

Crime and Punishment Book Notes

Crime and Punishment by Fyodor Dostoevsky

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Author/Context

Fyodor Dostoevsky was born in Moscow on October 30, 1821, a second son of a physician, Mikhail and an intelligent, engaging mother, Marya. Fyodor and his older brother of one year, Mikhail Mikhaylovich, were both talented writers and remained close throughout their lives. Five younger siblings populated Dostoevsky's life, three sisters and two brothers.

Dostoevsky grew up in a Christian home, where his parents fostered an atmosphere centered around faith and education. As a child, Dostoevsky read regularly from the bible. His parents would read to their children from Nikolay Karamzin's *History of the Russian State*. Other early literary influences were the gothic novels of Ann Radcliffe, the idealistic writings of Schiller, as well as works by Sir Walter Scott, the great Russian poet Pushkin, and Nikolay Gogol.

In 1837, Dostoevsky experienced the painful death of his beloved mother. Dostoevsky and his older brother were sent to study at a boarding school in St. Petersburg. A year later, Dostoevsky entered the Academy of Military Engineers. St. Petersburg would have a great impact on Dostoevsky's artistic and spiritual development. As a city of both European and Slavic sensibilities, St. Petersburg opened up the literary side of his soul.

In 1844, Dostoevsky ended his military career to focus full time on writing. His first major work, *Poor Folk*, was hailed by the influential literary critic, Belinsky, as a work of genius. But when it was published in 1846, it received mixed reviews. Known to be hyper-sensitive, Dostoevsky spent the next years of his life defining and redefining his artistic talents. In 1849, due to his political radicalism, Dostoevsky was arrested, imprisoned in Siberia, and ordered to face the firing squad. At the last minute, however, Nicholas I, the Tsar, overturned the death sentence. In 1857, Dostoevsky married the widow Marya Dmitrievna. Seven years later, Dostoevsky experienced the deaths of his wife and older brother. In the following years, Dostoevsky went through a period of poverty, excessive gambling, and failed loves. In 1866, *Crime and Punishment* and *The Gambler* were published, solidifying Dostoevsky's status as one of Russia's preeminent writers. A year later, he married nineteen year old Anna Grigorievna Snitkina, who provided him with the stability he was searching for. Dostoevsky traveled to Europe for several years before coming back to Russia with a sense that his country was at a crossroads.

Dostoevsky became increasingly disillusioned with the Russian radical intelligentsia, especially the Nihilists and their contempt of traditional values. In 1872, Dostoevsky agreed to the editorship of the conservative weekly journal, "The Citizen." He wrote an influential column called "Diary of a Writer," which became an independent publication of its own. The "Diaries" exerted enormous influence and Dostoevsky was reputed to be the voice of the national conscience.

In 1874, Dostoevsky began work on his final novel, *The Brothers Karamazov*, his literary masterpiece of parricide that reflected and prophesized the death of the Tsar



and in turn, traditional Russian society. It was Dostoevsky's last effort to curb the tide of Russian radicalism with a message of Christian brotherhood and reconciliation. Dostoevsky died in 1881. Thousands marched behind his funeral procession, a measure of his extraordinary impact on Russia's very heart, soul, and mind.

Today, Dostoevsky is widely considered to be one of the greatest novelists of the modern age and perhaps of all time, ranking right up there with Dante and Shakespeare. Leo Tolstoy writes, "...Everything that he did was of the kind that the more he did of it the better I felt it was for men..."

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Plot Summary

A poor (former) university student struggles for nearly a month with thoughts of murdering an old woman, a pawnbroker, whom he considers a leech on society. After a "experimental" visit to the old pawnbroker, Raskolnikov meets a man named Marmeladov at a tavern, who confesses that his drinking problem has been the cause of his family's poverty, which has forced his daughter, Sonia, into a life of prostitution. Raskolnikov accompanies Marmeladov home, where he witnesses firsthand the family's misfortunes.

Raskolnikov receives a letter from his mother, informing him that his sister, Dounia, is engaged to a rich businessman named Luzhin, and that they are going to visit him in St. Petersburg.

Still struggling over his theories and ideas, Raskolnikov discovers, by chance, that the old pawnbroker's dimwitted half-sister is going to be out at a certain time. He cannot pass up this opportunity. But after murdering the old woman, he also kills the sister who walks in on him. Despite his mistakes, Raskolnikov, through chance and good fortune, barely escapes without notice. Shortly after the murders, Raskolnikov falls ill. His friends, Razumihin and Zossimov try to help him recover.

Wavering between feelings of empowerment and guilt, Raskolnikov almost confesses to the police about the murders. But Raskolnikov is distracted by the death of Marmeladov, who dies in a carriage accident. Raskolnikov gives money to his widow. He also meets Marmeladov's daughter, Sonia, whose self-sacrifice and suffering greatly affect him.

His mother and sister's visit further complicates Raskolnikov's life because he disapproves of his sister's marriage to Luzhin. Meanwhile, Raskolnikov discovers that the police is suspecting him. While being hotly questioned by the chief examiner, Porfiry, Raskolnikov is let off the hook by an unexpected confession from Nikolay, a painter, who is one of the suspects in the murders.

But unable to bear the burden of his guilt, Raskolnikov chooses to tell of his crime to Sonia. Svidrigailov, a man who tried to seduce Dounia when she worked at his home, tells Raskolnikov that he overheard his confession. Svidrigailov manages to maneuver around Raskolnikov and get Dounia alone with him. But instead of taking advantage of her, he lets her go and then shoots himself.

Raskolnikov goes to visit his mother for the last time, knowing that he will soon turn himself in. He parts in bitter tears. With Sonia's encouragement, Raskolnikov walks to the police station and confesses that he is the murderer. Raskolnikov is sentenced to eight years of hard labor in Siberia. As promised, Sonia follows him there. Sonia's patient love for him finally breaks through and Raskolnikov experiences rebirth and resurrection.



Major Characters

Raskolnikov (Rodion Romanovitch) (Rodya): The main character of the book, Raskolnikov is a poor, self-introspective university student who murders an old pawnbroker and her dim-witted sister in order to test his ideas about his conscience and desires, the moral law and human nature. After the murder, he goes through a journey of affirmations, self-doubts, guilt, and run-ins with a variety of experiences and people, driving him to ultimately confess to the murders and suffer the consequences of his actions.

Alyona Ivanovna: An old pawnbroker and moneylender who lives with her dim-witted half-sister, Lisaveta, Raskolnikov considers Alyona to be a worthless louse of society because of her miserly, uncharitable ways. Raskolnikov murders her as an experiment.

Marmeladov (Semyon Zaharovtich): A former government clerk, Marmelodov recounts his pitiful life story to Raskolnikov in a tavern. Raskolnikov learns that Marmelodov has a wife and three young children from a second marriage and a young daughter, Sonia, from his first. His family is in severe poverty because of his drinking problem. Marmelodov dies in a carriage accident and Raskolnikov spends considerable time and effort to help his family.

Katerina Ivanovna: Marmelodov's proud, suffering wife, she is well-educated and from a good family background. She is a widow with three small children before marrying Marmeladov. Even though she is ill with consumption, Katerina works night and day, struggling to keep the family properly fed and clothed. When the family is evicted, she nearly goes crazy and shortly after, dies from her illness.

Sonia (Sofya Semyonovna Marmelodov): Marmelodov's young daughter from his first marriage, Sonia is a sacrificial, kind-hearted person who becomes a prostitute in order to support her family. Raskolnikov sees in her a pure, innocent soul to whom he confesses his murder. She urges Raskolnikov to confess to the murder and pledges to follow him to his impending punishment. In the end, it is Sonia's suffering, sacrificial love that allows Raskolnikov to hope for his 'resurrection.'

Pulcheria Alexandrovna Raskolnikov: Raskolnikov's mother, she is a woman of strong religious faith who shows love and concern for her firstborn son. In her letter to Raskolnikov, she expresses how she is willing to do anything to see her son successful and happy. But Raskolnikov's behavior makes her fearful. When Raskolnikov is sent off to Siberia, she is told that he has gone off in a business proposition. But before she dies, she reveals more knowledge of Raskolnikov's situation than she let on.

Dounia (Avdotya Romanovna): Raskolnikov's younger sister, Dounia is a strong-willed and sacrificial person. She agrees to marry Mr. Luhzin for the benefit of her family, and especially her brother. Razaumihin immediately falls for her. She manages to avoid the evil intentions of her former employer, Svidrigailov. And after Raskolnikov leaves for Siberia, she and Razumihin get married.



Svidrigailov (Arkady Ivanovitch): An enigmatic, often heartless, sometimes generous man, Svidrigailov is reputed to have been partly responsible for several deaths, including his wife's. A man who lives without a conscience and only for his fleshly desires, Svidrigailov comes to St. Peterburg to pursue Dounia. Witnessing Katerina Ivanovna's death, Svidrigailov provides for the funeral arrangements and places the children in an orphanage. By chance, he overhears Raskolnikov's confession to Sonia. He uses the information to get Dounia alone with him, but lets her go. Afterwards, he shoots himself.

Pyotr Petrovitch Luzhin: An established, well-to-do lawyer with posts in the government, Luzhin is engaged to Raskolnikov's sister, Dounia. Luzhin wants to marry her as soon as possible and open an office in St. Petersburg. Raskolnikov takes an immediate dislike of his character, believing Luzhin to be self-serving and hypocritical. In the meeting with the family, Luzhin shows his true colors whereby Dounia promptly breaks off the engagement. In a plan to exact revenge on Raskolnikov and restore his standing with Dounia, Luzhin unsuccessfully frames Sonia of stealing his money.

Razumihin (Dmitri Prokofitch): A university friend of Raskolnikov, Razumihin is described as a gentle giant with a positive attitude no matter how difficult the situation. He is a genuinely likable fellow whom Raskolnikov trusts. Razumihin takes care of Raskolnikov while he is ill and watches over Raskolnikov's mother and sister while they visit. He immediately falls in love with Dounia and later marries her.

Lizaveta Ivanovna: The dim-witted half-sister of the old pawnbroker, Lizaveta is a gentle soul who does everything to please everybody. She is a good friend of Sonia. Lizaveta accidentally walks in while Raskolnikov is murdering the old woman and becomes a victim herself.

Porfiry Petrovitch: The chief examiner of the murder case and Razumihin's uncle, Porfiry Petrovitch takes a particular interest in Raskolnikov. Porfiry is up to date on the latest theories of criminology and believes that Raskolnikov is guilty of the crime. In order to catch Raskolnikov, he employs various psychological tactics and methods. Convinced that Raskolnikov is an exceptional young man, Porfiry tries to get Raskolnikov to admit to the murders, take his just punishment, and become a reformed member of Russian society.

Minor Characters

Amalia Ivanovna (Amalia Ludwigovna) (Madame Lippevechsel): The German landlady of Marmelodov's residence, Amalia is a feisty, hot-tempered woman who tries to hide her German accent. She drives Sonia out of her lodgings after she finds out about the yellow passport. She also gets into several confrontations with Katerina Ivanova and eventually evicts the whole family.

Nastasya: The cook and servant at Raskolnikov's residence, Nastasya is a talkative country peasant who is easily influenced by appearances. She takes pity on Raskolnikov and tries to help him get better.



Praskovya Pavlovna: Raskolnikov's shy landlady, to whom he is heavily in debt, she goes to the police to get him to pay. Raskolnikov had been pledged to marry her lame daughter before her death. Razumihin makes a favorable impression on her, thereby gaining many favors from her.

Marfa Petrovna: A woman with a rich estate to whom Dounia works as a governess, Marfa blames Dounia for her husband's (Svidrigailov) infidelity. After she finds out the truth, she goes out of her way to restore Dounia's good name. Marfa's marriage to the younger man, Svidrigailov, is full of hidden stipulations. She dies under suspicious circumstances, with rumors that her husband might have poisoned her. Svidrigailov purports to see her ghost.

Zametov: The head clerk at the police station, Zametov is a young man who is known to indulge in women and bribery. At a tavern, Raskolnikov tells Zametov how he would have committed the murders had he been the murderer. This makes Zametov suspicious of Raskolnikov.

Ilya Petrovitch: The assistant superintendent of the police station, Ilya Petrovitch is a hot-tempered man with whom Raskolnikov exchanges barbs during his first visit to the police station. Raskolnikov calls him 'the explosive lieutenant.' Raskolnikov later confesses his crime to him.

Nicodim Fomitch: The superintendent of the police station, Fomitch is handsome, competent, and compassionate.

Zossimov: A young doctor and friend, Zossimov shows an interest in Raskolnikov's psychological state of mind. Zossimov is particularly fascinated by madness. In a sense, Raskolnikov is his first patient and so he spends time trying to help him recover from his mysterious illness.

Nikolay: A young painter who is working at the building when Raskolnikov commits the murders, Nikolay becomes the main suspect when he pawns a box belonging to the old woman. During Porfiry's interrogation of Raskolnikov, Nikolay unexpectedly confesses to the crime. Porfiry believes that Nikolay's confession is due to his religious conviction that suffering is good.

Andrey Semyonovitch Lebezianikov: A young clerk in the ministry and Luzhin's friend, Lebezianikov is an ideal progressive who believes in communal living and ending prejudices. He lives in the same building as Katerina Ivanova. Luzhin stays with him while in St. Petersburg. Lebezianikov uncovers Luzhin's plan to frame Sonia of stealing a hundred rouble note.

Polenka: The oldest child of Katerina Ivanovna's first marriage, Polenka is a pretty girl of ten years who is mature for her age. She takes care of her younger siblings and provides companionship for her mother. Raskolnikov tortures Sonia with the possibility that Polenka might someday follow in her ways. After Katerina's death, the three children are placed in an orphanage by Svidrigailov



Kolya and Lida: The children of Katerina Ivanovna, Lida, a girl, is the youngest child and Marmeladov's favorite. Kolya, a boy, is the middle child.



Objects/Places

garret (Raskolnikov's room): The tiny rented room where Raskolnikov spends most of his time in thought, he receives room and board from his landlady, to whom he is heavily in debt. Raskolnikov sometimes expresses his contempt for the dingy, cursed room.

St. Petersburg: The setting of the novel, St. Petersburg is a cosmopolitan city that is a spiritual and intellectual hotbed of various peoples and ideas.

Hay Market: A section of the city with an array of markets, taverns, and lowly establishments, it is considered to be the slums of St. Petersburg, where the working and lower classes congregate.

green shawl: A big shawl made of drap de dames, it is the Marmelodov's family shawl. It becomes an object associated with suffering. Sonia puts it on when she comes back from sacrificing herself for the first time. Katerina Ivanovna puts it on before going out to find justice when her family is evicted from their home. She has it on when she and the children beg on the streets. When she dies, the green shawl is passed on to Sonia.

yellow ticket: A passport that identifies a person as a prostitute, it is Sonia's mark of shame. She is publicly censured and forced out of her family's residence because of it.

(mother's) letter: A letter from Raskolnikov's mother, it relays several details: that both mother and sister consider Raskolnikov to be their hope, that his sister faced troubles and sufferings at the hands of her employer, but is engaged to a rich, practical businessman, and that they are going to visit him soon. Raskolnikov is greatly affected by the letter.

horse (in dream): Raskolnikov has a dream where he is a young boy walking through town with his father. As they pass a tavern, a bunch of drunkards beat and kill a horse. The young boy runs to the horse and kisses the bloody horse's lips and eyes. Raskolnikov wakes up and realizes that he is dreaming about killing the old pawnbroker.

Neva: The river where Raskolnikov passes by several times in the story; it is the place where he symbolically throws the money he received from the elderly lady. Raskolnikov also considers throwing himself into the river, but cannot find the courage.

On Crime (essay): An article that Raskolnikov submits for publication, it is published without his knowledge. Porfiry chances upon it and finds it to be the source of Raskolnikov's motivation in murdering the old woman. The article details Raskolnikov's theory that the extraordinary man has a right to overstep certain boundaries in order to benefit mankind.

Lazarus: The young man whom Jesus raises from the dead in the Gospel of John, Lazarus comes to represent the resurrected soul. Raskolnikov makes Sonia read him



the story of Lazarus from the New Testament. In the end, Raskolnikov experiences a similar 'resurrection from the dead.'

Napoleon: The legendary world conqueror who founded an empire, Napoleon is considered by Raskolnikov to be one of the extraordinary men in history who was able to overstep whatever obstacles that got in the way of his goals. Raskolnikov reasons that Although Napoleon shed much blood, he is considered a hero because he rose above the masses-in both action and conscience. Raskolnikov is disappointed to discover that he is not a Napoleon.

Schiller: A popular German poet, Schiller is the embodiment of an idealist. Porfiry accuses Raskolnikov several times of being a Schiller.



Quotes

Quote 1: "Why am I going there now? Am I capable of *that*? Is *that* serious? It is not serious at all. It's simply a fantasy to amuse myself; a plaything! Yes, maybe it is a plaything." Chapter 1, pg. 2

Quote 2: "Why am I to be pitied, you say? Yes! There's nothing to pity me for! I ought to be crucified, crucified on a cross, not pitied! Crucify me, oh judge, crucify me but pity me?" Chapter 2, pg. 20

Quote 3: "What if man is not really a scoundrel, man in general, I mean, the whole race of mankind-then all the rest is prejudice, simply artificial terrors and there are no barriers and it's all as it should be." Chapter 2, pg. 24

Quote 4: "Good God!" he cried, "can it be, can it be, that I shall really take an axe, that I shall strike her on the head, split her skull open...that I shall tread in the sticky warm blood, blood...with the axe...Good God, can it be?" Chapter 5, pg. 53

Quote 5: "Where is it I've read that someone condemned to death says or think, an hour before his death, that if he had to live on some high rock, on such a narrow ledge that he'd only room to stand, and the ocean, everlasting darkness, everlasting solitude, everlasting tempest around him, if he had to remain standing on a square yard of space all his life, a thousand years, eternity, it were better to live so than to die at once! Only to live, to live and live! Life, whatever it may be!...How true it is! Good God, how true! Man is a vile creature!...And vile is he who calls him vile for that." Chapter 13, pg. 139

Quote 6: "Life is real! Haven't I lived just now? My life has not yet died with that old woman! The Kingdom of Heaven to her-and now enough, madam, leave me in peace! Now for the reign of reason and light...and of will, and of strength...and now we will see! We will try our strength!" Chapter 14, pg. 167

Quote 7: "Actions are sometimes performed in a masterly and most cunning way, while the direction of the actions is deranged and dependent on various morbid impressions-it's like a dream." Chapter 17, pg. 197

Quote 8: "If he has a conscience he will suffer for his mistake. That will be punishment-as well as the prison." Chapter 19, pg. 230

Quote 9: "I did not bow down to you, I bowed down to all the suffering of humanity." Chapter 24, pg. 279

Quote 10: "Go at once, this very minute, stand at the cross-roads, bow down, first kiss the earth which you have defiled, and then bow down to all the world and say to all men aloud, 'I am a murderer!' Then God will send you life again. Will you go, will you go?" Chapter 30, pg. 361



Quote 11: "It was I killed the old pawnbroker woman and her sister Lizaveta with an axe and robbed them." Chapter 39, pg. 458

Quote 12: "They wanted to speak, but could not; tears stood in their eyes. They were both pale and thin; but those sick pale faces were bright with the dawn of a new future, of a full resurrection into a new life. They were renewed by love; the heart of each held infinite sources of life for the heart of the other." Epilogue, pg. 471



Topic Tracking: Ego Psychology

Chapter 1

Ego Psychology 1: As an idealistic, introverted university student, Raskolnikov (*raskol* is split in Russian) goes through a series of struggles with himself that are often megalomaniacal and self-contradictory. He often seems to have a split personality.

Chapter 4

Ego Psychology 2: In a span of a couple of minutes, Raskolnikov undergoes several changes in psychology. First, he pledges that as long as he is alive, he will not let his sister marry Luhzin. Then he wonders why he should care at all. Second, he tries to help a young abused girl and save her from the lustful glances of a gentleman predator. But even after giving some money to a policeman to help the girl get home, he changes his mind and tells the policeman to leave her alone.

Chapter 6

Ego Psychology 3: Raskolnikov wonders why so many crimes are committed so poorly. He concludes that criminals go through a failure of the will. He endeavors not to let anything prevent him from carrying out the crime in complete control of his reason and will.

Chapter 7

Ego Psychology 4: In the act of committing the crime, Raskolnikov fluctuates between a cold-blooded murderer and a bumbling criminal. Although he has the presence of mind to clean the axe and his boots, he fails to close the door before murdering the old woman. His reason and will fail him at certain points in the murder.

Chapter 8

Ego Psychology 5: Raskolnikov has a strong urge to confess to the murders, but at the same time, he is defiant of being caught like a common criminal. Because of this consuming inner struggle, he faints when he overhears the police officials discuss the murders.

Chapter 13

Ego Psychology 6: Raskolnikov begins to suffer psychologically from the guilt of his conscience. He struggles between an urge to confess and an urge to "live." In front to Zametov, Raskolnikov talks recklessly and almost confesses to the murders.

Chapter 17



Ego Psychology 7: Zossimov, who has a strong interest in madness and psychology, explains that actions can sometimes be performed with extreme awareness, while the motivation behind the actions can seem like a dream. This parallels Raskolnikov's murder experience. Raskolnikov realizes that while madness can act as a cover for his behavior and useful in dealing with people, in reality, he is not mad. Many times, however, Raskolnikov knowingly and unknowingly contradicts himself.

Chapter 33

Ego Psychology 8: Porfiry makes careful study of the psychological makeup of his suspects. His psychological analysis provides him with an explanation for Nikolay's false confession, as well as Raskolnikov's erratic behavior. Porfiry even admits to using psychological games to disturb Raskolnikov's egotistical mind. When that is unsuccessful, Porfiry finally confronts Raskolnikov about his guilt because he believes that a young, megalomaniacal person like Raskolnikov could be rehabilitated through the criminal justice system.

Chapter 37

Ego Psychology 9: Svidrigailov has always lived for his fleshly desires. Like Raskolnikov, he has his own theory of living above his conscience, above the common people. But Dounia's final rejection leaves Svidrigailov feeling destitute. He realizes that he is unsatisfied with his life and ends up killing himself.



Topic Tracking: Fate/Chance

Chapter 5

Fate/Chance 1: Raskolnikov thinks that somehow, fate has led him to overhear that Lisaveta would be out of the house the next day at a certain time. This, he believes, is an opportunity that he cannot pass up.

Chapter 6

Fate/Chance 2: Raskolnikov thinks back to the series of strange incidences that have led him to the decision to commit murder. It starts with the fateful day when he visits the old pawnbroker for the first time. Afterwards, while he is in a tavern contemplating the idea of murder, he overhears a student tell his friend of murdering the same old woman. Also, when he finally decides to go through with the murder, he cannot get the axe from the kitchen because Natasya is there. But by chance he finds an axe in the porter's room. He attributes this turn of fortune to the devil.

Chapter 7

Fate/Chance 3: There are several points where fate seems to aid Raskolnikov in making his escape. First, the visitor who is supposed to stand at the door impatiently goes down, giving Raskolnikov time to leave the flat. Second, just as some people are about to meet him at the stairs, Raskolnikov discovers an empty flat where he takes cover. Finally, when he gets back, he opens the door to the porter's room without knocking. Fortunately for Raskolnikov, no one is there, allowing him to put the axe back without anyone seeing him.

Chapter 12

Fate/Chance 4: Razumihin believes that the murder was committed by an inexperienced person who was undertaking a crime for the first time. His observation is based on the fact that the murderer left a huge monetary sum at the apartment. And only luck and chance allowed the murderer to get away.

Chapter 19

Fate/Chance 5: For an examiner like Porfiry, who is up to date on the latest theories of criminology, the fact that he chanced upon Raskolnikov's article, "On Crime," is of great importance. It is the article that provides Porfiry with the murderer's psychological profile.

Chapter 24

Fate/Chance 6: Svidrigailov happens to be staying next door to Sonia. And he happens to be present when Raskolnikov comes to talk with Sonia. He overhears Raskolnikov's confession, which he uses for his evil intentions on Dounia.



Chapter 34

Fate/Chance 7: Raskolnikov decides to go see Svidrigailov. But instead of walking to Svidrigailov's building, he walks toward the Hay Market. By chance, he finds Svidrigailov sitting by a window in one of the establishments. Raskolnikov tells Svidrigailov that this is a chance encounter. Svidrigailov calls it a miracle.



Topic Tracking: Redemption/Resurrection

Chapter 2

Redemption/Resurrection 1: Marmelodov awaits the day of judgment when men will understand all (pain, suffering, sin) and even a man like himself will be redeemed, especially to his suffering wife.

Chapter 5

Redemption/Resurrection 2: Raskolnikov makes a desperate prayer to God to deliver him from murderous thoughts. As he crosses the bridge, he feels as though he has been delivered. But this feeling of redemption is short-lived.

Chapter 9

Redemption/Resurrection 3: The elderly woman gives Raskolnikov twenty copecks because she feels sorry for him. The gesture of kindness and charity is an unpleasant reminder for Raskolnikov that he is a part of humanity. On a bridge, as he looks toward the distant chapel, he throws the money into the river, a sign of rejecting any offer of redemption, essentially cutting himself off from humanity.

Chapter 14

Redemption/Resurrection 4: After witnessing Marmelodov's death and the unfortunate circumstances of his suffering family, Raskolnikov feels sympathy for humanity. Helping the family brings him a renewed sense of life, like a condemned man who has been freed. Polenka's hug and her promise of prayer for him gives Raskolnikov a hope for the future where the old woman's blood no longer reigns, but the blood of Marmelodov and his family.

Chapter 19

Redemption/Resurrection 5: Porfiry suspects Raskolnikov, but he wants to get into the mind of the criminal. Raskolnikov mentions that in this world, there will be a continual battle between ordinary and extraordinary men until the second coming of Christ. Porfiry asks if Raskolnikov believes in the New Jerusalem (Christ's return) and Lazarus's resurrection from the dead. Raskolnikov says he believes.

Chapter 24

Redemption/Resurrection 6: Raskolnikov hopes that Sonia could help free him from the torture of his conscience. He has her read to him the passage from the New Testament about the raising of Lazarus. Attracted by the story of Lazarus, Raskolnikov wants to believe in the resurrection of the dead.



Chapter 26

Redemption/Resurrection 7: Just when Raskolnikov thinks that he is close to being arrested, Nikolay intervenes and confesses to the murders. Porfiry is taken aback by the sudden turn of events. At least for the short term, Raskolnikov feels that he is safe from the police. Nikolay's confession gives Raskolnikov a renewed sense of life and freedom.

Chapter 30

Redemption/Resurrection 8: After his confession, Raskolnikov asks Sonia what he should do. Sonia pleads with him to bow down to the earth, kiss it, and confess that he is a murderer. Only then can he be freed from the guilt of his conscience: only then can he let justice work on changing him. For Sonia, the process of healing and regeneration is not unlike the resurrection, symbolized by the cross. Sonia offers to give up her cross, both literally and figuratively so that Raskolnikov could have the strength to make his confession.

Epilogue

Redemption/Resurrection 9: Sonia's persistent love finally breaks through to Raskolnikov. After nearly a year in Siberia, something comes over Raskolnikov and he falls down at Sonia's feet. At that moment, they both realize that they love each other. It is after Easter. The story of Lazarus has taken place inside of Raskolnikov; he has been resurrected.



Topic Tracking: Sacrifice/Suffering

Chapter 2

Sacrifice/Suffering 1: Marmelodov and his family endure much hardship and suffering, but it is Sonia who embodies sacrificial suffering, giving up herself to a life of prostitution to help support her family.

Chapter 4

Sacrifice/Suffering 2: From the letter, Raskolnikov concludes that Dounia is sacrificing her moral dignity to marry Pyotr Luhzin for the benefit of her family. He likens it to Christ's bearing the cross--"bitter is the ascent of Golgotha" (p.36)--and also to Sonia's sacrificial life as a prostitute in order to feed her family.

Chapter 14

Sacrifice/Suffering 3: Marmelodov and his family are tragically fated and constantly suffering. Marmelodov throws himself in front of a carriage and dies in the arms of his daughter Sonia, who has sacrificed herself to prostitution in order to feed the family. Katerina Ivanovna, ill from consumption, suffers through her husband's drinking problem while raising three little children in poverty. The three children even witness the bloody death of their father.

Chapter 19

Sacrifice/Suffering 4: In their discussion of the theory of the extraordinary man, Porfiry asks Raskolnikov what happens to the conscience of a man who commits a crime because he mistakenly thinks he is extraordinary. Raskolnikov replies ironically that such a person, if he has a conscience, will suffer for it. Raskolnikov, himself, is undergoing those same struggles.

Chapter 24

Sacrifice/Suffering 5: Raskolnikov bows down before Sonia because she represents the suffering of all of mankind. He is humbled before someone who is able to remain so pure, despite her circumstances.

Chapter 30

Sacrifice/Suffering 6: Raskolnikov unloads part of his suffering on Sonia when he confesses to her. Sonia believes that the way for Raskolnikov to become well again is to bear the penalty of his sin through suffering, even if it means imprisonment in Siberia. She is willing to bear the suffering with him, wherever he goes.

Chapter 33



Sacrifice/Suffering 7: Porfiry is quite perceptive of the psychological mind. He knows that in prison, Nikolay has been in touch with a former spiritual mentor. Porfiry thinks that Nikolay's renewed religious fervor is the reason why he gave a false confession. Nikolay is willing to undergo any kind of suffering as a form of penitence.

Chapter 38

Sacrifice/Suffering 8: Dounia discovers the truth about Raskolnikov. Like Sonia, Dounia believes that Raskolnikov must own up to his crime and suffer the consequences, whatever it may be. Dounia is troubled that Raskolnikov shows little regard for genuine, sorrowful repentance. Raskolnikov wonders why he should be willing to suffer before people who are either criminals themselves or just plain idiots. Raskolnikov wonders if suffering is truly worth what Sonia and Dounia say it is.

Epilogue

Sacrifice/Suffering 9: Sonia's long-suffering patience and love finally pays off in melting Raskolnikov's troubled heart. He finally falls before Sonia's love. That night, Raskolnikov thinks of ways he can repay Sonia's past sufferings. The ending suggests, however, that Raskolnikov's transformation is not going to be without continued suffering, which is another story.



Topic Tracking: Sin/Transgression

Chapter 2

Sin/Transgression 1: Marmelodov readily acknowledges his sin and shame, but he pleads for the forgiveness of Sonia's sin, which, he believes, is highly forgivable because it is motivated by love. Marmelodov hopes that Christ will forgive all sinners, especially those who consider themselves unworthy of such grace and mercy.

Chapter 5

Sin/Transgression 2: Upon hearing by chance that Lizaveta would be away the next day at a certain time, Raskolnikov feels that the decision has already been made for him. He feels like a man condemned to death-some force within him is making him go through with the murder.

Chapter 7

Sin/Transgression 3: Raskolnikov finally crosses the line between theorizing about the murder and actually going through with it. Raskolnikov has justifications for killing the old woman, but the murder of Lizaveta is unplanned and unjustified. He kills an innocent person in order to accomplish his plan.

Chapter 8

Sin/Transgression 4: Raskolnikov begins to think that his reason and will are failing him, a sure sign that he is not beyond the guilt of his conscience. In his theory, extraordinary men are above such feelings. Ordinary men, however, are punished by their consciences.

Chapter 19

Sin/Transgression 5: Razumihin argues against modern notions that crime is only an expression of revolt against the environment. He believes in the human soul's moral responsibility. Porfiry brings up the subject of morality within the context of Raskolnikov's idea that some extraordinary people have the right to overstep the boundaries of morality. For them, there is no need for moral justification, responsibility, or consequence.

Chapter 24

Sin/Transgression 6: Raskolnikov cannot understand how Sonia's innocence and purity can be reconciled with her role as a prostitute. He believes that she is much like him, a murderer-she has taken a life, her own.

Chapter 30



Sin/Transgression 7: Raskolnikov confesses to Sonia that he killed the woman as an experiment, to see whether he was a man or a louse. If he were a man, he would not feel guilt. He discovers, to his disappointment, that he is a louse. Raskolnikov, who is still hanging onto a sense of self-importance, considers the common man to be unable to step beyond his conscience. The extraordinary man, on the other hand, is able to transgress the law and pave his own way.

Chapter 35

Sin/Transgression 8: Svidrigailov is a man who lives for fleshly pleasures. He has no qualms about seducing and manipulating people to get his way. Having disregarded all forms of morality and conscience, Svidrigailov is living out Raskolnikov's theory of the extraordinary man, one who is able to transgress the law without consequence.

Epilogue

Sin/Transgression 9: Raskolnikov has a dream about a plague that sweeps over mankind. The plague makes people think that they possess the truth with such force that they end up killing each other over their disputes. Society turns chaotic; there is no sense of order. Everything is transgressed. This world represents Raskolnikov's theories taken to their extremes. The dream haunts Raskolnikov.



Chapter 1

On a hot evening in July, Raskolnikov, a young university student, leaves his little garret and takes to the streets of St. Petersburg. He avoids running into his landlady to whom he is heavily in debt. Raskolnikov has been holed up in his room of late, cutting himself off from people and practical matters, thinking. Now, out on the streets, he goes over his thoughts:

"Why am I going there now? Am I capable of that? Is that serious? It is not serious at all. It's simply a fantasy to amuse myself; a plaything! Yes, maybe it is a plaything."

Chapter 1, pg. 2

Topic Tracking: Ego Psychology 1

Although Raskolnikov is wearing but rags, he does not stand out amongst the crowd that fills the area around the slummy Hay Market. That is, not until a drunkard makes a pointed remark about Raskolnikov's Zimmerman hat. This causes Raskolnikov to wonder whether he is too noticeable. If so, that would ruin his plan. What were dreams before is now a greater reality. Knowing even the number of steps to his destination, Raskolnikov makes this trip a rehearsal for what he will do later. Upon reaching the house, Raskolnikov heads to the dark staircase in the back. He is relieved that he does not see anyone. He comes to the fourth floor where he sees some porters moving furniture from a recently vacated flat. Raskolnikov rings the bell of the only occupied flat on the floor. An old woman answers the door. As soon as he is let in, Raskolnikov begins to make mental notes of the room's arrangements. He produces a silver watch to sell to Alyona Ivanova, an old pawnbroker and moneylender. She stingily offers a rouble and a half. Raskolnikov feels slighted, but accepts the money and tells the old woman he will be back another day with more things. Raskolnikov leaves the place feeling repulsed at himself. In a state of confusion, he stumbles into a tavern (having never set foot into one before) and drinks a beer, which makes him feel better. In the mostly empty tavern, he notices a government clerk who seems agitated.



Chapter 2

Chapter 2

Although Raskolnikov despises people, here at the tavern, he suddenly feels a need for company. He takes particular interest in the government clerk, who looks as though he wants to start up a conversation. The clerk, named Marmeladov, is of shabby appearance for one who speaks so eloquently. He begins to pour out his life story to Raskolnikov. Apparently, others in the tavern have heard it many time before. They taunt and jeer him at several points in the story.

Raskolnikov learns that Marmeladov used to work for the civil service, that as a widower himself, he married a widow with three children out of pity. After a year and a half, he was laid off due to changes in the office. Upon coming to St. Petersburg, he found another position, but lost it due to his drinking. His wife, Katerina Ivanovna, who was of good background and education, did the best she could with the situation, cooking, cleaning, and taking care of the children day and night. But one day, she took her frustrations out on Marmeladov's only daughter from his previous marriage, Sofya Semyonovna, telling her that she was of no help to the family. Sofya (Sonia), being a dutiful and sacrificial person, went out that night and returned with thirty roubles, which she laid before her mother-in-law. Without a word, Sonia wrapped a green shawl over her head and went to bed, her body shaking. Katerina Ivanova understood how Sonia got the money. She comforted Sonia, kissed her feet, and they fell asleep in each other's arms as Marmeladov lay drunk. Because of the protests of their landlady, Amalia Ivanovna and other tenants of the building, Sonia was forced to take a yellow ticket and move out. That served as a wake up call for Marmeladov, who the very next day, begged his former employer to give him another chance, which was granted. With a salary, his fortunes at home began to change. They ate and dressed better. He was respected by his wife and children; his wife even called him a poppet. All was well until five days before, when Marmeladov's weakness overtook him and brought him to his current, pitiful state of affairs. He even went to Sonia to ask for more money to spend on drink. Marmeladov ends his story by asking everyone to feel pity for him.

"Why am I to be pitied, you say? Yes! There's nothing to pity me for! I ought to be crucified, crucified on a cross, not pitied! Crucify me, oh judge, crucify me but pity me?"
Chapter 2, pg. 20

Topic Tracking: Sacrifice/Suffering 1

Topic Tracking: Sin/Transgression 1

Marmeladov goes on to talk about the cross, of Christ's call to 'Come to Me' those who are meek, ashamed, and weak, the drunkards and sinners. He will forgive all because they never believed themselves to be worthy of such grace. And on that day, Marmeladov continues, all will fall before Christ and weep and all shall understand. "Lord, Thy kingdom come," (p.20) he concludes, exhausted from his speech.



Topic Tracking: Redemption/Resurrection 1

Amidst the insults of the other patrons, Marvmeladov decides to return home and asks Raskolnikov to accompany him. They enter a small flat on the fourth floor. Raskolnikov is immediately able to recognize Katerina Ivanovna, Marmeladov's distraught wife. Upon seeing her husband, she seizes and beats him, demanding to know what he did with the money. Marmelodov takes the beating as a form of penance. Meanwhile, the children are frantically crying. At such a scene, the other tenants of the house, many of them shady characters, look in with interest. Raskolnikov leaves a few coppers on the window before leaving indiscriminately. Soon after, he regrets giving what was left of his money. He thinks about Sonia and her sacrifice and about Marmeladov, the scoundrel, who brought misfortune upon himself and his family. Raskolnikov then questions his view of man:

"What if man is not really a scoundrel, man in general, I mean, the whole race of mankind-then all the rest is prejudice, simply artificial terrors and there are no barriers and it's all as it should be." Chapter 2, pg. 24



Chapter 3

Raskolnikov wakes up from his unsettling sleep feeling irritable. Nastasya, the maidservant, comes in with some tea and engages him in small talk. She tells him that his landlady, Praskovya Pavloyna, is looking to go to the police to get her money from him. Before leaving to get Raskolnikov some food, Nastasya gives him a letter from his mother, Pulcheria Raskolnikov. He has been waiting for it, longingly and fearfully.

In the letter, his mother expresses her anxieties over Raskolnikov quitting the university. She expresses her desire to send him as much money as she can scrounge up. She then explains the recent events with Dounia, Raskolnikov's sister: She had been working as a governess for Marfa Petrovna and her husband, Mr. Svidrigailov. Initially, Mr. Svidrigailov had shown contempt for Dounia, but later expressed his true desire for her. Although Dounia refused his advances, he was persistent. One day, Marfa Petrovna overheard her husband's proposals and laid the blame squarely on Dounia. She sent Dounia off and spread word about town regarding the incident. The whole town reacted to the scandal with self-righteous anger. The two Raskolnikov women faced public disgrace until Mr. Svidrigailov confessed to his wife of Dounia's innocence. He produced a letter written by Dounia that cleared her of any wrongdoing. Marfa Petrovna repented of her slander and, as was her character, went to extreme lengths to restore Dounia's reputation. She even went door to door and held public readings of Dounia's well-expressed letter. This resulted in a complete reversal of public opinion. Marfa Petrovna went so far as to hasten the meeting between Dounia and her suitor, Pyotr Petrovitch Luzhin (Marfa's distant relative), a well-to-do lawyer with posts in the government. After the very first meeting, he sent a letter of proposal and asked for a speedy answer.

At this point in the letter, Raskolnikov's mother expresses her opinion about the matter. She describes Mr. Luhzin as a forty-five year old man of practical, business-like manner, though a bit conceited. Although Dounia has consented to the marriage not out of love, but for the (financial) security and benefit of the family, Raskolnikov's mother feels that the arrangement can be a sensible, happy one. However, she recounts warily of Mr. Luhzin's second visit, where he let slip that he prefers a poor girl in marriage because she makes a more grateful wife. Nevertheless, Dounia, after spending all night in thought and prayer, decides to go ahead with the marriage. Raskolnikov's mother goes on to say that Mr. Luhzin is planning to set up an office in St. Petersburg and that Dounia has already dropped some hints to Mr. Luhzin about possibly helping her brother get started in the business. In fact, Dounia has been occupied with the thought that someday, her brother will become a partner in her future husband's firm. The letter ends by saying that she and Dounia will be visiting Raskolnikov in St. Petersburg as soon as they work out the finances. She tells Raskolnikov how much she and Dounia love him and that he should say his prayers. She fears that he has lost his faith to trendy, atheistic ideas and reminds him of the days in his youth when he would say his prayers in happiness. Raskolnikov is in tears as he reads the letter. But as soon as he finishes it, he walks out in bitterness, talking to himself. People who see him on the street think he is drunk.



Chapter 4

Raskolnikov goes over the contents of his mother's letter and concludes that as long as he is alive, such a marriage will not happen. He despises a man such as Pyotr Petrovitch who treats a marriage like a business proposition. Raskolnikov sees right through Dounia-she is sacrificing herself for his sake. He cannot believe that his mother can be so blind as to approve. And as for Dounia, he knows that she is the type that would not sell her soul for anything, except for her loved ones. She is not unlike Sonia, Raskolnikov observes. But what right does he have to object? How can he help? He remembers Marmelodov's imploring question: "Do you understand what it means when you have absolutely nowhere to turn?" (p. 40). Suddenly, his thoughts return to his earlier struggles, to those terrible dreams he has.

Topic Tracking: Sacrifice/Suffering 2

On the street he notices a young girl, staggering drunk and looking as though she had been abused. Raskolnikov notices a gentleman across the street, seemingly eyeing the helpless girl. Angry at such a thought, Raskolnikov confronts the man until he is stopped by a policeman. Raskolnikov explains to the policeman the situation and hands him twenty copecks to aid the girl. The policeman is filled with compassion and tries to help. A sudden revulsion comes over Raskolnikov and he rebukes the policeman, telling him to let the girl be, whether she is taken advantage of by the man or not. The policeman thinks him mad. Raskolnikov walks on muttering to himself about how unfortunate the girl is, especially her inevitable future as a prostitute. Raskolnikov sneers at the social scientific notion that a certain percentage must head in that direction.

Topic Tracking: Ego Psychology 2

Raskolnikov is near the place where his friend Razumihin lives. Raskolnikov has few friends at the university because of his aloof and condescending nature, but he gets along with Razumihin the best. Razumihin is a good-natured giant and upstanding in many ways, simple but not lacking depth. Razumihin is the one friend Raskolnikov respects.



Chapter 5

Raskolnikov wonders why he was heading toward Razumihin's place. Perhaps he was meaning to ask him for lessons. No, Raskolnikov tells himself he will go to Razumihin after it is over. Instead of going home, Raskolnikov, feeling an intense hatred for his little room, heads into town. On his way, he calculates how much money he had given away that day. He stops by a tavern to eat. He also drinks some vodka. While turning homewards, he feels exhausted and ends up falling asleep in some bushes.

In his distraught condition, Raskolnikov has a vivid dream. He dreams that he is a child about seven years old, walking through the country of his hometown with his father. They pass by a tavern which the young Raskolnikov abhors. He remembers that near the tavern is a graveyard with a church that his family frequents on their visits to his grandmother's and his younger brother's graves. Passing the tavern, young Raskolnikov notices a pitiful looking horse attached to a cart. A number of drunk people come out of the tavern and one of them, motions for the others to get in the cart. The crowd gathered laughs at the sight of a sickly old mare trying to pull a cartload of drunk peasants. The drunk owner and several young men start whipping the old horse. Young Raskolnikov runs toward the horse and gets a part of the whip. The drunk owner, now in a fury and intent on finishing the horse off, beats it with a shaft, then an iron crowbar. The mare dies. In tears, the boy makes his way to the horse and kisses it-the bleeding eyes and lips. In anger, he tries to attack the brutal killer, but his father intercepts him. Just then, Raskolnikov wakes up in a sweat. Raskolnikov realizes it is only a dream. Yet, a darkness lingers in his soul.

"Good God!" he cried, "can it be, can it be, that I shall really take an axe, that I shall strike her on the head, split her skull open...that I shall tread in the sticky warm blood, blood...with the axe...Good God, can it be?" Chapter 5, pg. 53

Raskolnikov wonders why he is still thinking of murder when he knows that he cannot possibly go through with it. He prays to God to deliver him from such morbid thoughts. Crossing the bridge at the Neva, Raskolnikov feels, after a month of delirium, that he is finally free of those monstrous thoughts.

Topic Tracking: Redemption/Resurrection 2

But instead of taking the shortest route home, he goes by the Hay Market. Later on, he recalls that the incident there is a turning point in his decision. Inexplicable by reason, the chance meeting seemed to be his fate. As the markets are closing, Raskolnikov passes by a table where a vendor couple is engaged in conversation with Lizaveta Ivanovna, the dim-witted half-sister of the old pawnbroker. Raskolnikov overhears the couple invite Lizaveta to a meeting the next day at seven o' clock. Raskolnikov hears Lisaveta agree to come. This brings forth a mixture of feelings, of amazement and horror. Raskolnikov goes home "like a man condemned to death" (p. 56). His short-lived freedom is gone. There would be no better opportunity to carry out his plan than at seven o' clock tomorrow when the old woman would be alone.

Topic Tracking: Fate/Chance 1

Topic Tracking: Sin/Transgression 2



Chapter 6

Raskolnikov is greatly affected because the incident at the Hay Market is one among a series of strange and mysterious events within the past several weeks. The first takes place nearly six weeks ago, when Raskolnikov receives the old pawnbroker's address from a friend. He goes to pawn a ring that he had received from his sister at their parting. Afterwards, he goes to a tavern; and while a strange idea is forming in his mind, next to him, a student and a young officer are talking about the old pawnbroker and Lizaveta. The young student explains to his friend how stingily the old woman conducts her business, how she beats her sister, and how the old woman decides to leave all her money to a monastery. About Lizaveta, Raskolnikov learns that she works all day for her sister, never complains, and is continually with child because men take advantage of her meekness. The young student says that he would not feel remorse in killing the old woman and using her money to do good for mankind. He compares the old woman to a louse. The officer agrees that she did not deserve to live, but that it is nature that allows such people to exist. Raskolnikov is mystified that he happens to overhear this conversation while he is thinking those exact thoughts. Is it somehow preordained?

After coming home from the Hay Market, Raskolnikov is overcome by a heavy sleep. Nastasya wakes him up the next morning. He eats a bite and falls asleep again. He has a recurring dream of drinking water from a cool spring oasis in Africa. Suddenly, he wakes and begins preparing for his mission. First, he sews a noose into his coat for hanging an axe. Second, he gets a pledge that he had fashioned beforehand, one made to look like a silver cigarette case. Finally, he runs out of his room, still not convinced of going through with it.

During a crime, Raskolnikov always wondered why criminals left incriminating evidence at the scene of the crime. His conclusion is that, during the crime, criminals often face a failure of the will. He resolves not to succumb to such things. Reason and will would win out.

Topic Tracking: Ego Psychology 3

Upon reaching the kitchen, however, Raskolnikov finds that Nastasya is working there, which means he cannot get the axe. As he is cursing himself, he notices an axe under the bench of a porter's room. "When reason fails the devil helps!" he exclaims (p. 65). Raskolnikov tries to avoid the people passing by. He glances at the clock on a shop wall: ten minutes past seven. He enters the gate without being seen. The staircase is empty except for painters working inside a flat on the first floor. He walks up to the fourth story and sees no one. With his heart thumping, he rings the bell of the old woman's door. It opens.

Topic Tracking: Fate/Chance 2



Chapter 7

Raskolnikov almost makes a mistake by pulling the door open while the old woman is still hanging on. As soon as he enters the room, the old woman begins to be suspicious and puts up her guard. He offers to sell the pledge or go elsewhere. The remark puts the greedy old woman at ease. As she positions herself to unwrap the pledge, Raskolnikov strikes her head with the axe and fells her. He strikes several more times, drawing blood. He finds her keys and tries them on the chest of drawers in the old woman's room. Suddenly, he imagines that the old woman is still alive and runs out. On the dead woman's body, he discovers a string with a purse and some crosses. After stuffing the purse into his pocket and taking hold of the axe, he goes back into the bedroom to work on the keys again, this time on a box he finds under the bed. He takes several items from the box, but from the next room he hears noise. He runs out and sees Lizaveta. Instinctively, he strikes her down. He begins to lose his mind. Everything seems surreal.

While he has the presence of mind to wash his hands and the axe, he discovers that the door had been open the whole time! In haste, he fastens the door, then changes his mind and tries to make a run for it. But from the staircase, he hears footsteps coming up. Raskolnikov heads back into the flat and fastens the latch. The footsteps draw nearer until the visitor is standing directly across from Raskolnikov on the other side of the door. He rings the bell and when it is unanswered, he shakes the door, almost prying it open. Raskolnikov hears another person come upstairs. The new person notices that something must be wrong because the door is fastened from the inside and no one is responding. Suspicious of foul play (being a law student), he tells the first visitor to stay while he fetches the porter. Raskolnikov is beside himself, not knowing what to do. He thinks of fighting or giving up. Fortunately, the man on the other side of the door becomes impatient and goes downstairs

Raskolnikov seizes this opportunity and heads out. On his way down, he hears footsteps coming up towards him. Just when he thinks all is lost, he sees an open door of a flat on the second floor where the painters had just been. He slips inside, in time for the others to pass by without noticing him. He then runs outside, with no one having seen him. Sweat runs down his neck and he feels half-dead. Even though the door of the porter's room is closed, he opens it without thinking. Again, no one is in. He puts the axe back in its original position. Upon reaching his room, he sinks into empty consciousness.

Topic Tracking: Sin/Transgression 3

Topic Tracking: Fate/Chance 3

Topic Tracking: Ego Psychology 4



Chapter 8

Raskolnikov gets up at two o'clock in the morning, in recollection of everything that happened. He is shivering with a fever. He checks over his clothes three times for any signs of blood. He then remembers the stolen goods in his pockets. He tries hiding the loot inside a hole in the wall. From exhaustion, he falls asleep again. Five minutes later he gets up, frustrated with himself for not having gotten rid of all the evidence. He fears that his reason and will are failing him—perhaps his punishment. After gathering up bits and pieces of blood-stained material, he falls on the sofa again until he is alerted by a knock on the door. It is Nastasya and the porter. The porter hands him a police summons. Raskolnikov decides to go to the police station to see to the matter. On his way, he thinks about confessing.

Topic Tracking: Sin/Transgression 4

At the police station, he meets a young head clerk, Zametov, who tells Raskolnikov that there is an I.O.U. writ against him from his landlady. Raskolnikov gains confidence from a renewed sense of security and even talks smartly to the tempestuous assistant superintendent, Ilya Petrovitch, who questions him. Nikodim Fomitch, the superintendent, comes in and apologizes to Raskolnikov for Ilya Petrovitch's rude behavior. Raskolnikov, in a mood for talk, tells Nikodim Fomitch that he will pay as soon as he gets money, that his mother and sister are coming to visit him, and that he was at one time, pledged to be married his landlady's daughter, that she soon died, and that his landlady promised to never exercise the I.O.U. Ilya Petrovitch proclaims that these details are not relevant to them. Nikodim Fomitch is more compassionate. Zametov, the head clerk, makes Raskolnikov write a pledge letter. Raskolnikov can hardly sign it. An overwhelming sensation to confess seizes him. Raskolnikov overhears Nikodim Fomitch and Ilya Petrovitch in the next room, talking about the murders. As Raskolnikov heads for the door, he faints. When he regains consciousness, Ilya Petrovitch asks Raskolnikov when and where he went out yesterday. Raskolnikov answers that he went out at seven, and walked along the streets. There is a peculiar silence. Raskolnikov walks away from the police station, feeling that they are suspecting him of the murders.

Topic Tracking: Ego Psychology 5



Chapter 9

Raskolnikov wonders if they had already searched his room. He takes the stolen goods out of the wall and goes out. He figures that throwing it in the canal is not going to work because he would be seen. As he is heading toward the Neva (to possibly hide it there), Raskolnikov discovers an abandoned workplace and near it, a large stone. He decides to hide the loot under the stone. Raskolnikov instantly feels an overwhelming sense of relief and joy. He is rid of all evidence, he laughs. He passes the seat where the abused girl had sat the other day, and suddenly, Raskolnikov feels anger and disgust. If he has murdered for money, why is he willing to throw the loot away? It is because he is ill, Raskolnikov convinces himself. He is now nearby Razumihin's house. Again, he does not know whether it is on purpose or by chance. Razumihin is surprised to see him; they have not seen each other in four months. Raskolnikov acts like a madman, telling Razumihin one thing, and the next minute, contradicting himself. Razumihin offers him a job of translating books, but Raskolnikov refuses and leaves. He walks in half-consciousness until he feels a whip from a coachman, a result of being in the middle of the street. An elderly woman hands him twenty copecks, thinking he is a beggar. Raskolnikov walks to the bridge and looks off into a distant cathedral, a familiar site. In the past, it aroused in him a mysterious emotion. But looking outward now, he notices the irony of having through his strange theories and fancies at that particular spot. He throws the money he has just received into the river. At that moment, he feels as though he has cut himself off from everything and everyone in his life.

Topic Tracking: Redemption/Resurrection 3

Raskolnikov goes home and falls fast asleep. He wakes up from hearing his landlady, who is being beaten by Ilya Petrovitch, the assistant superintendent at the police station. Raskolnikov is lost in thought until Nastasya walks in with a plate of soup. Raskolnikov asks about the landlady and Nastasya denies that such an incident occurred. She suggests that it is the blood clotting inside of him that is causing hallucinations. After drinking some water, Raskolnikov loses consciousness.



Chapter 10

After wrestling with strange thoughts for an unknown time, Raskolnikov finally wakes up. Nastasya and a messenger is at his side (his mother had sent money via telegram). Razumihin also walks in. Razumihin feeds Raskolnikov some soup and tells him that the landlady has provided for it. He also tells Raskolnikov that Zossimov, the doctor, had come by also. Razumihin explains the troubles he went through to find Raskolnikov, how he inquired everyone about his situation, and how he got the I.O.U. back from the landlady's debt collector. Raskolnikov finds out from Razumihin that he has been half-conscious for several days and that he has been raving about many things- his socks and the frays of his trouser, in particular-in front of Zametov, the head clerk of the police station. When he is finally left alone, Raskolnikov gets up frantically and wanders about the room, trying to remember everything while he was unconscious. He wonders whether they found out about *that*. He falls asleep again until Razumihin wakes him. Razumihin has bought him a whole new outfit with the money Raskolnikov's mother has sent. Zossimov, the doctor, comes in for a visit.



Chapter 11

Zossimov enters and Raskolnikov assures everyone that he is perfectly well. Razumihin reminds Zossimov of the house party he is having with a few friends-Porfiry Petrovitch, the head of the Investigation Department and Zametov being among them. Zossimov expresses his dislike for Zametov. Razumihin explains that he and Zametov are trying to help out Nikolay, the painter at the flat, who is the main suspect in the case of the old pawnbroker's murder. Nastasya interrupts by adding that Lizaveta was also murdered. This arouses a response from Raskolnikov. Razumihin explains that new psychological methods that interprets the facts need to be used, not the old routines the police prefer.

He explains to Zossimov the story of how Nikolay came to be the main suspect: A certain pawnbroker came to testify to the police that a painter named Nikolay, who had been working at the building where the murders took place, came to him to pawn a box of gold earrings and stones. The pawnbroker's story is that after hearing about the murders, he goes to inquire of Nikolay's whereabouts. When he finds and confronts him as to where he had gotten the box of jewelry, Nikolay says he found them. When pressed further, he runs off. Nikolay is about to hang himself when he is found by the police. He insists that he found the box, but out of fear of being accused for the murders. Razumihin insists that Nikolay is innocent because witnesses have verified that shortly after the murders, the two painters were chasing each other around like children. No criminal, especially an uneducated one, would think of doing something like that right after murdering people, Razumihin adds. Zossimov is not convinced but Razumihin offers his opinion of how it happened-the murderer is in the flat until the man at the door goes downstairs, he then hides in the second story flat while the men are coming upstairs, he drops the box (that Nikolay later finds), and leaves the scene as the two painters run off into the street. Zossimov thinks that this version is too perfect in melodrama to be true.



Chapter 12

Chapter 12

A stranger walks into the room. He looks frowningly at the slovenly conditions of the place and its inhabitants. He is Pyotr Petrovitch Luzhin, Dounia's fiance, who has come to see Raskolnikov. He introduces himself to Raskolnikov, but is somewhat offended by his smug indifference to him. Razumihin explains that Raskolnikov has not been well. Raskolnikov looks over Luzhin's well-groomed appearance. Luzhin tells Raskolnikov that he has found temporary lodging for Dounia and her mother for their visit to St. Petersburg. He is staying with his friend, Andrey Semyonovitch Lebezianikov, a young clerk in the Ministry. Luzhin proudly claims that he is interested in hearing about the latest novel ideas from the young people of St. Petersburg. In order to sound progressive and learned, he engages Razumihin in debate about the merits of scientific and economic advancement. He argues that economic self-interest benefits all of mankind. Razumihin abruptly changes the topic to the discussion of the murders. Zossimov opines that the murderer must have been a cool and calculating criminal. Razumihin begs to differ because of the fact that the murderer made off with a small sum of money when over fifteen hundred roubles were found in the old woman's room. He guesses that the murderer is an amateur, a first timer who escaped by chance.

Topic Tracking: Fate/Chance 4

Luzhin chips in with a comment that crime seems to be on the rise in both the poor and rich classes of Russian society. Raskolnikov reminds Luzhin that the decay in social morality is in accordance with his theory of economic self-interest, if taken to its logical extremes. Luzhin is offended and tries to defend himself. But Raskolnikov continues his attack by bringing up his mother's statement about Luzhin preferring a poor wife so that she may better serve him. Quite offended, Luzhin blames the mistaken interpretation given by Raskolnikov's mother. Raskolnikov tells Luzhin that if he offends his mother again, he is going to toss him down the stairs. Luzhin quips back that he will not forgive this insult against him, even for a future relative. Raskolnikov tells Luzhin to go to hell. Luzhin promptly leaves. Raskolnikov tells Zossimov and Razumihin to leave him alone.

Upon leaving Raskolnikov's room, Zossimov notes to Razumihin that Raskolnikov seems uninterested in everything except for when it comes to the discussion of the murders. Razumihin agrees. Zossimov shows an interest in Raskolnikov's psychological condition.



Chapter 13

Chapter 13

As soon as Nastasya leaves the room, Raskolnikov, in a sudden change of alertness and clarity of mind, dresses himself in the new clothes that Razumihin brought bought and heads out. *This must all end*, he tells himself. Raskolnikov heads instinctively to the Hay Market where he comes across organ grinders, street performers, and a throng of people going in and out of saloons. Attracted to singing from one of the taverns, he walks in and engages in conversation with a pretty girl who flirts with him. Raskolnikov thinks to himself:

"Where is it I've read that someone condemned to death says or think, an hour before his death, that if he had to live on some high rock, on such a narrow ledge that he'd only room to stand, and the ocean, everlasting darkness, everlasting solitude, everlasting tempest around him, if he had to remain standing on a square yard of space all his life, a thousand years, eternity, it were better to live so than to die at once! Only to live, to live and live! Life, whatever it may be!...How true it is! Good God, how true! Man is a vile creature!...And vile is he who calls him vile for that." Chapter 13, pg. 139

He goes into another establishment and begins to read the papers for the accounts of the murders. Zametov, who is drinking champagne at another table, approaches Raskolnikov. A feeling of irreverence comes over Raskolnikov. He begins to tease Zametov. He even confesses to Zametov that he is reading about the murders. While he is talking to Zametov, Raskolnikov remembers standing behind the door with the axe, wanting to laugh at the unwanted visitors on the other side. In observing Raskolnikov's strange behavior, a shocking thought flashes through Zametov's mind. Zametov turns to a discussion of counterfeiters who were caught in Moscow. Raskolnikov mocks them for their lack of cleverness, especially the one who brought suspicion by not counting all the money at the bank. He tells Zametov how he would have done it, counting and recounting before the teller until the teller would soon get rid of him. Zametov counters by saying that actions are harder than words, citing the incompetence of the murderer who killed the old woman. Raskolnikov, acting offended, dares Zametov to catch the murderer. Zametov is sure the criminal will be caught because most criminals always give themselves away. Raskolnikov explains how he would behave if he were the murderer: He would find a stone to put the money under and not touch it for two or three years to evade suspicion. Zametov whispers to Raskolnikov that he must be mad for talking like that. Raskolnikov's lips tremble, "like the latch on that door." Raskolnikov knowingly blurts out, "And what if it was I who murdered the old woman and Lizaveta?" (p. 145). Zametov turns white. Raskolnikov confronts Zametov about the police's suspicions against him. He reveals that he has twenty-five roubles in his pockets and points to his new clothes. Raskolnikov walks out in rapturous hysteria, leaving Zametov exasperated.

Topic Tracking: Ego Psychology 6



On the steps of the restaurant, Raskolnikov runs into Razumihin who has been frantically looking for him. Raskolnikov tells Razumihin to leave him alone-that he does not want the kindness shown him. Razumihin does not give in easily, spurning Raskolnikov's request. Razumihin exhorts Raskolnikov to come to his housewarming party. Raskolnikov rejects Razumihin's invitation and walks off. After deliberating with himself for a while, Razumihin decides that it is a mistake to let Raskolnikov wander off by himself. He tries to stop Raskolnikov from going off, but loses sight of him.

Meanwhile, Raskolnikov staggers onto a bridge, only to see a woman throw herself into the river below. A police officer rescues her. Raskolnikov overhears from the crowd gathered around the woman that she had attempted suicide before. Raskolnikov feels that drowning in a river is no way to go. He will go the police station to end this, he tells himself in apathy. He takes a different route to the police station and strangely finds himself in front of the old pawnbroker's house. He goes up to the flat and sees two workmen papering the walls. When the older workman asks what he is doing, Raskolnikov asks if there still is blood on the floor. When confronted with more questions from the workman, Raskolnikov invites him to go to the police station together. Raskolnikov also confronts the porters and some other bystanders gathered at the entrance of the building. Finding Raskolnikov acting strange and troublesome, one of the porters throws him out into the street. Another yells to take him to the police station. Raskolnikov makes up his mind to go to the police station, but not far off he hears shouts from a crowd gathered around a carriage.



Chapter 14

Raskolnikov fights his way through the crowd and sees that a man has been run over. It is Marmelodov. Raskolnikov gets people to carry Marmelodov to the injured man's house. At the house, Katerina Ivanovna entertains Polenka, her ten year old daughter, with memories of her past, of how when she was a daughter of a respected civil colonel, she once did a shawl dance in front of a prince. Just then, Marmelodov is carried in and lain on the sofa. Raskolnikov summons for a doctor and promises to pay. Katerina Ivanovna gets to work on treating Marmelodov. She orders Polenka to fetch Sonia. Looking about the room, Katerina Ivanovna rebukes the curious crowd to show some respect for a dying man. She even confronts the landlady, Amalia Ivanovna, who complains about the commotion. Marmelodov, gaining consciousness, asks for a priest. The doctor notes that the man is close to death. The priest comes in and Marmelodov murmurs his confession. Polenka runs in, with Sonia right behind her. Sonia's clothes betray her profession.

After the confession, Katerina Ivanovna wonders aloud what is going to happen with the children now. The priest tells her to trust in God. Katerina Ivanovna silences the priest by telling him about the family's miserable existence on account of Marmelodov's drunkenness. Marmelodov tries to ask for Katerina's forgiveness, but she anticipates this and tells him that there is no need. Marmelodov catches a sight of Sonia from the corner of his eyes. With all his strength, he beckons Sonia to him. Seeing her in humiliating garbs, he asks for Sonia's forgiveness and dies in her arms.

Topic Tracking: Sacrifice/Suffering 3

Raskolnikov tries to comfort Katerina by offering her more than twenty roubles and a promise that he will take care of her family's immediate needs. As Raskolnikov leaves, he runs into the police superintendent, Nikodim Fomitch. Raskolnikov assures him that everything is already taken care of with Marmelodov and his family. Nikodim Fomitch points out that Raskolnikov is covered with bloodstains. "Yes, I'm covered with blood," replies Raskolnikov ironically (p. 164). Raskolnikov feels a renewed sense of life, like a condemned man who has been pardoned. At the bottom of the stairs, Raskolnikov is stopped by Polenka, who is sent by Sonia to inquire of his name. Raskolnikov asks Polenka if she loves her sister, Sonia. She answers affirmatively. Raskolnikov asks if she would love him. Polenka puts her arms around Raskolnikov, rests her head on his shoulders, and weeps gently. Raskolnikov asks if she loves her father. She answers that the children always pray for their father and Sonia. Raskolnikov gives Polenka his name and asks her to pray for him too. She assents and gives him another hug. Raskolnikov promises to visit again. Approaching the bridge where the woman had jumped in, Raskolnikov cries triumphantly:

"Life is real! Haven't I lived just now? My life has not yet died with that old woman! The Kingdom of Heaven to her-and now enough, madam, leave me in peace! Now for the reign of reason and light...and of will, and of strength...and now we will see! We will try our strength!" Chapter 14, pg. 167



Topic Tracking: Redemption/Resurrection 4

Raskolnikov decides to go see Razumihin at the housewarming. Raskolnikov does not go inside, but Razumihin makes sure Zossimov looks him over. Razumihin, a bit drunk, lets Raskolnikov know that Zossimov and some others in the room are talking about his involvement in the murders. Razumihin admits that Zametov has told everyone about that conversation at the tavern. Raskolnikov begins to ramble incoherently about Marmelodov's death, meeting the family, and his renewed feelings on life. They both notice a light in Raskolnikov's room. Upon entering, they see Raskolnikov's mother and sister. They have been waiting in the room for an hour and a half, worried because they heard Raskolnikov had gone out while sick. They run up to hug him. Having forgotten about their intention to visit, Raskolnikov is taken aback by a sudden change of emotion. He faints. Razumihin lifts him to the sofa; the women cry in terror. Razumihin assures them that Raskolnikov is alright. The mother and sister, having heard all that Razumihin has done for Raskolnikov, feel grateful for his presence.



Chapter 15

Raskolnikov stares at the two women with an expression of agony. This worries his mother and she begins to cry. In a fit of irritation, Raskolnikov commands the two women to leave and see him the next day. He asks if they had seen Luzhin. Having brought up the subject, Raskolnikov demands that Dounia break off the engagement with Luzhin. Raskolnikov will not accept her sacrifice. The women believe he is not thinking clearly because of his illness. Razumihin leads the women out, telling them that Raskolnikov should not be irritated lest he go off somewhere again. Razumihin, who is a little drunk, assures the women that he will look after Raskolnikov and report to them later. Both women find Razumihin peculiar, but they find comfort in his earnestness to help Raskolnikov. Razumihin escorts the women to their place of lodging. Dounia and Razumihin exchange glances. On the way, Razumihin pledges to be of service to them. Shamelessly, he falls on his knees and almost reveals his infatuation with Dounia. Upon reaching their tawdry place, Razumihin concurs with Raskolnikov, berating Luzhin for housing his fiance and her mother here. His friends might be drunkards, Razumihin goes on, but they are honest and on the right path toward truth, unlike Luzhin.

The mother is concerned about her son's erratic behavior. The daughter assures her that things will be better tomorrow. Yet, Dounia realizes that her brother will not change his mind about her impending marriage, which worries her. Razumihin comes back as promised and tells them that Raskolnikov is sleeping soundly. An hour later, Zossimov comes over and gives them a reassuring report about Raskolnikov's recovery; Raskolnikov is suffering from an illness arising out of his material surroundings and a certain monomaniacal, inner struggle. On his way out, Zossimov makes a tart remark about Dounia's attractiveness to Razumihin. Enraged, Razumihin warns Zossimov to have no such thoughts. Instead, he tells Zossimov to spend the night in watch at the flat of Raskolnikov's landlady, who seems to crave company.



Chapter 16

Razumihin wakes up next morning having recollected everything that happened the day before. He feels ashamed for having behaved so loosely in front of Raskolnikov's mother and sister. Razumihin feels he might have made negative comments about Luzhin out of pure jealousy. Zossimov comes in and says that Raskolnikov should not be awoken. Razumihin and Zossimov discuss what Zametov had told them at the housewarming about Raskolnikov. Zossimov dismisses the seriousness of the suspicion that Raskolnikov is going insane.

Razumihin heads to the women's place. He engages them in conversation about Raskolnikov's nature, his good points and bad. The mother notes Raskolnikov's stubborn nature, mentioning the story of Raskolnikov's insistence on marrying his landlady's uncomely and lame daughter, despite her objections. She asks Razumihin about the details of Luzhin's visit. This time, Razumihin is careful to present Luzhin in a better light out of respect for Dounia. He even apologizes to them for his comments the day before. In frankness, the mother tells Razumihin about Luzhin's recent letter, which calls for Raskolnikov's absence during their upcoming meeting. His presence, the letter states, will result in the immediate withdrawal of Luzhin's marriage proposal. Luzhin also mentions the incident of Marmelodov's death, reporting that Raskolnikov gave twenty-five roubles to a young woman of notorious character. The mother asks Razumihin what they should do. Dounia is adamant that Raskolnikov be present. They decide to go visit him. The mother expresses fear of seeing her son. Dounia tells her to have faith in him. On their way, the mother tells of a dream she had of Marfa Petrovna shaking her head in disapproval of her. Dounia reminds her mother that Razumihin does not know who Marfa Petrovna is. The nervous mother fears for the worst.



Chapter 17

Zossimov is already in Raskolnikov's room. He declares that Raskolnikov is almost fully well. The news pleases the mother and sister. The path to full recovery, Zossimov suggests, is up to Raskolnikov. Perhaps leaving the university was the catalyst for his illness and therefore, some work and direction is beneficial, Zossimov advises.

Raskolnikov addresses Zossimov and Razumihin, thanking them with a hint of mocking annoyance. He apologizes to his mother and sister for his attitude the day before. Although the mother is glad to see Raskolnikov's pleasant manner, she is uneasy and fearful. Unable to hide her emotions, the mother confesses to how much she worried about him when she first came to St. Petersburg. Speaking as if only to please his mother, Raskolnikov tells her of his intentions to visit that morning. Only a need to wash his bloodied clothes prevented him. His mother is alarmed to hear of blood. Raskolnikov tells them about Marmelodov's accident. He admits to remembering the slightest details of that day, although he cannot remember why he did what he did. To this, Zossimov explains:

"Actions are sometimes performed in a masterly and most cunning way, while the direction of the actions is deranged and dependent on various morbid impressions-it's like a dream." Chapter 17, pg. 197

It is perhaps fortunate that they consider him almost mad, Raskolnikov thinks to himself. He explains how he got blood on his clothes by carrying the injured man and how he gave away all his money to the poor family. His mother forgives him, trusting that he does all for good. "Don't be too sure," is Raskolnikov's cold reply (p.198). He senses fear in his mother and sister. The mother tells Raskolnikov about Marfa Petrovna, telling him of the rumor that Svidrigailov might have been involved in her death. Raskolnikov asks why she should tell him such gossip. His mother confesses that she does not know what to talk about. Raskolnikov asks why they are all acting as if they are afraid of him. Dounia defends her mother, saying that it is his strange behavior that is causing such emotions. His mother tries to clarify Dounia's statement, but Raskolnikov tells her that there will be a time to speak of everything freely. Deep inside, however, Raskolnikov is overwhelmed by an intolerable feeling of not being able to speak to anyone about anything. Raskolnikov questions why everybody is so silent. Feeling uncomfortable, Zossimov excuses himself and leaves.

Raskolnikov abruptly changes the subject from talking about Dounia's watch (which he mistakenly takes to be a present from Luzhin) to reminiscing about his former fiance, the sickly daughter of his landlady. He remembers how he liked her mostly because she was an invalid and quite uncomely. He reminds Dounia that if she marries Luzhin, he will not consider her a sister. Dounia counters that she is marrying Luzhin for her sake and not his. Raskolnikov accuses her of lying for the sake of stubbornness and pride. Dounia remarks that even if it were true, she is only ruining herself and not committing murder. Raskolnikov asks for proof of Luzhin's high esteem for her and of her respect for him. Dounia shows him Luzhin's letter. Before reading it, Raskolnikov has a sudden change of mind-he wonders why he is making a fuss about this and tells Dounia to



marry whomever she wants. After carefully reading the letter, however, Raskolnikov points to its businesslike, uneducated tone. But more importantly, Raskolnikov uncovers Luzhin's attempt to slander him by stating that Raskolnikov gave money to a girl of notorious character, even though he clearly gave it to the widow, Katerina Ivanovna. Hearing of Luzhin's misrepresentation of Raskolnikov's charity, the women agree that Raskolnikov be present at their meeting.

Topic Tracking: Ego Psychology 7



Chapter 18

Quite unexpectedly, Sonia comes to the door. She is sent by Katerina Ivanovna, to invite Raskolnikov to the funeral service and lunch. Sonia is embarrassed to be around such "respectable" people; she can hardly look the women in the eye. Observing the poor condition of the room, Sonia wonders how Raskolnikov could give what he gave. In Sonia's presence, the mother becomes bolder. As she gets up to leave, she invites Raskolnikov and Razumihin to dinner.

On the street, the mother wonders what will happen when Luzhin and Raskolnikov meet. Dounia assures her that whatever happens must come about. The mother also mentions her presentiment of Sonia being at the center of Raskolnikov's troubles. Dounia dismisses the notion and concludes, to the mother's disappointment, that Luzhin is a slanderer.

Raskolnikov asks Razumihin to take him to see Porfiry Petrovitch, the police examiner (and Razumihin's uncle) with the pretense of wanting to recover his pledges from the murdered pawnbroker. Razumihin tells Raskolnikov how much his uncle had wanted to meet him.

Sonia is relieved to leave at last. She never felt such emotions before. The moment she leaves Raskolnikov's place, Sonia is followed by a mysterious gentleman. He shadows her all the way to her residence. He is amused to find out that she is his neighbor-he had just come in to St. Petersburg yesterday. He greets Sonia, who hurries into her room without a reply.

On their way to see Porfiry, Razumihin cannot contain his enthusiasm. For him, things are finally beginning to make sense regarding Raskolnikov's role in connection with the murder. Razumihin apologizes for such vicious rumors flying about. Raskolnikov tells him not to talk about it. Raskolnikov is busy thinking of how he should approach Porfiry. He must find out whether Porfiry knows about his visit to the murdered woman's flat the other day. He decides to tease Razumihin about his obvious infatuation with Dounia. Razumihin tries to deny it. They enter Porfiry's flat in merry jest and laughter, just the way Raskolnikov planned.



Chapter 19

Raskolnikov's laughter, along with Razumihin knocking down a tea table, brings a certain lightness to the first encounter with Porfiry. Zametov is there as well. Raskolnikov explains to Porfiry his desire to redeem the pledges when he has the money. Porfiry stares knowingly, prompting Raskolnikov to think that this man knows about the murder. In answering Porfiry's questions, Raskolnikov finds himself uncomfortable. Yet, he feels an intense defiance against Porfiry and Zametov, who seem so disrespectful to him, who seem to be mocking him with their playful suspicions. Are they playing games with me? Raskolnikov asks himself. They will not get me-it's all suspicions and not facts, he tells himself. Porfiry tells Razumihin about the debate last night about the nature of crime. Razumihin resumes with his position that modern theories have taken the soul out of crime and have attributed everything to environment. Porfiry then turns to a discussion of Raskolnikov's essay, "On Crime" that was published in an academic journal (Raskolnikov did not know it was published; Porfiry had come across it by chance through an editor whom he knew).

Topic Tracking: Fate/Chance 5

Porfiry expresses his fascination with Raskolnikov's observations that crime is always accompanied by illness, and that there are some people who have the right to overstep the boundaries of morality and law. Raskolnikov clarifies his position: Extraordinary men have a right, through their inner conscience, to overstep certain obstacles for the benefit of mankind. Raskolnikov notes that all great leaders are in some form or another, criminals. His definition of the exceptional man is one who can give the world something new. He divides the world according to those who live under control and those who lead them. The semi-exceptional man who commit crimes for advancement is punished; the truly exceptional man who commits crimes of great magnitude are honored. It is an eternal battle, concludes Raskolnikov, till the New Jerusalem. Porfiry asks if he believes in the New Jerusalem. Yes, replies Raskolnikov. In Lazarus and the resurrection? asks Porfiry. Yes, again. How can you distinguish between the two groups-what if an ordinary man thinks himself extraordinary? asks Porfiry. It is the nature of the ordinary man to "impose various public acts of penitence upon themselves with a beautiful and edifying effect," Raskolnikov explains (p. 228). How many extraordinary men are there? asks Porfiry. They are extraordinarily rare, suggests Raskolnikov.

Topic Tracking: Redemption/Resurrection 5

Topic Tracking: Sin/Transgression 5

Razumihin cannot believe what he is hearing and inserts a remark that what troubles him is the sanctioning of bloodshed in the name of conscience. Porfiry jumps on this and asks what will happen to a youth who commits a crime, justifying himself by such a theory. Raskolnikov replies:

"If he has a conscience he will suffer for his mistake. That will be punishment-as well as the prison." Chapter 19, pg. 230



Topic Tracking: Sacrifice/Suffering 4

Razumihin asks whether or not the extraordinary man would feel a suffering of his conscience. Raskolnikov answers that any man with intelligence and heart should feel sorry, adding that great men must have great sadness on earth. As a last question, Porfiry asks Raskolnikov whether, in the act of writing the article, there was a sense of uttering a new word. And if so, could he be tempted to overstep certain obstacles if confronted with a situation where murder was justified? Raskolnikov is disgusted by the obvious trap. He tells Porfiry that he does not consider himself to be a Napoleon. Porfiry suggests that perhaps all men think of themselves as Napoleons sometimes. Perhaps a future Napoleon was the murderer of the old woman, adds Zametov. Raskolnikov stares at both of them as he prepares to leave. Porfiry suggests that Raskolnikov come to his office tomorrow to work out the details of the pledges. Raskolnikov asks whether he is being officially cross-examined. Porfiry replies that he has taken evidence of all who took pledges with the murdered woman, Raskolnikov being the only one unaccounted. Porfiry asks whether Raskolnikov had seen painters on the second floor the day he took the pledges. Recognizing that this is a trap, Raskolnikov answers that he did not see any painters. Razumihin is angry at Porfiry for asking a question about the painters who were present at the day of the murders when Raskolnikov took the pledges three days earlier. Porfiry owns up to the mistake and apologizes. Raskolnikov and Razumihin walk out without speaking.



Chapter 20

Out in the street, Razumihin and Raskolnikov discuss the meeting with Porfiry. For the first time, they speak openly of the suspicions against Raskolnikov. Razumihin is furious at Porfiry and Zametov for their blatant remarks. Razumihin wonders why Porfiry would ask the question about the painters. Who would give themselves in? asks Razumihin. Raskolnikov answers that only peasants deny everything, but that cunning men try to answer truthfully about the details as to gain credibility. It was Porfiry's plan to catch him with a simple trap, suggests Raskolnikov. He is surprised at himself for being so open in discussing such details. When they approach the women's lodging, Raskolnikov tells Razumihin to go tell his mother that he has something to attend to, and that he'll be back soon. Razumihin tries to go with him, but Raskolnikov rebuffs him.

Raskolnikov, in a nervous sweat, goes to his room and checks the hole in the wall for any evidence of the stolen goods. Embarrassed by his paranoia, he steps out. A porter points him out to a man, who quickly walks away. Raskolnikov follows for a while and finally confronts him. The man calls him a murderer. Raskolnikov is shocked; he stops following the man. He heads back to his room and falls asleep. In his thoughts, Raskolnikov wonders who that mysterious man can be. Does that man know? He feels himself becoming physically weak. Knowing that it would come to this, he begins to regret having shed blood. A Napoleon he is not. He argues with himself over the reasons why he committed the murder. Was it to fulfill his fleshly desires? Only to justify it with a principle? He considers himself lower than the "louse" he killed. He then thinks of Lizaveta and Sonia, two gentle souls. He loses consciousness.

The mysterious man who had called him a murderer beckons him to follow him. He follows him to the old pawnbrokers flat. Behind a cloak, he sees the old woman bent over. He grabs an axe and strikes her, but the old woman just laughs. The more he whacks at her, the more she laughs. People gather around to see this spectacle. Raskolnikov awakes from the dream. He notices in the doorway a stranger. The stranger comes in and takes a seat beside him. Raskolnikov closes his eyes, wondering if it is still a dream. When he opens his eyes, the man is still there. Raskolnikov finally musters up the nerve to ask the man what he wants. The man introduces himself as Arkady Ivanovitch Svidrigailov.



Chapter 21

Svidrigailov asks Raskolnikov to arrange for him a meeting with Dounia. Raskolnikov refuses. Svidrigailov explains that, being a man of the flesh, he finds nothing wrong in having once made advances to Dounia. Claiming that his conscience is clear, he justifies beating his wife, Marfa Petrovna, right before her death. Raskolnikov wants to walk out, but something about this man intrigues him. Svidrigailov continues with his story of how nearly seven years ago, he went to prison because of a gambling debt and was redeemed by Marfa Petrovna for thirty thousand roubles. They married and went off to the country, where Marfa Petrovna kept Svidrigailov from leaving by hanging the I.O.U. over his head. But a year ago, Marfa Petrovna gave him the document as well as huge sum of money.

Svidrigailov asks Raskolnikov whether he believes in ghosts. Svidrigailov explains that he has seen Marfa Petrovna three times since she died. He recounts each of her visit, all very trivial. On the last visit, Svidrigailov says he told Marfa that he wants to get married. Svidrigailov adds that he has seen another ghost once before, a servant with whom he had gotten into a dispute before he died. Raskolnikov tells Svidrigailov to see a doctor. Only ill people can see the existence of another world, Svidrigailov theorizes. Raskolnikov tells him that he does not believe in a future life. Svidrigailov wonders if there are only spiders there, which makes Raskolnikov think that the man is mad. Raskolnikov asks why he has come. Svidrigailov's mission is to prevent Dounia from marrying Luzhin and to offer her ten thousand roubles as a way of repaying her for the grief he caused her. He expresses no ulterior motive, even revealing that he is engaged to a young girl. Still, Raskolnikov refuses to set up a meeting with Dounia. Svidrigailov is confident that he will see Dounia with or without Raskolnikov's help. Before leaving, he asks Raskolnikov to tell Dounia that Marfa Petrovna has left her three thousand roubles in her will. On his way out, Svidrigailov runs into Razumihin in the doorway.



Chapter 22

On the way to his mother and sister's lodging, Razumihin asks about the man. Raskolnikov recounts Svidrigailov's intentions on Dounia while she served as governess of his estate. Raskolnikov entreats Razumihin to protect Dounia from Svidrigailov.

At the house, Luzhin warns the mother and Dounia about Svidrigailov's presence in St. Petersburg. Raskolnikov learns from Luzhin that Svidrigailov is rumored to have violated a deaf and dumb girl and drove a servant to suicide. Marfa Petrovna had used her money and influence to get him out of run-ins with the law. Raskolnikov surprises everyone by speaking of Svidrigailov's visit. He tells everyone that Svidrigailov wants to propose something to Dounia. His mother asks what that may be. Raskolnikov refuses to answer in Luzhin's presence. In turn, Luzhin refuses to talk freely in front of Raskolnikov. Dounia pleads with Luzhin to get to the bottom of the dispute between him and Raskolnikov, so that they can proceed with their marriage plans. Luzhin is offended and asks Raskolnikov's mother how Raskolnikov could misinterpret his statements about his desire to marry a poor girl. The mother reminds Luzhin that he has misrepresented Raskolnikov also, in the letter stating that Raskolnikov gave away money to a girl of notorious behavior. Luzhin believes himself to be right in that matter, regardless of exactly to whom Raskolnikov gave the money. Raskolnikov tells Luzhin that he is not worth Sonia's little finger. Luzhin challenges this statement by asking Raskolnikov if he would allow Sonia to associate with his own mother and sister. Raskolnikov answers that Sonia has already done so.

Luzhin tries to influence Dounia by threatening to withdraw his proposal. Fed up with Luzhin's domineering attitude, the mother defends her daughter's good intentions. Luzhin takes her unexpected boldness to be the result of having heard of Marfa Petrovna's monetary bequest to Dounia. Both Dounia and the mother find Luzhin unbearable and they ask him to leave. Luzhin mentions having spent expenses on them, which further infuriates the women. As a last ditch effort, he reminds the women how he helped them out even when Dounia had a bad reputation. At this, Razumihin is ready to come to blows. Raskolnikov holds Razumihin back and commands Luzhin to leave without a word more.

Luzhin leaves, laying the blame entirely on Raskolnikov. And in keeping with his haughty nature, he believes that somehow, things would still work out between him and Dounia.



Chapter 23

Luzhin had not expected things to turn out like this. In conceit, he actually wonders why the two women fails to appreciate his generosity. Luzhin feels that all the dreams and fancies of having Dounia as his wife is in jeopardy because of a unforeseen turn of fortunes. Dounia is still his prize-the pretty girl of great character who will be eternally indebted to him. He makes up his mind to set things right tomorrow.

Back at the house, Dounia and the mother console each other for having been held captive, in a sense, Luzhin's money. Although Luzhin is gone, Raskolnikov remains pensive. Dounia asks him about Svidrigailov's proposal. Raskolnikov tells them Svidrigailov wants to meet Dounia and present her with ten thousand roubles. Raskolnikov admits that he finds Svidrigailov strange and mysterious. Dounia feels Svidrigailov is up to something terrible. Razumihin reassures her that he will protect her.

A short time passes and Razumihin engages them in a plan to start a publishing business. Even Raskolnikov is pleased with the idea. Razumihin suggests renting a flat with three rooms so that Raskolnikov, his mother and sister can all live together. Raskolnikov gets up to leave. He lets slip that perhaps, it will be the last time they see each other. He pleads with them not to inquire of him, to let go of him, that he will come back when it is the right time. Dounia protests, angry that he should worry his mother so. Nevertheless, Raskolnikov walks out. Razumihin runs out after him. Anticipating this, Raskolnikov commands Razumihin to go back and take care of his mother and sister, to never leave them. Something in Raskolnikov's face and demeanor makes Razumihin pause in horror. Razumihin finally understands. Razumihin goes back to explain to the women that Raskolnikov is ill, but that he will be back when he is better. From that day, Razumihin becomes the women's protector, son and brother.



Chapter 24

Raskolnikov makes his way to Sonia's place. She is surprised to see him. His eyes gaze about the room. He begins by telling her that he is going away. He then asks if Katerina Ivanovna beats her. Confused as to the nature of Raskolnikov's inquiries, Sonia firmly denies it, saying that Katerina Ivanovna is child-like and good. She tells him of Katerina Ivanovna's dream of the family going back to her hometown where they will open a boarding school for girls. Sonia confesses that for now, Katerina Ivanovna is relying on him for help. Sonia recounts a story of once being cruel to her stepmother, refusing to give her (who never requested anything) a collar she really admired. Raskolnikov begins to ask Sonia what would happen if Katerina Ivanovna dies from consumption, or if she gets sick and cannot provide for her family. Polenka would surely follow in her footsteps, Raskolnikov predicts coldly. Sonia cannot bear these awful scenarios. God would not allow it, she cries. Perhaps there is no God, Raskolnikov challenges. Sonia is speechless. Five minutes pass before Raskolnikov stops pacing, drops to the ground before Sonia, and kisses her feet like a madman. Raskolnikov exclaims:

"I did not bow down to you, I bowed down to all the suffering of humanity." Chapter 24, pg. 279

Topic Tracking: Sacrifice/Suffering 5

Raskolnikov tells Sonia that although she is a sinner, she is worthy because of her great suffering. But her sin is having destroyed herself for nothing. How can such sinfulness and goodness coexist? Raskolnikov asks. It is better to drown. Sonia asks what would happen to her family then, as if she had considered this suggestion before (she does not even notice the cruelty of such words). Raskolnikov realizes that Sonia would have taken her life long ago, were it not for her concern over her family. He is amazed that Sonia has not succumbed to any of the three usual ways open for someone in her situation: the canal (suicide), the madhouse, or total submission to depravity. But how can she remain so pure in spirit? Is she not mad, who hopes for a miracle? Raskolnikov asks if she prays to God. "What should I be without God?" Sonia whispers (p. 281). He asks what God does for her. She refuses to answer such a frivolous question, but finally says that He does everything. Raskolnikov thinks her to be a religious maniac. Raskolnikov asks about the Russian copy of the New Testament on top of a chest of drawers. He learns that Lizaveta had brought it for Sonia—they had been good friends. Raskolnikov asks Sonia to read to him the passage about the raising of Lazarus. Sonia questions the worth of reading it to an unbeliever. Raskolnikov insists.

Topic Tracking: Sin/Transgression 6

Sonia reads from the eleventh chapter of the Gospel of John: Two women, Martha and Mary, are despondent over the death of their brother, Lazarus. They had been waiting for Jesus to come heal him. But he comes too late. At the sight of the weeping, unbelieving Jews, Jesus weeps. He then performs the miracle of raising Lazarus from the dead. Raskolnikov observes that Sonia knows the story by heart. She emphasizes



certain lines that she wants Raskolnikov to hear. It is an interesting sight to behold—the murderer and the prostitute reading from the New Testament. Sonia finishes the passage in ecstatic rapture. Raskolnikov tells Sonia about having cut himself off from his mother and sister. Sonia wonders why he did that. As they are on the same road, having both transgressed and destroyed life (Sonia, her own), Raskolnikov asks Sonia to go with him. Sonia does not understand; she thinks him mad. Raskolnikov talks of breaking out of suffering through freedom and power. Before leaving, Raskolnikov tells Sonia that tomorrow, he will tell her who killed Lizaveta. He tells her he had chosen to reveal this long ago to her, when he first heard about her from Marmelodov. Sonia spends the whole night in torment, replaying episodes of that night in her dreams.

Topic Tracking: Redemption/Resurrection 6

On the other side of the wall, Svidrigailov is intrigued at what he has accidentally overheard. He even gets a chair so that tomorrow, he could listen in more comfortably.

Topic Tracking: Fate/Chance 6

Chapter 25

The next morning Raskolnikov goes to see Porfiry. Waiting for his appointment, Raskolnikov finds himself despising Porfiry more and more. Porfiry greets him in a friendly way. Raskolnikov asks about Porfiry's desire to examine him about his connection with the old murdered woman. Raskolnikov cannot bear Porfiry's mocking casualness. He demands that Porfiry get straight to the point or leave him alone. Trying to calm Raskolnikov down, Porfiry engages him with meaningless chatter. He explains his methods of criminal investigation: one way to catch a criminal, especially the educated ones, is to get into their minds. He compares it to a butterfly circling around a candle, getting nearer and nearer until it is burned. Raskolnikov is determined not to let Porfiry get the best of him. Porfiry notes that even a clever young man cannot get away by his wits alone-his temperament will always give him away.

Raskolnikov finally speaks his mind, telling Porfiry that he will not take any more of this cat and mouse game. Accuse or arrest, Raskolnikov dares, but do not intimidate. Porfiry acts confused, as if Raskolnikov had misunderstood him. To Raskolnikov's surprise, Porfiry seems to show genuine sympathy, offering him a glass of water and telling him to calm down. Raskolnikov begins to have doubts about whether Porfiry is being genuine or if he is still playing his mind games. Still, Raskolnikov cannot trust him and calls Porfiry a liar. Porfiry defends himself, stating that if he had suspected Raskolnikov, he would have questioned him long ago. Raskolnikov refuses to believe him. Just as Raskolnikov prepares to leave, Porfiry tells him about a surprise he has on the other side of the door. Raskolnikov thinks Porfiry is sending for men to arrest him. What turns up, however, surprises both men.



Chapter 26

The door opens and several men struggle to make their way inside. Porfiry is obviously annoyed by the unexpected intrusion. One of the ward brings forth Nikolay, the painter accused of the murders. The young man gets on his knees and declares that he is the murderer. Porfiry is harsh with him, but the young man is determined to confess to the murders. Porfiry quickly leads Raskolnikov out and asks to come at another time for further questioning. Raskolnikov agrees. As a parting shot, Raskolnikov offers his observation of how comical Porfiry's methods seem—one moment, squeezing suspects into confessing, and when they do, harassing them to recant, as Porfiry is likely to do with Nikolay.

At home, Raskolnikov predicts Nikolay's confession will not hold, and Porfiry will soon be after him again. But has Porfiry shown all his cards? What was the surprise? What about the mysterious man who accused him of being the murderer? He decides to go to the memorial dinner (the funeral being over) to see Sonia and do what he must. But at the door, the mysterious man appears. He apologizes to Raskolnikov for wronging him. He tells this story: He is one of the bystanders at the old woman's building who witnesses Raskolnikov visiting the pawnbroker's flat. Suspicious of Raskolnikov's behavior, he makes inquiries and takes his story to Porfiry. When Porfiry hears the story, he beats his breast, sure that he has evidence on Raskolnikov. Porfiry tells him to sit in the next room while he interviews Raskolnikov. In the next room, he overhears everything. After Nikolay's confession, the man decides to ask for Raskolnikov's forgiveness. Raskolnikov forgives him and the man leaves. Raskolnikov feels a renewed sense of courage. Remembering his cowardice during his interview with Porfiry, Raskolnikov cringes with shame.

Topic Tracking: Redemption/Resurrection 7



Chapter 27

Luzhin regrets having been so miserly with Dounia and her mother. Thinking about the memorial dinner held that day, to which he had been invited, he devises a plan.

Luzhin is staying with an acquaintance, Andrey Semyonovitch Lebeziatnikov, a young progressive who lives in the same building as Katerina Ivanovna. Living with Lebeziatnikov is Luzhin's way of trying to familiarize himself with liberal thought. That day, Luzhin counts a number of bills he has exchanged, as Lebeziatnikov looks on. They have come to despise each other of late. Luzhin casually mentions the after-funeral dinner, stating his intention not to go and noting how wasteful it is of Katernia Ivanovna to spend all that money on a meal. Lebeziatnikov expresses his ideas about marriage, communal living, and women's equality, to which Luzhin responds mockingly. Luzhin asks about Sonia and Lebeziatnikov offers his opinion that she is a respectable girl. They continue their familiar debates. Luzhin asks if Lebeziatnikov is friendly enough with Sonia to bring her to see him. Lebeziatnikov brings Sonia over and Luzhin gives her ten roubles as a token of sympathy for Katerina Ivanovna and the children. When Sonia leaves, Lebeziatnikov praises Luzhin for his generosity, especially after having endured a breakup of his marriage.



Chapter 28

Katerina Ivanovna goes through extensive preparations for the memorial dinner, perhaps out of pride. Although only a few lodgers show up for the funeral, a fair number of the lowly tenants show up for the meal. Raskolnikov is the last to enter. Katerina Ivanovna makes him sit next to her and bombards him with her complaints and gossips. Sonia enters and delivers Luzhin's apologies. During the dinner, Katerina Ivanovna is peeved that important guests have not shown up, putting the blame on the landlady, Amalia Ivanovna. Amalia Ivanovna, who had helped out with the preparations, feels unappreciated. Katerina Ivanovna makes fun of her poor Russian (calling her Amalia Ludwigovna, a derogatory reference of her German descent) and Amalia Ivanovna, in turn, insults Sonia character. The two women get in a fight and the dinner ends with them shouting at each other. Amidst the chaos, Luzhin walks in.



Chapter 29

Katernia Ivanovna pleads with Luzhin, whom she considers to be a respected friend of her late husband, to defend her from Amalia Ivanovna's slanders. Luzhin admits to having no knowledge of Marmelodov, waves off Katerina Ivanovna, and requests to speak with Sonia. In the presence of everyone at the dinner, Luzhin reveals that right after Sonia's visit, a hundred rouble note was missing. Sonia denies any knowledge of it. Luzhin goes over every precise detail of Sonia's visit, suggesting that her eyes had been shiftily focused on the money on the table. Sonia denies the accusation again. Luzhin tells Amalia Ivanovna to notify the authorities. She mutters something about having had a feeling that Sonia was a thief. Katerina Ivanovna rushes to Sonia's defense, taking the ten rouble Luzhin gave Sonia and throwing it back at his face. Confident of Sonia's innocence, Katerina Ivanovna dares Luzhin to search the girl. Katerina Ivanovna herself turns over Sonia's pockets, and to everyone's surprise, a hundred rouble note falls out. Luzhin picks it up and displays it for everyone to see. Amalia Ivanovna yells for the police. Sonia falls into Katerina Ivanovna's arms. The latter curses everyone for not believing in her stepdaughter's innocence, reminding everyone that Sonia has a yellow passport, a symbol of her sacrifice for her family. No one is unmoved at the sight of the half-crazed, ill woman hugging and kissing the poor, accused girl. Even Luzhin takes on a softer tone, saying that he will not make more of this than a lesson for Sonia.

Suddenly, a voice in the doorway silences everyone. Lebeziatnikov, who had been listening in the doorway, accuses Luzhin of being a vile slanderer. He testifies to seeing Luzhin slip a hundred rouble note into Sonia's pockets, thinking at the time that Luzhin was secretly performing a good deed. Luzhin is defensive. Why would he do such a thing? Luzhin asks. Lebeziatnikov speaks convincingly of having wondered precisely the same thing-why? Raskolnikov, who had been silent the whole time, speaks up and offers an explanation. He tells of Luzhin's relation with his sister, the incident of the breakup, and Luzhin's likely motive of doing this in order to exact revenge on Raskolnikov and make things right with Dounia and her mother. Raskolnikov speaks so firmly and clearly that everyone believes his explanation. Seeing that his notorious plan is ruined, Luzhin forces his way out of the hostile crowd, all the while accusing them for being so gullible in believing such lies. When Sonia finally soaks everything in and realizes the wrong done to her, she is overcome by uncontrollable weeping. She promptly rushes out. Displeased with the turn of events, Amalia Ivanovna blames Katerina Ivanovna for disrupting the peace. She orders the family out of her lodgings. Katerina Ivanovna, in complete despair, runs out with a vague notion of finding justice somewhere. In the corner, the younger children, Kolya and Lida, cry softly. Raskolnikov goes to see Sonia.



Chapter 30

Raskolnikov feels an urgent need to tell Sonia who killed Lizaveta. When he sees her, he asks, if she were to choose, between Luzhin or Katerina Ivanovna dying. In essence, Raskolnikov is asking whether it is better for a wicked person like Luzhin to go on living at the expense of the Katerina Ivanovna's of the world. Sonia asks how she can answer such a question as if she were somehow the judge over life. She asks Raskolnikov to get to his point and stop torturing her. Thus, she begins to weep.

After five minutes of silence, Raskolnikov's tone changes. He admits he is asking for Sonia's forgiveness. Shortly after this admission, he feels a sudden hatred for Sonia, which quickly vanishes when he meets her gazing eyes. Thinking he must seize the moment, Raskolnikov sits Sonia down. He can barely speak and Sonia senses his suffering. Raskolnikov reveals that the murderer killed Lizaveta accidentally, that the murderer was planning only to kill the old pawnbroker. Sonia cannot guess that Raskolnikov is talking about himself. Giving her a hint, Raskolnikov whispers, "Take a good look" (p. 353). Sonia's frightened face reminds him of Lizaveta's expression right before he struck her. That same look of terror resides on his face as he tries to make Sonia understand that he is the murderer. Sonia takes his hands, makes one last attempt to see if there is some hope in his eyes, and finally resigns to the truth. Not knowing what to do, Sonia throws her arms around him, asking why he would do such a thing to himself, telling him that he must be the most miserable person on the face of the earth. Raskolnikov asks her not to leave him. She answers that she will follow him everywhere, even to Siberia. Raskolnikov suggests that he might not be ready to go to Siberia. Sonia gets a clearer sense of the significance of Raskolnikov's confession. Sonia tries to understand why (hunger or money), but Raskolnikov rejects her simple explanations. Raskolnikov attempts to explain. Was it so he could prove himself to be a Napoleon? No. Was it for financial security? No. It was to prove that he could do it-to exercise his power over himself. To see whether he was a louse or a man, whether he had the right to transgress the law.

Topic Tracking: Sin/Transgression 7

Raskolnikov concedes that when he murdered the old woman, he murdered himself. After the murders, he discovers that he is indeed a louse like everyone else. He asks what he is to do. Sonia cries:

"Go at once, this very minute, stand at the cross-roads, bow down, first kiss the earth which you have defiled, and then bow down to all the world and say to all men aloud, 'I am a murderer!' Then God will send you life again. Will you go, will you go?" Chapter 30, pg. 361

Raskolnikov makes one last effort to hold on to his pride. Perhaps he is a man after all and not a louse. Why should he give himself up to those who cannot understand him? He tells Sonia that the police is already on his trail. Sonia asks if he has a cross on him. She gives him hers made of cypress wood (she has Lizaveta's). They will suffer



together and bear the cross, Sonia proclaims. Not wanting to hurt her feelings, Raskolnikov tells her he will take the cross at a later time. At that moment, Lebeziatnikov knocks on the door.

Topic Tracking: Redemption/Resurrection 8

Topic Tracking: Sacrifice/Suffering 6



Chapter 31

Lebeziatnikov brings news that Katerina Ivanovna has nearly gone mad, running here and there, preparing the children to beg on the streets. Sonia immediately runs out. Raskolnikov makes his way home. He wonders if he could turn himself in. Some time passes and Dounia walks into his room. She tells him that she heard everything from Razumihin and that if he ever needs her help, she will be there for him. As she is leaving, Raskolnikov tells her that Razumihin is a good fellow, capable of real love.

Raskolnikov heads out. Lebeziatnikov catches hold of him and reports that Katerina Ivanovna is dangerously frantic. No one knows what to do. Raskolnikov finds Katerina and the children amidst a crowd, begging like street performers. Katerina Ivanovna is ranting and raving; the children are crying. A policeman walks up and the two youngest children run away in fear. Katerina Ivanovna falls over trying to run after them. She is bleeding from consumption, her chronic illness. They take her to Sonia's room. Katerina Ivanovna entrusts the children to Sonia's care and shortly after, passes away. Svidrigailov, who had been observing everything from a corner, approaches Raskolnikov and promises to spend the ten thousand roubles he intended to give Dounia on the funeral arrangements and the children. Asked of the motives for his charity, Svidrigailov curiously quotes from Raskolnikov's conversation with Sonia the night before. Raskolnikov finds out Svidrigailov had been listening in on them from the next room.



Chapter 32

Afterwards, Raskolnikov is consumed by the thought of Svidrigailov. Raskolnikov feels a certain uneasiness about him. All men need fresh air, Svidrigailov tells Raskolnikov during one of their strange encounters.

On the day of Katerina Ivanovna's funeral, Razumihin comes to visit Raskolnikov. Having looked for him everywhere, Razumihin is at his wits end about how to account for Raskolnikov's behavior. Razumihin concludes that Raskolnikov must be truly mad. His mother is ill from worrying about him, Razumihin scolds. Raskolnikov tells him what he told Dounia when she came to see him. Raskolnikov knows Razumihin is in love with Dounia. Perhaps she might be in love with him as well, hints Raskolnikov. He then tells Razumihin not to try figure out his secret-that all will be revealed in time. Razumihin alerts him of a letter Dounia received, which seemed to upset her. Before leaving, Razumihin almost admits to having thought *that*, but he stops himself. Instead, he mentions how Porfiry told him about Nikolay's confession. To himself, Razumihin concludes that Raskolnikov must be some kind of a political conspirator who is trying to draw his sister into his secret scheme.

Alone in his room, Raskolnikov tries to anticipate Porfiry's next move, as well as figure out Svidrigailov's intentions. As he leaves the room, he runs into Porfiry. Raskolnikov invites him in, this time, feeling no immediate fear.



Chapter 33

Porfiry gets straight to the point—he wants to be honest about his ways and methods. He explains the events that led him to suspect Raskolnikov. To trap Raskolnikov, Porfiry admits to using various tactics, like sending the mysterious man to call him murderer (he was counting on Raskolnikov's temperament to betray him). Porfiry believes Nikolay's confession is linked to extreme religious convictions. By confessing to the crime, Nikolay is, in a sense, taking his suffering.

Topic Tracking: Sacrifice/Suffering 7

No, the murderer is not Nikolay. Raskolnikov asks who then is the murderer. "Why, you, Rodion Romanovitch! You are the murderer," Porfiry whispers with conviction (p. 393). Raskolnikov asks why he is not arrested. Porfiry explains that he has no personal interest in ruining him, but that a righteous confession will be best for all involved. In addition, he says he has evidence that will allow him to arrest Raskolnikov sooner or later. Porfiry promises that upon confession, he will arrange for Raskolnikov to get a lighter sentence. Raskolnikov rejects the offer. Porfiry accuses Raskolnikov of being a Schiller, an idealist and tells him that he is still young, that serving justice will make him a useful citizen of society in due time. "What you need now is fresh air, fresh air, fresh air!" exclaims Porfiry (p. 397). Raskolnikov warns Porfiry not to take their conversation as a confession. Porfiry suggests to Raskolnikov that if he decides to end his life in some way, to leave a note as to the whereabouts of the stone. Raskolnikov waits for Porfiry to leave before he heads out.

Topic Tracking: Ego Psychology 8



Chapter 34

Raskolnikov wonders if Svidrigailov had gone to see Porfiry. He does not think so. Nevertheless, he goes to see Svidrigailov to find out what he is up to. Raskolnikov finds himself heading towards the Hay Market, near the taverns. To his surprise, he sees Svidrigailov next to a window of one of the establishments. Raskolnikov is mystified by this chance meeting. Svidrigailov calls it a miracle. Raskolnikov gets straight to the point. If Svidrigailov has any intentions on Dounia, he will kill him. If not, what is he up to? Svidrigailov explains that he is in St. Petersburg because he is bored. He is enjoying the woman, and the possibility of hearing something new from interesting people like Raskolnikov. Listening to Svidrigailov talk, Raskolnikov considers him the biggest scoundrel in the world. Raskolnikov prepares to leave, but Svidrigailov promises to tell him about how Dounia tried to "save him."

Topic Tracking: Fate/Chance 7



Chapter 35

Svidrigailov tells the story of his relationship with his late wife, Marfa Petrovna. Told that he cannot remain faithful to her, she makes him promise not to leave her if she consents to his weakness. So when Dounia is hired, Svidrigailov keeps his distance, knowing how much Marfa adores her. It is Dounia, however, who first approaches Svidrigailov. Having heard from Marfa about her husband's depravities, Dounia confronts him one day about leaving a certain girl (whom he had been taking advantage of) alone. After that comes repeated requests and even tears in hopes of changing him. Svidrigailov is so taken with Dounia that he is ready to do anything to have her. His plans are thwarted by Marfa Petrovna (the story recounted in the mother's letter).

Hearing this, Raskolnikov is even more convinced that Svidrigailov has plans to harm Dounia. Svidrigailov reminds Raskolnikov that he is already betrothed to girl, not more than sixteen years old. Raskolnikov is aghast at Svidrigailov's depravity. How can this monster help Marmelodov's children with pure motives? Raskolnikov wonders. Svidrigailov tells him other stories of his predatory behavior in order to get a rouse out of him. When they part ways, Raskolnikov notices Svidrigailov's unusual preoccupation, as if he were up to something.

Topic Tracking: Sin/Transgression 8



Chapter 36

Raskolnikov ends up following Svidrigailov. Svidrigailov tries to get rid of him to no avail. They walk together until they reach Svidrigailov's place. Svidrigailov tells Raskolnikov that Sonia is not at home, that she is tending to the affairs of the three children. Svidrigailov enters his room, takes some money, and gets into a carriage, saying he is off to the islands. For the moment, Raskolnikov is assuaged of his suspicions. He does not see that Svidrigailov has gotten out of the carriage a few paces away. Raskolnikov approaches a bridge where Dounia spots him. Svidrigailov is not far off, motioning to her. Dounia slips past Raskolnikov. Although Dounia is reluctant, Svidrigailov convinces her that he will not harm her in any way. They head for his place. He shows Dounia the room where he overheard Sonia and Raskolnikov's conversation. Dounia brings up Svidrigailov's letter, and promptly denies that her brother could do such a thing. Svidrigailov explains to Dounia the reasons Raskolnikov committed the murders, as he overheard it. As Svidrigailov explains, Dounia is shaking. She demands to see Sonia. Svidrigailov tells her that Sonia will not be home till late. Realizing that Svidrigailov had lied to her, Dounia falls weakly into a chair. Svidrigailov tries to reassure Dounia, offering his services to help Raskolnikov escape. Can he be saved? Dounia asks. Svidrigailov makes his advance, telling her that one word from her will move him to do all he can for Raskolnikov, only if she would let him have her. Dounia demands he unlock the door, but Svidrigailov is determined. He has masterly planned everything so that Dounia would have no way out. In desperation, Dounia pulls out a revolver. She reveals that she knows about him poisoning Marfa Petrovna, Dounia warns him that if he makes a move, she will shoot. Svidrigailov dares her. Dounia first shot grazes his head, causing it to bleed. Svidrigailov patiently waits for her to cock again. Second shot misses. Svidrigailov waits again. Suddenly, Dounia throws the revolver down. Svidrigailov puts his hand on Dounia's waist and asks if she could ever love him. No. A sudden sadness come over Svidrigailov. He puts the key to the door on the table and orders her to leave. Alone and in despair, Svidrigailov picks up the revolver and steps out.



Chapter 37

Svidrigailov visits several seedy establishments, going through the motions of enjoying himself. It begins to rain as he heads back home. He visits Sonia and gives her receipts (for the children's orphanage) and money, warning her not to mention it to anyone. He tells her that he hopes Raskolnikov decides on Siberia (instead of suicide) and that she would follow him there. He declares that he is off to America. Svidrigailov then visits the home of his betrothed. He presents the girl with fifteen thousand roubles and tells her parents that he will be off on an important trip. Svidrigailov makes his way to a little hotel. Lost in thought, his mind wanders in strange dreams and images, of Dounia, of flowers, and the coffin of the little girl who killed herself (because of him). He also dreams about a little five year old girl whose smile reminds him of the depraved face of a harlot. The little girl stretches out her arms; Svidrigailov wants to strike her for such hideous invitation. Suddenly, he awakes. Realizing he was dreaming, Svidrigailov feels devastated. He heads to a city tower where in the presence of a guard, he shoots himself in the head.

Topic Tracking: Ego Psychology 9



Chapter 38

That same day, Raskolnikov goes to visit his mother. The mother shows him his crime article. The mother rambles on about how great he will become someday. She begins to cry. Raskolnikov asks her whether she will love him, whatever may happen. He tells her that he loves her more than himself. He tells her he is going away somewhere and asks that she pray for him. They embrace, both in tears. The mother reminds the son about the days when they would embrace and weep over his father's grave. She asks if where he is going is far. Very far, comes the reply. He promises to visit again soon.

At his doorway, he finds Dounia waiting for him. He admits to her that last night, he had considered ending it all at the Neva. Dounia asks if he still has faith in life. He tells her of his visit with his mother, and how she seemed to understand nearly everything. Dounia asks if he is willing to suffer. Raskolnikov is willing, but there is still a sense of pride in his statement. Dounia throws her arms around him, hoping for some hint of repentance. But Raskolnikov is hardened, admitting that the only reason he is turning himself in is because he is a coward and not a man. Dounia is disheartened at his stubbornness. Raskolnikov commands Dounia to go back home to comfort their mother. As they part, Raskolnikov wonders once more if it is worth suffering, only to humble himself before worthless people, criminals and idiots.

Topic Tracking: Sacrifice/Suffering 8



Chapter 39

While Sonia and Dounia were waiting for Raskolnikov the night before, they comforted each other with the hope that Raskolnikov was safe. Now, alone in her room, Sonia harbors troublesome thoughts. Raskolnikov walks in. Sonia could see the distress in his eyes. "I have come for your cross, Sonia," Raskolnikov proclaims (p. 450). He goes through the motion of crossing himself and offering up prayers. It occurs to him that Sonia is planning to go with him and he rejects her, saying that he will go alone. On his way to the Hay Market, he wonders how different things will look later when he is a prisoner. He makes his way to the most crowded section of the market and there, he remembers Sonia's words to bow down to the earth, kiss it, and proclaim that he is a murderer. He bows down and kisses the earth. Some bystanders make comments about his strange behavior. Raskolnikov notices Sonia watching from a distance.

He makes his way toward the police station. It is already settled in his mind that he will go to the explosive lieutenant, Ilya Petrovitch. The police station is rather empty, but he sees the man he is looking for. Ilya Petrovitch apologizes for his behavior during their first meeting. He begins to talk about the character and state of Russian society, mentioning that a certain man by the name of Svidrigailov had shot himself. Raskolnikov is starkly affected. He gets up to leave but at the entrance, Raskolnikov finds Sonia, staring at him in agony. After a minute of standing still, he walks back into the building. Raskolnikov sits himself in front of Ilya Petrovitch and finally confesses:

"It was I killed the old pawnbroker woman and her sister Lizaveta with an axe and robbed them." Chapter 39, pg. 458



Epilogue

Raskolnikov endures his trial, never trying to defend himself. However, evidence of Raskolnikov's past generosity, such as helping a fellow student and his father, rescuing two children from a fire, as well as other testimonies put him in a favorable light. He receives a reduced sentence of eight years of penal servitude in Siberia.

During the trial, Raskolnikov's mother becomes ill. Dounia tells her that Raskolnikov has gone off to a distant part of Russia on a business commission. The mother never asks about it, but always holds on to her belief that Raskolnikov will make a name for himself.

As Raskolnikov prepares to leave for Siberia, he is most concerned about his mother. With Sonia, he seems to harbor contempt, even though she is going with him. Two months after his departure, Dounia and Razumihin get married. The mother continues to live in a state of delirium and anxiety. Several months after Raskolnikov's departure, his mother dies. The things she says in delirium before her death reveal that she had known far more about Raskolnikov's situation than anyone had supposed.

Raskolnikov does not immediately hear about his mother's death, although Sonia keeps a regular correspondence with Dounia and Razumihin. From her letters, they can sense Raskolnikov's unhappiness. Sonia writes that her prison visits are met with indifference. She does not write much about herself except that she is doing some work as a seamstress.

Later on, they get word that Raskolnikov is ill. Raskolnikov falls ill not from the hardships of prison life but from his wounded pride. For him, existence is not enough; he lives for an idea, some truth. In prison, he wonders why he did not take his life at the Neva. Perhaps, he was aware of the dim light of hope within him. Raskolnikov is perplexed by the other prisoners who seem to cherish life in prison more than when in society. Why? he asks. All the prisoners despise him because he is different from them. They even attack him for being an infidel, an unbeliever. Yet, Raskolnikov is curious as to why they are all so fond of Sonia. She is known and beloved by everyone. "Little mother," the criminals call her.

In the hospital (during the period of Lent and Easter), Raskolnikov has a recurring dream. It is of a plague that overwhelms mankind. Those who are affected believe that they possess the truth. They begin to kill one another. Armies march against armies, and even destroy themselves. All barriers are broken and everything is transgressed. Only a few chosen ones are chosen to be saved, to start a new, pure race, but no one sees or hears them.

Topic Tracking: Sin/Transgression 9

A week after Easter, Raskolnikov finds out that Sonia is ill and will not visit for a few days. One morning, as Raskolnikov is standing at a bank of a river, Sonia quietly sits



beside him. Something within him is stirred; he falls at Sonia's feet. Though frightened, Sonia realizes that he loves her.

"They wanted to speak, but could not; tears stood in their eyes. They were both pale and thin; but those sick pale faces were bright with the dawn of a new future, of a full resurrection into a new life. They were renewed by love; the heart of each held infinite sources of life for the heart of the other." Epilogue, pg. 471

That evening, Raskolnikov thinks of ways he can repay all of Sonia's past sufferings with his love. Even the other prisoners see him in a different light. Raskolnikov stops analyzing and starts feeling. "Life had stepped into the place of theory" (p. 471). Under his pillow lay the copy of the New Testament from which Sonia read the story of Lazarus. He had asked for it shortly before his illness. He prays whether her convictions can be his as well.

Topic Tracking: Redemption/Resurrection 9

That same night, Sonia is feeling ill, but happy. Only seven years; it shall be like seven days. But a new life would not be given easily; it would come with great suffering. However, that is another story—a story of a man born into a new life.

Topic Tracking: Sacrifice/Suffering 9