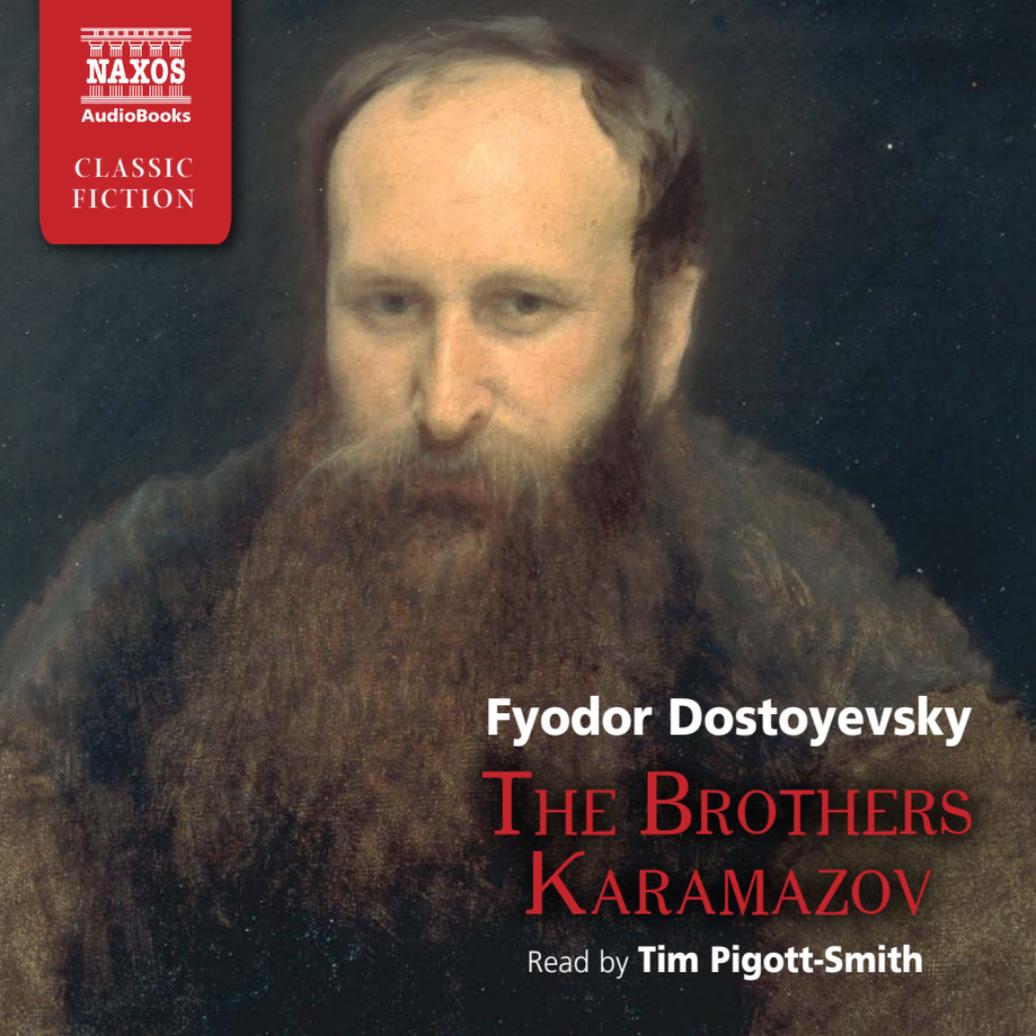


NAXOS
AudioBooks

CLASSIC
FICTION



Fyodor Dostoyevsky

**THE BROTHERS
KARAMAZOV**

Read by **Tim Pigott-Smith**

CD 1

1	Alexey Fyodorovitch Karamazov was the third son of Fyodor Pavlovitch Karamazov	4:18
2	You can easily imagine what a father such a man could be	5:20
3	Very shortly after getting his four-year-old Mitya off his hands	3:32
4	It happened that the old lady died soon after this	5:54
5	Alyosha was only twenty	3:58
6	At the time of Yefim Petrovitch's death	3:17
7	'Do you know,' he used often to say	3:50
8	Some of my readers may imagine	3:53
9	It was a warm, bright day the end of August	2:08
10	Dimitri Fyodorovitch, a young man of eight and twenty	3:41
11	'They all blame me, all of them!'	3:51
12	'Dimitri Fyodorovitch,' yelled Fyodor Pavlovitch suddenly	2:27
13	Alyosha helped Father Zossima to his bedroom	3:21
14	The house of Fyodor Pavlovitch was far from being in the centre of the town	2:58
15	There was one circumstance which struck Grigory particularly	2:53
16	Alyosha set off from the monastery	3:32
17	I was leading a wild life then	4:20
18	Suddenly the new major arrived to take command of the battalion	2:47
19	'Stop Dimitri,' said Alyosha	4:12
20	'Stop, Dimitri,' Alyosha interrupted again	4:30
21	'And what then?'	4:35

Total time on CD 1: 79:26

CD 2

1	He found his father still at table	4:14
2	'Get along with you!'	2:55
3	Dimitri suddenly reappeared in the drawing-room	3:05
4	It was by now seven o'clock, and it was getting dark	4:08
5	'I've known of it a long time;'	4:05
6	'This is the first time we've met, Alexey Fyodorovitch,'	5:14
7	There was a sudden gleam in her eyes.	3:35
8	It was not much more than three-quarters of a mile	2:38
9	Alyosha described all that had happened	3:43
10	Alyosha was roused early, before daybreak	4:09
11	And bending down to Alyosha	2:56
12	Just after he had crossed the square	4:34
13	The boy waited for him without budging	4:05
14	When Alyosha entered the drawing-room	4:35
15	'Alexey Fyodorovitch, you speak'	4:09
16	He went out of the room without saying goodbye	2:31
17	He was really grieved in a way he had seldom been before	4:00
18	Alyosha looked attentively at him	4:29
19	'You've pierced me to the heart,'	2:27
20	'Have you heard our news?'	3:35
21	'The air is fresh,'	3:59

Total time on CD 2: 79:17

CD 3

1	Alyosha's heart was trembling	3:36
2	Alyosha was delighted	3:34
3	Ivan was on his way home to Fyodor Pavlovitch's house	4:14
4	'Why don't you go to Tchermashnya, sir?'	3:40
5	'I'm bound to admit the fact,	4:14
6	'You know yourself why he'll come.'	3:10
7	'You seem to be a perfect idiot,'	2:50
8	And in the same nervous frenzy, too, he spoke	5:08
9	The whole household came out to take leave	4:05
10	Grushenka lived in the busiest part of town	4:53
11	She gaily sat down beside Alyosha on the sofa,	5:24
12	But Dimitri, to whom Grushenka	3:57
13	Mitya formed a plan of action:	4:11
14	At that very moment Grigory waked up on his bed of sickness	2:59
15	Fenya, the housemaid, was sitting in the kitchen	5:21
16	It was a little more than twenty versts to Mokroe,	5:50
17	With his long rapid strides	4:10
18	Mitya had been, all this time, holding in his hand	4:18
19	Both the Poles rose from their seats with a deeply offended air	3:34

Total time on CD 3: 79:17

CD 4

1	But Grushenka suddenly lost all patience	4:08
2	What followed was almost an orgy, a feast to which all were welcome	4:24
3	Yet there was a ray of light and hope in his darkness	4:18
4	'The lady's been drinking.'	3:19
5	Grushenka opened her eyes	4:51
6	Pyotr Ilyitch Perhotin, to whom Dimitri had pawned his pistol	2:50
7	Our police captain, Mihail Makarovitch Mararov	3:22
8	Pyotr Ilyitch was simply dumbfounded	5:46
9	The deputy police inspector of the town	4:11
10	And so Mitya sat looking wildly at the people round him	4:06
11	'Alive? He's alive?' cried Mitya	4:20
12	'Did I exclaim that?'	4:03
13	At that moment another unexpected scene followed	4:28
14	'You don't know how you encourage us'	3:44
15	'That's how we've treated you from the beginning'	3:48
16	Mitya waited gloomily	5:04
17	Though Mitya spoke sullenly	4:17
18	Mitya was absolutely dumbfounded	4:42
19	He was almost choking	3:14

Total time on CD 4: 79:02

CD 5

1	Next came the account of Mitya's sudden determination	4:13
2	Mitya smiled mournfully, almost dreamily	4:08
3	Something utterly unexpected and amazing to Mitya followed	4:25
4	It was a long time before they could persuade him	3:48
5	Mitya uttered his sudden monologue	3:40
6	For some seconds Mitya stood as though thunderstruck	4:03
7	'Gentlemen' he began	3:56
8	'Allow me to inquire' observed the prosecutor at last	4:26
9	Both the lawyers laughed aloud	5:04
10	'You'd better show us the remains of it.'	3:43
11	The examination of the witnesses began	3:47
12	The Poles, too, were examined	4:10
13	Ippolit Kirillovitch was very well satisfied with this piece of evidence	3:42
14	When the protocol had been signed	4:57
15	It was the beginning of November	4:14
16	It happened that July	3:20
17	Dardanelov was a middle-aged bachelor	3:19
18	And so, on that frosty, snowy, and windy day in November	4:37
19	But Kolya did not hear her.	5:25

Total time on CD 5: 79:07

CD 6

1	'Listen, Karamazov, I'll tell you all about it.'	3:52
2	One day he flew at them all as they were coming out of school	5:17
3	The room inhabited by the family of the retired captain	3:48
4	Krassotkin's entrance made a general sensation	4:56
5	Ilusha could not speak	4:18
6	When the doctor came out of the room	6:15
7	Alyosha went towards the cathedral square	4:23
8	'He doesn't love Katerina Ivanovna,' said Alyosha firmly	3:12
9	Alyosha sat plunged in thought, considering something	3:25
10	It was quite late when Alyosha rang at the prison gate	3:15
11	He went up to Alyosha excitedly and kissed him	3:08
12	'Of that later; now I must speak of something else	4:33
13	On the way to Ivan he had to pass the house where Katerina Ivanovna was living	4:58
14	'Who is the murderer then, according to you?'	5:36
15	This was the third time that Ivan had been to see Smerdyakov	4:18
16	'Tell me now, why did you send me then to Tchernashnya?'	3:48
17	Later, Smerdyakov had been discharged from the hospital	4:25
18	Smerdyakov took the rag from his eyes	5:58

Total time on CD 6: 79:34

CD 7

1	Ivan did not go home	4:27
2	When he was half-way there	4:01
3	Smerdyakov was not in the least scared	3:54
4	Ivan stepped up to the table	6:09
5	'What more is there to tell!'	6:05
6	He stopped. Ivan had listened all the time	4:02
7	'I don't want it,' Smerdyakov articulated in a shaking voice	3:54
8	A loud, persistent knocking was suddenly heard at the window	4:44
9	Aloysha ran to the washing stand	6:05
10	At ten o'clock in the morning of the day following the events	3:04
11	At last the President opened the case of the murder of Fyodor Pavlovitch Karmazov	3:14
12	One peculiar characteristic of the case	3:56
13	Grigory remained silent	4:13
14	It came as quite a surprise even to Alyosha himself	4:39
15	Katerina Ivanovna was called to the witness box	4:04
16	I am approaching the sudden catastrophe	3:59
17	I may note that he had been called before Alyosha	3:44
18	The usher of the court took the whole roll	4:13

Total time on CD 7: 78:36

CD 8

1	The whole court was thrown into confusion	4:37
2	They asked Mitya whether he admitted having written the letter	5:22
3	Ippolit Kirillovitch began his speech	3:29
4	'But to return to the eldest son.'	3:56
5	At this point Ippolit Kirillovitch broke off	3:13
6	'I shall be told that he shamed illness'	3:27
7	As Fetyukovitch, the Council for the Defence began his speech	4:18
8	'But I shall be asked'	4:53
9	'Allow me, gentlemen of the jury, to remind you'	2:57
10	'In the first place we have Smerdyakov's sudden suicide	3:30
11	'It's not only the accumulation of facts	3:25
12	'Gentlemen of the jury, you remember that awful night	4:36
13	This was how Fetyukovitch concluded his speech	4:38
14	Very early, at nine o'clock in the morning	4:18
15	He hurried to the hospital where Mitya was now lying	4:10
16	At that instant Katya appeared in the doorway.	5:06
17	He really was late	4:02
18	They reached the church at last	4:41
19	They all stood still by the big stone	4:46

Total time on CD 8: 79:33

Total time on CDs 1–8: 10:33:52

Fyodor Mikhailovich Dostoyevsky

(1821–1881)

THE BROTHERS KARAMAZOV

Dostoyevsky was born in Moscow on November 11, 1821. His father was an impecunious doctor and his mother the daughter of a merchant. When he was sixteen his mother died and he and his elder brother Mikhail were sent to St Petersburg to study at the army college of engineering. During his three unhappy years there, he spent his free time reading the works of the most important Russian and foreign authors. In 1844 he resigned from the army and his first novel, *Poor Folk*, was published the following year.

An incident in which Dostoyevsky witnessed an aristocrat beating his coachman mercilessly for not driving fast enough, had a powerful and lasting effect on him. His revulsion at the injustices of Russian society, especially the system of serfdom, led him into

circles where revolutionary ideas, such as liberating the serfs and abolishing censorship, were current.

In 1849 he was arrested and tried with the others of his group, and sentenced to death. After eight months' imprisonment, the death sentence was commuted by Emperor Nicholas I to four years' hard labour, to be followed by four years' service in the army as a private. But this information was not conveyed to the prisoners, who were taken out onto the parade ground and made to go through the preliminaries of an execution. Dostoyevsky described the experience in a letter to his brother:

"They snapped swords over our heads, and they made us put on the white shirts worn by persons condemned to death. Thereupon

we were bound in threes to stakes, to suffer execution. Being in the third row I concluded I only had a few minutes of life before me. I thought of you and your dear ones, and I continued to kiss Plestchaeiv and Dourov who were next to me and to bid them farewell. Suddenly the troops beat a tattoo, we were unbound, brought back upon the scaffold, and informed that his Majesty had spared our lives."

One of the prisoners went mad as a result of the experience. For Dostoyevsky it was an event which was to leave an indelible mark on his life. He was put in chains and sent off to Siberia to carry out his sentence of four years' hard labour. At the end of this period he was transferred to a small town where he served as a private soldier in a line regiment. Here he fell in love with the wife of a civil servant who subsequently died. Despite the fact that she was in love with another man, she allowed herself to be persuaded by Dostoyevsky to marry him, for the sake

of her son. Not surprisingly, the marriage was not a success. By this time he had become a commissioned officer, but he was obliged to resign from the army as a result of his increasing attacks of epilepsy.

Dostoyevsky returned to St Petersburg, where over the next twenty years he wrote his most important works, including *Crime and Punishment* (1866), *The Idiot* (1869), *The Possessed* (1872) and *The Brothers Karamazov* (1880).

Three years after the death of his first wife in 1864, Dostoyevsky married the young woman he had engaged as his secretary. His financial affairs were in turmoil, and he and his new wife were forced into exile to escape their creditors. The couple spent the next few years living in Germany, Switzerland and Italy, during which time two children were born to them, only one of whom survived. As their financial situation began to improve they returned to Russia, where two more children were born, but the youngest child suffered from epilepsy and died at the age of three.

During the years following his release from prison, Dostoyevsky's

political and religious opinions became more and more reactionary, and his acceptance in 1872 of the editorship of a conservative periodical, *The Citizen*, marked his final rejection of his youthful revolutionary beliefs. He died in St Petersburg on February 9, 1881.

THE BROTHERS KARAMAZOV

The Brothers Karamazov is often referred to as Dostoyevsky's greatest novel. On a superficial level the story is an intriguing 'who-done-it', with a dramatic trial scene as its finale. But Dostoyevsky, like Shakespeare, was able to address more than one audience at a time – in this case not just the groundlings in the pit or the aristocrats in the boxes, but the different audiences which we, his readers, have within us. As one part of us is enjoying *The Brothers Karamazov* at the level of an exciting crime thriller, our deeper selves are engaged in the consideration of such primal and universal themes as the existence of God, sexual passion, jealousy, sibling rivalry, patricide, cruelty, evil, poverty and shame.

The characters of the three brothers

themselves may be seen as embodying different aspects of human personality; Dmitri, passionate and uncontrolled, Ivan, proud and self-deluding, and Alexey, pure and compassionate. And woven through the thread of the narrative, the idea which would later be developed by Freud as the Oedipal theory, the wish of the son to overthrow and kill his father.

Reasons for these particular sons to murder this particular father are heavily weighted by the author – Fyodor Pavlovitch Karamazov is the most negligent of fathers and a thoroughly repulsive character. Dmitri considers he has cheated him out of his inheritance and is wildly jealous because he is attempting to steal the woman he loves. Ivan's intellectual atheism results in the stifling of his conscience, especially where it concerns getting rid of his father, and leads to his eventual mental breakdown. Only Alexey's unswerving belief in God and the essential goodness of man prevents him from wishing to take revenge for his father's cruel treatment of his mentally fragile mother.

If we examine Dostoyevsky's own

history, it is clear that many of the themes, situations and characters in the book are drawn from experience. His father was a cruel and merciless master to his serfs, by whom he was eventually murdered. Dostoyevsky draws on his personal experience of epilepsy in order to describe Smerdyakov's medical condition. The story of the death of Grigory and Marfa's infant child echoes the tragic early deaths of two of his own children. Ivan's resistance to belief in God reflects Dostoyevsky's tormented struggle with his religious doubts, whilst Alexey's unshakeable faith represents the calm assurance he wished to achieve.

But in the end, attempts to draw analogies with Dostoyevsky's own experience are of limited value because, as with every great artist, the author's achievement is to have used the raw material of life to create an enduring work of art. *The Brothers Karamazov* is such a work, one which transcends the limitations of skilful storytelling to become a universal representation of the human struggle, a compassionate study of man's battle with his baser instincts,

and his courageous attempts, frequently doomed to failure, to grow upwards, out of the darkness and into the light.

Notes by Neville Jason

The music on this recording is taken from the NAXOS catalogue

- SCRIABIN** SYMPHONIC POEM IN D MINOR 8.553581
Moscow Symphony Orchestra / Igor Golovschin
- SCRIABIN** SYMPHONY NO 2 IN C MINOR 8.553581
Moscow Symphony Orchestra / Igor Golovschin
- SCRIABIN** SYMPHONY NO 1 OP 26 8.553580
Moscow Symphony Orchestra / Igor Golovschin
- BORODIN** SYMPHONY NO 3 IN A MINOR 8.550238
CSR Symphony Orchestra (Bratislava) / Stephen Gunzenhauser
- SCRIABIN** PIANO CONCERTO / PROMETHEUS 8.550818
Konstantin Scherbakov, Piano / Russian State TV and Radio Choir /
Moscow Symphony Orchestra / Igor Golovschin
- KALINNIKOV** SYMPHONY NO 2 IN A MAJOR 8.553417
National Symphony Orchestra of Ukraine / Theodore Kuchar

Music programmed by Sarah Butcher



Tim Pigott-Smith's busy acting career has covered stage, TV and film, and extensive work on radio and audio book. His films have varied from *Remains of the Day* and *The Hunchback of Notre Dame* to *Escape to Victory* and *The Four Feathers*. He has spent many seasons with the RSC and the National Theatre, the plays including *Shakespeare*, *Amadeus*, *The Iceman Cometh* and *Major Barbara*. *Fame is the Spur*, *Jewel in the Crown* and *Kavanagh QC* are among his TV credits. He read *Arthur Conan Doyle*, *A Life*, *They Saw it Happen*, *The Canterbury Tales III* and *Jung* for Naxos AudioBooks.

Credits

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