

Title: Silent Communication: *Tishina* vs. *Molchanie* in Dostoevsky's *The Brothers Karamazov*
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Discourse analysis has shown the many communicative options speakers have available at any one time in a given interaction. However, words are only part of our communicative strategy; often, as the proverb states, silence can be golden, saying more than a word could hope to encapsulate. Recent works by Mikhail Epstein, N.D.Arutiunova and Adam Jaworski have shown the importance of studying silence in culture and linguistics; few have applied these works to a study of discourse in literature. Such an approach proves especially useful in analyzing Dostoevsky's *The Brothers Karamazov*, a novel punctuated by intense moments of silence.

One of the problems of using silence as an interpretive tool lies in understanding the communicative difference between *molchanie* and *tishina*. Aleksei Frishman has argued that *molchanie* provides "the continuation of dialogue on a different level" (119) while Malcolm Jones has recently written in favor of *tishina*, stating that only it has "access to the divine source of life" (146). By focusing on the motif of silence present in Alyosha Karamazov's vision during "The Cana of Galilee" chapter, this paper will demonstrate that, from a communicative standpoint, *tishina* consistently proves to be a monologic silence, while only *molchanie* can provide true dialogue-in-silence, both human and Divine.

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