Crime and Punishment

INTRODUCTION

BRIEF BIOGRAPHY OF FYODOR DOSTOEVSKY

One of eight children, Fyodor Dostoevsky was born to a family lineage of middle-class businessmen and petty nobles, and his father Mikhail was a military doctor who later secured a government position and an acquired rank of nobility. A sickly but intelligent child, Dostoevsky was sent to a military engineering academy, which he hated. While he was there, it is believed his father was killed by serfs on his own plantation. His mother died of tuberculosis when Dostoevsky was a young man.

HISTORICAL CONTEXT

Russia in the 1860s was a society in transition: the cities, particularly Petersburg and Moscow, were filled with bankers, government clerks, and intellectuals of all stripes, many of whom espoused political philosophies considered "liberal" and modeled on similar movements in France and what would become Germany. The new tsar Alexander II was himself a reformer, whose most notable achievement was the freeing of the serfs in 1861, two years prior to Lincoln's Emancipation Proclamation in the United States. Once freed, serfs were no longer tied legally to the estates of their landowners, but, like in the US, many remained in conditions of pseudo-bondage, unable economically to establish themselves and attain middle-class positions.

RELATED LITERARY WORKS

Dostoevsky's particular form of realism, which emphasizes the internal, psychological realities of his characters and focuses less on physical description of place and event, represented one strand of a realist tradition running throughout the 1860s. In Russia, Turgenev published *Fathers and Sons* in 1862, a short novel describing the different assumptions, political opinions, and customs of young men and their parents. A few years later, in 1869, Leo Tolstoy published *War and Peace*, his sweeping take on the Napoleonic wars, the behavior of upper-class Russians, and the nature of history itself.

KEY FACTS

- **Full Title:** *Crime and Punishment* (In Russian: *Prestuplenie i nakazanie*)
- **When Written:** 1865-1866
- **Where Written:** St. Petersburg
- **When Published:** 1866 (serially, in twelve installments)
- **Literary Period:** Realism
- **Genre:** Psychological realism
- **Setting:** St. Petersburg, Russia; 1860s
- **Climax:** Raskolnikov confesses to Sonya his murder of the pawnbroker and Lizaveta
- **Antagonist:** Porfiry Petrovich
- **Point of View:** Third-person omniscient

EXTRA CREDIT

The Problem of Translation. The Russian language is filled with prefixes, suffixes, and forms of words that allow for numerous shades of meaning, depending on circumstances, and which allow certain ideas to recur throughout a text. For example, the Russian word for crime used often in the novel can be translated as "stepping over"—and the idea of "overstepping" the bounds of civilized society becomes a fixation of Raskolnikov's throughout the work. Dostoevsky has been translated into English many times over the past one hundred-odd years, with the most recent version (the version used as the basis for this guide) being Richard Pevear and Larissa Volokhonsky's 1992 translation. This latter version, in the words of the translator, attempts to capture both the "roughness" of Dostoevsky's language and the repetitions and echoes that are a hallmark of his prose.

PLOT SUMMARY

Crime and Punishment opens in 1860s St. Petersburg, where Rodion Romanovich Raskolnikov, an impoverished former student, has come psychologically unhinged. He wanders about the city, barely eats, and hatches a vague plan he wishes to "test" one afternoon. He goes to the apartment of an old pawnbroker, who lives with her sister Lizaveta, and pawns his father's watch. Upon leaving, he repeats to himself his intentions: he will murder the old crone and rob her.

Raskolnikov meets a drunk named Marmeladov, who tells of his troubles and his daughter Sonya, a prostitute. Raskolnikov receives a letter from his mother Pulcheria, who reports that his sister Dunya, once a governess working for the Svidrigailov family, has been courted by Mr. Svidrigailov, fired by Mrs. Marfa Svidrigailov, exonerated publically by the same woman, and then proposed to by a government official named Luzhin. Pulcheria notes that Raskolnikov will soon have a chance to meet Luzhin in Petersburg. After walking through the **Haymarket**, he overhears Lizaveta in conversation, and it is revealed she will leave the apartment for a brief time the following day. He decides that fate has intervened: he must go

through with his plan.

He kills the pawnbroker, attempts to rob her, and kills Lizaveta when she walks unexpectedly into the room. Two men come upstairs hoping to do business with the old woman; they see the door is locked from the inside and go to fetch the caretaker. Raskolnikov runs out and ducks into an apartment being painted by two workers, Mikolai (or Nikolai) and Mitka, who have just had a fight and run outside themselves.

The rest of the novel charts Raskolnikov's reaction to his crime, and his relationship with friends, family, and a police investigator named Porfiry, who is put on the case. Raskolnikov hurries to conceal evidence, buries some of the old woman's items under a rock in an abandoned yard, and finds he has been summoned to the police headquarters because of an unrelated dispute with his landlord. He faints in the station when the police begin discussing the murders. His friend Razumikhin appears later, vowing to help Raskolnikov, whom he fears is sick. Later, when Luzhin visits Raskolnikov, Raskolnikov says that he will not permit Luzhin to marry his sister. Raskolnikov has a strange conversation with Zamyotov, the police-station clerk, describing how he *would have* murdered the two women. He later finds Marmeladov crushed under the wheels of a wagon, and gives a significant amount of money to Katerina, his widow, for the funeral and a feast.

Pulcheria and Dunya arrive in Petersburg and are terrified at Raskolnikov's appearance—they fear he might be going insane. Raskolnikov meets with Porfiry, who tricks him into confessing that he visited the pawnbroker's apartment on the day of the murders. Svidrigailov arrives and speaks with Raskolnikov, claiming that his love for Dunya was genuine, and that he now lives in the same apartment building as Sonya. Luzhin meets with Raskolnikov, Pulcheria, and Dunya, attempting to settle his marriage to Dunya, but in doing so Luzhin so insults Dunya that the engagement is broken off.

Raskolnikov meets with Sonya and asks her to read him the story of **Lazarus**, a man Jesus raised from the dead. Raskolnikov goes to Porfiry's office alone, and the investigator uses a series of circuitous techniques to enrage Raskolnikov, who begs either to be charged with a crime or set free. Porfiry says he has a surprise for Raskolnikov—a witness who claims to know the true murderer. Porfiry opens the door and Mikolai the painter stumbles in, confessing to the crimes and confusing Porfiry and Raskolnikov. The latter is permitted to leave, with Porfiry's promise that the two will speak again soon.

Luzhin attends Marmeladov's funeral banquet and announces that Sonya has stolen 100 roubles from him; his roommate Lebezyatnikov reveals that Luzhin has planted the money on Sonya in order to appear gracious when he "forgives" her. Luzhin is run out of the house. The uproar causes Amalia, Katerina's landlady, to kick her out of the apartment, and Katerina goes outside with the children, begs in the street, falls ill with delirium, and later dies.

Meanwhile Raskolnikov visits Sonya again and confesses to her that he has murdered Lizaveta and the old crone. Sonya is shocked but vows to protect him. Raskolnikov runs into Svidrigailov, who lets on that he has heard Raskolnikov's confession through the wall adjoining his and Sonya's apartment. He intends to use this information to blackmail Raskolnikov into enabling his marriage to Dunya.

Raskolnikov passes several days in a fog and is visited by Porfiry, who says he knows that Raskolnikov is the killer. Porfiry gives Raskolnikov two days to mull over his options, but he encourages Raskolnikov to confess in order to receive a lighter sentence. Raskolnikov meets with Svidrigailov, who announces his intentions with Dunya; Raskolnikov wishes to protect his sister, but she meets secretly with Svidrigailov, who attempts to rape her. Dunya has brought a gun and shoots Svidrigailov, narrowly missing. She says she will never run away with him, and he lets her go. Svidrigailov later kills himself out of despair.

Raskolnikov confesses his guilt to this sister but not to his mother, to whom he bids an ambiguous farewell. Dunya encourages Raskolnikov to repent for his crime. Raskolnikov goes to the police station and confesses to Gunpowder, the assistant to Nikodim the police chief.

In the Epilogue, it is revealed that Raskolnikov has been sentenced to eight years' hard labor. Sonya goes to Siberia with him and writes to Petersburg of his activities. Razumikhin marries Dunya and Pulcheria dies in a fit of delirium.

In the prison camp Raskolnikov slowly comes to terms with his guilt and recognizes that Sonya's love for him is absolute. After opening Sonya's copy of the Gospels, he vows to rehabilitate himself. The narrator implies that Raskolnikov eventually succeeds in this, though the process is a difficult one and saved for another story.

CHARACTERS

MAJOR CHARACTERS

Rodion Romanovich Raskolnikov – The novel's protagonist, Raskolnikov murders Lizaveta and the old woman and spends the rest of the book coming to terms with his crime and with the touches of madness that follow. It is never clear exactly why Raskolnikov has committed this crime—he does not even keep the things he has stolen from the old woman—but he has earlier developed a theory of criminality that distinguishes between "ordinary" and "extraordinary" individuals. Specifically, the latter are permitted to "overstep" some of society's rules in order to create new laws. Raskolnikov is also the character at the center of the novel's many relationships: his friend Razumikhin, sister Dunya, and mother Pulcheria, all try to support him; and Porfiry the investigator and Svidrigailov the libertine oppose him.

Pulcheria Alexandrovna Raskolnikov – Raskolnikov's mother,

Pulcheria writes to him early in the novel to inform him of Dunya's engagement to Luzhin. Pulcheria loves Raskolnikov dearly and fears for his health when she meets with him in Petersburg. She dies at the end of the novel without fully knowing what her son has done, though she guesses it is something horrible.

Semyon Zakharovich Marmeladov – A drunk and former government official, Marmeladov is later killed when run over by a wagon. His widow Katerina attempts to support their family on a very small amount of money. Marmeladov represents the endpoint of a total desire for intoxication—an inability to manage in life without the influence of alcohol.

Sonya Semyonovna Marmeladov – Marmeladov's child from his first marriage, Sonya becomes a prostitute after Katerina complains that she does nothing to help the family financially. She also reads the story of **Lazarus** to Raskolnikov on his request. Sonya later becomes Raskolnikov's confidante—the first person to whom he confesses his crime—and travels with him to Siberia, where she pledges to be with him forever.

Arkady Ivanovich Svidrigailov – One of Raskolnikov's two antagonists, Svidrigailov is a womanizer and libertine who was once married to Marfa, and who has been linked to crimes in the past. He courts Dunya, who refuses him, and when he later tries to elope with her she refuses once more, with finality. Svidrigailov is so broken by this that he shoots himself in the head.

Dmitri Prokofych Razumikhin – Raskolnikov's closest and perhaps only friend, Razumikhin becomes an adoptive son to Pulcheria and a husband to Dunya. As Raskolnikov pulls away from the family, Razumikhin grows ever closer. He is a foil to Raskolnikov: a student who is similarly impoverished but who manages to live without committing a crime and without tipping into insanity.

Pyotr Petrovich Luzhin – Dunya's suitor, Luzhin is a petty government official who believes that women make for better wives when they are monetarily indebted to their husbands. Luzhin is later chased away by Dunya, who is insulted by his desire for power. Luzhin then attempts to blame Sonya for stealing; it is revealed, however, that Luzhin has in fact planted the money on Sonya in order to appear generous in forgiving her publically.

Andrei Semyonovich Lebezyatnikov – Luzhin's roommate in Petersburg, Lebezyatnikov is a representative of the "new liberal ideas," which include broader, less formal definitions of marriage and equality for women. Lebezyatnikov sees that Luzhin has placed a 100-rouble note on Sonya without her knowledge, and tells the assembled group that Luzhin has lied in order to make himself look good.

Nikolai and Mitka (the painters) – The two painters get in a fight in the second-floor apartment during the murder, allowing Raskolnikov to hide and later escape. Nikolai is suspected of murdering the old woman and Lizaveta, for a time, because he attempted to pawn an item dropped by Raskolnikov during his escape. Nikolai confesses falsely to the murder, under apparent coercion, but his lie is discovered by Porfiry.

"The Man from Under the Ground" ("the tradesman") – A man who sees Raskolnikov after Raskolnikov has inquired about the blood in the old woman's apartment, this man follows Raskolnikov and calls him a murderer. He reports this information, too, to Porfiry, but later apologizes to Raskolnikov when Nikolai confesses—the tradesman believes, incorrectly, that he has falsely accused Raskolnikov.

MINOR CHARACTERS

Avdotya (Dunya) Romanovna Raskolnikov – Raskolnikov's sister, Dunya is to be married to Luzhin, which Raskolnikov fears is to take place to shore up the family financially and therefore make his own life more comfortable. Dunya loves her brother deeply and eventually marries Razumikhin.

Katerina Ivanovna Marmeladov – Marmeladov's wife, Katerina is crushed by poverty and eventually succumbs to madness and tuberculosis. She wishes to protect her family but also contributes to the incredible unhappiness her children feel, for she beats them mercilessly.

Polenka, Kolka, and Lidochka Marmeladov – Katerina's children, Polenka, Kolka, and Lidochka must manage under the weight of extreme poverty. Raskolnikov tells Sonya that the children ought to be provided for, so that Polenka does not have to resort to prostitution—as Sonya must.

Marfa Petrovna Svidrigailov – Svidrigailov's wife, Marfa clears Dunya's name after falsely accusing her of pursuing Svidrigailov. Marfa and Svidrigailov had an arrangement during their marriage whereby Svidrigailov was permitted to sleep with some servant-women. Marfa also gave Svidrigailov a significant amount of money before her death.

Porfiry Petrovich – The investigator who pursues Raskolnikov, he is the novel's other antagonist. Porfiry suspects for much of the novel that Raskolnikov is the true killer; his circuitous psychological techniques infuriate Raskolnikov into more or less admitting his guilt.

Alexander Grigorievich Zamyotov – A clerk in the police station, Zamyotov runs into Raskolnikov at a tavern. There Raskolnikov lays out a playful and frightening declaration of how he *would have* committed the murders. This raises suspicions for Zamyotov, who informs Porfiry.

Nastasya Petrovna – Raskolnikov's maid, Nastasya attempts to get him to eat and drink and serves as a surrogate mother for him in the novel's early chapters.

Alyona Ivanovna (the pawnbroker) – One of Raskolnikov's victims, the pawnbroker is said by some, including Raskolnikov, to be a "louse," a woman who takes advantage of others and

therefore deserves to die. Raskolnikov believes, until the Epilogue, that killing the pawnbroker was not entirely immoral because she herself was so wretched a creature.

Lizaveta Ivanovna – The other of Raskolnikov's victims and admitted by Raskolnikov to be innocent, Lizaveta is the shy sister of the pawnbroker, who often helps out by serving as a middleman between merchants and buyers in the **Haymarket** neighborhood.

Ilya Petrovich, "Gunpowder" – The assistant to the police chief, Gunpowder intimidates Raskolnikov early in the novel, when he has come to the station to inquire about a summons for back-payment of rent. Raskolnikov confesses his guilt to Gunpowder at the end of the book.

Amalia Lippewechsel – Katerina's landlady, Amalia feuds often with Katerina and eventually kicks her and the family out onto the street on the day of Marmeladov's funeral feast.

Dr. Zossimov – A young doctor, he tends to Raskolnikov early in the work and declares him initially fit. Later Zossimov fears that Raskolnikov has gone insane.

THEMES

In LitCharts literature guides, each theme gets its own color-coded icon. These icons make it easy to track where the themes occur most prominently throughout the work. If you don't have a color printer, you can still use the icons to track themes in black and white.

CRIMINALITY, MORALITY, AND GUILT

Criminality, morality, and guilt are central preoccupations of Dostoevsky's. Raskolnikov commits the great crime of the novel: he robs and murders the pawnbroker and her sister Lizaveta, an innocent bystander. Raskolnikov must come to terms with his feeling, or lack of feeling, of remorse for the act, and his motive is never fully resolved. He argues that the pawnbroker did no good for society and therefore her death is of no consequence; he also admits, later, to not understanding why he has killed. The remainder of the novel charts Raskolnikov's interactions with friends, family, and police representatives. His friend Razumikhin, sister Dunya, and mother Pulcheria suspect Raskolnikov's guilt only after many days; others, like Porfiry Petrovich, the investigator, and Zamyotov, a law clerk, take early note of Raskolnikov's strange behavior and obsession with the murders.

It is revealed that, as a law student, Raskolnikov has written a magazine article claiming that "extraordinary" individuals might "overstep" the law—commit crimes—in order to create new laws and a new social order. He cites Napoleon and Muhammad as great "oversteppers." Raskolnikov comes to recognize that, although he has acted *believing* himself to be an extraordinary individual, his remorse and subsequent mental instability prove he is ordinary after all. This, more than anything, convinces him to confess his guilt to the authorities. He is sentenced to eight years' hard labor in Siberia, where Sonya joins him.

Other characters, too, have brushes with criminality and immorality. Sonya lives as a prostitute, and her father Marmeladov is a terrible drunk who cannot maintain a job. His wife Katerina beats her children, and Svidrigailov, who attempted to seduce Dunya in the provinces, continues with his womanizing in Petersburg, and is rumored to have poisoned his wife Marfa after an argument. Svidrigailov later commits suicide. Thus, even as Raskolnikov attempts his moral rehabilitation in Siberia, Petersburg remains a city of crime and temptation.

MADNESS AND INTOXICATION

What does it mean "to be in one's right mind"? Raskolnikov is presented, from the beginning, as a character on the brink of mental collapse. He talks to himself in public, lies in bed all day in his small apartment, and barely eats. He walks aimlessly around Petersburg, and he often does not remember where he goes or what he does. Razumikhin, Pulcheria, and Dunya fear for Raskolnikov's mental state, eroded not only by his poverty but, later, by his guilt and paranoia over the murder.

Many other characters are also touched by mental illness or drunkenness. Marmeladov's alcoholism prevents him from holding down a job and supporting his family. He is eventually crushed under a wagon. Katerina, his wife, succumbs to madness prompted by her grief over her husband's death and the weight of their family's poverty. Razumikhin is a notable drinker who first arranges for Pulcheria's and Dunya's comfort in Petersburg while deeply intoxicated. Svidrigailov is so broken by Dunya's unwillingness to elope with him that he decides to kill himself. Pulcheria's grief over Raskolnikov's condition and exile drives her illness and death. Her grief, like Katerina's, is essentially indistinguishable from madness.

Although questions of madness and sanity dominate the novel, Raskolnikov never admits that his crime was caused by temporary insanity—although this, more or less, is the verdict rendered after his confession. Raskolnikov cannot find any one reason for killing the two women. Indeed, it becomes clear that his madness derives more *from* the crime than it does *prompt* the crime.

COINCIDENCE AND FREE WILL

The novel is rife with coincidence. Do events happen "just because," "by accident"? Or are people beginning to suspect Raskolnikov of the murders? The occurrence and recurrence of events in the text develops a

complex argument on the nature of free will, or the extent to which humans determine the course of their lives. Raskolnikov asks himself repeatedly whether he ever consciously *chose* to kill the two women. And Dostoevsky's language, with its insistence on "automatic" or "mechanical" action, makes it appear that Raskolnikov and other characters do not determine their own fates.

Nearly every character in the novel has a brush with coincidence or free will. The murder itself is defined by a coincidence. If there were no painters working on the second floor, Raskolnikov would not have been able to escape via their diversion (the painters get into an unrelated argument just after the murder). Raskolnikov runs into Marmeladov in a tavern, although Raskolnikov rarely drinks or visits bars. Marmeladov is later killed by a wagon while Raskolnikov is out walking. Sonya, Marmeladov's daughter, later becomes Raskolnikov's friend and confidante. Svidrigailov, husband to the wealthy Marfa, is Dunya's employer; Svidrigailov nearly seduces Dunya, blames her for "seducing" him, and has her fired. Svidrigailov later turns up in Petersburg and, sitting behind a wall in his apartment, adjacent to Sonya's, he overhears Raskolnikov's admission of guilt.

Coincidence has two purposes in the text. First, paranoiacs tend to spot "coincidence" in chance events and derive causation from them: to Raskolnikov *all* events seem to point to others noticing his guilt. By placing coincidences throughout the text, Dostoevsky increase the novel's dramatic pressure and mimics the constriction of Raskolnikov's mental state. Second, novels themselves are exercises in coincidence and free will. Dostoevsky never provides a single, clear motive for Raskolnikov's murders, which both makes the murders seem more real—more plausible as mistake-riddled human activities—and resists an easy "moral" at the novel's end. For Dostoevsky, novels must represent all the messiness of life: its coincidences, false starts, and blind alleys.

MONEY AND POVERTY

Raskolnikov's financial situation at the start of the novel is dire. He has been forced to suspend his law studies because he cannot afford tuition. He barely eats and lives in a miniscule apartment; his clothes are rags. Yet he cares little for money. When he does receive it he often gives it away: to help a young drunk woman, or, later, to pay Katerina for Marmeladov's funeral.

Other characters either have significant troubles with money or come into large amounts. Pulcheria and Dunya live in strained circumstances in the provinces; Pulcheria gets by on the dregs of a small pension, bequeathed by Raskolnikov's father. Marmeladov has almost no money, leaving his wife Katerina and children to manage with next to nothing. Svidrigailov inherits a good deal from his wife after her (suspicious) death. He offers Dunya an enormous amount if she will marry him, but ends up giving away much of his money before killing himself. Luzhin, who wishes to marry Dunya, is a self-made clerk who feels that an impoverished woman makes a more dependable, more devoted wife.

Yet Raskolnikov's poverty, though it aggravates his mental condition, is not the true cause of the murders, nor does it seem strictly to motivate any of the plots' marriages or other intrigues. Much of the money in the novel is either given away or inherited—very few male characters (Razumikhin is a notable exception) work for their money, and female characters tend to be forced into degrading circumstances in order to get by. Raskolnikov learns, after his conviction, that the pawnbroker had a good deal less money than he had hoped initially. But he never actively worked to claim this money, and the prosecutors take this as evidence of Raskolnikov's mental instability. It turns out that the labor camp, for Raskolnikov, actually represents a general betterment of his material circumstances. His rehabilitation will come through a spiritual and ethical rebirth, and not through a monetary windfall. He did not kill for money, and he cannot be reformed by money.

FAMILY

Relationships between family members, and the formation of families through marriage, are central to the novel. Raskolnikov has a fraught relationship with his mother and sister, whom he recognizes as having made great sacrifices for his own happiness. He feels repulsed by their charity and tries to break off relations with them. But Raskolnikov nevertheless feels protective of his sister, in whom he confides, and of his mother. Apart from an engagement to his landlord's daughter—a sickly girl who dies before they can be married—Raskolnikov expresses little interest in starting a family of his own.

This is in contrast to others in the novel. Razumikhin, from the first, is taken by Dunya and offers to protect her and her mother. In fact, as Raskolnikov withdraws from his family, Razumikhin appears to take over his duties and, later, marries Dunya, with Raskolnikov's approval. Raskolnikov's impieties toward his family are mirrored and opposed by Sonya, who gives everything—her reputation and happiness—in order to provide for Marmeladov, Katerina, and the children. Sonya and Raskolnikov later form a family unit while in exile in Siberia. Luzhin wishes to marry Dunya for practical reasons, and he believes he is doing Dunya an enormous favor. For him, family is a means of beginning a "brilliant" career as a public servant. Svidrigailov, the inveterate womanizer, tries to seduce Dunya; he is the novel's libertine, satisfied only by new sexual conquests.

Although Raskolnikov's rehabilitation is only hinted at in the epilogue, it seems clear that Sonya will play a role in his transformation from confused, nihilistic criminal to penitent. In Sonya's total obedience and generosity Raskolnikov sees an

example of Christian love (emphasized by a final reference to the story of **Lazarus**), which, incidentally, he has had a much harder time recognizing in his own mother and sister. If family is an eternal source of conflict in Dostoevsky's novels, it is also the only means of escaping one's loneliness and maintaining one's sanity.

SYMBOLS

Symbols appear in **teal text** throughout the Summary and Analysis sections of this LitChart.

HAYMARKET

The **Haymarket** recurs throughout the novel. A seedy part of St. Petersburg, it is filled with taverns and vendors of cheap wares, and serves as a gathering-place for prostitutes, gamblers, and criminals. Raskolnikov often finds himself in the Haymarket, especially when he sets out walking with no given destination in mind. Sonya works in this area as a prostitute, and many of Raskolnikov's chance encounters take place here. It is near the Haymarket that he overhears Lizaveta telling two vendors when she will be out of the old woman's apartment; it is also near the Haymarket that Raskolnikov spots Svidrigailov, much later, in a tavern, only to realize that Svidrigailov told him two days earlier to meet in exactly that spot. In this sense the Haymarket represents a location of "eternal return": a place where Raskolnikov seems fated to go, and where important events inevitably happen. The disorder and criminality of the Haymarket are an external representation of the chaos and madness overtaking Raskolnikov's mind.

LAZARUS

A Biblical character from the Gospel of John, **Lazarus** is a man dead for four days and placed in a tomb. When Jesus arrives in town and is told of Lazarus' death, he asks God for the ability to raise Lazarus in order to demonstrate his (and God's) power, and to convince those in the surrounding area that he is indeed the Messiah. Raskolnikov asks Sonya to read this passage to him from her New Testament, and Porfiry asks whether Raskolnikov believes in God, and whether, specifically, he believes in the truth of the Lazarus story. Lazarus's return from the dead echoes Raskolnikov's own "living death"—the madness that closes in on him following the murder, which eventually causes his confession and eight-year sentence in a prison camp. It is there that Raskolnikov uncovers Sonya's same copy of the New Testament. And like a man raised from the dead, he becomes truly penitent, realizing that his remaining years in the camp are not so long, and that he will be sustained by the power of Sonya's love and "reborn" into a new life.

QUOTES

Note: all page numbers for the quotes below refer to the Vintage edition of *Crime and Punishment* published in 1993.

Part 1, Chapter 1 Quotes

Details, details above all! . . . It's these details that ruin everything always . . .

Related Characters: Rodion Romanovich Raskolnikov (speaker)

Related Themes:

Page Number: 5

Explanation and Analysis

As the novel begins, Raskolnikov, a student who no longer goes to school or attends classes, is having what would now be described as a "mental breakdown." He has trouble accounting for the "details" of his life: the state of his clothing, his personal hygiene, or the cleanliness of his tiny apartment, which is no bigger than a closet. Raksolnikov does not even seem interested in addressing what he understands, dimly, to be the problems in his life. Instead, he can think only of a vague plan to "do something," to make a break with his current life. But this plan necessarily involves other kinds of details and plans.

Thus *Crime and Punishment* begins "in medias res," with a character who is beginning his mental collapse but who has already been "collapsed," or nearly so, for some time. This means that the novel mostly tracks the bottom of Raskolnikov's slide, and the people he encounters during this period of total dismay and madness.

Part 1, Chapter 2 Quotes

It is necessary that every man have at least somewhere to go.

Related Characters: Semyon Zakharovich Marmeladov (speaker)

Related Themes:

Page Number: 14

Explanation and Analysis

Marmeladov is a foil for Raskolnikov, in that Marmeladov's life is also falling apart, but he reacts differently. Marmeladov is drunk, and has been sleeping on the banks of the Neva River for nearly the past week - and yet all he wishes to do is to narrate his life with his wife and family to someone, anyone, in the nearby tavern. Raskolnikov, though he does not have a family, is similarly dissolute. But the difference between the two men, older and younger, is that Raskolnikov is not interested in sharing his experiences or narrating them to a friend. Raskonikov's dissolution is instead a thoroughly private matter.

This will have consequences later in the novel, when Raskolnikov attempts to keep his murderous acts a secret. He finds this nearly impossible to do - he has nightmares about his deeds - and realizes, only too late, that Marmeladov's impulse to atone in public for his bad behavior is, in fact, a method by which people can relieve themselves of the burden of their guilt.

Part 1, Chapter 3 Quotes

❝ . . . as he explained, a husband ought to owe nothing to his wife, but it is much better if a wife looks upon her husband as a benefactor.

Related Characters: Pulcheria Alexandrovna Raskolnikov (speaker), Pyotr Petrovich Luzhin, Avdotya (Dunya) Romanovna Raskolnikov

Related Themes:

Page Number: 36

Explanation and Analysis

Luzhin, about whom Pulcheria is speaking, seems to be a good, honest man, a government official who announces that he is truly in love with Dunya, Raskolnikov's sister. But this speech he gives, as reported by Pulcheria, is somewhat odd considering the circumstances. He argues that it is better for a husband to marry a wife in a "lower position," because then the wife will literally look up to her husband, rely on him for everything, and be, therefore, much more inclined to work for him and for the good of their family.

This, of course, is at best an upsetting, and at worst a deeply terrifying conception of marriage, as a kind of servitude a woman must provide her husband. But Pulcheria and Dunya recognize that, based on their material circumstances, they have very little say in the matter. Dunya must be married if their family is to be supported, especially with Raskolnikov earning so little money. And Raskolnikov himself feels an unacknowledged guilt at being unable to offer his sister and mother any money to survive.

Part 1, Chapter 4 Quotes

❝ This marriage will not take place as long as I live, and to the devil with Mr. Luzhin!

Related Characters: Rodion Romanovich Raskolnikov (speaker), Pyotr Petrovich Luzhin, Avdotya (Dunya) Romanovna Raskolnikov

Related Themes:

Page Number: 40

Explanation and Analysis

Here, Raskolnikov makes plain his deep opposition to Dunya's potential marriage to Luzhin. Although Luzhin can provide material security for the family, Raskolnikov believes this security comes at too high a price. He states openly that he feels Dunya would have to give up too much of her independence to a man Raskolnikov feels he barely knows.

But there are perhaps deeper reasons for Raskolnikov's opposition to Luzhin's marriage to Dunya. For Luzhin is, despite everything, a man "of action," a man "in the world." And Rasknolnikov is barely holding on to his tenuous life as a student, and his squalid top-floor apartment. Indeed, Raskolnikov is barely maintaining his grasp on reality itself. Thus he resents Luzhin for wishing to marry into the family, in part because he worries that Dunya will have to give up too much of her freedom, and in part because he feels implicitly that *he* should be the man providing for his mother and sister in their time of need.

Part 1, Chapter 5 Quotes

❝ God . . . but can it be, can it be that I will really take an axe and hit her on the head and smash her skull . . . ?

Related Characters: Rodion Romanovich Raskolnikov (speaker), Alyona Ivanovna (the pawnbroker)

Related Themes:

Page Number: 59

Explanation and Analysis

This is an important moment of reconsideration in the

novel. Raskolnikov initially vows that he will murder and rob his neighbor because he fears for his own financial circumstances, and those of his family. But he also wishes to kill his neighbor because of a desire that is far more difficult to characterize - one that will be, in effect, the deepest mystery and motivating power of the novel. For Raskolnikov kills his neighbors mostly out of a desire to "do something," to "act" in the world, to impose his will upon it and make himself feel that the world is not merely something to which he must bend himself.

Thus the murders are committed as much for Raskolnikov's sense of self as they are for his material circumstances. After all, material circumstances barely matter to the protagonist - he certainly does not want to become rich by stealing. Instead, he wants a change, he wants to feel empowered and "real" - to feel that he is not just sleepwalking through life. The murders, as horrific as they are, provide this opportunity for him.

Part 1, Chapter 6 Quotes

❝ If he had ever once managed to analyze and finally decide everything down to the last detail . . . at that point he would most likely have renounced it all as absurd, monstrous, and impossible.

Related Characters: Rodion Romanovich Raskolnikov

Related Themes:

Page Number: 69

Explanation and Analysis

This passage is another instance of the relationship between "planning" and "doing," or dreaming of committing an act and actually committing it. The narrator goes to great lengths to describe what's going on in Raskolnikov's mind as he plans his attack. For planning is not exactly the word - he works out some of the details in advance, but others he does not figure on until the act is committed. This, in part, because murder is, for Raskolnikov, itself something more or less inconceivable.

Thus the narrator argues that Rasknolnikov proceeds in something like a "cloud," knowing only what he'll do next as he's doing it, or about to do it. This has the added benefit of keeping Raskolnikov from worrying too much about the consequences of his intended act, since that act is planned and then more or less immediately followed up by doing. This is an intermediate ground between free will and chance, between premeditated criminality and madness, for Raskolnikov decides to act but leaves a certain amount of the planning and detail constantly "up in the air."

Part 1, Chapter 7 Quotes

❝ But a sort of absentmindedness, even something like reverie, began gradually to take possession of him: as if he forgot himself at moments . . . and clung to trifles.

Related Characters: Rodion Romanovich Raskolnikov

Related Themes:

Page Number: 80

Explanation and Analysis

The narrator now goes through the difficulties of actually "committing a crime" according to the plan one sets for oneself. For a crime, like any human event, has ripples far beyond the ability of the human mind to track them. This, despite the suppleness of that mind, or the single-minded drive of the person doing the act.

Thus Raskolnikov finds himself unable to keep track of what he has done, or where he is going. His ability to know where evidence might crop up is, in an instant, demolished - he has trouble focusing for long periods of time on anything at all. And he finds himself utterly paranoid - caught up in desperate anxieties about being caught, anxieties for which he did not plan - indeed for which he could not have planned. Intending to go into this crime as a criminal unlike any other criminal, he finds himself in all the traps a criminal might expect - all the proliferation of evidence, and all the fog of disorientation that goes hand in hand with a life in crime.

Part 2, Chapter 2 Quotes

❝ If indeed this whole thing was done consciously and not foolheadedly . . . then how is it that so far you have not even looked into the purse and do not know what you've actually gained?

Related Characters: Rodion Romanovich Raskolnikov (speaker)

Related Themes:

Page Number: 110

Explanation and Analysis

This passage is perhaps the first and most serious indication that Raskolnikov has no idea, really, *why* he committed the crime he committed—for he has not even inventoried the contents of the purse he took from his neighbor! Of course, Rasknolnikov had his doubts, even before commission of the crime, as to his motivations—he knew there was something beyond money that interested him, perhaps a desire to live life fully, or to "make his mark" on the world. But his total ignorance of the items contained in the purse makes clear to him just how profound this lack of interest is.

Additionally, Raskolnikov's attitude indicates that, for him, the crime itself was a way both of courting fate and of altering it, of making sure that his will was dominant over whatever life had "planned" for him. In this way, then, the contents of the purse do not matter at all—they are incidental to the deeper motivation of the crime, which is an assertion of his will against a world that seems largely indifferent to him.

Part 2, Chapter 4 Quotes

And if we look straight, in all ways—will there be many good people left? No, in that case I'm sure that I, with all my innards, would be worth about as much as one baked onion!

Related Characters: Dmitri Prokofych Razumikhin (speaker)

Related Themes:

Page Number: 133

Explanation and Analysis

Razumikhin is a counterweight to Raskolnikov in the plot. He, like his friend, believes himself to be "fallen," to be a "sinner," a person capable of bad things. But Razumikhin does not place undue emphasis on this feeling of fallenness. Instead, he takes it as a given, as a condition of humanity - and he attempts to live a good life having accepted it. Thus, Razumikhin is good to Pulcheria and Dunya - he becomes more loving toward them as time passes. And though Raskolnikov believes his only way to make a mark in the world is to commit a horrific crime, Razumikhin, despite his belief that he is far from perfect, attempts to live a balanced and more rational life. He works for his money, continues with his studies, and manages to maintain his sanity. All this while attempted to help Raskolnikov, despite realizing that his friend is perhaps, as the novel goes on, beyond all help entirely.

Part 2, Chapter 6 Quotes

"And what if it was I who killed the old woman and Lizaveta?"

"But can it be?"

"Admit that you believed it! Right? Am I right?"

Related Characters: Rodion Romanovich Raskolnikov, Alexander Grigorievich Zamyotov (speaker), Alyona Ivanovna (the pawnbroker), Lizaveta Ivanovna

Related Themes:

Page Number: 165

Explanation and Analysis

In the Crystal Palace tavern Raskolnikov finds Zamyotov, whom he first encountered as a clerk in the police station. Zamyotov finds himself discussing the nature of the murders in Raksolnikov's building with the young man, and he is clearly suspicious of Raskolnikov's story and alibi, which isn't very strong. Zamyotov also cannot help noticing, as many others in the novel notice, that the young man's "illness" seems to increase whenever the crime is brought up. And clearly, as this quotation evidences, Raskolnikov is not well - he has a morbid preoccupation with the crime, despite claiming that he has no connection to it. He barely eats or sleeps, and seems to wander listlessly around the city, waiting to run into someone and talk to them. At this point in the novel, Raskolnikov thus resembles his old friend Marmeladov, but with a twist - for while Marmeladov's "crimes" have to do with his alcoholism and instability, Raskolnikov is now a hardened and guilt-ridden criminal.

Part 2, Chapter 7 Quotes

He finally got it!

Related Characters: Katerina Ivanovna Marmeladov (speaker), Semyon Zakharovich Marmeladov

Related Themes:

Page Number: 178

Explanation and Analysis

Marmeladov's wife Katerina is of course saddened to see what has happened to her husband - but she is not necessarily surprised by it. She understands that for some time Marmeladov has been sick, and borderline insane - and drawn ever more to drink, which causes him only to ramble through the streets more, and to speak to whomever is

close by about his misfortunes.

But Katerina also believes that Marmeladov should take more responsibility for his actions. She believes that he has failed to provide for their family; thus, his death underneath the wheels of a carriage is, for her, an example of her husband "getting" the fate that was headed his way. This fate, of course, could have been avoided had Marmeladov behaved differently. But this is another example of the interplay of choice and "fatedness" in the text - of the manner by which men and women do what they choose, or refuse to choose, and therefore suffer the consequences of both their action and inaction.

Part 3, Chapter 3 Quotes

❝ What I'm driving at . . . is that your complete recovery now depends chiefly on you yourself. . . . I should like to impress upon you that it is necessary to eliminate the original, so to speak, radical causes that influenced the onset of your ill condition.

Related Characters: Dr. Zossimov (speaker), Rodion Romanovich Raskolnikov

Related Themes:

Related Symbols:

Page Number: 223

Explanation and Analysis

Dr. Zossimov appears genuinely to want to help Raskolnikov, perhaps for Raskolnikov's sake, and certainly for Pulcheria's, who fears desperately for the fate of her son, as does Dunya. Zossimov's encouragement that the young man find the "root cause" of his struggles is, of course, an ironic one. For that root cause could be, on the one hand, whatever drove Raskolnikov to commit the two murders in the first place - that untraceable desire for action and intervention into an unfeeling and hopeless world - but the root cause could also be the guilt that Raskolnikov feels over having committed the murders themselves. Zossimov naturally does not know that Raskolnikov is guilty of these crimes, but perhaps he does sense, at this point in the novel, that the young man has done something, or things, that he regrets. And in order to feel better, Raskolnikov must purge himself of some of the guilt he feels, for the guilt underlies his madness.

Part 3, Chapter 4 Quotes

❝ Despite her eighteen years, she looked almost like a little girl, much younger than her age . . . and this sometimes even appeared comically in some of her movements.

Related Characters: Sonya Semyonovna Marmeladov

Related Themes:

Page Number: 238

Explanation and Analysis

Sonya is to be Raskolnikov's love interest in the novel, although their romance is far, far from a "standard" one. Raskolnikov's mind is echoed here in the words of the narrator, who states what Raskolnikov perceives: that Sonya is young and largely helpless, that she has been tasked with supporting her family during her father's illness and now after his death, and that, in doing so, she has been made to "grow up" very quickly, more quickly than should be reasonable for someone of her age and temperament.

Raskolnikov feels very fond of Sonya and demonstrates to her what little kindness he is capable of showing anyone - indeed, he is alternately firm, cold, and distant with his sister and mother, and does what he can to create distance between himself and his friend Razumikhin. By the end of the novel, Sonya is the only person with whom Raskolnikov is anywhere near close at all - the only "family" he has left, as they live together during Raskolnikov's banishment in Siberia.

Part 3, Chapter 6 Quotes

❝ . . . only peasants or the most inexperienced novices deny everything outright and all down the line. A man with even a bit of development . . . will certainly try to admit as far as possible all the external and unavoidable facts.

Related Characters: Rodion Romanovich Raskolnikov (speaker)

Related Themes:

Page Number: 269

Explanation and Analysis

By this point in the novel, Raskolnikov is engaged in a game of cat-and-mouse with Porfiry, the investigator who is charged with determining who exactly killed the two women in the young man's apartment complex. Porfiry asks questions leading enough to cause Raskolnikov to sense

that the man is "on his tail." Thus Raskolnikov begins a kind of "reverse psychology," arguing that, had he committed the murders, he would have behaved in one way or another, would have answered in a differently evasive way - would have, in other words, demonstrated through attempted misdirection that he has something to hide.

This is a bluff on Raskolnikov's part, and though it is clever enough - and demonstrative of Raskolnikov's intellect and ability to make an effort even under great emotional pressure - it is not as though Porfiry has not expected that the young man would be an intelligent and deft conversationalist. Porfiry is perhaps more suspicious of Raskolnikov now than ever before.

Part 4, Chapter 2 Quotes

❝ You've all been saying that I was mad . . . and just now I imagined that perhaps I really am mad and was only seeing a ghost!

Related Characters: Rodion Romanovich Raskolnikov (speaker), Arkady Ivanovich Svidrigailov, Dmitri Prokofych Razumikhin

Related Themes:

Page Number: 295

Explanation and Analysis

At this point in the novel, Raskolnikov's paranoid psychology begins to fold in on itself. For the young man genuinely does wonder, now, if he is crazy, and if the friends he has known for some time appear to him only as illusions - if he can trust his own senses, his ability to understand whatever is going on around him. Indeed, Raskolnikov feels so divorced from the crimes he has committed that he wonders *why* it is he has committed them - what possibly could have motivated him, and from where those motivations derived.

Razumikhin, for his part, seems more and more convinced that his friend is guilty, at least of something - that he is somehow implicated in the murder that seems always to pique his interest, to cause him to act as though he has an incredible stain of guilt on his soul. But Razumikhin is afraid to bring this up with his friend, perhaps because he is also worried about upsetting someone who is so clearly in a perilous and unstable mental state.

Part 4, Chapter 3 Quotes

❝ No, it's my fault most of all! I was tempted by his money, but I swear, brother—I never imagined he could be such an untrustworthy man!

Related Characters: Avdotya (Dunya) Romanovna Raskolnikov (speaker), Rodion Romanovich Raskolnikov, Marfa Petrovna Svidrigailov

Related Themes:

Page Number: 308

Explanation and Analysis

Dunya is a counterpoint to Raskolnikov in her total dedication to being truthful, and to helping and serving her mother and brother - to doing all she can to make the lives of those around her easier. Dunya worries that she has sullied the family's name by taking up with Luzhin, who, it turns out, has had an eye on her money, and has not really loved her so much as planned to use Dunya to further his own designs. Dunya fears that this has brought shame on her brother and mother, and her anguish here is not so much her own - as might be expected of a lover jilted in this fashion - but is instead anguish for others.

Raskolnikov also worries about those around him, but his worries are those of a paranoid person - devoid of most relation to reality, and achieving their full effect only in his mind - without much reflection in the outside world. Raskolnikov sees others and thinks of himself; Dunya sees something happen to her and thinks of others.

Part 4, Chapter 4 Quotes

❝ Jesus therefore again groaning in himself cometh to the grave . . . . Jesus said, Take ye away the stone. . . . Jesus lifted up his eyes, and said, Father, I thank thee that thou has heard me, . . . and he cried with a loud voice, Lazarus, come forth. *And he that was dead came forth.*

Related Characters: Sonya Semyonovna Marmeladov (speaker)

Related Themes:

Related Symbols:

Page Number: 327

Explanation and Analysis

This passage comes from one of the recurring motifs in the

work. Raskolnikov asks Sonya to read from this passage in the Gospels, because he identifies deeply with Lazarus, a man who was dead and was revived, a man who has seen "the other side" and returned to life, but who has difficulty describing what he has passed through. Perhaps Raskolnikov, although he does not state this directly, worries that he, too, might only be "purified" through dying, as Lazarus has died. He fears that the only method of escaping his own guilt is to die. Or perhaps Raskolnikov merely marvels at the wonder of Jesus having brought someone back to life before Jesus' own resurrection in the Gospels. Raskolnikov does not come out and explicitly identify why he is so fixated on this story - but the idea of rebirth, of being dragged from death back into life, is an object of clear fascination for him.

Part 4, Chapter 6 Quotes

One little word, Rodion Romanovich, sir; concerning everything else, it's as God wills, but all the same we'll have to ask you a thing or two formally, sir . . . so we'll be seeing each other right enough, sir.

Related Characters: Porfiry Petrovich (speaker), Rodion Romanovich Raskolnikov

Related Themes:

Page Number: 353

Explanation and Analysis

Porfiry calls Raskolnikov "sir" not to honor him but to mock him, for Porfiry knows that, at this point, Raskolnikov is in some way involved with the events of the night of the crime, although he cannot necessarily prove this. What he does see, quite clearly, is how upset the thought of the crime makes Raskolnikov, how the young man is destabilized, and how he raves about his life and about the lives of those around him.

Thus Porfiry believes that it is "fated" he will encounter Raskolnikov again - and cause him either to admit to his crimes, or to be forced into admitting them - or else to demonstrate through some other piece of evidence that he is the man who, in fact, has done these horrible deeds. Porfiry's notion of fate, then, is one of "fait accompli" (results that have already occurred or been decided), of the knowledge that, before long, Raskolnikov will be in prison for the murders Porfiry believes (correctly) he has committed.

Part 5, Chapter 4 Quotes

Nonsense! I simply killed—killed for myself, for myself alone . . . and it was not money above all that I wanted when I killed . . . .

Related Characters: Rodion Romanovich Raskolnikov (speaker)

Related Themes:

Page Number: 419

Explanation and Analysis

This is avastly important passage in the novel. For Sonya, loving Raskolnikov as she does, wishes to argue on his behalf that there were mitigating circumstances causing him to kill - that Raskolnikov was hungry, that he was not in right mind and that he therefore did not know what he was doing, that he murdered out of a desperation for money and a deep desire simply to stay alive. But to this, Raskolnikov argues point blank that the truth was nothing of the sort. The young man instead claims that he killed "for himself," out of a sense of fulfilling a destiny that was different from that of the university men around him - that Raskolnikov wanted to live beyond the confines of the life that unfurled before him. Sonya, then, attempts to humanize her love interest, whereas the young man desires only to clear his mind and not to make excuses for the murder, not to point to any mitigating circumstances - but to argue exactly why he killed, even if those reasons make no sense to his companion, and instead stem solely from a personal existential crisis.

Part 5, Chapter 5 Quotes

Dunya! This Razumikhin, Dmitri Prokofych, is a very good man . . . He is a practical man, hard-working, honest, and capable of deep love . . . .

Related Characters: Rodion Romanovich Raskolnikov (speaker), Avdotya (Dunya) Romanovna Raskolnikov, Dmitri Prokofych Razumikhin

Related Themes:

Page Number: 425

Explanation and Analysis

By now Raskolnikov has already begin preparing for the future, for a time when he can truly no longer provide for the family, either because he is dead or in prison. (Of course,

he has not been providing for the family at all already, and he knows this; but Raskolnikov nevertheless feels it is his duty to designate someone as the family's official "protector" after he is gone.) The arrangement he makes here makes a great deal of sense. Razumikhin is demonstrably in love with Dunya, and he is devoted to Pulcheria as well. He wishes to do all he can to serve Raskolnikov's mother and sister - he is committed to it. In every sense, then, other than the biological one, Razumikhin has become the family member that Dunya and Pulcheria have wanted. He has taken over for Raskolnikov and wishes to do so - and this provides Raskolnikov with a modicum of comfort as he realizes he must confess fully to his crimes.

Part 6, Chapter 1 Quotes

He's a political conspirator, he is, for sure, for sure!

Related Characters: Dmitri Prokofych Razumikhin (speaker), Rodion Romanovich Raskolnikov

Related Themes:

Page Number: 446

Explanation and Analysis

Razumikhin seeks whatever justification he can find for his friend's behavior. For indeed it would make a great deal more sense if Raskolnikov were to have committed the murders out of a sense of a political cause, as motivates the people in other Dostoevsky novels. If Raskolnikov desired to overthrow the government, or to make some kind of public political point, then the crimes would still appear horrible and deeply upsetting, but at least would somehow be "rational" or comprehensible.

Of course, Raskolnikov has not done this - he has not killed for any outward reason, he has sought to make the point that he serves no master, and he has no political end. It would be so much easier if that were the case, if Razumikhin could point to a kind of philosophy or set of beliefs that brought on the crime. And this inability to find a reason is perhaps the most upsetting of the outcomes of Raskolnikov's acts.

Part 6, Chapter 2 Quotes

You'd run away, and come back on your own. *It's impossible for you to do without us.*

Related Characters: Porfiry Petrovich (speaker), Rodion Romanovich Raskolnikov

Related Themes:

Page Number: 461

Explanation and Analysis

This is one of the climactic scenes in the novel. At this point Porfiry is convinced that Raskolnikov is guilty. He seems to know this intuitively, elementally, but he also notes that there are a great deal of corroborating, circumstantial effects that lead him to the same conclusion. And one of them is Raskolnikov's interactions with those who seek him out, with the investigators who have tasked themselves with finding the murderer. They keep finding Raskolnikov wherever they go - thus Raskolnikov "comes back on his own" out of some need to return to those who intuit he is the one to blame. (In a way fulfilling the trope that murderers always "return to the scene of the crime.")

This sheds further light on the nature of Raskolnikov's guilt. For at this point, he is more interested in expiating that guilt, in turning to a moment when he can serve his punishment, than he is in concealing his crime. For other than his relationship with Sonya, he has very little of his life left to protect.

Part 6, Chapter 6 Quotes

"Well, never mind, brother. It's a good place. If they start asking you, just tell them he went to America."

"Oi, dat's not allowed, it's de wrong place!"

Related Characters: Arkady Ivanovich Svidrigailov (speaker)

Related Themes:

Page Number: 511

Explanation and Analysis

The final exhortation here is from the guard outside a building, who sees Svidrigailov about to kill himself. The guard, tellingly, does not advise the man not to commit suicide - he simply says that outside the building by the guard station is the "wrong place" to commit such an act. Indeed, throughout the novel, Dostoevsky is interested in what constitutes the right and the wrong place - which actions belong in which place, which actions cause one to be guilty or innocent, and whether the circumstances might justify those actions.

Just like Raskolnikov's murders, Svidrigailov's suicide is never adequately explained, because there is no adequate explanation for it. There is only his belief, like Raskolnikov's, that life presents a series of horrid tasks, and that the way out of that life is to engage in a violent act, directed either against oneself, ending that life, or against other people, putting one's freedom in jeopardy.

Part 6, Chapter 7 Quotes

❝ I'm wicked, I see that . . . but why do they love me so, when I'm unworthy of it!

Related Characters: Rodion Romanovich Raskolnikov (speaker), Pulcheria Alexandrovna Raskolnikov, Avdotya (Dunya) Romanovna Raskolnikov

Related Themes: 

Related Symbols: 

Page Number: 520

Explanation and Analysis

Here Raskolnikov references a belief relating to a fundamentally Christian idea, as it is developed throughout the novel - that of the golden rule, in which others are to be treated the way they would wish to be treated. Dunya and Pulcheria love the young man unconditionally, and they do their best to demonstrate to him this love, despite whatever he might have done or might do in the future. They do this because they wish to be loved by him, because they treat him the way they want to be treated, because they are religious people, and, ultimately, to believe that the world works in this way, with people caring for those who care for them.

Raskolnikov finally seems to understand the unconditional nature of this life, even as he has a hard time understanding what it might mean for him - how they can love him after what he has done. This love, for Raskolnikov, is now only a source of pain for him, and though he understands it better in this scene, he still has a difficult time accepting it.

Epilogue, Chapter 2 Quotes

❝ At the beginning of their happiness there were moments when they were both ready to look at those seven years as if they were seven days. He did not even know that a new life would not be given him for nothing, that it still had to be dearly bought, to be paid for with a great future deed . . . .

Related Characters: Rodion Romanovich Raskolnikov, Sonya Semyonovna Marmeladov

Related Themes: 

Related Symbols: 

Page Number: 551

Explanation and Analysis

Here Dostoevsky discusses another fundamentally Christian idea, that of redemption. The time in the camp is nothing compared to cosmic time - the chain of human existence moving forward and backward from Raskolnikov's and Sonya's time on earth. Thus Raskolnikov, who has found religion during his time away in the penal colony, and who has dedicated his life to living well and to helping Sonya, knows that he must somehow do something "great" in the future to make up for the harm he has caused others.

He does not know exactly what this deed might be, and in this way the author leaves open the end of the novel for a possible sequel (never written). But Raskolnikov is also ennobled at this thought. For though a great future deed might be a difficult one to achieve, it is also a deed that remains possible - it is an indication of hope. Before, Raskolnikov had no hope, and he committed the murders in part because he felt his life to be without future and without direction. Even though a good deal of hard work lies in front of him, he nevertheless has found that future and that hope, as the author takes pains to make clear.

SUMMARY AND ANALYSIS

The color-coded icons under each analysis entry make it easy to track where the themes occur most prominently throughout the work. Each icon corresponds to one of the themes explained in the Themes section of this LitChart.

PART 1, CHAPTER 1

A young, impoverished former student, Rodion Romanovich Raskolnikov, leaves his very small apartment in St. Petersburg, Russia, and walks outside. It is July and very hot. He does not wish to see his landlord, to whom he owes months of unpaid rent, but he no longer fears her—he simply does not wish to be bothered by her questions. He has stopped caring for his appearances and goes around in rags, often talking to himself on the street. He acknowledges aloud that he has a "fantasy" he is contemplating putting into action.

Raskolnikov's poverty and psychological situation are introduced. He has so little money he can barely afford to eat—certainly he can no longer afford his university tuition. It is not clear whether his tendency toward privacy, obsession, and anxiety predated his money troubles or developed as a result of them—both seem to get worse as time goes on.

Near the **Haymarket**, a poor neighborhood and gathering-place for prostitutes, a drunk man yells at Raskolnikov about his hat, which is so broken and dented as to be noticeable. Raskolnikov remarks to himself that small details like the hat could cause his whole "plan" to fail. Raskolnikov knows exactly how many steps (730) it takes to get to a particular house, the destination for the day's "trial."

The first mention of "the plan," which will result in the murder of the pawnbroker and her innocent sister Lizaveta. A peculiarity of Raskolnikov's psychological state is here revealed: he is so obsessive as to know how many steps he must take to reach his destination, yet he forgets obvious things, like the hat which could cause him to be noticed during the crime.

Raskolnikov enters the apartment house, where many lower-middle class people live, and walks to the fourth floor; there, a German official is moving out, meaning the old woman, whom Raskolnikov is going to see, will be soon be the sole tenant on her floor. Raskolnikov rings and is questioned by the old woman, who opens the door slightly but, seeing others moving out of the German's apartment, is reassured of her safety. She lets him inside. Raskolnikov introduces himself and the old woman replies that she remembers his visit the previous month.

The pawnbroker appears to be wary of all her customers, and she seems also to recognize the difficulty of Raskolnikov's situation. What is less clear is the pawnbroker's own personality. She is called a "louse" by many of her customers, for she pays very little for pawned items, but she appears simply to be an old, frail woman concerned with her own safety in her apartment.

They walk further into the apartment, and Raskolnikov observes the spare, clean furnishings, which he believes are maintained by a woman named Lizaveta. Raskolnikov announces he has something to pawn with the old woman, whose name is Alyona Ivanovna; she is a pawnbroker, thus explaining Raskolnikov's previous visit, when he pawned a ring for two roubles.

The rings were given to Raskolnikov by his sister Dunya; the watch was his father's. These objects are indicators of his family and their love for Raskolnikov—in fact, throughout the novel, Dunya, his mother Pulcheria, and his friend Razumikhin appear willing to go to great lengths to help Raskolnikov, even when he does not seek assistance.

Now he offers his father's watch, which Alyona believes is worth a rouble and a half, minus interest accrued on the ring. Raskolnikov is angered but accepts her low offer. Before he leaves, Raskolnikov says he will have something else to pawn soon: a cigarette case. He also asks whether Lizaveta, Alyona's sister, lives with her and is around often; Alyona brushes the question off distrustfully.

Raskolnikov grows nervous and enquires rather awkwardly about Lizaveta. Although he feels he has planned out the crime painstakingly, it becomes apparent, both here and later, that he becomes nervous at the thought of killing—he cannot be as ruthless as he desires to be.

Overcome by anguish and horror at his plans, Raskolnikov leaves the apartment. He decides to enter a tavern, which he never does, and drink to ease his hunger. He gulps down a beer and feels much better. Looking around the tavern, he spots two drinkers and one other man, a retired official, sitting quietly and separately.

Although Raskolnikov mutters to himself, walks around Petersburg aimlessly, and sleeps in public on occasion, he barely drinks. His troubles with madness derive from other causes, not from a dependence on alcohol.

PART 1, CHAPTER 2

Raskolnikov finds that he now wishes to be in the company of others. For the past month, he has spurned all company. He glances at the retired official, who appears ready to talk to him. The man has a face "swollen from drink" and is ill-shaved and dirty. He begins speaking to Raskolnikov, introducing himself as Marmeladov, a low-ranking civil servant. Raskolnikov begins explaining that he is a student, only to break off and experience "an irritable feeling of loathing."

Raskolnikov grows angry at the mention of his university studies, which have been interrupted by his extreme poverty. It is revealed later in the novel that Raskolnikov had very few friends at university—only Razumikhin, who also studied in impoverished circumstances—took the trouble to befriend Raskolnikov, despite his prickliness.

Marmeladov speaks eagerly. He says that poverty is not a vice, but total poverty, destitution, is indeed one. He also admits to having slept on the banks of the Neva the past five nights. The tavern's owner and a worker laugh at Marmeladov, egging him on with questions about his life. Marmeladov begins a long, confused discussion of his problems: his wife, Katerina Ivanovna, was recently beaten by a man named Lebezyatnikov, whom Marmeladov had asked, in vain, for a loan. Marmeladov tells Raskolnikov that Katerina is of higher birth, the daughter of an officer, and describes himself as but a "brute." Katerina is suffering from consumption (tuberculosis), but Marmeladov has spent all the family's money on drink.

Marmeladov is, in many ways, a foil for Raskolnikov. Although the cause of his madness is drink, not isolation and poverty, he feels that nothing in his life can go right, and that it is his fate to suffer. Marmeladov here introduces Katerina, his wife, who will be left alone to support the family after Marmeladov's death, and who will succumb to madness herself. In one of the novel's many coincidences, Lebezyatnikov will reappear as the roommate of Luzhin, Dunya's fiancé.

Marmeladov explains his problems more specifically, feeling that Raskolnikov is a "sorrowful" man and therefore might understand. Katerina was educated in a school for nobles and received a "certificate of merit" for her studies. This inherent nobility, according to Marmeladov, explains why she would not tolerate Lebezyatnikov's "rudeness," which Marmeladov does not describe further. Her recent comments to Lebezyatnikov caused him to beat her. Marmeladov goes on: he met Katerina when she was widowed with three children; her first husband, an officer, had gambling debts and died during a court proceeding. Marmeladov was also a widower with a fourteen-year-old daughter. He married Katerina and swore off drinking for one year.

Katerina makes reference throughout the novel to her high birth. Wealth in the novel is not always measured in cash—just as frequently it is gauged by the circumstances of one's social life, or the necessity for one to work. Katerina relies upon her father's nobility, and the comfortable circumstances under which she was raised, in order to maintain her sanity before and after Marmeladov's death. Even in moments of deepest despair, Katerina does not abandon her insistence that she is of noble birth and "too good" for poverty.

But Marmeladov later lost his job and began drinking again. Over the next year and a half he found work intermittently and continued drinking, only to arrive in Petersburg, find a job, and lose it once more. He, Katerina, and the three young children live at Fyodorovna Lippewechsel's house. Marmeladov then speaks of his daughter from his first marriage, Sonya, whom he tried to educate in her youth, before the family ran out of money.

Marmeladov seems constitutionally incapable of sobriety. His alcoholism is the cause of his family's poverty, and it forces Sonya to abandon her own studies—much as Raskolnikov is later forced to abandon his. Sonya is forced to work in order to support the family while Katerina cares for the younger children.

Earlier Katerina complained that Sonya, old enough to work, was not contributing to the family's welfare. Marmeladov tells of one night, when Sonya finally went out to work and returned after eight, presumably having prostituted herself for thirty roubles, which she gave to Katerina. Katerina accepted the money and kissed Sonya's feet as Sonya wept in bed.

Sonya's prostitution is necessary to provide for Marmeladov's family. It becomes a source of consternation for Marmeladov and, later, for Raskolnikov, who believes his sister's desire to marry Luzhin for money to also be a form of prostitution, only one that is more socially acceptable.

Sonya is forced to carry a "yellow pass," indicating she is a prostitute. Marmeladov then reveals the source of the quarrel between Katerina and Lebezyatnikov. At first, Lebezyatnikov attempted to solicit Sonya, but he thought better of it and reported that it would not be honorable to live in the same apartment–house as a prostitute. Katerina took issue with this comment and spoke to Lebezyatnikov, who beat her. Sonya was therefore kicked out of the building; she now lives with a tailor Kapernaumov and his family, who are all "tongue-tied," – sufferers of speech impediments.

Lebezyatnikov is later revealed to be a proponent of the "new" liberal beliefs, which include a strong desire for feminine equality in public and private affairs. His desire to solicit Sonya underscores the hypocrisy of his outlook: he believes in women's equality but nevertheless believes it is acceptable to solicit a prostitute and beat a woman who opposes him.

Marmeladov went to his supervisor after Sonya's dismissal and begged for one more chance at his job, which he was granted. Marmeladov's new job changed the family dynamic entirely. Katerina, who formerly only loathed her husband, began cooking him more elaborate meals and mending his clothes. Sonya even visited him, but at night only, so as not to arouse suspicion. Katerina even became friendly again with the landlady, Amalia Fyodorovna, and told her, falsely, of Marmeladov's important position at the office. Six days previous to his conversation with Raskolnikov, Marmeladov brought home his first salary, and his family situation seemed secure.

Marmeladov's apparent change of fortune seems especially cruel considering his death later in the novel. Raskolnikov, too, experiences several moments when he appears to be "in the clear"—unsuspected of the murder, and positioned to begin life anew. Marmeladov and Raskolnikov cannot escape their fates because they have given themselves over to immorality: Marmeladov to drunkenness, Raskolnikov to murder.

But Marmeladov's alcoholism proved too much. He stole his salary from Katerina's trunk and, for the past five days has been inebriated and sleeping outside. He even asked Sonya for a little extra money for a final bottle, which she gave him. Marmeladov drinks the last of that bottle before Raskolnikov and goes on a long rant, claiming that, though he does not deserve pity, he will nonetheless be forgiven by God, as will Sonya; he will be welcomed into heaven along with other sinners and fools.

Another scene of coincidence, as Raskolnikov will later steal goods from the pawnbroker's trunk after he murders her. Marmeladov believes that God will forgive all sins: this, too, is repeated to Raskolnikov later on, by Dunya and by Sonya, both of whom encourage him to repent for his crimes and beg forgiveness of God.

After Marmeladov's speech, Raskolnikov agrees to accompany him home. Marmeladov's family lives in a subdivided corner of Amalia Lippewechsel's fourth-floor apartment, and their living-space is cramped and filled with garbage and rags. Katerina, who is rather young but haggard and sickly in appearance, notices Raskolnikov and Marmeladov in the doorway and begins screaming at her husband, asking if he really took all the money, and dragging him by the hair into the main room. Marmeladov, being dragged, claims that his punishment "is a delight to him."

Marmeladov claims to love his punishment—in some sense accepting suffering makes him feel that he is repenting for his crime. This is another instance of foreshadowing: although Raskolnikov is unrepentant even when he is sent to Siberia after his confession, he begins, under Sonya's supervision and the influence of her love, to understand that his period of incarceration will lead to a better life. Unfortunately Marmeladov does not live long enough to experience such a transformation for himself.

Frau Lippewechsel arrives, announcing the family must leave the apartment immediately. Raskolnikov leaves unnoticed and places a handful of money from his own pocket on a windowsill. On his way out he regrets giving this money away but realizes he cannot take it back. He also comments to himself that man will become accustomed to even the lowliest of circumstances.

This is one of many times in the novel that Katerina's landlady demands the family clear out of the apartment. Raskolnikov gives away money to many characters throughout the book, showing that he does not value it despite needing it desperately, and therefore that he is not motivated to murder for reasons of money.

PART 1, CHAPTER 3

Raskolnikov awakes unhappy the next morning in his cramped, dusty, sparely furnished apartment. The building's maid Nastasya arrives and orders Raskolnikov to rise from bed, since it's past nine o'clock. He gives her some small change for food, drinks her stale tea, and is convinced to eat a small portion of cabbage soup. Nastasya informs Raskolnikov that his landlady, Praskovya Pavlovna, is initiating a police complaint against him for payment of back-rent. Nastasya chastises Raskolnikov for his laziness; he no longer teaches children and claims his only work is "thinking." Before leaving, Nastasya gives Raskolnikov a letter from his mother, sent from the provinces.

Nastasya serves as a substitute mother figure for Raskolnikov while his family is away in the provinces. In this section Raskolnikov's apartment is described in more detail, and it barely seems habitable—he can open the door only when he is lying down on his sofa, and his books and other items are covered in dust. It is as though Raskolnikov has not moved for weeks on end. It is hard to imagine that Raskolnikov ever worked at all, although it becomes clear that he served as a tutor for younger students before his recent spate of anxiety.

Raskolnikov reads the letter. His mother Pulcheria has not written for two months but can now tell Raskolnikov of recent good fortune in their family. Dunya, Raskolnikov's sister, has been working as a servant in the house of the Svidrigailovs, a relatively wealthy family in the same R----- province. Dunya took out a salary advance of 100 roubles when she began work in order to send 60 to Raskolnikov the previous year, and his mother has also sent smaller portions of her own pension, inherited from Raskolnikov's father after his death.

Raskolnikov's mother worries about her son most of all—although she loves Dunya dearly, Raskolnikov is the first born and her only son, and according to Russian custom at the time, Raskolnikov is the head of the family despite his inability to provide monetarily for his mother and sister. Indeed, Raskolnikov is financially supported by these two women throughout the novel.

Dunya's position was placed in jeopardy when Mr. Svidrigailov began making passes at her, eventually asking her to elope with him. Dunya refused but, hoping not to lose her job, stayed in her position for six weeks, during which time Marfa Svidrigailov overheard her husband begging Dunya once again to run away with him. Marfa mistook Dunya for the initiator of affections and dismissed her immediately, much to Raskolnikov family's shame.

Although Dunya refuses all of Svidrigailov's advances, Marfa believes she is guilty of seducing her husband and speaks out against Dunya throughout the neighborhood. This has serious financial consequences for the family, since Dunya's income, combined with Raskolnikov's father's pension, must support the three of them.

Pulcheria and Dunya were afraid to inform Raskolnikov of this news, not wanting to burden him, and did not write during the intervening two months. Marfa slandered Dunya throughout the province, further shaming the family. But Svidrigailov ultimately could not stand the lies being told, however unknowingly, by his wife; he confessed to her and proved his guilt by providing a letter of Dunya's in which she refused Svidrigailov and chastised him for his immorality.

Svidrigailov will reappear later in the text, in Petersburg. Indeed most of the characters in the novel referenced in the provinces—Luzhin, Lebezyatnikov, Svidrigailov—make their way to Petersburg and figure into Raskolnikov's drama. Svidrigailov will later argue that he truly loved Dunya, and that his desire to elope with her was genuine, and his actions here do attest to some level of honesty and goodness in him.

Now Marfa experienced a great shame and went to the houses of the province revoking her previous statements and insisting on Dunya's total innocence. Dunya's reputation was restored, and in short order a relative of Marfa's named Pyotr Petrovich Luzhin proposed marriage to her. Dunya and Pulcheria have agreed in principle to this marriage, arranged speedily, without Raskolnikov's consent, as Pulcheria goes on to explain.

Luzhin appears to be a "deus ex machina," or "God from the machine"—a character who arrives to eliminate another character's troubles entirely. But from the beginning Luzhin's advances have an air of mystery about them. For one thing, it is not initially clear why he wishes for the wedding to take place so quickly.

Luzhin met with Dunya once, in a formal setting, before proposing. He is 45 years old, a rising government official, and "still handsome," in Pulcheria's words. He is also in accord with the political fashions of the time—meaning he is politically liberal—and describes himself as an "enemy of all prejudice." Pulcheria admits that Dunya does not feel a "special love" for Luzhin, but her inherent goodness and his solid circumstances should make for a strong match.

Dostoevsky makes Luzhin an object of ridicule. Luzhin seems to understand that the "new liberal ideas," including those of feminine equality and political democratization, are gaining currency in Russia. But Luzhin does not seem to understand why these ideas ought to be championed—he merely repeats what he reads in popular publications in order to get ahead in his governmental career.

In the letter, Pulcheria describes how, at his second visit with the family, Luzhin announces that it is ideal for a husband to marry an impoverished woman who has "experienced some hardship," since then she will see her husband as her protector. This comment dismays Pulcheria, but Dunya distinguishes between Luzhin's words and his possible behavior as a future husband. She decides to accept Luzhin's marriage proposal. Meanwhile Luzhin is en route to Petersburg, where he must attend a matter in the Senate. Both Pulcheria and Dunya hope that Luzhin will take on Raskolnikov as a secretary, with a secret wish that he become partner one day. Luzhin says that he does need a secretary, and having a family member in the position would be convenient.

An important part of Pulcheria's letter. Luzhin mentions that a woman who has no money is therefore required to depend upon her husband for her livelihood. This makes a more devoted wife, in Luzhin's view. Raskolnikov takes umbrage at this comment and worries that Luzhin wishes simply to dominate Dunya. Pulcheria fears the same, but Dunya argues, at least initially, that she can handle her husband-to-be, and that she is not making a sacrifice for anyone—she is instead getting married to Luzhin because she feels she can grow to love him.

Luzhin wishes to meet Raskolnikov in Petersburg; Dunya has already spoken highly of her brother to her fiancé, but he resolves that he will judge Raskolnikov's character in person. Pulcheria reveals that Luzhin will send for her and for Dunya within a week, bringing them to Petersburg. Luzhin will pay for (only) some of their travels costs, but news of the marriage will enable Pulcheria to receive an advance on her pension from her creditor, meaning she can send Raskolnikov 25 or 30 roubles very soon.

Luzhin's lack of generosity also arouses Raskolnikov's (and, later, Razumikhin's) suspicion. Luzhin appears to want to be married in order to further his career, just as he repeats ideas about liberalism in order to better position himself for future promotion. Raskolnikov does not trust that Luzhin's intentions with Dunya are noble or gentlemanly. Certainly he does not think they are marrying for love.

Dunya has joked to Pulcheria that she is so excited to see Raskolnikov she would marry Luzhin almost for that reason alone. Pulcheria closes her letter with an outpouring of love and great happiness at the family's reunion after three years' separation. Raskolnikov is greatly agitated by the letter and must leave his apartment when he finishes reading.

It is revealed that Raskolnikov has not seen his sister and mother for three years. Their communication via letter has also been infrequent. Raskolnikov's relationship with them will become more intimate in Petersburg, but only for a time; eventually Raskolnikov will swear off any further meetings with his family.

PART 1, CHAPTER 4

Outside, Raskolnikov walks and talks to himself. He decides he will not permit Luzhin to marry Dunya under any circumstances. He also dismisses his mother's justifications for the speed of the courtship and for Luzhin's behavior, believing that Pulcheria has misrepresented the family's happiness and Dunya's willingness to go through with the marriage. Raskolnikov believes, in fact, that Pulcheria has "sacrificed Dunya's happiness" in order to secure the family financially and provide for Raskolnikov, her first-born. Raskolnikov thinks that, if Luzhin were present, he might attempt to kill him.

Raskolnikov becomes angry for a number of reasons. First, he does not believe it is fair that his mother prioritizes his own fate over Dunya's—although Raskolnikov also does take his mother's money and seems unwilling to make any on his own. Nevertheless it is an affront to Raskolnikov, on principle, that Dunya would marry a man she does not love in order to better Raskolnikov's future.

Raskolnikov goes to on to denounce Luzhin for his penny-pinching behavior, since Pulcheria and Dunya will have to pay for much of their travel (Luzhin will cover the cost of luggage which is often free.) Raskolnikov believes that, although Pulcheria has insisted she will not live with the couple after their marriage, Luzhin will be too noble to allow Pulcheria to live separately. Raskolnikov places less faith in Luzhin's generosity and curses his mother's naiveté in the face of Luzhin's cheapness and self-interest.

Luzhin appears to want to make money for his own purposes, but he does not appear poised to share that wealth with Dunya and Pulcheria. Thus Raskolnikov worries that, even if Dunya marries for money, she might not receive what she desperately desires, making the whole proposition useless as well as unpleasant.

Raskolnikov turns his thoughts to Dunya, whose character he believes to be pure and noble. Dunya would never marry a man only for money, he avers; she is marrying Luzhin in order to secure Raskolnikov's future. He believes that, if Dunya were to marry for his sake, she would be "no better" than the prostitute Sonya. Raskolnikov becomes more and more upset and declares, finally, that he will not accept Dunya's sacrifice, and he will keep the marriage from going forward.

Here Raskolnikov links Sonya's prostitution, intended to help support her family, and Dunya's willingness to marry Luzhin in order to help Raskolnikov and Pulcheria. One form of prostitution is socially acceptable; one is very clearly not. This represents a larger argument in the novel—that some forms of immorality are accepted by society and others banned. Raskolnikov continues to mull over these distinctions throughout the novel.

Raskolnikov weighs his options. He could repay Dunya and Pulcheria once he has established himself in a solid professional position, but that could take ten years, and Pulcheria might well be old and sick by then. His other option is to "accept fate" and "renounce any right to act, to live, to love!" His plan of yesterday regarding the pawnbroker "hits him in the head," seeming realer and more necessary than ever, and he nearly passes out at the thought of it. To recover, he finds a nearby bench.

Raskolnikov needed some additional reason to rob the pawnbroker—certainly he felt that he needed money, but if his robbing her means Dunya will not have to marry Luzhin, then Raskolnikov is not simply helping himself. Raskolnikov provides many justifications for his murder, but this one seems the most justifiable (though, of course, not justifiable enough).

On his way to the bench Raskolnikov notices a young woman, no older than sixteen, swaying too and fro in casual clothes. She is profoundly drunk at one o'clock in the afternoon. Raskolnikov wishes to help the girl and notices a thirty-year-old man, well-dressed, following the girl "with certain intentions." Raskolnikov insults the man and gets into a fight with him, only to be pulled away by a policeman, to whom he explains the girl's predicament and the man's predatory nature (the man has meanwhile moved away, pretending innocently to smoke a cigarette.)

Raskolnikov's concern for the safety of women becomes a recurring motif in the novel. Here the girl has become very drunk: it is not apparent why. But very soon thereafter a man arrives and wishes to take the girl home. Raskolnikov demonstrates a willingness to help women in need, which seems at odds with his ability, later, to kill an old woman and her harmless, terrified sister.

Raskolnikov gives the police officer twenty kopecks, the last of his money, and tells him to arrange transportation for the girl. The policeman agrees to protect her and follows her as she stumbles and refuses help. The dandy continues on the other side of the street, also following the girl. Suddenly Raskolnikov becomes disgusted and yells to the policeman to leave off—they should all just have fun, he says, and it's no one else's business. The policeman, confused by Raskolnikov's outburst, continues after the girl. Raskolnikov realizes the policeman kept his money and wonders if Dunya will suffer a fate similar to the girl's.

Another recurring scene in the novel: Raskolnikov's ability to change his mind very quickly regarding his moral decisions. Later, when talking to Luzhin and Dunya, he declares with a flourish that he does not care what Dunya does. Of course, Raskolnikov is affected by the actions of those around him, but part of his philosophy, as espoused later in the magazine article on crime, dictates that extraordinary individuals need only set their own moral code and follow it. Raskolnikov claims not to need other people, but his anxieties derive from a concern for others—as Porfiry later explains.

Raskolnikov remembers that, after reading the letter, he intended to head to the home of his friend Razumikhin, a cheerful and socially-adept student who was Raskolnikov's only companion at the university. Razumikhin also lives in crushing poverty but appears more capable than Raskolnikov of bearing his difficult circumstances—he does so while remaining mostly happy. Razumikhin has also been forced to withdraw temporarily from school, for lack of tuition. He and Raskolnikov have not seen each other recently. Raskolnikov has been avoiding him.

Razumikhin is a foil to Raskolnikov. Both are indigent students; both give lessons for money. But Raskolnikov claims not to like society, and he barely drinks. Razumikhin, on the other hand, is a bit of a womanizer, a thrower of parties, and a prodigious drinker. Razumikhin has outbursts of anger, like Raskolnikov, but he is by many accounts one of the novel's more psychologically stable and generous characters.

PART 1, CHAPTER 5

Raskolnikov does not know why exactly he wishes to see his friend—he does not really want any of Razumikhin's teaching lessons, nor does he want advice about Dunya's situation. But he also does not wish to return to his cramped apartment. He decides simply to walk where his feet take him. He walks through a nicer part of town, eats pie and drinks a glass of vodka, and overcome by sleepiness he collapses in the bushes.

One of many scenes of Raskolnikov walking for no reason. Parts of Petersburg are described explicitly, but others are referred to only by their first initial. Dostoevsky might have had many reasons for doing this, but one seems to be descriptive: perhaps Raskolnikov himself does not remember or recognize the names of the street he walks on.

Raskolnikov has a vivid dream, which the narrator attributes to his "morbid" condition. In the dream he is about seven and walking with his father on a holiday. He passes a tavern en route to a cemetery to pay respect to his deceased grandmother and younger brother, who died when Raskolnikov himself was quite young. Near the tavern, a group of drunk peasants are standing around a small, old horse fixed to an enormous, heavy cart. One of the peasants shouts that he will take all assembled in the cart, although no one believes it is possible.

An extremely important scene. As a child, Raskolnikov could not bear to witness violence, and he does not understand the cruelty of those who beat the horse. It is also noteworthy that this dream is in fact a perfectly recounted memory of Raskolnikov's. We are led to believe the scene actually took place when he was a young boy.

The peasants get into the cart. The man says he will make the horse gallop, though she is old and probably hasn't galloped for years. The peasants begin whipping the horse, which can only manage a very slow walk under the cart's strain. The man says he will whip the horse to death, and when whipping is no longer sufficient he takes a large shaft from the cart and beats her on the back. One peasant cries that they ought to use an ax, but the man continues with the shaft until the horse is dead. He justifies the killing by saying the horse is his own property.

The ax mentioned here seems to reference Raskolnikov's plan: to kill the pawnbroker with an ax (an instrument he later has a hard time stealing). This part of the dream is an illustration of pure cruelty. The horse is not beaten to make it go faster; it is merely beaten to make it suffer and die, for the enjoyment of those drunken peasants who have gathered to watch.

Young Raskolnikov rushes toward the peasant and tries to fight him; his father has to pull him away. Raskolnikov awakes in the bushes in a fever and sweat. For the first time he wonders aloud whether he really can hit the pawnbroker with an axe, kill her, and take her money. Although he made a "trial run" yesterday, the dream leads Raskolnikov to believe that he would not be able to carry out the murder in reality. He decides to return home but takes a longer route, through the **Haymarket**.

Thus the dream has important consequences for Raskolnikov "in real life." He feels that, since he could not bear the suffering of the animal in his memory, he would never be able to take a human life. But this is sadly not the case, and it will take another act of fate (or coincidence) to convince Raskolnikov to carry out the plan.

It is nighttime. Raskolnikov enjoys walking through the **Haymarket** because his rags and poor appearance do not attract people's attention here, amidst other signs of poverty. Suddenly, as if ordained by a kind of fate (he thinks later), he sees Lizaveta speaking to a man and woman on a corner. The man and woman insist that Lizaveta disregard her sister's orders, whatever they may be (Raskolnikov hears only the middle of the conversation), and come back to the Haymarket the next day between six and seven.

An important incident in the novel—and the act of fate that prompts Raskolnikov to commit his crime. If he had not walked through the Haymarket at this moment, Raskolnikov would not have learned of Lizaveta's absence the next day, and he might never have achieved the "courage" necessary to put the plan in motion.

Raskolnikov recognizes that this means the old woman will be alone for one hour tomorrow. Now the freedom and aversion to murder he experienced after his dream disappear. He feels fate has ordained this set of circumstances; he must carry out his original murderous plan. Even if he had *tried* to learn the old woman's schedule, he would never have known with such exactness when to find her alone. The chance encounter in the **Haymarket** must, then, have been fated.

Chance is important to Raskolnikov and to Dostoevsky, who understood that novels tend to operate on chance occurrences: characters overhear one another, misunderstand one another, are reunited with one another. Thus a feature of novels in general is, to Raskolnikov, a feature of life as it is lived. In this sense the novel truly is "realist": a representation of life as it appears to those who live it.

PART 1, CHAPTER 6

Raskolnikov later learns that Lizaveta works as a middleman between families who must sell off their clothing and merchants. She then re-sell these clothes to the public. Raskolnikov recalls his first meeting with Alyona the pawnbroker, recommended by a fellow student in case Raskolnikov ever needed extra cash. After pawning his ring, given him by his sister as a keepsake, Raskolnikov entered a tavern and overheard a student and a young officer discussing the very same pawnbroker, describing her great wealth, her unscrupulous business practices, and her cruel treatment of Lizaveta, whom she beats.

Yet another instance of coincidence. Here the two young men in the tavern appear to know exactly what is running through Raskolnikov's head. Many students seem to go to Alyona the pawnbroker in order to receive money for tuition, indicating the difficult circumstances for many who attend university in late nineteenth-century Petersburg.

The student and officer went on to discuss Lizaveta, who is younger, timid, humble, and entirely at the beck and call of Alyona. The student tells his friend that he would kill the old woman "without remorse." He goes on to justify this hypothetical action by saying that the old woman causes great suffering—since hundreds of people depend on her for pawning and small loans—and her death would actually improve those people's condition. But the student says he himself wouldn't do the killing.

This justification for the murder of the pawnbroker will reappear later in the novel. It is a "utilitarian" argument: in other words, an argument stating that the greater good would be served through this single instance of violence. Raskolnikov makes use of some portion of this argument in his own magazine article on criminality, which Porfiry will later reference.

Raskolnikov remembers being shocked at this conversation, because he was thinking along exactly the same lines. He later attributes this overheard conversation to fate. After leaving the **Haymarket**, he returns to his room and sleeps heavily the entire night. He is awoken by Nastasya, who brings him tea and soup, and he daydreams of a caravan making its way across Egypt. He realizes that it is nearly dinner time, and that he must put his plan into action.

Another of Raskolnikov's dreams—this one is provided without any reference (it is not a memory) and without a "key" to decode its symbols. Raskolnikov will experience another dream toward the very end of the novel, during his incarceration in Siberia.

As he planned two weeks ago, he tears a strip of old clothing and sews it into his coat, as a loop for the axe-head. Raskolnikov also finds the piece of wood lined with iron, wrapped, which he will give to the pawnbroker as a fake "pledge," or object to be pawned, to distract her during the act. He overhears someone in the courtyard announce it is long past six.

These preparations indicate that Raskolnikov has thought, at least superficially, about the objects and procedures necessary for his crime. It is revealed soon after, however, that there are considerable gaps and miscalculations in his plan.

Raskolnikov must now steal an axe. He remarks how sure his plans once seemed, and now how unresolved and problematic they are. He had planned to borrow the axe out of the house's kitchen when Nastasya was out. He feels that he is being dragged into the crime as "into the cogs of a machine," and he believes that, while committing a crime, a disease clouds man's judgment and makes the man more likely to be caught. Raskolnikov vows to avoid these pitfalls if he can.

A reference to fate as being a kind of "machine." Some of Raskolnikov's behavior after the crime is described as "mechanical" or "automatic," indicating that he does not fully control his actions. Although Raskolnikov knows that crime can cloud man's judgment, he feels this will not apply to him. He is, of course, mistaken in this assumption.

Despite these rational justifications, however, Raskolnikov feels his plan is slipping away from him, even as he resolves more than ever to carry it out. But as he goes downstairs he sees that Nastasya is home, making it impossible to steal the axe. As he passes by, cursing himself, he looks into the caretaker's closet and sees an axe under a bench. He is encouraged by this coincidence and slips the axe into the coat's loop. He realizes, however, that he has not changed out of his noticeable hat. As he walks he daydreams about improvements to be made to a park in Petersburg.

Two instances of "fate" or luck, one negative, one positive. Raskolnikov simply assumes he will be able to take the axe when Nastasya is out, but she is in that evening—he must make other plans. Thus the stroke of good luck: he sees something in the caretaker's closet that turns out to be an axe suitable for the murder. He slips it into his coat. But the hat, so prominent and strange to onlookers on the street, remains on his head.

Raskolnikov climbs the old woman's staircase unnoticed, past the second floor where there are painters working. No one else is present. Raskolnikov stands outside the old woman's door and worries that he is too pale—he fears he will arouse her suspicions—but rings the bell anyway. He senses the old woman on the other side of the door and moves back, to make it seem he is calm and not hiding from her. She begins to lift the latch.

Throughout the novel a motif recurs of people hiding behind doors. Raskolnikov can sense the old woman's presence even when he does not see her. He is unable, however, to "sense" Svidrigailov behind Sonya's wall later in the novel, and the consequences for Raskolnikov are disastrous.

PART 1, CHAPTER 7

Raskolnikov becomes flustered and, hearing the door open, pulls it outward, and the old woman along with it. He scares her and she does not initially recognize him. He introduces himself again and says he has brought along the new pledge he promised. He presents the "cigarette case," which she accepts and moves inside to unwrap. Raskolnikov recognizes his chance has come.

Raskolnikov, despite his preparations, becomes nervous as the door swings open, and he uses force to enter the apartment. The "fog" that can cloud the judgment of those committing crimes appears to descend on him as well.

He hits her, almost "mechanically," with the blunt end of the axe, and she cries only slightly. He hits her again and again until she is dead. He feels "in possession of his reason," and reaches carefully into her pocket to remove her keys, which he uses to try to open the chest of drawers in the woman's bedroom. But the keys frustrate him, and he returns to the woman's body, from which he removes a purse tied around her neck. He stuffs the purse into his pocket without looking at it.

The crime itself. Raskolnikov hits the old woman repeatedly and brutally with the blunt end of the axe—she is dead within seconds. From there, the crime becomes less and less "reasoned," less planned—he grows confused. Even the nature of the blows themselves—struck with the blunt end of the axe—indicate that Raskolnikov has proceeded with haste.

After fumbling more with the drawers, he looks under the woman's bed and finds a trunk. In the trunk are old clothes, and Raskolnikov begins wiping his hands on the red silk, because red will hide the color of blood. Valuables fall out of the clothes and Raskolnikov stuffs them indiscriminately into his pockets. He hears the sound of footsteps in the other room and stops, terrified.

It turns out the chest of drawers cannot be opened. Luckily for Raskolnikov there are some items hidden in clothing in the trunk under the old woman's bed—but he does not take the time to examine these objects. Instead he stuffs them into his coat. He is not really in this for the money.

Lizaveta has arrived and seen her slain sister. Raskolnikov enters and Lizaveta feebly places her left hand in the air, as if to ward him off. Without hesitation Raskolnikov hits Lizaveta in the head with the blunt end of the axe and splits her skull, killing her. He finds a bucket of water and washes all the blood from the axe, slipping it back into his coat. He inspects his clothes for blood and realizes he must escape.

The second murder. Lizaveta has been presented, from the start, as an innocent, shy, and good-natured character—she is terrified of her sister, whom she obeys completely, and her business dealings are considered more than fair. Raskolnikov will have a difficult time justifying his murder of Lizaveta, who is merely an innocent bystander.

He looks up and realizes, to his horror, that the door was wide open the whole time. He then hears footsteps mounting the stairs. He manages to shut and lock the door in time, he on the inside, two men on the outside. One large man, named Koch, rings the bell several times and yells rudely for the old woman and Lizaveta. A young man also arrives, having hoped to pawn something with the woman. They discuss what to do, wondering if the woman has gone out, and the young man realizes the door's hook is rattling, meaning it is locked from inside and someone is home.

Now Raskolnikov is on the other side of the door, and two men wish to do business with the old woman. Because it is rare for the woman to leave her apartment, they suspect that something might be wrong, and when they see that the door is locked from the inside, they wonder who might be hiding in the apartment, if the not the old woman herself.

The young man, who is studying to be a public investigator, tells Koch to stay upstairs, since he suspects foul play, while he runs to get the caretaker. Raskolnikov stands behind the door holding his axe, but Koch becomes impatient with the young man and follows him. Raskolnikov takes this opportunity to open the door and slip outside.

More good luck for Raskolnikov. If Koch had stayed by the door, as the young man asked him to do, Raskolnikov would not have been able to leave, and would likely have been caught red-handed.

As he is going downstairs, the two painters on the second floor coincidentally get into an argument and run out, leaving the apartment they are painting empty. Raskolnikov ducks inside and hides behind a wall while Koch and the young man mount the stairs to the old woman's apartment. He then exits the building, debating what to do and how to elude the two men, who at that moment are discovering the corpses. He returns, nearly unconsciously, to his house, places the axe back in the caretaker's empty room, and lies down in his closet, with only "bits and scraps of various thoughts" in his head.

The final stroke of luck. The painters' argument surprises Raskolnikov—its timing coincides exactly with the murders—and he ducks into their apartment to avoid Koch and the young man mounting the stairs. If the two painters had argued two minutes earlier or later, Raskolnikov would have had no place to hide while descending the stairs, and Koch and the young man would have caught him.

PART 2, CHAPTER 1

Raskolnikov awakes slowly, realizing it is two in the morning, and then he remember what he has done. He races around his closet, checking for evidence from the crime. He finds blood on the cuff of his trouser and cuts it off. Then he takes all the material he stole from the old woman and places it in a hutch in the corner, behind a flap of wallpaper. He thinks better of this hiding place but has no other option, then scours the apartment again for evidence, finding blood in a trouser pocket and on his sock.

Raskolnikov's first hiding place. Although this hutch appears, at first, to be a good locations for the stolen items, Raskolnikov will become increasingly paranoid in the coming days, as he fears that authorities will look first to the hutch to find whatever the murderer might have taken from the old woman.

He removes these blood-soaked bits of cloth but, finding no place to put them, falls asleep once again. He is awoken by Nastasya's knock. She and the caretaker enter. The caretaker tells him he has been summoned to the police station. Nastasya notices the rags in his hands and think they are simply something he sleeps with, for comfort. The two leave and Raskolnikov prepares to go to the station, wondering why he has been summoned, and willing, out of "cynicism of perdition," to leave his apartment as it is.

Another coincidence, this time a decidedly frightening one. Raskolnikov's paranoia begins the morning after the crime: he has never had any dealings with the police, and he wonders what this summons might mean. But he decides to visit the police in order to make it seem, as far as possible, that he has nothing to hide.

Raskolnikov wonders whether he will be able to withstand any form of questioning at the station. He walks in, half-believing he will kneel down and confess all at the first chance. A clerk directs him to a lieutenant's office, where he finds two women in conversation with a young official, aged 22. The room is dank, hot, and uncomfortable.

Heat is often described in the novel as "oppressive," and it serves as a physical indication of the pressure and discomfort Raskolnikov feels throughout the remainder of the novel, as he worries the authorities are closing in on him, and perhaps as guilt subconsciously works on him.

Raskolnikov looks at the young official, the assistant to the police chief, who asks him his business. The clerk announces that Raskolnikov is the former student who owes back-rent. When the official complains that Raskolnikov is late, Raskolnikov answers that he was only given word of the summons recently. The official tells Raskolnikov to stop shouting, and Raskolnikov answers that it is the official who is shouting, not he.

On the one hand, this news is a relief: Raskolnikov is not being questioned about the murder, but rather is being taken to task for his unpaid rent. Raskolnikov's decision to contest this summons with the lieutenant also makes it seem he has nothing to hide, for a guilty man might hesitate to dispute anything with the police.

The clerk explains that the piece of paper is a request for payment on a promissory note, signed by Raskolnikov nine months ago, which his landlady has redeemed, forcing Raskolnikov to pay. Raskolnikov dimly recognizes what the paper means and, as if "mechanically," understands that this police visit has nothing to do with the murder. Meanwhile Ilya Petrovich, the young official, has begun yelling at one of the seated ladies, magnificently dressed, at whose house some "debauchery" transpired the previous night.

Another instance of "mechanical" activity. Raskolnikov understands that he signed a promissory note—a note indicating his promise to repay the back-rent—and recognizes that he must ask for an extension on the repayment. But his worries have begun to grow, and he continues to find the atmosphere of the room oppressive, filled as it is with shouting people.

Ilya Petrovich yells at the woman and warns her that, if any other "scandal" takes place at her house, any other drunken argument, she will be in significant trouble. Nikodim Fomich, the chief of police, at that moment enters and is informed by Ilya (called "Lieutenant Gunpowder" by Nikodim) of Raskolnikov's situation. The chief is understanding and Raskolnikov explains his current poverty. He adds, further, that he had promised to marry his landlord's daughter, who died, and he had an agreement with his landlord that she would never turn in Raskolnikov's promissory note to the police, thus forcing him to pay.

A classic "good cop, bad cop" scenario. The lieutenant takes any opportunity to yell at Raskolnikov, whom he barely knows, whereas the chief, here and in the future, appears more understanding. Raskolnikov explains for the first time that he was once engaged to his landlord's daughter, and that this engagement was terminated on the daughter's death. The engagement seemed to grant Raskolnikov an extension on his rent, since he was to become "family."

All listen to Raskolnikov's speech, although the lieutenant ends by saying that Raskolnikov had no need to share such private details. The clerk dictates a letter to Raskolnikov, which Raskolnikov dutifully copies—an acknowledgment of his circumstances and promise, eventually, to repay—and the clerk files this letter as an official response to the note. Raskolnikov, meanwhile, has the feeling that he can no longer interact with the room full of people—that something has happened to him that has changed his relationships to other human beings.

Raskolnikov feels that by committing the murder he has compromised his ability to relate to other humans. Of course, from the start of the novel he has been hesitant to speak with others. But after the crime something profound has changed: he feels he cannot understand why people behave as they do. He has become a total outsider, observing society without being able to participate in it.

Raskolnikov signs the paper and feels weak. He overhears the chief and the lieutenant discussing the fate of two men, Koch and the young man, who are being questioned about the murder of the old woman and Lizaveta. Nikodim relates that the murderer must have escaped Koch and the young man when both were downstairs seeking the caretaker. Ilya finds the case confusing, and the clerk wonders how anyone could have escaped that house without arousing suspicion.

The police chief, the lieutenant, and the clerk are confounded by the details of the case, which overnight has become a sensation in Petersburg—everyone seems to be talking about it. Razumikhin, however, soon figures out the mechanics of the crime—the manner in which the criminal hid in the painted apartment—although he does not know that Raskolnikov is the murderer.

Raskolnikov, overhearing this, faints while attempting to leave. He is roused by the men and asked by the chief if he is ill. Raskolnikov replies that he is, and has been since yesterday. The lieutenant questions him on the exact time of his illness, and the police then let him go, although Raskolnikov senses a "special" tone in the lieutenant's voice. He returns home feeling that the police suspect him, and that he must prepare for a search of his person and property.

An important incident. Raskolnikov claims to faint because of the heat and odor of the room, but his swoon during discussion of the murder appears suspicious from the start, and is the first of many details that point to his guilt, and suggest that he may not be the sort of "superman" he describes in his article that can create his own morality.

PART 2, CHAPTER 2

Raskolnikov worries that a search has already been conducted in his apartment—but none has. He finally takes inventory of the stolen materials: eight items, including two small boxes, a chain, a medal, and other small cases. He walks outside with the materials in his pocket and is determined to dispose of them.

After his swoon, Raskolnikov begins to think more rationally about his crime. He must cover his tracks and dispose of the evidence. What is irrational, at least to some, is his lack of interest in the objects themselves—the items he stole, and for which he killed.

He thinks of throwing the items in the canal but realizes there is no place he can throw them undetected, and he worries that they might float to the surface. He goes to a larger river, the Neva, but does not throw them in there, and instead decides to bury them. He finds a large stone, about fifty pounds in weight, in an abandoned yard near a workshop. He rolls the stone over, places the stolen items underneath, and rolls it back in place.

Raskolnikov buries the objects in a "tomb" of his own devising. He is proud of this hiding place—so proud, in fact, that he will brag of it to Zamyotov, though he claims when he does so that the tomb is merely "hypothetical" and he is describing how he would have committed the crime, if he were the killer.

Raskolnikov walks away and recounts the humiliation he experienced that day, airing his problems to the lieutenant. He realizes, suddenly, that he has not even examined the contents of the purse before hiding everything away. He wonders why, if he killed the old woman to rob her, he is not more interested in the items he has stolen. But he recognizes, too, that he had not cared about these items even in stealing them. He begins feeling more and more sick.

Raskolnikov comes to realize the strangeness of his crime. He thought he killed for money, but he has no desire to inventory the items he has stolen. If he did not kill to better his circumstances, why did he kill at all? Raskolnikov grapples with this question throughout the remainder of the novel.

He finds that he has walked, as if automatically, to his friend Razumikhin's house. He walks up to the fifth floor and knocks, finding him at home. Razumikhin is shocked by Raskolnikov's appearance, finds him looking physically ill, and believes he is "raving" about things, as though he is going insane.

Another instance of "automatic" behavior. He directs his steps toward Razumikhin, a friend who has stood by Raskolnikov in Raskolnikov's most antisocial and unpleasant moments.

Raskolnikov says he is not insane, and gets up to leave. Razumikhin, again surprised, offers to split his translation work with Raskolnikov in order to give him a little bit of money. Razumikhin gives his friend pages to translate and an advance on wages, but Raskolnikov refuses them and runs outside.

Razumikhin has made his living giving lessons and translating texts for various publications, despite his limited knowledge of certain foreign languages. Raskolnikov balks at this kind of work, which he considers drudgery—he sees himself as special in some way.

On the street he is nearly hit by a wagon, and an onlooker claims some indigent men get hit purposely by carriages in order to demand compensation. A woman gives him twenty kopecks, thinking he is a beggar and in dire straits. He finds himself overlooking the palace and a large part of Petersburg—a view he had often taken in as a student, and which filled him with a kind of wonder and shade of sadness. He considers what has passed between his student days and the present, and throws the woman's kopecks into the water below.

This is foreshadowing. Raskolnikov will later find Marmeladov crushed under the wheels of a wagon, although it is not apparent whether Marmeladov desired to be hit or was killed by accident. Note that many of Raskolnikov's moments of realization occur on the bridges of Petersburg; at the end of the novel, it is on a bridge he bows down to ask forgiveness of God.

He walks for several hours and returns to his apartment, falls asleep, and awakes in the evening to the sound of the lieutenant thrashing and screaming at his landlady. Nastasya comes upstairs offering Raskolnikov food, and he asks her why the lieutenant has arrived and gotten so angry. Nastasya replies that it is the "blood," and Raskolnikov is frightened. She goes on to say that no one was present—there was no lieutenant at the house—and by "blood" she meant the beating of the blood behind his ears, on account of his fever. Raskolnikov grows weak and falls asleep again.

In times of crisis, Raskolnikov retreats to his apartment and sleeps. A recurring motif in the novel involves Raskolnikov waking up to find new people in his room: some of whom he recognizes, other he doesn't. Nastasya's reference to "blood," chilling as it is, has nothing to do with the murder; it is simply an instance of folk medicine. The blood in Raskolnikov's ears, caused by his fever, has in Nastasya's opinion prompted Raskolnikov's auditory hallucination.

PART 2, CHAPTER 3

Although in a state of near-delirium, Raskolnikov remembers some of what happens next. He senses that numerous people are in the room, and then Nastasya alone. He awakes around ten a.m. the next day, with Nastasya and an unknown man in the room. Raskolnikov asks the man to identify himself and Razumikhin enters, saying he brought Zossimov the doctor to him twice in his sleep. The man introduces himself to Raskolnikov as a merchant's agent and representative of Vakhrushin, the man who controls his mother's pension.

Raskolnikov is set to receive a small amount of money from his mother, who has been given it on advance from the man who controls her pension. This advance is granted because Dunya is to be married, and everyone in the provincial town expects that Dunya and Pulcheria will soon come into money. Thus Dunya's marriage is the basis of the family's entire future.

The agent asks Raskolnikov to sign a receipt for 35 roubles sent by his mother. Raskolnikov initially does not wish to sign but Razumikhin convinces him, and the money is laid out. The agent departs. Razumikhin encourages Raskolnikov to eat soup and asks Nastasya to bring beer and tea. Raskolnikov follows orders meekly, believing it might be his advantage to "conceal" his strength and presence of mind, and pretend to be sicker than he is.

Razumikhin arrives and begins serving as Raskolnikov's protector, a position he will occupy for the rest of the novel. Raskolnikov understands that, if he pretends to be incapacitated, he might be able to better manipulate the actions of Razumikhin and his family.

Razumikhin tells how he found Raskolnikov's lodgings via the government registry. Razumikhin has come to learn of Raskolnikov's behavior in the police station and has met the chief, the lieutenant, and Zamyotov, the clerk. And he has "sweet-talked" Raskolnikov's landlady, courting her and praising her to Raskolnikov.

Razumikhin's relationship with the landlady is never fully explained, but his abilities as a talker and gentleman are later on display. It is clear that he is willing to use these charms to further his own agenda—in this case, to provide for his friend and insure Raskolnikov can continue to stay in his small apartment.

Although the landlady had decided to "chase Raskolnikov out" of the apartment, Razumikhin has convinced her she ought to care for Raskolnikov and give him more time to pay, since he was, after all, engaged to her daughter. Razumikhin learns more about Raskolnikov's mother and sister through the landlady, and tells Raskolnikov he even brought Zamyotov the clerk to visit during Raskolnikov's delirium. This latter piece of information startles and worries the already-nervous Raskolnikov.

Raskolnikov fears Zamyotov, who knows that Raskolnikov has fainted during discussion of the crime. Raskolnikov later reveals how he "would have" committed the murder to Zamyotov during the course of a strange conversation at a tavern. This conversation will serve as additional evidence incriminating Raskolnikov.

Razumikhin tells Raskolnikov he had been raving in his sleep about scraps of cloth and the interaction with the police, although Razumikhin seems to suspect nothing other than the side effects of feverish illness. Razumikhin leaves and Raskolnikov leaps out of bed, scanning the room for bits of evidence. No one seems to have suspected anything, nor has the room been searched. He intends to go out and rent another apartment, fleeing everyone entirely, but he drinks most of a beer and falls back asleep.

It is one of Raskolnikov's great fears: that he will give away his guilt in his sleep. While he is awake he can control, or at least try to control, his speech, but when he sleeps his unconscious is given free reign. As it happens he does rave about the murder while sleeping, but Razumikhin does not know enough about the crime to connect Raskolnikov's words to the fatal acts.

Razumikhin wakes up him several hours later, having arrived with new clothes for his friend. Razumikhin shows him a new hat, shirt, trousers, and boots, all purchased with the money Pulcheria sent. Raskolnikov initially does not want to change but Razumikhin convinces him. Raskolnikov briefly forgets how Razumikhin came upon this money, thus worrying his friend with his continued delirium and weakness. At this moment Zossimov the doctor enters to examine Raskolnikov.

Razumikhin uses some of Raskolnikov's newly-acquired wealth to outfit him in better clothes. Raskolnikov's forgetfulness in this episode briefly scares Razumikhin, who wonders periodically whether his friends is suffering from nervous exhaustion or whether he has actually gone insane. Zossimov the doctor hints, later, that the latter is the case.

PART 2, CHAPTER 4

Zossimov is a young man of 27, well-dressed, with an imperious air. Zossimov examines Raskolnikov and determines that he is getting better, although he should continue to rest and avoid unnecessary agitation. Razumikhin reminds Zossimov of his housewarming party that night and expresses a desire that Raskolnikov be permitted to attend. Porfiry, a police inspector and investigator and distant relative of Razumikhin's, has been invited, along with Zamyotov the clerk.

Without knowing it, Razumikhin gathers together those men who will become convinced of Raskolnikov's guilt. Porfiry the inspector is a friend of Razumikhin's and runs in the same society as Zamyotov the clerk and Zossimov the doctor. Razumikhin tries to protect his friend, but in so doing he unwittingly guarantees that Raskolnikov will be caught.

Zossimov begins to criticize Zamyotov for "having an open palm" (being open to bribes), and Razumikhin interrupts to say he is defending the house-painters in the case of the old woman and Lizaveta. Raskolnikov is again disturbed at mention of the murder and turns on his sofa to face the wall. Razumikhin believes the house-painters are innocent, and that they have been unfairly accused by Koch and Pestryakov, the young officer.

Once again, Raskolnikov becomes extremely upset when the murder is brought up. This could be attributed to a nervous obsession with the case—caused by something else, perhaps by Raskolnikov's exhaustion—but it eventually becomes clear to Razumikhin that Raskolnikov's concern belies a deeper relationship to the deceased.

Zossimov asks why the painters are under suspicion. Razumikhin informs him that Mikolai, one of the painters, pawned off two gold earrings he claimed to have found "on the sidewalk" on the day of the murders. The man to whom he pawned them, Dushkin, heard of the murders and questioned him—Mikolai rain away, was later arrested, and even attempted to hang himself in police custody.

More information about the crime is made known. The two painters have been arrested on suspicion of the murders, especially since one has recently pawned an item belonging to the old woman. But Razumikhin is skeptical of the painters' guilt.

Finally, after the investigators asked why Mikolai was afraid of the police if he was innocent of the murders, he said he'd initially lied: he found the earrings in the apartment they were painting, after having ducked outside during an argument with Mitka (Mitrei), the other painter. Raskolnikov sits up and asks where the earrings were found, realizing they must have fallen from his pockets when he hid from Koch and Pestryakov. Mikolai is still in custody for the murders, although Razumikhin believes in his innocence, since he knows further "psychological" evidence in their favor.

Raskolnikov understands what has happened. One of the painters found an item that dropped from Raskolnikov's coat behind a wall in the freshly-painted apartment. Raskolnikov had not considered this complication in his plan, and he worries that the revelation of this detail will constitute one more piece of evidence against him.

Razumikhin claims that numerous witnesses attest to seeing the painters fighting in the building's courtyard (this is the same squabble drawing the painters out of the apartment, allowing Raskolnikov to enter and hide). Razumikhin argues that their playful fighting is not in keeping with the horrible nature of the murder, which would have occurred just previously. He believes this evidence outweighs the disputable physical evidence the earrings appear to provide. Razumikhin deduces that the real murderer dropped the earrings while avoiding detection. Zossimov finds this explanation clever, "like a stage-play."

The first instance of a distinction between "psychological" and "physical" evidence. Razumikhin claims that, psychologically speaking, it would make no sense for the painters to fight in this way after they had committed a terrible crime. Porfiry will later rely on psychological evidence to become convinced of Raskolnikov's guilt, and to ask him for his confession.

PART 2, CHAPTER 5

A new and unknown man walks in, asking for Raskolnikov, who Razumikhin indicates, brusquely, is the man lying on the sofa. The new man is taken aback by this rudeness but recovers and introduces himself as Pyotr Petrovich Luzhin. Raskolnikov appears not to remember Luzhin's name, despite having read his mother's recent letter, and Luzhin is confused and embarrassed. Razumikhin asks him to step inside and sit down.

The drama of Luzhin and Dunya has fallen into the background during the crime. On his arrival, however, Luzhin once again comes to occupy Raskolnikov's thoughts, and to stir up his ire. It is characteristic of Luzhin, a proud man, that he would expect a warm reception and would be offended by Raskolnikov's apparent lack of respect for Luzhin's position.

Razumikhin informs Luzhin of Raskolnikov's illness. Luzhin worries that conversation might further upset the sick man, but Zossimov says it might actually be good for him. Just as Luzhin begins to speak, Raskolnikov cuts him off, saying he knows he is "the fiancé." Luzhin tells Raskolnikov that he has rented two rooms (in an apartment Razumikhin claims is filthy and dilapidated), and that he is furnishing his marital apartment and staying, in the meantime, in Frau Lippewechsel's with his friend Lebezyatnikov.

Although Raskolnikov seemed not to know who Luzhin was, he is in fact aware that Luzhin wishes to marry his sister. Razumikhin attempts to protect Raskolnikov from Luzhin, whom he distrusts from the start. In another coincidence, Luzhin is staying at Amalia's house, where Katerina and the children live, and his roommate is Lebezyatnikov, who had a previous disagreement with Katerina.

Luzhin says he learns much from Lebezyatnikov, because the latter is a man of "new ideas," meaning a liberal. Luzhin admits that, though he is older, he finds the new ideas exciting, including those espousing self-interest—the betterment of one's own condition first—as a means of improving society on the whole. Razumikhin, however, cuts him off and implies that Luzhin merely wishes to demonstrate his intellect. Luzhin is offended and begins to leave.

A first fight between Razumikhin and Luzhin. Razumikhin will later vie with Luzhin for Dunya's affections, although at this point Razumikhin has not yet met Raskolnikov's sister. Luzhin is quick to take offense, and wishes to remove himself from a situation in which he feels he is not respected.

Continuing their previous conversation, Zossimov says to Razumikhin that the old lady's killer must have been one of her clients. Raskolnikov is upset to learn that Porfiry, the investigator, is interviewing the old lady's clients. Razumikhin also explains that the details of the murder, and the way only some goods were stolen, indicates that it was the criminal's first attempt at such a crime, and that he "lost his head" while committing it.

Razumikhin again understands a good deal about the crime and the criminal, although he is unable to connect Raskolnikov to the crime. He understands that the killer became flustered and did not know what to do with the loot he had taken.

Luzhin, Razumikhin, and Zossimov discuss the murder and other recent crimes in Moscow, among the upper, educated classes. Suddenly Raskolnikov interjects that the pawnbroker's murder is "in line" with Luzhin's theory, that self-interest can be used to improve the world. Luzhin is taken aback at this. Raskolnikov asks Luzhin to verify that he indeed said a woman married in dire financial straits makes a better, more grateful wife.

The comment Luzhin once made to Pulcheria and Dunya here returns. Raskolnikov argues that Luzhin wishes to dominate the woman he marries, that Luzhin's view of society, which is based on self-interested individuals pursuing their own goals, allows Luzhin simply to take what he wants in life without concern for the feelings of others.

Luzhin argues that his words were misrepresented in Pulcheria's letter, but Raskolnikov does not permit Luzhin to finish speaking and instead demands that he not use his mother's name again. Raskolnikov avers that he is not sick after all, and he tells everyone, Luzhin foremost, to leave. Luzhin is greatly insulted, and Razumikhin and Zossimov, heading out, discuss how upset Raskolnikov appears to get on mention of the pawnbroker's murder. Raskolnikov turns to the wall to sleep.

Raskolnikov again toys with the notion of his sickness: here he claims that he is not sick, that he understands the situation perfectly, that he finds Luzhin to be a reprehensible individual, and that he will not let Luzhin marry his sister. Raskolnikov and Zossimov here realize, for the first time, that Raskolnikov's agitation appears to be linked to mention of the murders.

PART 2, CHAPTER 6

Raskolnikov quickly dresses in his news clothes, pockets the 25 roubles and change left behind by Razumikhin after the clothing purchases, and slips outside unnoticed. On his way to the **Haymarket** he spots a young girl of fifteen singing and accompanied by an organ-grinder. He gives the girl five kopecks and asks a bystander if he enjoys music, but the bystander is frightened by Raskolnikov and hurries away.

Raskolnikov here attempts to speak to another person on the street—a rare desire, for him, since he is often reluctant even to speak to friends and family. But the person becomes frightened of Raskolnikov's appearance and runs away. Not even new clothes can hide the fact that Raskolnikov is pale, ill, and mentally unstable.

Raskolnikov passes through the **Haymarket** and continues to a building filled with taverns and bars. He approaches one, is propositioned by a prostitute, and gives her a few kopecks before walking away. He remarks to himself something he once read somewhere: that if man were to live on a narrow ledge, with only two feet allotted him, still that would be better than death.

An important scene in the novel. Raskolnikov realizes that being alive, even in terrible circumstances, is preferable to being dead. This is what prevents him from killing himself—as Svidrigailov does later in the novel.

He walks into a tavern called The Crystal Palace and asks for tea and some old newspapers. Raskolnikov begins reading but is interrupted by Zamyotov, the clerk who is surprised to see the ailing Raskolnikov out of the house. Raskolnikov indicates to Zamyotov what he knows: that Zamyotov visited him in his delirium, that he looked for Raskolnikov's sock, about which he was raving, and that the painter is being held for the murder of the two women.

The Crystal Palace was an enormous display erected by the British government for the 1851 World's Fair. The Palace was a symbol of rational, scientific thought: a window onto a world of materials collected from all corners of the British Empire. Here, Dostoevsky ironically joins this image of rationality to the degraded, sooty environment of a Russian tavern.

Raskolnikov jokes with Zamyotov, claiming the latter enjoys many people's generosity (another hint that Zamyotov can be bribed) and calling him an educated man. Raskolnikov tells him, eagerly, that he has been reading about the murder case. Zamyotov wonders why he ought to care, but Raskolnikov insists on the subject, saying it was the same one discussed just before he fainted in the police station.

In this scene Raskolnikov appears manic, hyper-alert. It is as though his lust for life has returned, but this energy can only be directed toward discussion of the murders, which have come to dominate every facet of his life.

Zamyotov is perplexed by Raskolnikov's joking attitude and repeated reference to the murder. He says Raskolnikov must either be crazy or . . . but he trails off. The two discuss a recent counterfeiting trial in Moscow, and Raskolnikov calls those criminals beginners. Raskolnikov tells Zamyotov how he would have arranged the counterfeiting so as not to be caught, but Zamyotov doesn't believe he could pull off the crime so easily.

Raskolnikov, in his new, manic state, begins to brag of his abilities as a criminal. This makes Zamyotov uncomfortable—the clerk refuses to believe that Raskolnikov could be the killer of Lizaveta and the old woman, so he tries to change the subject. But Raskolnikov's behavior he finds deeply disturbing.

Zamyotov brings the conversation back to the murder case. He claims that the criminal did a poor job of things, and Raskolnikov counters that they ought to catch the perpetrator, then. Raskolnikov tells Zamyotov how he would act if he were the killer: he would take the valuables and hide them under a stone, someplace far away. Zamyotov takes this "joke" gravely, and Raskolnikov asks what Zamyotov would do if he, Raskolnikov, were in fact the killer. Zamyotov turns white, but Raskolnikov pretends he was joking. Zamyotov believes he was joking, and, getting up to leave, Raskolnikov flaunts the money he has just received from his mother, asking Zamyotov how he has come upon so much, and new clothes, too, in the days since the murder.

Raskolnikov's speech in this scene is either a symptom of his mental illness or a brilliant ploy to throw off the authorities' suspicions. Would a man who had just killed two woman go about bragging of his cleverness, his ability to murder, to a police-station clerk? The behavior is so strange that it could only be attributed to madness, and not to guilt. Raskolnikov therefore frightens Zamyotov and seems to convince him that he, Raskolnikov, is innocent of the crimes.

As he is leaving, Raskolnikov runs into Razumikhin, who chastises him for going out of the house in his condition. Raskolnikov tells his friend he no longer desires his charity; Razumikhin is offended but nevertheless wishes to convince Raskolnikov to come to his housewarming party that night. Raskolnikov heads outside and arrives at a bridge, where a tall woman looks at him and silently jumps off the bridge in an attempt to drown herself. People gather around in horror and the woman is rescued and returned to life, coughing and sputtering.

A scene of attempted suicide. Raskolnikov has coincidentally come upon a woman who, in the throes of some terrible agony, has decided to end her life. But the woman is saved. Raskolnikov sees firsthand what it would be like to attempt suicide, and he is repulsed by the act. Raskolnikov determines that, no matter the discomfort, he will remain alive and attempt to evade the authorities.

The episode causes Raskolnikov to rethink his initial plan, which he only now realizes fully: that he left the house tonight to kill himself. He is now disgusted at the thought of suicide. He begins walking, at first headed to the police station, but then finds he is in front of the old woman's house. He enters, walks up to the fourth floor, and finds two workmen in the apartment, which has been renovated.

Another coincidence. Raskolnikov appears to come upon the old woman's apartment building without realizing what he is doing. But once there, he is drawn up to her apartment as if mechanically.

Raskolnikov says that he wishes to rent the apartment—the workmen are confused because he has come at night, unannounced, without the caretaker. Raskolnikov asks if any blood remains in the apartment. He offers to explain all to the police. He walks to the courtyard with the workmen, who explain to the caretaker and others gathered there that Raskolnikov has said ominous things about the murders in the apartment. They do not take him to the police but instead throw him out into the street. Raskolnikov notices a commotion and resolves that "now it is all going to end."

This becomes a major event in the case against Raskolnikov. Later, Raskolnikov will regret visiting the apartment and asking about the blood. One of the tradesmen assembled in the courtyard hears this exchange and follows Raskolnikov later in the novel: he is the "man from under the ground" who tells Porfiry of Raskolnikov's guilt. It is a strange paradox that the people gathered are too frightened by Raskolnikov to believe he might have been involved in the murder.

PART 2, CHAPTER 7

A man has been crushed by the wheels of a wagon, and is lying in the street, mortally wounded. Raskolnikov realizes he knows this man: it is Marmeladov, the drunken former official. Raskolnikov says he will pay for a doctor and asks for help to carry Marmeladov to the Lippewechsel's house, not far away.

Marmeladov is done in by a wagon—Raskolnikov was very nearly crushed by one earlier in the novel. This coincidence leads Raskolnikov believe that he is somehow connected to the Marmeladov family. His interaction with Sonya begins this night.

Marmeladov's wife Katerina has become more crazed since Raskolnikov last visited; she often speaks about her father's high rank and the squalor of their current circumstances. When Marmeladov is brought in, Katerina remarks that "he finally got it." A crowd has begun to gather at the apartment's doorway. Katerina rushes into action and is extremely upset; she sends her oldest daughter Polenka to fetch Sonya. Raskolnikov calls for a doctor, who lives close by.

Although Katerina loves her husband and her family, she is obsessed with her own fall from nobility—her father was an officer—and Marmeladov's death convinces her that she is fated for oblivion. Katerina's descent into madness begins here and continues through Marmeladov's funeral feast a few days later, when she and the family are kicked out of the apartment.

The landlord Amalia, Frau Lippewechsel, arrives and begins fighting with Katerina. Lebezyatnikov is also present (Luzhin's roommate). The doctor arrives and informs Raskolnikov that there is no hope: Marmeladov will die in short order. A priest is called and administers last rites. Katerina cries with the children and Polenka returns with Sonya.

A doctor will arrive in similar fashion when Katerina is taken ill much later in the novel. In fact, doctors throughout the novel, Zossimov included, are unable to help the patients placed in their care. These patients, Raskolnikov included, are fated to suffer.

Katerina asks the priest what she will do with the children after Marmeladov's death. She says she cannot forgive Marmeladov for his drunkenness; the priest argues that this lack of forgiveness is "a great sin." Marmeladov sees Sonya, asks her for forgiveness, then dies; Katerina asks who will provide for the funeral expenses.

Marmeladov, despite his many flaws, retains a belief in the afterlife and asks his daughter for forgiveness. Sonya will tell Raskolnikov that he, too, must confess publically to his crimes and ask forgiveness after he admits his guilt to her.

Raskolnikov gives Katerina twenty roubles for the funeral. As he is leaving he sees Nikodim the police chief, who tells Raskolnikov he is soaked in (Marmeladov's) blood. Raskolnikov agrees. As he is walking outside Polenka, sent by Sonya, asks for Raskolnikov's name. He tells Polenka to pray for her father and for himself. Raskolnikov feels that his strength has returned, and that "life might be possible" after the murder of the crone, after all.

The assembled crowd, which includes Luzhin (as he later reveals), watches as Raskolnikov gives most of his money to Katerina, for Marmeladov's funeral. This act of generosity shows Raskolnikov capable of great empathy. It also demonstrates his lack of concern for money, despite his impoverished circumstances.

Raskolnikov heads to Razumikhin's party. Razumikhin is shocked by Raskolnikov's frazzled appearance and offers to take him home—he has just been having an involved political conversation with Zossimov and others at the party. Zossimov looks Raskolnikov over and orders him home, to bed. Razumikhin tells his friend that Zossimov believes Raskolnikov might be insane.

Razumikhin has not decided whether his friend is sane or insane—nor is it obvious what this distinction might mean in Raskolnikov's case. Raskolnikov is clearly unsettled and anxious; his memory often fails; he is cruel to his family. But Razumikhin appears ready to excuse this behavior, blaming it on Raskolnikov's stress and fatigue.

Zossimov feels this way because of Raskolnikov's recent behavior, especially his strange conversation with Zamyotov, at the Crystal Palace tavern, and Raskolnikov's fainting spell at the police station. While mounting the stairs to his room Raskolnikov tells Razumikhin of Marmeladov's death. It appears that someone is in the room. Pulcheria and Dunya are there—they have been waiting for Raskolnikov for an hour and a half. They are happy to see Raskolnikov but terrified by his appearance. Raskolnikov lies down and the two become acquainted with Razumikhin and filled in on their son's circumstances.

Dunya and Pulcheria have arrived, as promised. Their presence in Petersburg increases the novel's drama and leads to confrontations between Raskolnikov and Luzhin and Raskolnikov and Svidrigailov, who still desires to elope with Dunya. Raskolnikov is unsettled by his mother and sister's arrival and decides, later, that he can no longer see them, that Razumikhin must care for them, and that he, Raskolnikov, must be alone.

PART 3, CHAPTER 1

Raskolnikov awakes and asks his mother and sister to leave, to give him peace and "stop tormenting him." Both are reluctant to do so. They say they know Luzhin has visited that day; Raskolnikov tells Dunya he does not approve of the marriage and wishes that his sister break off the relationship. Dunya says that Raskolnikov "has no right" to forbid her. Razumikhin escorts both out of the room, hoping to smooth things over while Raskolnikov continues his recovery.

Raskolnikov's immediate reaction to the presence of his mother and sister is one of anger and resentment. He fears most of all that they pity his circumstances, and he does not desire their pity. Dunya, although she loves her brother, refuses to listen to his request that she not marry Luzhin—she argues that she wishes to marry him for her own reasons, and not for Raskolnikov's benefit.

Razumikhin, in his drunkenness, calls Luzhin a "scoundrel" for providing the two with such poor lodgings; he offers them his unreserved help and support. He holds both tightly as he tells them his plan: he will walk with them back to their lodgings, check on Raskolnikov, bring them a report of his health, go back to his party and get Zossimov, send Zossimov to check on Raskolnikov, then report again to Dunya and Pulcheria.

Razumikhin takes command of the situation. Where Raskolnikov is tired and unwilling even to speak to his mother and sister, Razumikhin is warm and devoted—he appears to love Dunya and Pulcheria although he barely knows them. Razumikhin's resentment toward Luzhin seems to indicate he has already developed an attraction to Dunya.

It is clear, also, that Razumikhin has taken a liking to Dunya, whom, he believes, will make Raskolnikov's landlady (whom he has been courting) jealous. On his walk back to their lodgings, he tells them that, although he is drunk, he loves them a great deal. Razumikhin also lets slip that Zossimov fears Raskolnikov might be mentally unstable.

Razumikhin's continued mention of Zossimov's diagnosis—that Raskolnikov is mentally ill—indicates that Razumikhin himself fears this to be the case. He tells Dunya and Pulcheria in the hopes that they might disprove this conjecture and argue that Raskolnikov is sane.

Razumikhin complains, confusedly, to Pulcheria and Dunya of the argument he had at his apartment, with those who preach "the new ways" (not dissimilar from Luzhin's previous arguments at Raskolnikov's). Pulcheria seems not to understand; Dunya agrees somewhat but mostly wishes to change the subject. Razumikhin repeats that Luzhin is a scoundrel, though he immediately regrets his behavior.

Another reference to "the new liberal ideas." Razumikhin is not so much distrustful of feminine equality and democratic government as he is wary of those who espouse these ideals, since they seem to be the most autocratic and least generous of all. Razumikhin resents the philosophical hypocrisy of men like Luzhin, who preach reform but continue to subjugate women.

Razumikhin deposits the two at their apartment. Dunya appears to like Razumikhin though she knows he has been on a "binge." Pulcheria is so worried about Raskolnikov she does not know what to think. Razumikhin has fallen for Dunya, who is a remarkable beauty with a gentle, intelligent nature. Razumikhin checks on Raskolnikov, who is sleeping, and reports this news to Dunya and Pulcheria.

Dunya appears to be everything Raskolnikov is not. She cares deeply for others, and her face exudes a calm, beauty, and patience wholly foreign to Raskolnikov, whose paleness and quick temper unsettle even those who are closest to him.

Zossimov also checks on Raskolnikov and reports, succinctly, that his "illness" is caused mostly by his poverty and by "other circumstances" of environment. He says that his previous comments on Raskolnikov's madness have been exaggerated—he believes the condition will pass. Zossimov remarks to Razumikhin, outside, that Dunya is a "ravishing" beauty; Razumikhin, still drunk, rushes at him and pronounces her too fine and lovely a woman to be talked of by such a philanderer as Zossimov.

An explanation for Raskolnikov's illness—or at least an attempted explanation. Raskolnikov, in Zossimov's opinion, is not so much insane as subjected to the horrid circumstances of his life, including the squalor of his apartment, his lack of employment, and his poor diet.

Razumikhin explains that he has been "courting" Raskolnikov's landlady, mostly to make things easier materially for Raskolnikov. He says that Zossimov might enjoy doing the same—this would allow Razumikhin to pursue Dunya. The two part, with Razumikhin asking the doctor to check on Raskolnikov once again later on.

Razumikhin's relationship with the landlady is no longer useful to him or to Raskolnikov, and Razumikhin now has his sights set on Dunya, with whom he has fallen very quickly in love.

PART 3, CHAPTER 2

Razumikhin awakes with some regret about his behavior the previous day. He is particularly ashamed of the attention he showed Dunya, and of his negative comments about Luzhin. He strikes his stove out of anger at himself, hurting his hand. He dresses for the day with special care and resolves not to bring up his behavior yesterday with Dunya and Pulcheria.

Although Razumikhin recognizes that it was ungentlemanly to insult the fiancé of a woman whose company he enjoys, he nevertheless makes an extra effort to appear presentable in front of Dunya. He senses that Dunya might even reciprocate his affections.

Zossimov arrives and chastises Razumikhin for referring again to the murders in Raskolnikov's presence the previous day. Zossimov believes Raskolnikov suffers from a "monomaniacal" obsession with the crime, though for unknown reasons. Zossimov reports that Raskolnikov's landlady was not interested in his advances. Razumikhin visits Dunya and Pulcheria at their lodgings. They are happy to see him, and he describes in greater detail Raskolnikov's illness of the past few days.

"Monomania" is an obsessive concern with a single idea or event. The characters in the novel don't necessarily understand why Raskolnikov is obsessed with the murders of the two women, but his obsession has placed him in a kind of morbid shock. Increasingly, characters like Porfiry will come to associate this shock with the remorse and paranoia of a guilty conscience.

Pulcheria asks Razumikhin more questions about Raskolnikov's condition. Razumikhin replies that he is "not a hypochondriac, just inhumanly cold and callous." Dunya thanks Razumikhin for his honesty, and Pulcheria tells them that Raskolnikov has always been "capricious," even as a young man. She is surprised by news of his engagement to the landlady's daughter, broken only by the daughter's death. The girl was "sickly . . . and strange," and all agree it is better that the relationship is over.

Pulcheria reveals that Raskolnikov's behavior has always been anti-social at best. Raskolnikov's relationship to the landlady's daughter is further elaborated: Raskolnikov apparently agreed to marry the girl out of pity, for she was not considered "marriageable material" by many in Petersburg, and her shyness and introversion were considered severe, even by her mother.

Razumikhin recounts Raskolnikov's reaction to Luzhin the previous day. Unlike the night before, Razumikhin refuses to speak badly of Luzhin. Pulcheria shows a letter from Luzhin and asks Razumikhin's advice. In the letter, Luzhin says he will visit Dunya and Pulcheria the next day at eight p.m., and he asks that Raskolnikov not be present.

Another letter, this time from Luzhin. Dunya's fiancé wishes to speak to Dunya and Pulcheria, and he does not want Raskolnikov to be there. Dunya's later desire that Raskolnikov be present indicates her willingness to disregard Luzhin's orders and to favor the opinions of her brother.

Luzhin reports that he saw Raskolnikov the day before at Marmeladov's (Luzhin lives in the same apartment building), and that Raskolnikov gave 25 rubles to Sonya (instead of to Katerina). Razumikhin recommends that Pulcheria follow Dunya's preferred course of action and have Raskolnikov present at the meeting, despite Luzhin's wishes. The three head to Raskolnikov's apartment, and Pulcheria tells Razumikhin that Marfa Petrovna has died, although Dunya reminds her mother that Razumikhin does not know who Marfa is.

Luzhin's misinformation is important for two reasons. First, it allows Sonya to enter the narrative, as Pulcheria becomes convinced that the young woman, who must live as a prostitute, is part of her son's downfall, rather than the agent of his salvation (as Dunya later understands her to be). Second, it indicates on Luzhin's part a desire to distort the truth for his own ends.

PART 3, CHAPTER 3

The three find Raskolnikov and Zossimov, who declares Raskolnikov "well." The latter appears cleaned and more presentable, though there is a look of anguish fixed on his face. Zossimov urges Raskolnikov to find the "original causes" of his temporary madness and discomfort, and recommends a return to steady work and university life, to which Raskolnikov seems to assent. Raskolnikov appears to apologize, however mechanically, to his mother for his previous behavior, and he reaches out to touch his sister's hand, signifying reconciliation.

Raskolnikov's "mechanical" behavior here is important. In the aftermath of his previous days' frenzy, Raskolnikov displays an outward calm, almost a resignation to his fate. He exhibits no strong desire to live—he wishes only that he might smooth over matters with his mother and sister and then avoid their company altogether. Raskolnikov's mental state seems always to be changing: he is at turns agitated, calm, and manic.

Pulcheria reiterates her concerns about her son's health and Raskolnikov appears to explain his behavior, as Dunya recognizes, as if by rote. Raskolnikov refers both to his rationality and his apparent "delirium" the previous day, and Zossimov seems to agree that the patient was acting as though not quite sane nor mad, bur rather "in a dream." Raskolnikov explains Marmeladov's death and tells his family, apologetically, that he gave the 25 roubles to Katerina for the funeral. His mother is convinced of Raskolnikov's goodness; Raskolnikov realizes his family is afraid of him.

Dunya understands that something is truly wrong with her brother. His "mechanical" behavior, his apologies that do nothing more than satisfy the formal demands of politeness, create in her a sense of unease. Zossimov and Razumikhin have trouble understanding Raskolnikov's behavior. Was his frenzy a "delirium," an instance of insanity? Or was it the behavior of a sane man who was, for some reason, anxious?

Pulcheria tells her son that Marfa Svidrigailov died, suddenly, of a stroke after being beaten by her husband. Raskolnikov asks why his mother is telling him this, and Dunya intercedes, saying they both are afraid of him. Raskolnikov grows upset and yells at everyone, saying they are dull and asking them to speak. Razumikhin speaks of his engagement to the landlady's daughter, indicating that it was a mistake, an instance of "spring delirium."

Marfa's death occurs under suspicious circumstances. It is said that her husband Svidrigailov beat her before her stroke, but Svidrigailov will later attribute her death to a heavy meal and a trip to the sauna. Whatever the truth may be, Svidrigailov continues to be associated with rumors of past crimes throughout the novel.

Pulcheria wonders if Raskolnikov's condition doesn't derive from the squalor of his apartment. Raskolnikov repeats to his sister, with apologies, that he cannot support her marriage to Luzhin. Dunya says she is marrying for her own reasons, not for her brother's sake; Raskolnikov says that it is "low" and "base" to marry only for money. Dunya yells that it is not as though she has "put in a knife in someone," and Raskolnikov nearly faints.

Raskolnikov once again equates Dunya's desire to marry Luzhin with a kind of prostitution. Dunya argues that she wishes to marry for her own reasons (although she stated earlier, at least in jest, that she would almost marry Luzhin just to see her brother again). Raskolnikov faints again at a perceived reference to the murders.

His anger passes, however, and Raskolnikov tells his sister to marry whomever she wishes. Raskolnikov reads Luzhin's recent letter and corrects Luzhin, saying that he gave the money to Katerina, not to Sonya. He believes Luzhin is trying to impute a base motive to Raskolnikov in connecting him to a known prostitute. Raskolnikov says he will be present at the meeting tomorrow at eight p.m.

Raskolnikov finds the distinction important: he gave the money to Katerina, not to Sonya, and he has a growing distrust of Luzhin's motives, since Luzhin seems perfectly happy to distort the truth in order to link Raskolnikov to a "fallen woman." The stage is set for a dramatic encounter with Luzhin the following day.

PART 3, CHAPTER 4

Sonya arrives at Raskolnikov's apartment, abashedly, and Raskolnikov realizes that her arrival in the room seems to indicate that they are on close terms, which in fact they are not. Raskolnikov nevertheless invites her in and asks her to sit. Sonya brings a message from Katerina, that Raskolnikov be so kind as to attend Marmeladov's funeral the following morning. Sonya says her mother will also be preparing a funeral meal with Raskolnikov's money. Pulcheria and Dunya leave together.

Sonya recognizes that Raskolnikov has done the family a great service in providing money for Marmeladov's funeral and memorial feast. Although Pulcheria in particular distrusts Sonya because of her low position in society, Sonya will go on to become Raskolnikov's biggest source of support, and, ultimately, his companion in Siberian exile.

Outside, Pulcheria tells Dunya that Raskolnikov appears quite ill. Pulcheria believes that Sonya might be at the root of her son's troubles, but Dunya blames Luzhin for planting this idea in her mother's head. Back in Raskolnikov's room, Sonya stays while Razumikhin tells his friend that Porfiry, the investigator, is interviewing those who have pawned items with the old crone. Raskolnikov admits that he pawned some items there and tells Razumikhin he fears these items might have been stolen by the murderer. They resolve to see Porfiry.

Porfiry's entry into the narrative. It was only a matter of time before it became apparent that Raskolnikov was a customer of the old woman's. Razumikhin, as is his custom, suspects nothing of his friend and thinks Raskolnikov should meet with Porfiry to provide whatever information he can. Raskolnikov is nervous, but he feels it is best to speak to Porfiry and show he has "nothing to hide."

Sonya thanks Raskolnikov again for his kindness. Raskolnikov promises to visit Sonya, which makes her nervous because she lives in such a small room. A man of about fifty follows Sonya home, and when she reaches her building, he announces, oddly, to her that it is his third day in Petersburg, and they are neighbors in the Kapernaumovs' house.

This man turns out to be Svidrigailov, one of Raskolnikov's antagonists (Porfiry is the other). Svidrigailov will shadow Raskolnikov for the remainder of the novel, with serious consequences for Raskolnikov and for Sonya.

Walking to Porfiry's, Razumikhin is curious about when Raskolnikov pawned items at the old crone's, and seems reassured to note that his friend's ravings regarding the murder might be traced to his business relationship with the woman. Raskolnikov grows nervous as they approach Porfiry's office, and tells himself he must act naturally and betray no special interest in the case. Raskolnikov changes the subject by remarking on Razumikhin's happiness and enlivened appearance, hinting that Razumikhin has a romantic interest in Dunya.

Razumikhin appears happy to find any excuse for Raskolnikov's strange behavior that does not link him to the murders. Razumikhin therefore assumes that Raskolnikov's agitation regarding the killings derives from his previous business dealings with the old crone. Whether Razumikhin naively believes in his friend's innocence or simply cannot accept his friend's guilt is up for debate.

PART 3, CHAPTER 5

Raskolnikov and Razumikhin enter Porfiry's office laughing, lending, in Raskolnikov's mind, a "natural" air to his behavior. Razumikhin introduces Raskolnikov and Zamyotov enters—Raskolnikov begins losing his "natural" air and grows nervous. Raskolnikov informs Porfiry of his story: that he was merely a customer of the pawnbroker's who now seeks to find his stolen goods. Porfiry tells Raskolnikov to make a statement to the police; Raskolnikov fears that Porfiry knows he is the murderer.

Raskolnikov hopes that his "casual" entry into Porfiry's office will convince the investigator that Raskolnikov has nothing to hide. But Raskolnikov also perceives that Porfiry is a shrewd and intelligent detective, and that he will have to outwit Porfiry if he is to maintain his innocence. From the beginning, Raskolnikov fears that Porfiry sees through his lies.

Porfiry reveals that he has been waiting for Raskolnikov; two pawned items with his name on them were recovered from the apartment. Raskolnikov is the only pawner not yet to have visited. Raskolnikov grows pale and claims he was in a delirium yesterday—but not a complete delirium—and he stumbles in describing his condition. He asks Zamyotov to corroborate, based on their conversation yesterday: Zamyotov believes Raskolnikov spoke "intelligently . . . but he was irritable."

In another important piece of evidence against Raskolnikov, Raskolnikov is the last of the pawnbroker's customers to visit Porfiry. This means: Raskolnikov simply does not care about the articles he pawned, or he has some reason to avoid the police. Porfiry therefore has the upper hand in the interrogation almost immediately.

Raskolnikov fears that Porfiry has learned, also, of his visit to the pawnbroker's apartment after the murder. The conversation turns to Razumikhin's argument with Porfiry from the previous day's party. Razumikhin begins criticizing a supposed "socialist" view of crime, which blames criminality on the perpetrator's environment. Porfiry argues that environment is responsible for some amount of all crimes. He then references an article written, semi-anonymously, by Raskolnikov on the nature of crime. Raskolnikov remembers having written it, but did not know it was recently published.

This article has not been mentioned before in the text. Indeed, Raskolnikov's work during his school days is barely described in the novel. But it is clear that Raskolnikov has spent a good deal of time mulling over the nature of criminality, and the psychological constitution of those people who decide to commit crimes.

The article describes the psychology of a person committing a crime, and derives from Raskolnikov's studies as a law student. Porfiry is struck in particular by the end, which argues, for some extraordinary individuals, ordinary laws do not apply and indeed these laws must be broken. Raskolnikov attempts to clarify his statement, saying that "Great Men," as determined by society, often break the laws of their time in the formation of new laws, or a new morality. He cites Napoleon as an example.

Raskolnikov's argument is not dissimilar from an argument later developed by Nietzsche regarding "strong" and "weak" moralities. "Strong" people are those who, in their actions, are able to create their own laws—society follows the behavior of these individuals, whose will eventually dictates the rules of a new society. Weak people must follow the rules set forth by their strong counterparts. Raskolnikov seems to consider himself to be a strong person, and yet his behavior marks him as anything but strong.

Porfiry asks whether Raskolnikov believes in God, the New Testament, and in particular the story of **Lazarus**, who is raised from the dead by Jesus in the Book of John. Porfiry goes on to ask how one might know if a person is ordinary or extraordinary, and what happens if a person is misidentified. Raskolnikov replies that a person who is ordinary but pretends be extraordinary will eventually be found out, before he has caused too much trouble. Raskolnikov also states that the truly extraordinary are extremely rare.

A first reference to Lazarus, a character mentioned in the Gospel of John and an important symbol in the novel. Lazarus was raised from the dead by Jesus though he had passed away four days previously and had already been entombed. Raskolnikov becomes obsessed with this story and later asks Sonya to read it aloud to him.

Raskolnikov also separates suffering and guilt from the ability to commit a crime, arguing that even great individuals, who are "permitted" by society to overstep the bounds of the law, will feel some pang of conscience for the harm they do. The question is whether they can overcome this pang and be convinced of the eventual rightness of their actions.

Raskolnikov's point here is an important one. It is not enough for an individual to commit an "extraordinary" act, a crime, in order to be extraordinary. That individual must also remained convinced that this crime was necessary and for the betterment of society. Only then is the individual truly "extraordinary."

Razumikhin asks whether Raskolnikov considers himself an extraordinary person permitted to commit crimes—only half seriously. Raskolnikov says that, if he were, he wouldn't announce it publically—he adds that he does not believe he is a Napoleon.

Raskolnikov, interestingly, does not seem to know whether he is an ordinary or extraordinary person. His ability or inability to "overstep" the crime and create his own law determines the outcome of the rest of the novel.

Porfiry has a final question for Raskolnikov before the latter leaves: he asks if Raskolnikov saw the painters on the day of his visit to the pawnbroker. Carefully weighing his words to avoid "the trap," a nervous Raskolnikov admits he was there on the day of the murder but claims not to have seen the painters. Razumikhin, however, steps in and asks Porfiry what he's getting at, since the painters were there on the day of the murder and Raskolnikov only visited the pawnbroker three days before that to pawn the watch. Porfiry says that he's mixed up the details, and Razumikhin warns him to be more careful. Then, Porfiry quickly escorts Raskolnikov and Razumikhin out of the office.

Here, Raskolnikov realizes that Porfiry is trying to "trap" him by catching him in a lie, so he chooses his words very carefully. Razumikhin also seems to realize what Porfiry is trying to do, calling him out on it before Porfiry can get the admission he's looking for.

PART 3, CHAPTER 6

Raskolnikov leaves quite angrily, and can't believe he has betrayed some part of his lie to Porfiry. He resents that he has been suspected without even a shred of physical evidence. Razumikhin, relieved to be discussing the murder out in the open, admits he has sensed Porfiry's suspicions but cannot understand why, since Raskolnikov has clearly been ill on account of his family troubles and grinding poverty. Raskolnikov worries, to himself, that Porfiry has figured out the case.

Raskolnikov is afraid, now more than ever, that Porfiry has realized the truth—that Raskolnikov is the murderer. Even Razumikhin appears to have some doubts about Raskolnikov's story, though he continues to support this friend in the hopes that Raskolnikov is only sick with an unrelated "nervous agitation." But Razumikhin's doubts about Raskolnikov's innocence will increase throughout.

Raskolnikov argues that, had he committed the crime, he would have admitted to seeing the painters, since it behooves a criminal to admit as much as he can to officials, strategically, in order to throw them off the scent. Razumikhin goes up to visit Dunya and Pulcheria and Raskolnikov leaves in a huff, returning to his apartment. As he arrives, he learns from the caretaker that a man has come by asking after Raskolnikov.

Razumikhin sees about Dunya and Pulcheria while Raskolnikov simply returns to his apartment. Razumikhin has more or less taken over care of the family from Raskolnikov: he has become a brother to Dunya and a son to Pulcheria. Once again, someone has paid Raskolnikov a visit at his small apartment.

Raskolnikov runs after the man, a "tradesman," who tells Raskolnikov that he is a murderer and walks away. Raskolnikov returns to his room, notably weakened, and is caught again in a flurry of anxieties. He awakes to find Razumikhin and Nastasya present; they leave quickly thereafter. Raskolnikov wonders who this "man from under ground," the tradesman, might be.

The "man from under the ground" reappears. This man is convinced that Raskolnikov is a killer, and Raskolnikov is confused as to how this man knows the truth. But the man does not turn Raskolnikov in to the police: he is content simply to torment Raskolnikov by announcing Raskolnikov's guilt.

Raskolnikov curses himself for not being a Great Man after all. He was able to kill, but not able to "step over": to justify his killing as part of some new principle. He lacks the courage and willpower of a man like Napoleon or Muhammad. He then thinks of "poor" Lizaveta and Sonya, the weak of the earth, and remarks that he rarely considers the fact that he murdered the pawnbroker's innocent sister.

Raskolnikov realizes that he is not an "extraordinary" man like Napoleon. He was able to kill, but he was not able to transcend the guilt that society attaches to brutal acts of murder, whatever their motivation. Because Raskolnikov is incapable of using his crime as a springboard into a new social order, he ceases to see himself as a great man after all.

He falls asleep and, in a dream, follows the tradesman to the pawnbroker's house, up to the fourth floor. He discovers that the old crone is still there, seated silently, her face obscured, and when he tries to hit her on the head with an axe he feels she is "made of wood." He flees the building, where many people have gathered to observe him, and wakes up to find a man in the room. Raskolnikov pretends he is still sleeping but eventually wakes; Svidrigailov introduces himself and says he knew Raskolnikov was not really asleep.

Another of Raskolnikov's dreams. This time the murder "plays again," although Raskolnikov is unable to kill the old woman: he finds that his axe does nothing to the woman's incredibly hard, wood-like skull. The dream is not explained, but it seems, in part, an acknowledgment that Raskolnikov is a murderer but not a strong man. Raskolnikov, like any criminal, is capable of killing. But he is not powerful enough to remake the world in his image.

PART 4, CHAPTER 1

Svidrigailov immediately addresses his relationship with Dunya, arguing that his behavior toward her was based only on genuine respect and affection. Raskolnikov tells Svidrigailov he has heard rumors he killed his wife Marfa. Svidrigailov replies that his wife's death was caused by "apoplexy" after a heavy meal, and that he only beat her sparingly during their marriage.

Svidrigailov has appeared in St. Petersburg. Raskolnikov addresses the rumors that have dogged Svidrigailov for years: that he is in fact a criminal, and that he is responsible not just for Marfa's death but for other, unspecified immoralities dating back many years. It's interesting how Raskolnikov is pursued for his crimes, but Svidrigailov never is similarly pursued.

Raskolnikov wishes to go but finds he somewhat enjoys talking to Svidrigailov. Raskolnikov admits that Svidrigailov seems a kind of gentleman; Svidrigailov complains that Petersburg is only a city of "functionaries." Svidrigailov tells about his life: he was a "sharper," or cheater at card games, and he ended up in significant debt for which authorities would put him in prison. He met Marfa, who paid off his debt and married him. He promised to live under her rules in the provinces, and after a time she gave him a part of her fortune.

Svidrigailov elaborates on the circumstances of his life. Svidrigailov was a gambler and cheater, thus making it hard to believe much of what he says. But Raskolnikov seems also to sense that Svidrigailov operates according to his own rules—that, in other words, Svidrigailov might be exactly the "strong man" Raskolnikov has championed, and which he feels he himself can never be.

Svidrigailov asks Raskolnikov if he believes in ghosts. Svidrigailov says that sometimes he senses Marfa's presence. Raskolnikov does not believe him, but Svidrigailov says Marfa does return, mostly to remind him to do household chores. Raskolnikov says Svidrigailov ought to see a doctor. Svidrigailov responds that it is possible that sick, raving people claim to see ghosts; but he says it is also possible that ghosts choose to visit only sick people in the first place.

Svidrigailov's interest in the supernatural will continue throughout the novel. He is literally haunted by the ghost of his wife, just as Raskolnikov is haunted by the murders he has committed. Yet Svidrigailov appears rather calm in the face of his anxieties. Raskolnikov senses that Svidrigailov is a true nihilist, or a man who places trust in no institution, no religion, no moral code.

Svidrigailov goes on to say that the afterlife might be something like a bathhouse where one waits, complete with spiders in the corners. Raskolnikov thinks that Svidrigailov is insane. Raskolnikov becomes upset, finally, and asks Svidrigailov his business. The latter asks whether Dunya is to marry Luzhin. Svidrigailov says he suspects Raskolnikov does not approve of the marriage, which is to be conducted out of Dunya's sacrifice and for Raskolnikov's monetary advantage.

Svidrigailov knows a great deal about Raskolnikov's life. Svidrigailov hopes to convince Raskolnikov that he truly loves, and has always loved, Dunya, and that he, rather than Luzhin, ought to marry Dunya and provide for her. Despite his guarded respect for Svidrigailov, however, Raskolnikov will not consent to allow Svidrigailov to meet with Dunya.

Svidrigailov wishes for Raskolnikov to arrange a meeting with Dunya, whereby he can convince her not to marry Luzhin and instead to accept ten thousand of his roubles. Svidrigailov says he is already engaged and has no need for the money, nor does he pine for Dunya any longer. Svidrigailov hints ominously that, if Raskolnikov does not set up the meeting, Svidrigailov will find Dunya himself; in the meantime he is planning a "voyage" far away. Svidrigailov announces, finally, that Marfa left Dunya three thousand roubles in her will, and that this money will be available in a few weeks.

Svidrigailov's first threat to Raskolnikov. What is not immediately clear is Svidrigailov's motivation, his desire to speak once more with Dunya. Does he truly love her? Does he believe he can maintain some kind of mastery over her? Does he merely wish to torment Raskolnikov? Marfa's money immediately eases Dunya's and Pulcheria's monetary situation, and makes Dunya's marriage to Luzhin less financially necessary.

PART 4, CHAPTER 2

Raskolnikov meets with Razumikhin and tells him the man leaving his apartment was Svidrigailov. Raskolnikov hopes that Razumikhin also saw him; he is worried he has been having hallucinations. Razumikhin reports of a dinner he had with Porfiry and Zamyotov; he was unable to bring up their suspicions about Raskolnikov's involvement in the murder, but he remarks that, since Raskolnikov is obviously not the killer, they have nothing to fear. Raskolnikov worries what Razumikhin will think of him when he learns the truth.

Raskolnikov here indicates that he himself occasionally doubts his own sanity. Svidrigailov's appearance is so strange, and so disturbing to Raskolnikov, that Raskolnikov worries it did not take place at all. Razumikhin says aloud once again that, surely, Raskolnikov could not have committed the murders—it is clear, at this point, that Razumikhin is beginning to doubt his friend's innocence, though he wants to believe, against all hope, that Raskolnikov remains innocent.

They run into Luzhin as they enter Pulcheria and Dunya's quarters. They all discuss, briefly, Marfa's death, and Dunya learns that Svidrigailov has come to Petersburg. Luzhin says that Svidrigailov is a depraved man, that he hopes he has no further interaction with Dunya, and that Marfa might have gotten him acquitted of a serious crime against a young girl in addition to paying off his debts before their marriage. Dunya says that this and another mysterious death, of Svidrigailov's servant Filipp, were apparent suicides. Luzhin hints that Dunya is justifying Svidrigailov's actions.

Further reference to Svidrigailov's previous crimes. Marfa's death, though apparently linked to Svidrigailov, seems accidental enough; the others rumors are shadowier still, and again nothing can be proved. According to Raskolnikov's way of seeing things, Svidrigailov truly is an extraordinary man, at least in his ability to become embroiled in criminal situations and emerge scot-free.

Raskolnikov announces that Svidrigailov has already paid him a visit and that Marfa left Dunya three thousand roubles. Pulcheria is very pleased. Luzhin gets up to leave but is stayed by Dunya, who reminds him he has something to tell them. Luzhin begins saying he cannot countenance Raskolnikov's rude behavior of the previous day. Dunya orders that Luzhin and Raskolnikov forgive each other, otherwise she will have to choose between brother and fiancé.

Dunya does not believe that Luzhin has put her in a fair position. Her loyalty both to her brother and to her future husband are absolute. In the face of extreme difficulty and misfortune, Dunya retains a personal nobility and dignity that astonishes Raskolnikov and causes Razumikhin to fall even more deeply in love with her.

Luzhin claims that it is unfair for him to be placed on the "same level" as Raskolnikov, whom he considers young and rude. Luzhin argues Raskolnikov has misrepresented his opinions regarding marriage and poverty; Pulcheria counters that Luzhin has lied about Raskolnikov's actions the night of Marmeladov's death, for he gave the roubles not to Sonya but to Katerina. Raskolnikov reports that Sonya, too, is not so fallen and depraved a person—he has even invited her, earlier, to sit with his family in his quarters.

Luzhin's superciliousness and tendency to lie are revealed. Raskolnikov really did give the money to Katerina, not to Sonya; Luzhin could only have insisted otherwise in order to tarnish Raskolnikov's name by linking it with the name of a known prostitute, a "fallen woman." Raskolnikov's defense of Sonya marks an important shift for him, an acknowledgment of her goodness that will lead him, later, to confess his guilt to her.

Luzhin grows angry when Pulcheria tells him that they have moved to Petersburg and abandoned all to meet him, and that they are, in fact, under his power. Pulcheria hints that Luzhin wishes things to be this way after all—he wishes to have control of Dunya and her mother. When Luzhin then implies that Dunya is receptive to Svidrigailov's offers, she kicks him out the apartment, effectively ending their engagement on the spot. Yet he still believes, inwardly, that there is a chance to repair their relationship.

The end of Dunya's and Luzhin's engagement is greeted differently by both parties. Dunya moves on immediately, and begins to depend more and more on Razumikhin's help and advice, especially as regards Raskolnikov. Luzhin, on the other hand, believes he will be able to win back Dunya, and that the Raskolnikov family ought to view him as their savior, not their antagonist.

PART 4, CHAPTER 3

Luzhin is most shocked that Pulcheria, Dunya, and Raskolnikov do not view him as a benefactor and protector. He worries about Svidrigailov, whom he considers a rival for Dunya's affections. Back in the lodgings, Dunya apologizes to her family for the engagement to such an "unworthy" man. Pulcheria is excited about Dunya's inheritance from Marfa. Razumikhin feels free to love Raskolnikov's sister. Raskolnikov sits quietly.

Pulcheria, once again, is shown to equate family stability with the presence of money. Pulcheria might have been more hesitant to welcome the end of Luzhin and Dunya's relationship if it were not for the inheritance Dunya is to receive from Marfa, thus making Dunya financially independent, at least for the time being.

Raskolnikov tells his mother and sister of Svidrigailov's offer of ten thousand roubles. Dunya fears Svidrigailov's attentions and Razumikhin promises to protect the family from harm, even offering to invest some of Dunya's inheritance in a small publishing business focusing on translations.

Razumikhin is focused on bettering the family's fortunes in the future. He, rather than Raskolnikov, tasks himself with protecting the family's interests and ensuring that they are financially sound in the coming years.

As Razumikhin, Dunya, and Pulcheria make their plans, Raskolnikov says he must go, and adds, ominously, that it's not as though they are "saying goodbye forever." Raskolnikov stammers and, finally, says that it is better if they do not see each other for a while. Razumikhin is shocked and follows Raskolnikov, asking what is the matter.

Raskolnikov here attempts a break from the family. All the family's turmoil is too much for him; now that Dunya can be provided for financially, he feels he no longer needs to protect her from Luzhin. He also recognizes that Razumikhin will do his part in making sure Svidrigailov does not reach Dunya and convince her to elope with him.

As they stand in the hallway, Raskolnikov tells Razumikhin not to leave his family, and they stare into each other's eyes. "The hint of some idea, something horrible" is detectable. Razumikhin turns pale at the thought. The narrator says he will not detail how Razumikhin consoled Dunya and Pulcheria, but he adds that, from this time on, Razumikhin was truly their son and brother.

Razumikhin, for the first time, appears to acknowledge at least the possibility that Raskolnikov has done something horrible. Only this would explain Raskolnikov's desire to escape from his family completely—to strike out on his own, without their guidance or support.

PART 4, CHAPTER 4

Raskolnikov heads to Sonya's apartment, in the home of Kapernaumov the tailor. He knocks and she allows him to enter. The room is spare and barely furnished. Raskolnikov says he has come to her for the last time; Sonya asks whether he will not be at her father's funeral tomorrow. Raskolnikov remarks on the thinness of Sonya's fingers, and Sonya says she thought she saw an image of her father earlier in the day.

Until now, Raskolnikov has not had a moment of intimate conversation with Sonya. He looks upon her as with fresh eyes: he sees her beauty, and the squalor in which she has been forced to live. Raskolnikov wishes to speak with her, but also fears this newfound intimacy, and says he will not return to her after today.

When Raskolnikov accuses Katerina of having beaten Sonya, Sonya says that she loves her stepmother and recognizes that she, Sonya, must work now to protect the family. Sonya reports that Katerina has begun believing in her fantasies—that she can throw a large funeral banquet for Marmeladov being among them. Sonya pities her stepmother and asks Raskolnikov to do the same. She lets slip that she knew Lizaveta, sister to the pawnbroker; Raskolnikov seizes upon this fact.

Sonya's loyalty to her family is notable. Even though Katerina has more or less forced Sonya into becoming a prostitute in order to support the family, Sonya does not hold this against her stepmother, and she worries, in fact, that Katerina might be going insane, and that no one is present to support Katerina herself.

Raskolnikov tells Sonya that consumption will eventually kill Katerina, and that Polenka might also be forced into prostitution to support the family. When Sonya says God will not allow such a thing, Raskolnikov asks whether God really exists. Raskolnikov says it is most pitiful that Sonya has degraded herself for no end, since her earnings as a prostitute cannot support her family, nor prevent Polenka from succumbing to the same.

Raskolnikov's nihilism is on full display in this scene. His belief that perhaps God does not exist, and that Sonya's belief in God is therefore in vain, resonates with a central tenet of nihilism: that all aspects of organized society, including religion, are shams designed to lull humankind into a false sense of security. Raskolnikov believes the world to be far more vicious, and far less easily explained by Christian teachings, than Sonya does.

Raskolnikov thinks to himself that Sonya has only three options: to kill herself, to go insane, or to "descend into depravity." He asks if Sonya prays, and she responds that she is "nothing without God." Raskolnikov picks up the New Testament and asks Sonya to read to him the section in John of Jesus raising **Lazarus** from the dead. She hesitates, afraid of Raskolnikov, but begins to read.

Another reference to the story of Lazarus. In this scene, one of the novel's most important, Raskolnikov appears to ask Sonya to reacquaint him with religious teachings, even though Raskolnikov claims not to believe in God.

In the story of **Lazarus**, Jesus arrives in a town and is asked why he did not save Lazarus, who has recently died. Jesus asks God to demonstrate to the people that he has in fact come for their salvation. God grants him the power to raise Lazarus, though the man has been dead four days. At this point the Jews assembled believe that Jesus is the son of God. Sonya trembles upon finishing, and Raskolnikov tells her that today he left his mother and sister.

The story of Lazarus presents an interesting wrinkle in the larger story of Jesus' ministry. Although Jesus has already performed miracles throughout Judea, there are still many who do not believe he is the son of God. Jesus must ask his father for permission to raise Lazarus from the dead, in order to present irrefutable evidence of messianic qualities. Jesus literally rewrites the laws of nature—proves himself to be an "extraordinary" man—and yet he does so not by killing (as Raskolnikov did) but by reversing death. In this way the story of Lazarus is a profound rebuke to Raskolnikov, proving both Raskolnikov's ordinariness and also his misunderstanding of what makes one extraordinary.

Raskolnikov tells her, too, that they are on "the same path," and that they must have "freedom . . . freedom and power." Sonya is frightened. Raskolnikov promises that, if he returns tomorrow, he will do so to tell Sonya who killed Lizaveta. Sonya falls into a fever and worries for the remainder of the night. Meanwhile, Svidrigailov has been standing behind a adjoining wall in the apartment next door the whole time, and has heard their conversation. He plans to bring a seat the next time to listen to what Raskolnikov reveals.

Svidrigailov is yet another character who has hidden himself in order to perceive what is on the other side of a door or wall. In this case, he has overhead this first conversation by accident. But as it turns out, coincidentally, Raskolnikov is to return the next day in order to tell Sonya who has killed Lizaveta. Raskolnikov's ultimate confession is now within sight.

PART 4, CHAPTER 5

Raskolnikov visits Porfiry at his office; though he realizes he hates him, he knows that he must speak with him immediately. Porfiry greets him casually, and Raskolnikov wishes to speak about the murder without giving himself away. Porfiry, however, begins talking aimlessly and Raskolnikov wonders aloud whether he isn't trying to lull Raskolnikov into a false sense of security. Porfiry responds that that is a normal police technique, and continue talking aimlessly, though claiming he is not using this very technique of police interrogation.

Porfiry's method proves ingenious. Raskolnikov is not able to face a continued evasion of the topic at hand—the murders, and Raskolnikov's roll in them. Porfiry's carefully-executed misdirection infuriates Raskolnikov and, eventually, causes him to beg Porfiry either to charge him or let him go.

Raskolnikov becomes flustered. He asks that Porfiry either ask him direct questions or let him go. Porfiry acknowledges that he is not following the "form" of a typical interrogation, but instead says that they are having a "free-flowing conversation." Raskolnikov is agitated and clearly wishes to leave. Porfiry starts speaking hypothetically, referencing Raskolnikov's theoretical legal knowledge as evidenced by his recent article on ordinary and extraordinary criminals.

The question of form is an interesting one. Here Porfiry's speech, his "free-flowing conversation," might be seen as a descriptor of the novel itself, which follows Raskolnikov as he wonders, often aimlessly, through the streets of St. Petersburg.

In this hypothetical discussion, Porfiry wonders aloud whether it isn't better, if one has a suspect and some evidence against him, to wait until one has "mathematical clarity" of proof against that man. He wonders further, though, whether it isn't better simply to bother that man, to stay on his trail and get into his mind. Raskolnikov recognizes that Porfiry is speaking about his involvement in the murders, but doing so with such generality that it is difficult to pin down any one statement.

Porfiry ultimately wants Raskolnikov to confess to his crime. In this way, only, will Porfiry receive the "mathematical certainty of proof" he craves. At the moment, his evidence against Raskolnikov is strictly psychological, but he believes he might be able to agitate Raskolnikov sufficiently and force him to blurt out his guilt.

Porfiry begins to make more specific references to Raskolnikov's behavior, mentioning the fainting incident in the police station and Raskolnikov's playful "confession" to Zamyotov at the Crystal Palace. Raskolnikov retorts that he knows Porfiry is insinuating he committed the crime. He asks to be charged or let free, but not tormented. Porfiry feigns surprise but goes on to state he knows that Raskolnikov went to see the pawnbroker's apartment and asked about the blood.

Porfiry finally admits to knowing a great deal about Raskolnikov's recent behavior. The fainting fit and the conversation with Zamyotov in the tavern seem striking acknowledgments of Raskolnikov's guilt. And Raskolnikov's inquiries about "blood" in the old woman's apartment are even bolder indicators that Raskolnikov has detailed knowledge of the crime that could only come from having committed it.

Porfiry gets Raskolnikov to admit that his actions, including the visit to the apartment after the murder, were not done "in delirium" but were the actions of a sane, rational individual. Raskolnikov even admits his theory that the best way to cover one's crime is to admit as much as possible in order to avoid suspicion.

Once again, Raskolnikov argues that he is not insane, but rather that he has complete control over his decision-making faculties. Porfiry tricks Raskolnikov into admitting that, whatever crime he committed, he did so with sane mind.

Yet Porfiry insists that he does *not* suspect Raskolnikov. Raskolnikov does not believe him, and begs Porfiry either to accuse him or let him go. Porfiry says, finally, that he has a surprise for Raskolnikov waiting behind the door. Raskolnikov believes that Porfiry has behind the door witnesses who can attest to his guilt, and he says that he is ready to defend himself against their accusations.

It turns out that Porfiry has met with Raskolnikov because he, Porfiry, has something to reveal, something he believes will cause Raskolnikov to admit to his guilt. Raskolnikov, on the other hand, feels comfortable disputing whatever witness is present, and fighting for his (supposed) innocence.

PART 4, CHAPTER 6

But the surprise is different from what Porfiry intended. Instead of witnesses, the painter Nikolai is brought in. A crowd waits in the doorway and Nikolai confesses to the murder, saying the other painter Mitka had nothing to do with it. Raskolnikov tells Porfiry, with a smile, that Porfiry must not have expected this outcome; Porfiry retorts that Raskolnikov must not have, either. Raskolnikov replies that Nikolai's confession is no surprise at all.

This scene presents an intriguing series of deceptions. Raskolnikov must pretend that he is not surprised to see another man confess to the crime he has committed. And Porfiry must pretend to know all along that Raskolnikov is the criminal, despite having another man claim, stridently, that he has killed the two women.

Raskolnikov apologizes to Porfiry for losing his temper earlier, says he must be going to Marmeladov's funeral, and finds it funny that Porfiry will attempt to dispute Nikolai's confession point by point. Porfiry admits that Raskolnikov is astute and playful, like Nikolai Gogol, the famous Russian comic writer. Raskolnikov returns to his apartment and realizes that Nikolai's confession will be suspected and eventually disproved; at which point, Porfiry will come after him. Raskolnikov comforts himself by saying that Porfiry only has "psychological" evidence against him, but no facts.

Raskolnikov realizes that Nikolai's confession will only delay his ultimate fate. At this point Raskolnikov seems resigned to an admission of guilt. He must only determine how and when to go about it. But the more he thinks about things, the more he realizes that Porfiry would still have to prove him guilty, and this would be difficult with only "psychological" evidence. This gives Raskolnikov hope against hope that he might still get away with his murders. This switch from despair to joy is characteristic of Raskolnikov's "illness," and evidence of his continued desire to escape punishment for what he's done.

As Raskolnikov leaves to go to the funeral, he runs into the "man from the under the ground" who had accused him, the day before, of being a murderer. The man admits that he had seen Raskolnikov leaving the apartment after asking about the blood, and that he went to Porfiry to give this shred of psychological evidence against Raskolnikov. The man apologizes, now, because Nikolai has confessed, and Raskolnikov is upset for having assumed Porfiry had more information against him.

Another surprise: the man from under the ground, who had gone to Porfiry with evidence against Raskolnikov, believes he owes Raskolnikov an apology, since Nikolai has confessed to the two murders. What the man does not know, however, is that Nikolai's confession was coerced by torture, and Raskolnikov is in fact the killer. Yet, at the same time, the man under the ground's apology is an action of extreme openness, and honesty. It is extraordinary in its way, while Raskolnikov's efforts to get away with his crime are anything but.

The tradesman then admits that he was the "surprise" Porfiry was going to spring on Raskolnikov; he was instructed to wait behind the partition and emerge later, but Nikolai beat him to it and confessed. Porfiry then questioned both Nikolai and the tradesman after Raskolnikov left. The tradesman apologizes for his slander. Raskolnikov, however, recognizes that his struggles are far from over. He repeats to himself that all the evidence and the circumstances are "two-sided," and he curses himself for the weakness he displayed in Porfiry's office.

Once again, a character waits behind a wall or partition. Raskolnikov comes to realize that psychological evidence is "two-sided," meaning it can be used either to support a thesis of guilt or to proclaim one's innocence. For example, Raskolnikov might have fainted in the police station because he was the killer, or because he simply could not stand to hear about so gruesome a murder.

PART 5, CHAPTER 1

Luzhin awakes to find he is still upset about his interaction with Dunya and Pulcheria. He returns to his apartment and learns that he, along with Lebezyatnikov, Raskolnikov, and Amalia the landlord, have been invited to Marmeladov's funeral banquet. Luzhin has a certain fascination for his roommate Lebezyatnikov, who is a representative of the "younger generations" and of the "new," liberal ideas. But Luzhin finds Lebezyatnikov to be small-minded and inarticulately passionate about his beliefs.

Lebezyatnikov is only capable of parroting the beliefs he has read about in newspapers and heard spoken in parties and at meetings. Luzhin senses this, and ridicules Lebezyatnikov. But it is Lebezyatnikov who, despite his own personal hypocrisies regarding women's rights, states that Sonya is innocent of theft when accused by Luzhin. Luzhin, on the other hand, is all too willing to slander a woman's reputation for his own personal gain.

Lebezyatnikov also finds that Luzhin is an obstinate and unlikeable man. They speak on the day of the funeral meal and Luzhin claims he will not attend; Lebezyatnikov says he will not either. Luzhin mentions that Lebezyatnikov once beat Katerina, but Lebezyatnikov hotly denies this and says that his behavior does not violate his beliefs in women's equality.

Here Luzhin makes reference to Lebezyatnikov's personal hypocrisies. It is probably true that he beat Katerina for arguing with him over Dunya, but Lebezyatnikov seems aware of Luzhin's deep-seated desire to maintain a position of power over his fiancée. Thus Lebezyatnikov insinuates that Luzhin, too, is uncomfortable with women's liberation.

Their conversation turns to Sonya: Luzhin asks whether, according to the "new ideas," Sonya's prostitution is wrong. Lebezyatnikov replies that it is indeed a representation of Sonya's power and an affirmation of the new principles. Luzhin ridicules Lebezyatnikov for this answer, asking whether Sonya would be allowed "on the commune" of Lebezyatnikov's proposed utopian society. Lebezyatnikov answers that he has been attempting to work with Sonya, to educate her, and Luzhin again makes light of this.

Lebezyatnikov's beliefs go one step beyond those common among liberal sets in 1860s Russia. Lebezyatnikov is essentially a utopian communist, one who believes that life in capitalist society would be much improved if people were to live together, share child-rearing duties, and work for the betterment of all, in a society without wages or excessive inequality.

Luzhin continues to joke about the commune and about the proposed liberal sexual politics of such a place. Lebezyatnikov answers that Luzhin is only angry because he was rebuffed yesterday by Dunya and Pulcheria. Luzhin is angered but asks Lebezyatnikov whether he can't call Sonya over to speak with them. Lebezyatnikov does so and Sonya enters. Luzhin gives his condolences to Sonya and says he has something to say to her.

Lebezyatnikov is aware that Dunya, with Pulcheria's and Raskolnikov's assent, has broken off her engagement with Luzhin. Lebezyatnikov uses this information in order to get back at his roommate for his teasing about Lebezyatnikov's proposed communal society.

Luzhin expresses a desire to help Sonya and the family, since he recognizes that they now depend on Sonya for support. Luzhin says that he wishes to give Sonya some money, and not Katerina, because he feels Katerina has been profligate in her spending on the meal, and he doesn't believe she will save for the children's welfare. Luzhin gives Sonya ten roubles, and she leaves.

Here Luzhin sets up his entrapment of Sonya. He pretends that he only wishes to help Sonya's family, and gives her ten roubles as a symbol of his sympathies. But he has also slipped her 100 roubles without her noticing.

Lebezyatnikov tells Luzhin that his behavior is noble, especially considering how upset Luzhin must be over the possible dissolution of his engagement. Lebezyatnikov returns to their previous conversation of utopian politics, saying he does not understand Luzhin's insistence on legal marriage and children. Lebezyatnikov says that, in his proposed commune, marriage would be "natural" and children would be raised all together, as a society. Luzhin laughs but seems to be focused on something else; Lebezyatnikov notices this even as he continues speaking.

Lebezyatnikov's ideas on marriage are the most radical in the novel. Lebezyatnikov believes that, in the new world order, men and women will be joined together of their own free will, and marriages will condone a certain amount of infidelity. This is considered enlightened behavior, and Lebezyatnikov will support such practices on his supposed commune. Luzhin finds these ideas ludicrous, but is preoccupied with his ploy against Sonya.

PART 5, CHAPTER 2

Katerina has spent nearly ten roubles on the funeral feast—an enormous sum for her—and Sonya begins to fear that Katerina is losing her senses. Amalia the landlady helps Katerina in her preparations but Katerina quickly becomes upset, wondering whether Amalia thinks she is "better" than Katerina and the children. Very few tenants arrive for the meal, and those who do seem only interested in eating.

Another instance of Katerina's desire to prove her noble birth. Katerina has spent lavishly on the funeral feast, with money that could have gone to the children's food and to rent, in order to show her neighbors that she is still of high social rank, despite the family's obvious poverty. None of the neighbors are fooled by this demonstration.

Raskolnikov arrives and Katerina thanks him for coming and claims he is destined for an esteemed university job. Katerina complains to Raskolnikov of Amalia the landlady's snobbery, and, between coughs, ridicules her other guests, whispering in his ear. Sonya enters, bringing Luzhin's apologies that he cannot attend. This pleases Katerina.

This is not the only time someone tells Raskolnikov he is destined for greatness. Raskolnikov's mother also believes, based on the publication of his magazine article, that he is capable of obtaining a post as a university professor.

Katerina continues to ridicule the guests, and one remarks on Marmeladov's drinking problem, increasing her consternation. Sonya worries that her stepmother is going to cause a scene. Katerina appears to believe, based on an offhand remark of Luzhin's, that she will receive part of Marmeladov's government pension, even though he served without distinction and lost his job out of drunkenness. Katerina passes around the certificate of merit she once received in school and says she plans to open a school for girls with the pension she obtains.

Katerina's beliefs are so far removed from the realm of the possible as to be humorous—if they weren't so tragic. Marmeladov earned no pension because he was fired from every post he ever held. And a school for women would be incredibly difficult to open even under promising financial circumstances. Katerina would never be able to raise enough money to start the program. Sonya knows this but attempts to humor her stepmother.

Amalia, upset that she has been ignored at the meal, makes a pointed comment that Katerina must make sure the linens are clean at this proposed school for girls. They begin fighting, with Amalia demanding back-payment for the rent, and Katerina accusing Amalia of heartlessness, since she asks for money on the day of the funeral and banquet.

Amalia once again finds an excuse to pick a fight with Katerina, and to demand that the family vacate the apartment because they have not paid rent. Katerina considers Amalia's behavior especially rude because it dishonors the memory of her departed husband.

Amalia and Katerina insult each other and their families—Katerina does not countenance any insult to her officer father, and Amalia demands that they leave the apartment immediately because they have not paid. The children cry and others guests laugh uproariously, until Luzhin enters and Katerina goes up to speak with him.

It seems likely that this fight will indeed result in Katerina's and the children's removal from the apartment. But Luzhin's entrance delays this eviction—at least for a moment.

PART 5, CHAPTER 3

Katerina asks Luzhin for his support in her quarrel, but Luzhin replies he has instead come to speak with Sonya. Luzhin announces, in a "businesslike tone," that a 100-rouble note has disappeared from his room; he asks if Sonya has any knowledge of this. Sonya says she does not; Luzhin then explains to all present that he gave Sonya ten roubles to help her. He accuse Sonya of stealing and Katerina grows extremely upset.

Luzhin introduces the second part of his ploy. By placing the 100-rouble note on Sonya without her knowledge, Luzhin can subtly reference Sonya's lowly occupation, shame Katerina's family, and show nonetheless that he is a gracious man, when he ultimately forgives Sonya for her (perceived) theft.

Katerina goes on to say that Luzhin cannot prove his assertions. Katerina turns inside-out Sonya's pockets, revealing the 100-rouble note, and Amalia demands that the police be brought around to arrest Sonya. Katerina says she does not believe that Sonya has stolen, but Luzhin quiets the room and offers Sonya forgiveness. At that point, though Lebezyatnikov accuses Luzhin of being a "vile man."

Lebezyatnikov, however, has by chance seen Luzhin slip Sonya the extra money. In this scene, then, Lebezyatnikov really does serve as the staunch defender of women's rights he so professes to be. Luzhin's inadequate response to these allegations will prove his undoing among social circles in Petersburg.

Lebezyatnikov claims that Luzhin placed the note in Sonya's pocket unbeknownst to her, and Lebezyatnikov assumed at the time either that Luzhin was being especially generous or trying to "test" Sonya. He says now, however, that he understands the set-up: Luzhin has arranged the whole affair so he might be seen as a gracious man, capable of forgiveness. Luzhin declares this is not true, but Raskolnikov speaks up and agrees with Lebezyatnikov's assertions, claiming Luzhin has been dishonest with his family as well.

Raskolnikov, who has been present the entire time, naturally has every reason to dislike Luzhin. It is also clear that, at this point in the novel, Raskolnikov has developed an especially close relationship with Sonya. But even if this weren't the case, it would be safe to assume that Sonya would not steal even a cent from Luzhin—and Luzhin has every reason to lie, since he is searching for a way to rehabilitate his local reputation and increase his own self-esteem, after Dunya's termination of the engagement.

Luzhin leaves in a huff, with the room now on Lebezyatnikov's side, and the latter asks Luzhin to vacate their apartment. Sonya, terribly upset, leaves, and Amalia uses this further ruckus against Katerina, demanding that her family leave the apartment immediately. Katerina puts on her shawl and goes out into the street, loudly protesting her unfair treatment, and Raskolnikov leaves amid the commotion to find Sonya at her apartment.

Amalia uses this disagreement as a chance, once and for all, to kick Katerina and the family out of the apartment. At news of this, Katerina appears to undergo a total psychic break: she runs outside and pledges to beg for money however she can to support the family. Thus Amalia initiates a chain of events that lead to Katerina's death.

PART 5, CHAPTER 4

He realizes, on entering, that he must tell Sonya he has murdered Lizaveta. Sonya thanks him for defending her earlier, at the feast, and Raskolnikov goes on to ask a strange hypothetical question: would Sonya kill Luzhin in order to prevent his activities and spare Katerina and her family? Sonya replies that it is better not to kill, despite the consequences. He says he knew Sonya would answer this way, and he becomes quiet, adding he has come to ask forgiveness.

Raskolnikov attempts to justify his murder to Sonya before he admits to it. He argues that, in some circumstances, it is better to kill one person than to allow many people to suffer. But Sonya, invoking Christian teachings, says that to kill is always wrong, even if the killing would save others. She argues, in essence (and without realizing it) that killing cannot make one extraordinary. Raskolnikov knows that he must confess the truth.

Raskolnikov repeats his desire to tell Sonya who murdered Lizaveta. He says that the murderer aimed to kill and rob the pawnbroker and only murdered Lizaveta owing to her unexpected arrival. Sonya puts together that Raskolnikov is the killer and is appalled. She asks Raskolnikov "what he has done to himself."

At last, a confession. Sonya's first concern is for the state of Raskolnikov's soul. Raskolnikov argues that he did not mean to kill Lizaveta, but did so because he was afraid she would inform on him.

Sonya promises to follow Raskolnikov wherever he goes. When Raskolnikov begins to explain why he killed the pawnbroker, Sonya wishes to justify his robbery owing to Raskolnikov's poverty and hunger. But Raskolnikov admits that his reasons for killing are far more complex and difficult to explain. He now wonders why he has confided in Sonya in the first place.

Sonya attempts to make excuses for Raskolnikov: he killed because he was hungry, or he was not in his right mind. But Raskolnikov knows that this does not explain everything—if it did, he would have used some of the money he had stolen to improve his physical circumstances.

Raskolnikov explains his new thoughts regarding the murder, namely, that he is not a Napoleon after all, because he has "shrunk away from" his deed after the fact, and refuses to "step over" into a new society whose rules he is capable of determining. Raskolnikov tries again, explaining that his family was in dire financial circumstances and he was upset at not being able to attend university any longer. Sonya realizes, however, that Raskolnikov might be mad, and that his reasons for killing might be unknowable.

Raskolnikov once again articulates the life philosophy that lies at the heart of the murders. He killed in order to see if it would be possible for him to create a "new set of laws" and to overstep the bounds of civil society. Because he becomes frightened after this instance of "overstepping," however, Raskolnikov is not an "extraordinary man" after all.

Raskolnikov explains once more this theory of power, of extraordinary individuals, in a final attempt to justify his murder, or at least clarify why he has done it. Sonya refuses his justifications and argues that Raskolnikov has simply committed a crime against man and against God. All that he can do, as a consequence, is "accept suffering and redeem himself by it."

Sonya does not agree with Raskolnikov's assertions. To her, Raskolnikov has quite simply sinned. The upshot is: he may be forgiven for his sin, if he confesses earnestly and in public, and if he serves his punishment, whatever it may be.

Raskolnikov counters that he would confess only to men on earth, the police, and not to God, and be punished by those same men. In addition, he claims, governments are allowed to kill en masse and are not punished. He claims the evidence the police have against him is "two-sided," meaning it is only "psychology" and does not include facts pertaining to his guilt. He asks, however, if Sonya will visit him if he goes to jail. Sonya says yes. Sonya offers Raskolnikov a cross, which Raskolnikov says he will put on later, when, according to Sonya, he is ready for his redemption. Suddenly, Lebezyatnikov enters.

Raskolnikov makes an interesting, if flawed, argument: it is justifiable for governments to kill many humans at once (in wartime, for example), but Raskolnikov's murder of one person is considered a crime. Of course, if Raskolnikov's reasoning were applied to all humans, then murder could never be prohibited. Sonya wishes only to allow Raskolnikov to redeem himself, and promises to help him however she can. In a sense, Sonya and Raskolnikov are now "a family."

PART 5, CHAPTER 5

Lebezyatnikov reports that Katerina is going insane out in the streets of Petersburg. She has run to Marmeladov's old boss demanding money from him, and upon his refusal she has camped out in the streets with the children, singing and dancing for money. Lebezyatnikov says that Katerina might be convinced, through logic, that she is crazy and needs help. Raskolnikov expresses doubt that this is true. He worries, inwardly, that he will begin hating Sonya, even though he has just confessed all to her.

Katerina's mental breakdown is not dissimilar from Marmeladov's. She appears to have lost all sense of normalcy, and though she has gone insane, in part, because of the intense pressures she faces in caring for her family, her singing and dancing on the street only drag the family further into disrepute.

Raskolnikov goes back to his apartment, where Dunya arrives, saying she has spoken to Razumikhin and heard of the suspicions levied against Raskolnikov regarding the murder. Dunya says she understands why Raskolnikov is so upset, why he cannot see her or Pulcheria. Raskolnikov replies that Razumikhin is a good man, implying that Dunya and he ought to marry. Dunya fears that they are saying goodbye forever. Raskolnikov wanders outside and Dunya is greatly alarmed, though she does not follow.

Dunya believes that Raskolnikov is upset because others have started a rumor that he is the killer. She is, of course, close to the truth, but she appears unable to accept the fact that Raskolnikov might have committed the crimes. Raskolnikov, for his part, wishes only to get away from Dunya and to leave his mother and sister in the care of Razumikhin.

Lebezyatnikov finds him outside and leads him to the bridge over the canal where Katerina and the children are performing. Katerina tells Sonya, who attempts to help her, to leave, and Katerina corrects the children's singing and dancing. They perform and those gathering around laugh and jeer at Katerina. A policeman arrives and says that this performance is prohibited in public.

Once again, the morbid scene on the bridge is described. Katerina and the children attempt to sing and dance for money, but onlookers merely laugh at Katerina and wonder what will become of the family. The policeman's arrival signals that Katerina's behavior, sadly enough, is illegal: she does not have a permit for the performance. Here there is an implicit criticism of the law. Raskolnikov was wrong to try to create a new order by killing, by breaking the law. But the law is not necessarily kind either; it too can be cold and cruel.

Running after the dispersed crowd, Katerina falls and begins coughing up blood heavily. Sonya and the others fear that she is dying and carry her back to Sonya's apartment. Katerina raves incoherently and dies with her certificate of merit from her school days next to her.

Katerina, like Marmeladov her husband, falls ill in public fashion, and her misfortune is put on display for all to see. Even as she is dying, she clings to the idea that, when she was young, her family was of estimable rank in society.

Svidrigailov pulls Raskolnikov aside to say he will provide for Katerina's funeral and for the family after her death. Raskolnikov asks why Svidrigailov is offering his help, and Svidrigailov answers that he has been on the other side of the wall. He hints that he has overheard Raskolnikov's confession and promises that they will learn to "get along together" in the future.

Svidrigailov shows up just when he is needed, this time with an offer of money for Katerina's children. Svidrigailov and Porfiry both suspected that Raskolnikov was the killer, and now Svidrigailov has proof of this. Svidrigailov seems to be trying two tactics at once in his efforts to get Raskolnikov to let him elope with Dunya: to convince Raskolnikov of his goodness by helping Katerina's children (including Sonya) and to threaten Raskolnikov into submission.

PART 6, CHAPTER 1

Raskolnikov passes the next several days in a "fog." He worries about Svidrigailov and meets with him several times after Katerina's death. Svidrigailov has set money aside to send the children to a good orphanage. Raskolnikov attends Katerina's memorial service with Sonya and realizes that, if he could get away from everyone and be *completely alone*, he would attain happiness.

Raskolnikov still believes that he must achieve a state of total solitude in order to be happy. What he does not realize, as Porfiry later acknowledges, is that he needs Razumikhin, Dunya, Pulcheria, and Sonya. Raskolnikov recognizes this only once he has reached the penal colony in Siberia.

Razumikhin visits him in his apartment to ask whether Raskolnikov is mad, and why he has abandoned his mother and sister. His mother complains that Raskolnikov is hanging about with Sonya, whom she calls "that one." Razumikhin concludes that Raskolnikov does not seem mad, and that he has simply come to express displeasure at his friend's behavior.

Although Razumikhin has gone back of forth, wondering whether Raskolnikov is insane or sane, he seems always to return to the idea that his friend is merely having a bad time of it. This reflects Razumikhin's essential optimism: he always believes his friend's condition will improve.

Raskolnikov tells Razumikhin he has spoken highly of him to his sister, and has said Razumikhin will remain her and Pulcheria's "Providence" in the coming days and weeks. Raskolnikov tells Razumikhin that his "secret" will be revealed very soon. Razumikhin says that Dunya has received a letter, presumably from Svidrigailov, that she finds "very disturbing." He also reports that Nikolai the painter has confessed to the two murders.

Once again, Raskolnikov commends the care of his sister and mother to Razumikhin. The letter from Svidrigailov represents a final offer to Dunya: if she goes with him to America, he will give her an enormous amount of money, enough to secure the family's financial situation more or less indefinitely.

Razumikhin leaves, believing that Raskolnikov has been involved in a political intrigue and is hiding his activities to escape detection. He realizes the letter is probably from Svidrigailov and rushes to intercept Dunya. Raskolnikov worries to himself that even Razumikhin has come to suspect that he, Raskolnikov, has committed the murders. He resolves to visit Svidrigailov and "finish with him," but as he leaves his apartment he runs into Porfiry. Horrified, Raskolnikov demands that Porfiry "speak, speak."

Razumikhin has figured out a way to square his concerns for Raskolnikov's mental state, the strangeness of which has become impossible to ignore, and his unrelenting optimism, his belief in Raskolnikov's innocence. Raskolnikov's political intrigue may very well be, to Razumikhin, a justifiable act of heroism, an expression of personal courage, rather than an act of cold-blooded murder.

PART 6, CHAPTER 2

Porfiry begins by talking about his cigarettes and by apologizing to Raskolnikov for the "ungentlemanly" tone of their last meeting. Porfiry begins, in his characteristically circuitous way, explaining the development of his thoughts regarding Raskolnikov's guilt. First, he says, he heard rumors of Raskolnikov's fainting in the police station, then he saw the article Raskolnikov wrote as a student. Porfiry mentions Raskolnikov's conversation with Zamyotov, which also seemed to lend credence to his boldness and guilt. But all these explanations were only "psychological," says Porfiry. He was worried that, without physical proof, he would not be able to find the killer.

Porfiry lays out the final case for Raskolnikov's guilt. He goes through once again the strange circumstances of Raskolnikov's behavior in recent days: his fainting spells, his incredible agitation and paranoia, his moments of mania followed by moments of extreme depression. Porfiry concludes that, if Raskolnikov is not ill or mad, he must be overcome with an immense amount of guilt. This leads Porfiry to believe that Raskolnikov himself is the murderer of the two women.

Porfiry then explains Nikolai's confession, which he set about disproving, especially since Nikolai was revealed to be a religious schismatic, or unorthodox believer, and a young man prone to exaggeration. Finally, Raskolnikov asks who killed the two if not Nikolai. Porfiry responds, matter-of-factly: "Why, *you* did."

Finally, Porfiry directly acknowledges what Raskolnikov has long feared: that he believes Raskolnikov committed the crime.

Raskolnikov feebly denies Porfiry's charge and blames it all on the investigator's psychological games. Porfiry says that, despite the fact that his evidence is only psychological, he *knows* Raskolnikov is the killer, and he has come beforehand, in a breach of protocol, to announce that he will have Raskolnikov arrested soon. Porfiry wishes also to say that he is not a "monster" but a reasonable man, and that it would be to Raskolnikov's advantage to confess to the crime at the station.

Porfiry, like Sonya, believes that Raskolnikov should confess to his crime. While Sonya asks that Raskolnikov do this for religious reasons, in order to save his immortal soul, Porfiry desires instead a kind of "mathematical certainty" about the case. Porfiry is not cruel or evil, but he does not care about Raskolnikov's soul. He just wants to definitively close the case. That is how the law operates.

Porfiry says that Raskolnikov will have his sentenced reduced if he confesses. Raskolnikov responds that he doesn't want a reduction at all. Porfiry tells Raskolnikov not to be a coward, but rather to confess and accept his suffering. Porfiry says he will arrest Raskolnikov in a day or two, and that he knows Raskolnikov will not run away in that time, because it is "impossible for him to do without" his friends and family in Petersburg.

Porfiry's most important line of the novel. Raskolnikov relies upon the help of others, despite his ardent desire to be independent, a man of his own free will. Porfiry is correct in asserting that Raskolnikov will not leave Petersburg: at this point, Raskolnikov has become too enmeshed in Sonya's life to do without her.

Raskolnikov listens and then, seeing he is not under arrest at the moment, gets up to take a walk. Porfiry wishes him a fine time in the meanwhile, and Raskolnikov repeats that he has confessed to nothing, which Porfiry acknowledges as Raskolnikov leaves.

Raskolnikov stresses that he has not yet confessed to his crime. Indeed it will take Sonya's intervention to force him to confess in the police station, after a great deal of hesitation.

PART 6, CHAPTER 3

Raskolnikov hurries to Svidrigailov's and worries that the latter has already seen Porfiry. Raskolnikov wonders whether it is worth it at all to further attempt to conceal his guilt. Raskolnikov worries, too, that Svidrigailov will use the information he has against Raskolnikov to blackmail him and gain power of Dunya. He fears that Razumikhin, who still knows nothing of his guilt, will not be able to stop Svidrigailov from getting to Dunya.

Svidrigailov represents the final piece of the puzzle. If Raskolnikov can find him before Svidrigailov speaks to Porfiry, then there is a chance Porfiry will never learn of Raskolnikov's confession, and Raskolnikov will be able to dispute any charges against him in court. Reaching Svidrigailov will also prevent him from wooing Dunya or from attempting to harm her if she will not elope with him.

Raskolnikov passes through the **Haymarket** and sees Svidrigailov seated in a tavern; the latter attempts to leave but thinks better of it and calls to Raskolnikov to join him. Raskolnikov says that he was going to meet Svidrigailov at his house, but that he typically doesn't go this way through the Haymarket—there meeting in the tavern is a coincidence.

Another coincidence having to do with the Haymarket. Svidrigailov has been seated there as if by chance, and if Raskolnikov had not stopped at that particular moment, he would not have run into the man himself, thus delaying their conversation.

Svidrigailov replies that, though Raskolnikov has been in a daze for the past 48 hours, Svidrigailov actually suggested this as a meeting place; therefore it is not fate but actually the product of a previous conversation.

Yet the coincidence just above is undercut when Svidrigailov announces that he has mentioned this location to Raskolnikov before. It is Raskolnikov's memory that has failed; there is in fact no coincidence.

Raskolnikov says that, if Svidrigailov believes he has power over him, Svidrigailov might be surprised to learn that Raskolnikov cares less for his circumstances than would a "normal" man. He is growing weary of covering his tracks. Svidrigailov replies that he is simply "bored," a depraved man without a profession, and he was hoping Raskolnikov would "tell him something new."

Svidrigailov and Raskolnikov both approach a kind of nihilism from different philosophical directions. Raskolnikov is tired of fighting the charges against him—he merely wishes to calm his anxieties. Svidrigailov, on the other hand, has always lived a life of dissipation and nothingness—he wishes only to be entertained, either by women or a good time.

Svidrigailov has been drinking one glass of wine quite slowly, but it has "gone to his head" and he becomes inebriated. When Raskolnikov asks in jest whether Svidrigailov would ever consider shooting himself, to allay his boredom, Svidrigailov grows nervous—he does not like to hear the topic of death discussed. He decides to tell Raskolnikov the story of the new woman he has met in Petersburg, who has attempted to "save" and reform him.

An instance of foreshadowing. Svidrigailov does not like speaking of death, but in a moment of despair later in the novel he will take his own life. Svidrigailov decides, on Raskolnikov's urging, to relate the story of his own life. This makes clear, again, that Raskolnikov actually rather enjoys speaking with Svidrigailov; he does not like Svidrigailov's designs on his sister, however. Not also the parallel between the girl who is trying to save and reform Svidrigailov and Sonya's efforts with Raskolnikov.

PART 6, CHAPTER 4

Svidrigailov recounts first the story of his marriage to Marfa, who bought him out of debtor's prison, and to whom he confided, at the start of the relationship, that he could not remain totally faithful. They strike a deal in their marriage whereby Svidrigailov is allowed dalliances with servant girls but no permanent mistress while living on Marfa's estate in the provinces.

Funnily enough, Svidrigailov's arrangement with Marfa is quite similar to the projected marital possibilities of Lebezyatnikov's much-yearned-for utopian commune, revealing the utopian ideal to be no different from pragmatic human arrangements that already exist, and which do not bring joy or utopian outcomes.

Svidrigailov says that Marfa often confided in Dunya on the estate, saying Svidrigailov was an immoral man—this aroused in Dunya a sense of pity and made it easier, Svidrigailov says, for him to win her affections. Svidrigailov told Dunya that he wished to become a better man, and it was by this stratagem he managed to court her.

Svidrigailov is able to play on Dunya's essential goodness, pretending that he is a man who needs to be "saved" by the love of a "good woman." Dunya is intelligent, but she falls for this ploy to an extent, although she is not willing to elope with Svidrigailov and ruin her family's name in the province.

He then offered Dunya a good deal of money if she would run away with him to America; Dunya, of course, said no, but Svidrigailov claims he offered the money out of a desire to help Dunya, who was supporting both her mother and Raskolnikov.

Svidrigailov once again argues that his intentions with Dunya were motivated by a kind of goodness—a desire to help Dunya, Pulcheria, and even Raskolnikov, whom he had not met at the time.

Svidrigailov details the circumstances of his current engagement; the girl is not even sixteen, yet her parents see in Svidrigailov a "man of property" who can pay enough to take care of her. Svidrigailov details the scene in which he was first invited to meet the girl, after a conversation with her family. Svidrigailov offered the girl and her family a large sum of money "upfront," and the girl has promised total respect for Svidrigailov.

Svidrigailov has managed to find another fiancée very quickly after Marfa's death. The girl is young and the family in need of money—they appear willing to look past the strangeness of Svidrigailov's circumstances in order to provide for their and their daughter's future.

Svidrigailov complains of the nightlife in Petersburg, the life he used to enjoy before his marriage to Marfa, and says that he does not wish to see those friends anymore—drunks and layabouts as they are. He accuses Raskolnikov of being a "Schiller," or a young romantic, a man of ideals in a world that no longer respects morality and goodness. They vow to part ways, but when they leave Raskolnikov follows behind Svidrigailov on the street.

Schiller was a German romantic writer, whose first stage-play, "The Robbers," caused a sensation when it was first staged in 1782. Schiller was often associated with a kind of wanton romanticism that included a lust for violence and for physical satisfaction, although he distanced himself from these ideas as he grew older and befriended Goethe.

PART 6, CHAPTER 5

Raskolnikov states his certainty that Svidrigailov still has designs on Dunya, which he plans to block. Svidrigailov counters that he could call the police and inform them of Raskolnikov's confession. Svidrigailov says that he has he given Sonya money to take Katerina's three children to an upper-class orphanage. Svidrigailov goes to his apartment to get money for a night on the town; he gets in a carriage and Raskolnikov no longer follows him.

Raskolnikov is convinced that Svidrigailov will not rest until he has used every measure to try to elope with Dunya. Svidrigailov responds with blackmail: if Raskolnikov stands in the way of Svidrigailov's designs, Svidrigailov will go to the authorities and Raskolnikov will be put in jail.

Raskolnikov walks passed Dunya in the night, not recognizing her; Dunya has come to meet with Svidrigailov, who has only used his carriage as a decoy to get rid of Raskolnikov. Svidrigailov convinces Dunya to follow him back to his apartment, where he wishes Sonya to corroborate his story about Raskolnikov. Sonya is still not home, but Svidrigailov invites Dunya to his apartment and tells her that he eavesdropped on Raskolnikov from behind the adjoining wall. Dunya questions what Svidrigailov has first said in his letter: that Raskolnikov has committed a terrible crime.

Dunya is at first wary of entering Svidrigailov's apartment without anyone else home, but Svidrigailov is nothing if not convincing, and he manages to get Dunya inside and to lock the door. He proceeds to insinuate that he knows a terrible truth about Raskolnikov, one that will shake Dunya's faith in her brother. It is on this point that Dunya becomes nervous: despite everything, she still loves Raskolnikov deeply.

Svidrigailov insists, however, that he knows the truth, and that he heard Raskolnikov spill out his soul to Sonya over the course of two nights. Dunya has a hard time believing the terrible truth about her brother. She admits, however, that Razumikhin has showed the article Raskolnikov wrote about crime, and she has had her suspicions about her brother's sanity. Svidrigailov makes an offer: he will not inform the authorities of Raskolnikov's guilt if Dunya agrees to run away with him to America. Dunya says no and attempts to escape the locked apartment.

Svidrigailov tells Dunya that Raskolnikov has murdered the two women. She has had her suspicions, it is here revealed, but despite all this Dunya will not be compromised—her purity remains intact. Svidrigailov becomes enraged at this, hoping to entangle Dunya in his own immorality. It is this incorruptible side of Dunya that both attracts Svidrigailov to her and greatly aggravates him.

Svidrigailov says that no one is around to witness their conversation and that, if necessary, he would "use force" against Dunya. Dunya is appalled. She takes out a revolver, which was originally Marfa's. She shoots once and grazes Svidrigailov's head, wounding him only slightly. Then the gun misfires and Svidrigailov helps her to fix it. He offers her a third chance to kill him, but she throws the gun down and stands back. Dunya promises, nevertheless, that she will not go away with Svidrigailov, and that she cannot be convinced of it, even to save her brother.

Svidrigailov clearly wishes to either corrupt Dunya or die by her hand. But Dunya's purity is unassailable, and she refuses to allow her principles to be swayed. Svidrigailov has been able to use money and charm to always get what he wants. He has never failed to corrupt someone, but here, with Dunya, he does.

When Svidrigailov hears this he gives Dunya the key to let herself out of the apartment. He places his hand against his head and feels the small trickle of blood left by the grazing wound. He places the gun in his pocket and goes outside.

Svidrigailov will spend the remainder of the novel coming to terms with Dunya's rejection. In his failure to corrupt her, his will seems to give out.

PART 6, CHAPTER 6

Svidrigailov spends the night on the town, drinking and carousing with women he meets in the taverns. He decides later in the evening to go back to the apartment-house and visit Sonya, who is at home. He gives Sonya 3,000 roubles and says that, for Raskolnikov, there are only two options: suicide or confession and exile. Svidrigailov vows that he is going to America, and that he must leave Sonya now.

Svidrigailov becomes the central figure in this chapter. He begins giving away a large part of the inheritance he was given by Marfa, since, where he is going, he will have no use for money. Sonya is astonished but takes the money; she will later use it to support herself and Raskolnikov in Siberia.

Svidrigailov then heads to the house of his fiancée, says he is leaving Petersburg "for some time" and gives her 15,000 roubles, care of her parents. They are somewhat confused but take the money happily, and the fiancée wonders what will become of Svidrigailov.

The fiancée's family is never fully described, but they seem perfectly willing to accept Svidrigailov's money, despite the mystery inherent in the gift. Their circumstances are so desperate that they are simply grateful for the presence of so generous a benefactor.

Svidrigailov walks aimlessly and ends up taking a room in a rundown inn. He attempts to fall asleep and wonders if Marfa's ghost will visit him in his current depressing surroundings. He finds he cannot sleep and stares out into the rain. Walking through the corridor later, he runs into a small girl who has hidden from her mother in the night, and who is worried she will be beaten.

Thus starts Svidrigailov's dream, his only one of the novel. This dream, like Raskolnikov's first, is a scene of violence and an intimation of something horrible to come. But it begins innocently enough: the young girl wishes that Svidrigailov might take her inside and protect her, by allowing her to sleep in a warm bed.

Svidrigailov calms the girl and takes her to his room to sleep, though he curses himself for "getting involved." He goes to see how the girl, only five years old, is doing, and realizes she has grown feverish. Her face distorts and she begins laughing at Svidrigailov. He wakes up from the dream in a sweat.

But the girl does not stay innocent for long, which seems to symbolize the way that Svidrigailov is attracted by innocent women, but, in gaining the, corrupts them (or proves that they were already corrupt). Dunya's rejection of him has made that dynamic even more clear. Before, Svidrigailov could always move on from his corrupted women in search of real and true innocence or purity, hoping to win it. But when Dunya rejects him, suddenly it is clear that real or true purity will never agree to be possessed by Svidrigailov.

He walks outside in the early morning fog and finds a young man standing as a guard outside a building. Svidrigailov tells the guard he is going to America and pulls out a gun. The guard says that this behavior is not allowed and that it's "in the wrong place," but Svidrigailov does not listen and shoots himself in the head.

The guard's words have a double meaning. Of course one would never wish to have a suicide occur at one's place of work. But there is, naturally, no "good place" for suicide to happen. Svidrigailov's comment, that he is going to America, has a tinge of mystery about it, but might be explained by the fact that America was an impossible ideal, a land of mythical freedoms and purity, for many Russians without the means to travel there. It is akin to Svidrigailov's quest for a pure and innocent women, a dream, but nothing more than a dream. It is also akin to heaven.

PART 6, CHAPTER 7

Raskolnikov pays a visit to his mother, who is now staying with Dunya in a better apartment arranged for by Razumikhin. Pulcheria admits that she has been reading Raskolnikov's article, and though she does not understand it, she feels her son will one day be a great man. Raskolnikov tells his mother that he loves her, and that nothing will ever change that.

Pulcheria is convinced that Raskolnikov is a genius. His difficulties of recent months will eventually be overcome, and then Raskolnikov will achieve the university post for which he has always labored. She does not understand Raskolnikov's arguments , though. She believes he is a genius because he is her son, and because, as such, he is extraordinary to her.

Pulcheria does not understand what is happening but recognizes that Raskolnikov is in a dire situation. She crosses him and blesses him before he leaves, asking if he will come again soon—he promises that he will, and departs. He goes back to his apartment and finds Dunya, who has spent the day waiting for Raskolnikov. Dunya asks if he has confessed his crime to their mother, and he says no. He says he could not kill himself, and Dunya says he will have to suffer for his misdeed.

Pulcheria understands only that Raskolnikov has gotten himself into a terrible situation—this is not dissimilar from Razumikhin's assertion that Raskolnikov is embroiled in political intrigue. Dunya knows the truth about her brother, and, like Sonya, she demands that Raskolnikov be punished in order to make up for his crime.

Dunya says that his suffering will "wash away" some part of the guilt. Raskolnikov says that the act itself wasn't really a crime, since the pawnbroker was a vile woman who deserved to die, but Dunya argues that he killed and therefore must pay the price.

This idea of "washing away" is very much in line with Christian ideas of penance, requiring that the sufferer make up for his sins with a sincere effort to face up to and accept those sins and whatever punishment must come.

Raskolnikov says that he has never been less clear why his actions are a crime, whereas other forms of killing are justified. Yet he tells Dunya that the end is near; he must confess. He wonders aloud how hard labor will make him a better person, or atone for the crime, but he has resolved to confess anyway. He takes his leave of Dunya, who loves him. He feels that he is unworthy of that love.

Raskolnikov, on the other hand, does not understand how hard labor will change him, The two women will remain dead—his labors will not bring them back. But Raskolnikov comes later to realize that his punishment is necessary in order to attain divine forgiveness. This comes after a moment of euphoria, experienced in Sonya's presence while observing nature near the penal colony in Siberia.

PART 6, CHAPTER 8

Raskolnikov visits Sonya, who has been waiting for him all day. She worries that a fear of death is all that is keeping him alive. He announces that he has come to her for his cross, which she promised him the last time they met.

The cross represents Raskolnikov's desire to confess. Although he is still not convinced of the moral necessity of confession, he understands that he can no longer avoid the authorities.

He states his desire to go and confess to the police alone, though Sonya wants to accompany him. He wonders still if there isn't some way to avoid having to admit to his crime. Sonya asks that he bow down and confess to the murders in a public place. He leaves Sonya, walks through the **Haymarket**, and gives a five kopeck piece to an old woman. He falls down in the street, bowing and standing up again, but he is not able to say aloud that he has killed.

Sonya tells him to fall down in public and confess his sins out loud. Raskolnikov is able to bow down but unable to verbally confess, and the people milling about that area believe he is another drunk from the Haymarket, stumbling about and babbling about nothing. Thus the Haymarket returns as a symbol of moral degradation, even as Raskolnikov attempts to "come clean" about his guilt.

The people around him believe he is merely drunk. Raskolnikov walks to the police station and realizes he wishes to confess to Gunpowder, the loud lieutenant and assistant to Nikodim. Raskolnikov enters and sees Gunpowder but cannot confess; he stammers and says, instead, that he has come to talk to Zamyotov, who is out. He has a brief, trifling conversation with Gunpowder. As they speak, Raskolnikov overhears someone else talking about how Svidrigailov has killed himself.

At the last moment, Raskolnikov is unable to articulate his guilt to Gunpowder, the loud lieutenant from earlier in the novel. He finds out, coincidentally, that Svidrigailov has committed suicide. This means he no longer needs to shield Dunya from Svidrigailov, and that there is no longer any hard evidence of his crime. There is merely psychological evidence, which gives him a chance to beat the rap and escape punishment, as he has tried to do throughout the novel.

He walks outside, not having the courage to confess and rattled by Svidrigailov's death. In the courtyard he finds Sonya, who wordlessly urges him back into the station to admit to his crime. He turns and reenters the building. He walks up to Gunpowder, who is confused about his return, and announces simply: "It was I who killed the official's widow and her sister Lizaveta with an axe and robbed them."

When he walks outside, however, he sees Sonya. And seeing her gives him the strength to confess to his crime despite the fact that he could potentially avoid having to do so, could escape any punishment at all. This is an important point: because of Sonya, Raskolnikov confesses willingly, not under threat or coercion from Svidrigailov. He faces his crimes. His confession is simple and leaves no room for the ambiguities that have come to dominate the novel. He acknowledges that he robbed and killed; his punishment can now begin.

EPILOGUE, CHAPTER 1

The Epilogue opens in Siberia, where Raskolnikov has been sent to a prison camp one and a half years after the crime. In an official statement after his confession, Raskolnikov gave exact details of the crime, and told the authorities the rock under which the stolen articles might be found. Authorities are confused as to why Raskolnikov made no efforts actually to steal the goods. This and Dr. Zossimov's testimony caused them to find that Raskolnikov was "temporarily insane" during the crime.

Interestingly enough, the authorities view Raskolnikov's lack of desire actually to steal the old woman's items as an indication that he was not *in his right mind during the commission of the crime. This causes the judge to reduce Raskolnikov's sentence to eight years in a Siberian prison camp—not too long, certainly by contemporary standards.*

Raskolnikov's confession of guilt causes him to receive a lighter sentence. It is also revealed that, as a student, he looked after an old man and carried two children out of a burning apartment. These stories also granted Raskolnikov some leniency during sentencing, since they attested to his goodness of character.

These other instances of Raskolnikov's goodness were not brought up during the course of the narrative, much as Raskolnikov's article, written when he was a student, was only revealed significantly later, in conversation with Porfiry.

Pulcheria became ill at the start of the proceedings. Pulcheria seems at first to think that her son was taken away because he had "powerful enemies," perhaps connected to a political intrigue. But slowly Pulcheria stops talking about Raskolnikov at all . . . only to say, in later days, that he is a good boy with a bright future ahead of him.

Pulcheria, like Razumikhin, insists throughout the novel that Raskolnikov is a noble, courageous young man who has become embroiled in bad circumstances. But Pulcheria at the end seems to realize this is not the case, and decides no longer to speak about her son at all. This is a marked chance from her earlier adulation of Raskolnikov, her first-born.

Raskolnikov and Sonya left for Siberia together, and Razumikhin married Dunya; Razumikhin hopes to raise enough money to join his friend in Siberia after several years. Pulcheria approves of their marriage and continues raving about Raskolnikov as she is dying, saying that he would come to her nine months after their last meeting. But upon Pulcheria's death she reveals, indirectly, to Razumikhin and Dunya that she really knows what has become of Raskolnikov, that he is in exile for his terrible crime.

The marriage between Razumikhin and Dunya, long championed by Raskolnikov, finally takes place, and Pulcheria seems to understand that her daughter's future is secure in Razumikhin's hands. Interestingly, Pulcheria is revealed to have known far more about her son's guilt than she let on; Pulcheria simply did not want to admit publically that her son was not so moral and promising as she had believed him to be. She, unlike Raskolnikov, never faced Raskolnikov's crimes.

Raskolnikov only learns of his mother's death much later. Sonya has maintained a correspondence with Petersburg, and in her letters she details Raskolnikov's captivity in facts alone, without attesting to anything beyond them—she tells of Raskolnikov's living conditions, what he does for work, his appearance. Sonya visits Raskolnikov every so often—she has settled in the town near the camp and has taken on some work as a seamstress—but in her latest letter to Siberia Sonya indicates that Raskolnikov has taken ill and is in the camp's sick-ward.

Sonya serves as Raskolnikov's link to the outside world. Her letters are his only means of (indirect) communication with Petersburg. This endears Sonya to Razumikhin and to Dunya—both had their suspicions about Sonya's motives earlier, before Raskolnikov's confessions. Sonya has indeed assumed the role of Raskolnikov's chief protector, and in the second part of the Epilogue, their loving relationship is made explicit.

EPILOGUE, CHAPTER 2

Raskolnikov is in fact ill, perhaps from overwork and the new climate and conditions. He wonders to himself what will become of him when he is released—he will only be 32 at that time, since he was sentenced to eight years' hard labor, but he is not sure he wants to rejoin the outside world. He believes, after much thought, that the true nature of his crime is not that he committed it, but rather that he was too weak not to confess.

Even after his imprisonment, Raskolnikov believes that his crime was not in itself an immoral act, but that his inability to "step over" into the realm of great individuals represented a fundamental weakness, thus causing his confession and his punishment in Siberia. This un-Christian attitude toward his guilt is soon to be revised, through interaction with Sonya.

In prison he lives quietly and mostly keeps to himself. He is taken for Godless by some of the fellow prisoners, but they love Sonya, whom they consider a saint, and eventually grow to tolerate Raskolnikov. When he is in the sick-room, recovering, he has a dream that a new plague has entered Europe from Asia, and that it causes whole nations to rise up and fight one another, to destroy each other, until a new, pure generation is able to live on earth.

The last of Raskolnikov's dreams. This one has a decidedly science-fiction air about it: the plague sweeping the earth will leave only those who possess a kind of moral strength. This is not unlike Raskolnikov's earlier thesis on "ordinary" and "strong" individuals. It seems that the strong will inherit the earth after this particular plague.

Raskolnikov hears that Sonya is sick and worries about her health, but it is only a passing cold. He recovers fully and goes back to work in the camp. One day, he is seated outside, enjoying the view of nature, when Sonya sits next to him suddenly. Raskolnikov has a moment of clarity and falls at Sonya's feet, weeping and acknowledging his love for her.

This is the first time that Raskolnikov has explicitly acknowledged his debt to Sonya, and his desire to live with her in a relationship not unlike marriage. It is not clear what brings on this conversion, other than a true, unflinching appreciation for all the help that Sonya has given him since the commission of the crime.

He recognizes the manner in which Sonya loves him—that indeed she lives entirely for him—and this has given him strength to be "new risen." In the barracks that night he falls asleep with the newfound assurance that all will be all right, that he will rehabilitate and leave the prison camp a better man. He takes out the New Testament from under his pillow, which was given him by Sonya and from which he had her read him the story of **Lazarus**.

A final reference to Lazarus. Here, the story takes on a new meaning: Raskolnikov, after coming to recognize Sonya's love for him, is like a man having risen from the dead. Thus Raskolnikov's conversion is both a Lazarus story and a story of one man's turn toward Christian teaching. In observing his own "re-birth" into goodness, Raskolnikov comes to believe there is some hope for himself and for Sonya, after the prison sentence is over, and this hope emerges not from being extraordinary but from accepting the extraordinary—not from being Jesus but from being Lazarus, and finding strength in the very things he previously saw as weak: dependence on others, appreciation for the world, dependence on love.

He thinks that his confinement of seven years is, in truth, not so long. The narrator reveals that Raskolnikov's rehabilitation will take some time, and that it will in fact be quite difficult. But that is the subject for another novel, and the narrator concludes the present story with this fleeting reference to Sonya and Raskolnikov's future happiness.

Dostoevsky appears to leave the door open for a sequel, which was never written. Whatever trials and tribulations Sonya and Raskolnikov undergo in the Siberian prison colony remain unrealized in the mind of the reader, who must be content only with the beginnings of Raskolnikov's term of punishment.

HOW TO CITE

To cite this LitChart:

MLA

Schlegel, Chris. "*Crime and Punishment*." *LitCharts*. LitCharts LLC, 2 Oct 2013. Web. 3 Feb 2021.

CHICAGO MANUAL

Schlegel, Chris. "*Crime and Punishment*." LitCharts LLC, October 2, 2013. Retrieved February 3, 2021. https://www.litcharts.com/lit/crime-and-punishment.

To cite any of the quotes from *Crime and Punishment* covered in the Quotes section of this LitChart:

MLA

Dostoevsky, Fyodor. Crime and Punishment. Vintage. 1993.

CHICAGO MANUAL

Dostoevsky, Fyodor. Crime and Punishment. New York: Vintage. 1993.