responding
to the voices of social conscience and acknowledging our obligations to others. In *Crime and Punishment* and *A Clockwork Orange*, music seems to serve both as a symbol of higher morality and as a means of attaining a more fully human (and humane) moral life. Alex and Raskolnikov hear the call of moral life, but the voices speak only the “letter” of the law in words without music and thereby lack the power to speak to their hearts. When, however the call of moral life invokes the “spirit” of the law, combining words with music, the voices speak so that two young men listen closely, internalize the message, and undergo a spiritual rebirth. As the two protagonists listen to the songs—Alex to “*Ode to Joy*” and Raskolnikov to the songs from others, respectively—they are connecting metaphorically and literally with others; in doing so they have escaped the prison of their private moralities and are finally listening to the voices of others.

Girard reflects on this very process by observing in *Resurrection from the Underground: Feodor Dostoevsky*: “In a world where the love of Christ and the love of the neighbor form one love, the true touchstone is our relation to others” (Girard, *Resurrection* 66; underlining mine). In the two novels, “the true touchstone” for Alex and Raskolnikov involves listening to the songs that inspire the common humanity in “our relation to others.” Girard continues: “At the heart of everything there is always human pride or god, that is, the two forms of freedom” (Girard, *Resurrection* 72; underlining mine). For both Alex and Raskolnikov, “pride” is gradually replaced by “god” as they free themselves from suffering, both in themselves and in their past practices of inflicting suffering on others. Music is the mediator of their transformations from being less than human to becoming partakers of the divine.

### 2. The Anti-Clockwork Song

The moral and spiritual changes which Alex and Raskolnikov undergo
after listening and responding to particular pieces of music are worth examining further. Considering Alex first, long before he attains the transcendence noted in the previous section, the young and still unrepentantly violent Alex finds his mood altering dramatically as he listens to one of the Brandenburg Concertos of Johann Sebastian Bach (hereafter referred to simply as “Bach”). Instinctively, Alex plays a recording of Bach upon returning home from a night in which his gang brutally attacks another Alex—an older man not coincidentally named F. Alexander—and also attacks the man’s wife in the violated sanctity of their own home. Later, listening to Bach in his own room, Alex initially feels guilty, not for the human injuries he has caused but for his crime against property in destroying F. Alexander’s manuscripts of a work (again, not coincidentally) entitled *A Clockwork Orange*. Playing “lovely Mozart” does not make him feel guilty, but in “listening to the J. S. Bach,” he begins to reflect on the meaning of “a clockwork orange.” Bach’s music in this scene prophetically connects Alex to his subsequent time in prison, where he also listens to Bach through hymns led by the prison chaplain. (At this point, Young Alex has been imprisoned for killing a woman during another break-in.)

One might legitimately wonder why Burgess chose the music of Bach as a way to make Alex appreciate the enormity of his crimes against the woman he murdered and, indirectly, against F. Alexander and his wife. Why, of all composers, does Bach provoke anxiety and intimations of guilt in the young sociopath? For insight into these matters, the German writer and musician Joachim-Ernest Berendt, in *The World Is Sound: Nada Brahma*, offers his views on the proper way to listen to Bach: “In fact, we will have to learn to listen to such music in a state of mantric consciousness if we want to avoid either losing it altogether in the course of the coming generations or perceiving it as merely something exotic” (42; underlining mine). Accordingly, through Bach’s music,
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Alex “has to learn to listen to music” in prison. Even before Alex experiences the tortures of the Ludovico Technique noted much earlier in this paper, his ways of listening to music seem to change under the influence of Bach, and consequently he, too, is changed. Evidently, feelings of guilt for his acts of violence are forming as Alex listens closely to Bach, even before he undergoes the Ludovico Technique.

Berendt’s theories, considered in more detail, may illuminate what is going on in Alex’s mind. Berendt, for example, proposes “mantras” as a way of interpreting Bach’s music:

Mantras are sounds that are effective. What does the word mantra mean? The syllable man means “intelligence,” also “thinking” or “feeling” — everything that distinguishes a human being. The English word man is related to it. Tram [sic, here and elsewhere] is the helping and protecting power, the “wings” of the psalmist: “He shall cover thee with his wings. And His truth shall be thy shield and buckler” (Psalm 91:4). That is tram. A man-tram spreads its wings over intelligence, thinking, and feeling, over man. The German-born Tibetan Buddhist Lama Anagarika Govinda calls mantras mental tools . . . tools of the mind. (Berendt 26-27; underlining mine)

Before Alex goes to the prison and becomes 6655321, he has a premonition that he might become “a clockwork orange” while he listens to Bach and recalls destroying the manuscripts of his doppelgänger, F. Alexander. Under the influence of Bach, Alex starts thinking as a human instead of as a violent deviant, even though he continues his career of violence until he kills a woman and goes to prison for doing so.

Alex listens to Bach in prison and starts using his “mantra” or “mental tools” to appreciate music with words in the hymns selected by the Chaplain. Alex’s “mantra” develops through conversations with the prison Chaplain, who is the
only one who ever shows any pity and love for Alex. Throughout the novel, the Chaplain (Alex calls him Prison Charlie, in a wry reference to Charlie Chaplain) is the only one who speaks openly about God. The music of Bach, in tandem with the prison Chaplain, evokes the presence of God. In prison, Alex reads the Bible from beginning to end with Bach playing in the background, summing up with astonishing understatement, “I viddied [saw] better that there was something in it” (60).

In contrast to Alex, Raskolnikov in Crime and Punishment claims to hate violence even before he kills two women with an axe. He also professes to hate the violence that other people inflict on their fellow humans or on innocent animals. One night, for example, Raskolnikov has a nightmare in which a poor horse is violently killed by some men while Raskolnikov is a little child living with his father. He cries and asks his father, “Why did they . . . kill . . . the poor horse?” (Dostoevsky, Crime, Dover 49). Awakening from this nightmare, he says, “Thank God, that was only a dream” (49). As Swiss psychiatrist and psychotherapist C. G. Jung (Carl Gustav Jung, 1875-1961) explains in Modern Man in Search of a Soul, “If a person has a nightmare, it means either that he is too much given to fear, or else that he is too exempt from it; and if he dreams of the old wise man it may mean that he is too pedagogical, as also that he stands in need of a teacher” (172; underlining mine). At this point, “the old wise man” is his father who saves him in his nightmare, but he is a fatherless adult in the novel. Consequently, he needs “a teacher” outside of his nightmare, but he does not find anyone until his conversations with Sonya who leads him eventually to the New Testament.

Paradoxically, Dostoevsky describes the violence committed against the poor horse in more brutal detail than he gives to the scenes in which Raskolnikov kills two women with an axe. The poor horse can be seen symbolically as an innocent sacrificial victim. In fact, Raskolnikov’s nightmare is based on his own
personal experience when he was seven years old. Any seven-year-old who has
the misfortune to witness such barbarous cruelty as the violent beating of the
poor innocent horse would understandably be traumatized for life. Raskolnikov
alone pities the poor horse. Prophetically, in light of his adult crimes, he hears
someone shout, “Fetch an axe to her! Finish her off” (Dostoevsky, Crime, Dover 48).
Later he hears, “‘No mistake about it, you are not a Christian,’ many voices
were shouting in the crowd” (48). Offended by such horrendous sights, young
Raskolnikov tries unsuccessfully to stop the horse’s owner Mikolka from killing
the horse and thereby finish her off. Raskolnikov at seven was a merciful and
loving child who expressed pity for the dead horse: “But the poor boy, beside
himself, made his way, screaming, through the crowd to the sorrel nag, put his
arms round her bleeding dead head and kissed it, kissed the eyes and kissed
the lips. . . . Then, he jumped up and flew in a frenzy with his little fists out at
Mikolka. At that instant his father, who had been running after him, snatched him
up and carried him out of the crowd” (48-49).

The scene with the horse shows that young Raskolnikov was compassionate,
but such a searing childhood experience as this might have changed him by,
as it were, separating him from others. Girard explains “Raskol means schism,
separation” (Girard, Resurrection 30). Girard continues:

Raskolnikov is a solitary dreamer, subject to alternations of exaltation
and depression. . . . Raskolnikov kills, and he kills deliberately in order
to place his pride on an unshakable foundation. The underground hero
reigns over his individual universe, but his royalty is threatened each
instant by the invasion of others. . . . It is true that his crime isolates
Raskolnikov more radically than his dreaming did. . . . Raskolnikov
depends, in and for his being, on the verdict of the Other. (Girard,
Resurrection 29)
In Girard’s view, Raskolnikov’s existence depends on others around him, especially Sonya. He realizes that he needs her to restore him to human society after he murders the two women. The name Sonya is a Russian variation on Sophia, which means “wisdom” in Greek (Dostoevsky Crime, Norton 466), and it is to Sonya’s wisdom that Raskolnikov clings for his own salvation.

Raskolnikov motives for killing the old woman pawnbroker Alyona Ivanovna, may have been clear to him at the time of the murder. He hoped to exterminate someone whom he considered a vile exploiter of other people’s misfortune, including his own. Once he falls under Sonya’s influence, however, Raskolnikov sees things differently. He confesses to Sonya: “Did I murder the old woman? I murdered myself, not her! I crushed myself once and for all, forever… . But it was the devil that killed that old woman, not I” (Dostoevsky, Crime, Dover 330; underlining mine). Perhaps Raskolnikov wanted to kill himself over the unfairness of the world, represented by his nightmare involving the poor horse’s death in his childhood memory. From the time he witnessed the death of the horse, Raskolnikov had been haunted by the unfairness of society’s slaughter of innocent creatures. But the innocence of Sonya revives Raskolnikov faith in human society. After confessing his own spiritual death to Sonya, the section ends with a child’s song sung as a lullaby by Sonya’s stepmother, Katerina Ivanovna. Raskolnikov appreciates her singing, but Katerina dies in singing and apologizing to Sonya.

Similarly, in A Clockwork Orange, Alex’s near-death of the spirit leads him to attempt suicide: After the Ludovico Technique has rendered him unable to enjoy either violence or his beloved classical music, he believes for a time that life is not worth living. In both A Clockwork Orange and Crime and Punishment, the main characters’ spiritual near-death experiences are accompanied by music, which serves as the blessed instrument of their deliverance their respective spiritual crises.
3. The Song of Resurrection

Both *A Clockwork Orange* and *Crime and Punishment* are works that plumb the depths of what it means to be human and explore the limits of a decent and humane life in a fractured, fallen world. In *Aspects of the Novel*, Forster observes: “Dostoevsky’s characters ask us to share something deeper than their experiences” (123). Earlier sections of this study examined Raskolnikov’s kindness in giving a singing girl five kopeks to suggest his openness of heart toward others. Before Raskolnikov confesses his crime in the police office, there is a scene in which he again gives five kopeks to a peasant woman with a baby: “There’s a peasant woman with a baby, begging. It’s curious that she thinks me happier than she is. I might give her something, for the incongruity of it. Here’s a five-kopek piece left in my pocket, where did I get it? Here, here . . . take it, my good woman!” (Dostoevsky, *Crime*, Dover 412). Such scenes suggest that Raskolnikov cannot be completely evil after all. Expressing thanks for this small kindness, “‘God bless you,’ the beggar chanted in a lachrymose voice” (412; underlining mine). What Raskolnikov needs to survive in prison is the sort of “God’s blessing” that the peasant woman chanted for him, and just such a blessing occurs on the day that Sonya visits him in prison. He weeps when he finally realizes that he loves Sonya:

They tried to speak, but they could not. Tears stood in their eyes. They were both pale and thin, but in their white sick faces there glowed the dawn of a new future, a perfect resurrection into a new life. Love had raised them from the dead, and the heart of each held endless springs of life for the heart of the other. (Dostoevsky, *Crime*, Norton 463)

Tellingly, we then learn: “Under his pillow lay the New Testament” (Dostoevsky, *Crime*, Dover 430). The New Testament seems to protect Raskolnikov from nightmares and give him peace of mind. The novel ends with these words: “But that is the beginning of a new story—the story of the gradual renewal of a man, the
story of his gradual regeneration, of his passing from one world into another, of his initiation into a new unknown life. That might be the subject of a new story, but our present story is ended” (Dostoevsky, Crime, Dover 430). As Raskolnikov asks Sonya to read Lazarus of Bethany, the novel ends with Raskolnikov’s resurrection from spiritual death. “Resurrection” is his only hope in the wake of his crime, and Dostoevsky resurrects Raskolnikov in a way reminiscent of the Gospel story of the raising of Lazarus as recounted by Sonya. Repetition of such keywords, stories, and music seem to be the way that Dostoevsky structures his masterpiece.

Burgess uses similar techniques in A Clockwork Orange and might well have borrowed some of them from Dostoevsky and from his growing general knowledge and personal experience of Russian language and culture. Reading Crime and Punishment while planning his own novel, Burgess clearly found at least one model in Dostoevsky’s thematic use of music. Before and during the trip to Russia that he took with his wife in 1961, Burgess began to teach himself Russian which helped him devise some Russian-derived slang for his protagonist Alex. In Burgess’s account of discussing Dostoevsky’s novel with a waiter in a Leningrad restaurant, the waiter memorably observed, “It was a crime to write it and a punishment to read it” (Biswell 237). Clearly, the sardonic Russian sense of humor in this well-turned phrase was not lost on Burgess as he was constructing his own fictional world for young Alex.

But Dostoevsky’s novel takes readers deeper than anyone’s personal experience, even Burgess’s. As Forster noted, Crime and Punishment is not a novel to read, but a song to listen to. What then do we listen to it? In Dostoevsky’s novel, a song often serves to open Raskolnikov’s heart gradually in order to move the protagonist another next step towards God. Songs also seem to suggest Raskolnikov’s resurrection at the end of the story. The English translation of title
might more properly have been Redemption and Resurrection, for the word “crime” in Russian is similar to “transgression” in English (Dostoevsky, Crime, Dover 464). With the appearance of Sonya in Raskolnikov’s life, readers discover that happiness can be “footprints in the sand,” as it were. “Suddenly Sonya appeared at his side. She had come up almost soundlessly and sat down beside him” (Dostoevsky, Crime, Dover 463).

**Conclusion**

In Aspects of the Novel, Forster states that “no English novelist has explored man’s soul as deeply as Dostoevsky” (26). By extension, Crime and Punishment seems thematically deeper than A Clockwork Orange, and for that reason adapting Crime and Punishment to film or stage, which has been attempted, has always been problematic. By contrast, A Clockwork Orange has been adapted successfully into musical drama by Burgess himself and more controversially into the Kubrick film that Burgess all but disavowed but which nevertheless was successful at the box office. Dostoevsky, by contrast, presents a vision of life that is not likely to win over Hollywood producers eager to please fans of superheroes saving the world. As Dostoevsky writes in his notebook, “Man is not born for happiness. Man earns his happiness, and always by suffering” (Dostoevsky, Crime, Norton 474). Both Raskolnikov and Alex earn their happiness in the end by suffering. However, there remains the question of whether happiness can be earned only through suffering.

Girard has his own views on this subject. Of the ending of Crime and Punishment, he says, “Crime and Punishment, in spite of Sonya and the Christian conclusion, still remains quite distant from final certainty” (Girard, Resurrection 30). When music ends, it always retains an air of uncertainty, for the final chord or keys could belong to either major or minor depending on the listeners’ judgment.
However, the tears welling silently in the eyes of Raskolnikov and Sonya tell that there is no need of certainty in life. Since Raskolnikov now understands God’s intention through the aid of Sonya, he does not need to listen to any further songs.

In contrast to the 1962 novel, the 1986 music play version of *A Clockwork Orange* ends quite differently:

Do not be a clockwork orange,
Freedom has a lovely voice.
Here is good, and there is evil —
Look on both, then take your choice.
Sweet in juice and hue and aroma,
Let’s not be changed to fruit machines.
Choice is free but seldom easy
That’s what human freedom means!

(Burgess, *Anthony Burgess’s A Clockwork Orange* 50-51)

Alex continues to sing for human freedom. The act of singing proves that Alex is not “a clockwork orange.”

In “Dostoevsky's Notebooks,” Dostoevsky has been taking note that “Raskolnikov goes to shoot himself” (Dostoevsky, *Crime*, Norton 475). However, Dostoevsky did not finish Raskolnikov off. Instead, Dostoevsky offers Raskolnikov “hope” by making Sonya follow him wherever he goes. Dostoevsky writes in his notebooks, “Sonya is hope” (475). Because Raskolnikov sees “hope” in her innocence, he resurrects from the underground. To resurrect himself, he needs her innocence to remind him of the innocent heart he once had.

Both Burgess and Dostoevsky had “near-death” experiences that seem to be reflected in their novels. As James G. Williams recounts Dostoevsky’s life in a czarist prison:

He served his prison sentence from 1850-1854. His experiences in
prison profoundly changed his life. The one book that he was allowed was a New Testament which had been given to him as a gift. Through his meditation on the New Testament, which he read frequently, and his reflections on other prisoners and his relations with them, he was converted decisively to a Christianity centered in the loving and compassionate Christ. (Williams, A Biographical Prologue, xxi)

If Dostoevsky had not personally undergone the searing experience of prison—including his near-death by firing squad, from which he was spared by a last-minute stay of execution issued by the Czar himself, followed by four years of unspeakably grim and squalid imprisonment in Siberia—he might not have written *Crime and Punishment*. Similar speculation about the impact of authorial experience into Burgess’s darkly comic novel is treated by Izumi Dryden in *Beethoven’s Music and Russian Words: A Curious Mix in Anthony Burgess’s A Clockwork Orange* (2016):

> Burgess had transformed his painful experiences of his motherless childhood and his young wife’s vicious assault into “a satirical black comedy,” though one with a moral center, by structuring the novel with Beethoven’s music and Nadsat dialect slang. Alex searches for his “real home,” which, for him, is a place where he can listen to Beethoven’s Ninth Symphony and can be a relative peace with himself by using Nadsat, which means ‘teenage’ in his Russian-derived dialect. But eventually, at least in the original British edition of the novel, in the twenty-first chapter Alex grows up, embraces adulthood, and leaves behind his wild teenaged self for good. Beethoven’s music and Nadsat, which carry young Alex through the many trials that he experiences, structure the rites of passage that transform Alex from a violent adolescent into a mature adult. (Dryden 160)
In both *A Clockwork Orange and Crime and Punishment*, Burgess and Dostoevsky achieve through their characters, and perhaps even for themselves, a sense of gratitude for divine redemption that is suggested and heightened in their respective novels by music. Because they could not stand without having gratitude for God since they themselves had experienced many trials including death-like situations, they themselves might have seen “hope” and the amazing grace of God through the main characters they had created.

When people facing hopeless situations are miraculously saved, one natural response is gratitude toward whatever powers may have been at work, whether it be a personified God or a guardian spirit, or else the impersonal operation of divine grace. I would like to conclude this paper with a Christian hymn “Amazing Grace” (1779), which many people in the world might have heard or sung once in the life, which might have served as theme music for those who suffered deeply and found redemption among tribulation, among them Dostoevsky, Burgess, Raskolnikov, and Alex. It was written by John Newton (1725-1807), a British slave ship captain who underwent a profound spiritual conversion and became a clergyman, poet, and a dedicated abolitionist of the system of slavery he had once served:

Amazing grace! How sweet the sound
That saved a wretch like me.
I once was lost, but now I am found,
Was blind, but now I see.

Humans who are given abilities to use words and music might have been created to sing and praise God while they are still alive. Therefore, we see clues to salvation in songs. Through songs, we listen to God, and He speaks to us through songs. “Hear, and your soul shall live.” (Isaiah 55:3), as Burgess and Dostoevsky might agree. And so we shall.
Symbolic Soundscapes: Clues to Salvation for Alex and Raskolnikov

Works Cited


