

Book review: fyodor dostoyevsky's crime and punishment

[Law](#), [Crime](#)



Crime and Punishment Novel Responses “ He was so immersed in himself and had isolated himself so much from everyone that he was afraid not only of meeting his landlady but of meeting anyone at all. He was crushed by poverty; but even his strained circumstances had lately ceased to burden him. ” By portraying the protagonist as an individual who is going through major suffering, Dostoevsky allows the audience to establish that Raskolnikov is beginning to detach and isolate himself from the world, thus allowing the audience to understand his actions later on in the novel.

The second sentence creates a sense of apathy because even though he is “ crushed by poverty”, the circumstances that he faces “ ceased to burden him”. “ Raskolnikov had a terrible dream... To shouts of ‘ Giddap! ’ the little mare starts pulling with all her might, but she can scarcely manage a slow walk, much less a gallop... ‘ Take an axe to her! Finish her off fast,’ shouts a third... The nag stretches out her muzzle, heaves a deep sigh, and dies... ‘ Papa! What did they... kill... the poor horse for! ’ [Raskolnikov] sobs, but his breath fails, and the words burst like cries from his straining chest.

Chindasook2 Dostoevsky uses the story of the murder of the horse to foreshadow the oncoming violence that will happen later on in the novel. The author conveys this scene to be very graphic by using imagery, and this accentuates the concept of guilt that Raskolnikov feels about committing a crime, thus suggesting that it is not his nature to be violent, however the suffering that he has encountered has driven him to the point of violence. “ Kill her and take her money, so that afterwards with its help you can devote yourself to the service of all mankind and the common cause’... Of course,

she doesn't deserve to be alive,'... " Raskolnikov overheard this conversation between men in a bar, which shows that it isn't a coincidence as he was also contemplating doing a similar act himself. This conversation allowed Raskolnikov to create more of a reason for him to commit the crime as he now knows that he is not the only one that considered this. Dostoevsky uses this to accentuate the protagonist's eagerness to carry out actions in which he believes are appropriate, even if it is morally and legally wrong. " Here a strange thought came into his head: perhaps all his clothes were covered with blood, perhaps there were stains all over them, and he simply did not see, did not notice them, because his reason was failing, going to pieces... his mind darkening" Dostoevsky uses a limited omniscient narrator to convey Raskolnikov's deteriorating state of mind and descend into insanity. By displaying Raskolnikov's thought process, Dostoevsky is able to convey the overwhelming guilt that is clouding Raskolnikov's mind. The author depicts the frantic nature in which Raskolnikov sees himself thus portraying a sense of paranoia and the burden of the crime in which he committed.

Chindasook3 Where was it,' Raskolnikov thought as he walked on, ' where was it that I read about a man condemned to death saying or thinking, an hour before his death, that if he had to live somewhere high up on a cliffside, on a ledge so narrow that there was room only for his two feet--and with the abyss, the ocean, eternal darkness, eternal solitude, eternal storm all around him--and had to stay like that, on a square foot of space, an entire lifetime, a thousand years, an eternity--it would be better to live so than to die right now!

Only to live, to live, to live! To live, no matter how--only to live! ' The author portrays the internal conflict that Raskolnikov is experiencing about whether or not to confess through the juxtaposition of life and death. Dostoevsky uses the metaphor of the man on the ledge to depict an image of how Raskolnikov's life would turn out to be if he holds on to his secret.

However, the epistrophe of the phrase " to live" enunciates the internal conflict that the protagonist is experiencing as he would rather live a life of depression and guilt over choosing death, but he is constantly trying to free himself from this guilt, thus creating an internal conflict as he can clearly justify confessing, but is terrified of death and therefore tries to convince himself to choose to " live". Raskolnikov's eyes were flashing; he became terribly pale; his upper lip twitched and began to tremble. He leaned as close to Zamyotov as he could and began moving his lips without uttering anything; this went on for half a minute or so; he was aware of what he was doing, but could not stop himself. A terrible word was trembling on his lips, like the hook on that door: another moment and it would jump out; another moment and it would let go; another moment and it would be spoken!

Chindasook4

Anaphora and Parallelism are used to intensify Raskolnikov's thought process and accentuate the protagonist's inability to control his feelings about the murder whilst discussing the issue. Raskolnikov makes it clear throughout the conversation that he has a large interest in this issue, making it appear that he is on the verge of confession. The parallelism through the

use of semi colons accentuate that Raskolnikov is aware that he may be at risk of confessing as his desire to be free of this guilt overwhelms him.

Dostoevsky also uses anaphora through the phrase "another moment" to further enunciate Raskolnikov's uncontrollable urge to confess as it keeps coming up in his mind. "Pride and self-confidence were growing in him every moment; with each succeeding moment he was no longer the man he had been the moment before. What special thing was it however, that had so turned him around? He himself did not know; like a man clutching at a straw, he suddenly fancied that he, too, 'could live, that there still was life, that his life had not died with the old crone. It was perhaps a rather hasty conclusion, but he was not thinking of that," Dostoevsky uses words such as "self confidence" and "pride" to suggest how Raskolnikov has developed a sense of confidence that will help him overcome his desire to confess. The protagonist is still battling internal conflict, but encounters a moment of clarity after Marmeladov's death, which makes him realise that his desire to live overpowers his will to confess, thus creating a tone of hope. Chindasook5 Not that he understood it, but he sensed clearly, with all the power of sensation, that it was no longer possible for him to address these people in the police station, not only with heartfelt effusions, as he had just done, but in any way at all, and had they been his own brothers and sisters, and not police lieutenants, there would still have been no point in this addressing them, in whatever circumstances of life" This quote illustrates Raskolnikov's sudden realisation that that fact that he has murdered Alyona and Lizaveta, he has isolated himself from society as the bounds that formerly kept him tied to the rest of society has been over stepped.

Furthermore, this quote suggests that Raskolnikov displays no empathy for those around him as he was able to carry out the murders. The fact that it is no longer possible for him to address the people in the police station solidifies his isolation and suggests that guilt has overcome him at this point.

“ What came of it was that I tore my caftan in two, shared it with my neighbor, and we were both left half naked, in accordance with the Russian proverb which says: if you chase several hares at once, you won't overtake any of them. But science says: Love yourself before all because everything in the world is based on self-interest. If you love only yourself, you will set your affairs up properly, and your caftan will also remain in one piece. And economic truth adds that the more properly arranged personal affairs and, so to speak, whole caftans there are in society, the firmer its foundations are and the better arranged its common cause.

It follows that by acquiring solely and exclusively for myself, I am thereby precisely acquiring for everyone, as it were, and working so that my neighbor will have something more than a torn caftan, not from private, isolated generosity now, but as a result of universal prosperity” Chindasook6

Through the juxtaposition between Luzhin's egotism and Raskolnikov's attempt to become selfless, the author implies that the reason the two do not get along is due to their different fundamental morals. Luzhin's true intentions of marrying Dunya is revealed to be simply out of self-interest, whilst Raskolnikov's “ immoral” murder was for the greater good of others, thus opposing Luzhin's morals.

Raskolnikov is hesitant in his own beliefs, therefore Luzhin causes him to further doubt his morals, and thus leading him to doubt whether or not the murder could be justified as a selfless act. " what can I tell you? I have known Rodion for a year and a half: sullen, gloomy, arrogant, proud; recently (and maybe much earlier) insecure and hypochondriac. Magnamious and kind. Doesn't like voicing his feelings, and would rather do something cruel than speak his heart out in words. At times, however, he's not hypochondriac at all, but just inhumanely cold and callous, as if there really were two opposite characters in him, changing places with each other" Dostoevsky further develops Raskolnikov's inner conflict through this conversation between his mother, sister and Razumikhin.

The internal conflict has now become apparent to his friend as he explains the juxtaposition within Raskolnikov's personality, which shocks his family as it becomes evident that he was not always this way, implying that his split personality was brought on by the guilt and conflicts from the murder. Chindasook7 The old woman was nearly a sickness... I was in a hurry to step over... it wasn't a human being I killed, it was a principal! So I killed the principle, but I didn't step over, I stayed on this side... All I managed to do was kill. And I didn't even manage that, as it turns out... A principle? Why was that little fool Razumikhin abusing the socialists today?

They're hardworking, commercial people, concerned with ' universal happiness'... No, life is given to me only once, and never will be again-- I don't want to sit waiting for universal happiness, I want to live myself; otherwise it's better not to live at all Dostoevsky uses the point of

view of a first person narrator to portray Raskolnikov's need for justification of his murder in order to find inner peace. The protagonist has been at constant debate about whether or not he has performed a justified action. He manages to convince himself that by murdering the "principle" and not the person, he did not "step over" the morals that he strongly believes in as he was only doing it for the greater good of others.

Dostoevsky allows the audience to understand Raskolnikov's thoughts so that they can feel that Raskolnikov has finally been able to let go of a part of the inner turmoil that has overcome him throughout the novel. "Let him, let him walk around meanwhile, let him; I know all the same that he's my dear little victim and that he won't run away from me! Where is he going to run to, heh, heh!... What is it, to run away! A mere formality; that's not the main thing; no, he won't run away from me, not just because he has nowhere to run to: psychologically he won't run away from me, heh, heh! A nice little phrase! He won't run away on me by a law of nature, even if he has somewhere to run to.

Have you ever seen a moth near a candle? Well, so he'll keep circling around me, circling around me, as around a candle; freedom will no longer be dear to him, he'll fall to thinking, get entangled, he'll tangle himself all up as in a net, he'll worry himself to death!... What's more, he himself will prepare some sort of mathematical trick for me, something like two times two-if I merely allow him a slightly longer intermission... And he'll keep on, he'll keep on making circles around me, narrowing the radius more and more, and-whop! He'll fly right into my mouth, and I'll swallow him, sir, and

that will be most agreeable, heh, heh, heh! " Dostoevsky utilises Porfiry's monologue to suggest that Porfiry knows that Raskolnikov is the killer and that the way to make him confess is to mess with his mind. The metaphor of the moth symbolises how Porfiry believes that Raskolnikov will eventually "worry himself to death" which will ultimately lead to a confession. Furthermore, Dostoevsky uses anaphora (" he'll keep circling around me") to symbolise the various times that both have discussed about the murder, and that Raskolnikov has thought about confessing many times but hasn't gone through with it yet. " God will forgive," Raskolnikov replied, and as soon as he uttered it, the tradesman bowed to him, not to the ground this time but from the waist, turned slowly, and walked out of the room. Everything's double-ended, now everything's double ended," Raskolnikov kept repeating, and he walked out of the room more cheerful than ever. ' The struggle's not over yet,' he said with a spiteful grin, on his way down the stairs. The spite was directed at himself: with scorn and shame he looked back on his faintheartedness'" Raskolnikov is confused and does not know how to react to Nikolai's confession to a murder that he didn't commit. The juxtaposition of the " spiteful grin" accentuates how Raskolnikov feels that the right thing to do is to confess and therefore this situation where he is no longer suspected makes him feel relieved but ashamed of his " faintheartedness".

The phrase " the struggle's not over yet" enunciates how he still can't shake the feeling of guilt and realises Chindasook⁹ that even though he was not convicted now, there is still a great possibility of him being convicted in the future as he is unable to live with the guilt and burden. " I did not kill so that, having obtained means and power I could become a benefactor of mankind.

Nonsense! I simply killed-killed for myself, for myself alone-and whether I would later become anyone's benefactor, or would spend my life like a spider, catching everyone in my web and sucking the life-sap out of everyone, should at that moment have made no difference to me!...

And it was not money above all that I wanted when I killed, Sonya; not money so much as something else... I know all this now... Understand me: perhaps, continuing on the same path, I would never again repeat the murder. There was something else I wanted to know; something else was nudging my arm. I wanted to find out then, and find out quickly, whether I was a louse like all the rest, or a man? Would I be able to step over or not? Would I dare to reach down and take, or not? Am I a trembling creature or do I have a right... " Dostoevsky uses a simile to compare Raskolnikov's life with that of a spider's to allow Raskolnikov to realise that the real motive behind the murders.

By having Raskolnikov confess to Sonya, the author enunciates the idea of Raskolnikov murdering for himself instead of the greater good of others as he initially told himself that he had murdered the pawn lady for her money, but hasn't ever thought about the money once. Dostoevsky adds many ellipses to show the protagonist's train of thought in which he hasn't fully understood why he did those things. Ultimately, Raskolnikov now realises that he does not have the right to murder another individual, contrary to his previous beliefs, and that he finally knows that his actions were more selfish than he wanted them to be. Chindasook10 How it happened he himself did

not know, but suddenly it was as if something lifted him and flung him down at her feet.

He wept and embraced her knees. For the first moment she was terribly frightened, and her whole face went numb. She jumped up and looked at him, trembling. But all at once, in that same moment, she understood everything. Infinite happiness lit up in her eyes; she understood, and for her there was no longer any doubt that he loved her, loved her infinitely, and that at last the moment had come. . . . The significance of this moment is very personal as Sonya finally realises that Raskolnikov truly loves her. The moment is ironic as the tears that he shed symbolises both the grief over his sins and the joy that he has finally broken free from his social isolation.

The mood of the moment is that of melancholic joy as his newly discovered passion and love allows him to finally find a meaning to life, however he still needs to repent for his crimes. " Go at once, this very minute, stand at the cross-roads, bow down, first kiss the earth which you have defiled, and then bow down to all the world and say to all men aloud, 'I am a murderer! ' Then God will send you life again. Will you go, will you go? After Raskolnikov admits that when he murdered the pawnbroker, he has discovered that his is indeed a " louse" like everyone else, and asks Sonya what to do. Sonya's quote reveals how she truly cares for him and wants him to do the right thing.

Dostoevsky uses a hyperbole to allow the audience to see that Sonya is desperately trying to persuade Raskolnikov to repent his sins, as she asks him to " bow down to all the world". This evokes pathos for Raskolnikov

Chindasook11 as the sin he has committed is far too large to ask for forgiveness, and for Sonya as the man she loves has disappointed her to a great extent. " Actions are sometimes performed in a masterly and most cunning way, while the direction of the actions is deranged and dependent on various morbid impressions-it's like a dream. " Raskolnikov is surprised at the fact that he had just killed the pawnbroker, but even more so her step daughter.

Dostoevsky uses a simile to compare Raskolnikov's actions to that of a dream to enunciate the disbelief that Raskolnikov is experiencing as he cannot believe that he had just committed the crime. " Life is real! Haven't I lived just now? My life has not yet died with that old woman! The Kingdom of Heaven to her-and now enough, madam, leave me in peace! Now for the reign of reason and light... and of will, and of strength... and now we will see! We will try our strength! " Raskolnikov realises that even if another person sins, it is unjust for one to end their lives as everyone deserves to live their lives the way they desire. As he speaks with Polenka, he convinces himself that although he has committed a crime, he too still deserves to live, and through will and strength he will make it through this situation.

The author uses___ to convey the fact that Raskolnikov still has hope in his life. " I see that I want nothing. Do you hear? Nothing at all . . . no one's services . . . no one's sympathy. I am by myself . . . alone. Come, that's enough. Leave me alone. After Raskolnikov buries the goods he stole from the pawn broker, he decides to visit his friend Razumihin. Initially, it seems as though he wanted to ask his friend for advice about the murders, however

he quickly decides against it. Dostoevsky uses anaphora to accentuate Chindasook¹² how isolated the protagonist feels at this moment, thus depicting the beginning of his spiral downwards into guilt.

The repetition of the word "alone" displays the use of and further enunciates his isolation. "Early one evening during an exceptional heat wave in the beginning of July, a young man walked out into the street from the little room he rented from tenants on S. Place and slowly almost irresolutely, set off in the direction of K. Bridge. Dostoevsky describes the protagonist's walking as "slowly" and "irresolutely", suggesting that Raskolnikov is still uncertain about murdering the pawnbroker, thus depicting that he still has doubts and uncertainties in his mind about the situation. The setting is also portrayed as that of an intense feeling, thus suggesting the effect of the burden that the situation has on the protagonist.

...all is in a man's hands and he lets it all slip from cowardice, that's an axiom. It would be interesting to know what it is men are most afraid of. "

The author uses aphorism to convey Raskolnikov's thought that men are actually capable of doing what they desire, however the thing that holds them back are their fears. Dostoevsky uses a first person narrator in this instance to allow the audience to understand the protagonist's thoughts and understand that the protagonist is wondering what man's greatest fear is, thus conveying the tone of doubt which suggests irresolute feelings. "But I can't know the Divine Providence. . . . And why do you ask what can't be answered? What's the use of such foolish questions?"

How could it happen that it should depend on my decision--who has made me a judge to decide who is to live and who is not to live? Chindasook13 This shows that Sonya doesn't believe in Raskolnikov's theory about how some men are more "extraordinary" than others. Dostoevsky uses analogy to compare the actions of Raskolnikov as one who believes he is a "Divine Providence". Furthermore, the author uses allusion to enunciate how farfetched the situation is, that Sonya does have a point as one does not deserve the right to play God. The rhetorical questions also further emphasise how she is trying to persuade him to change his mind and believe her, as his theory is clearly arguable. "Pain and suffering are always inevitable for a large intelligence and a deep heart.

The really great men must, I think, have great sadness on earth. "Pain and suffering are constant themes that are present throughout the novel. Dostoevsky uses Sonya as a symbol to represent this motif as every time Raskolnikov talks to her, she seems to express sympathy for Raskolnikov and experience suffering from watching someone she loves commit a crime. Raskolnikov believed that Extraordinary Men are vulnerable to suffering as well, as they have a greater understanding of their actions, thus he believes that it is himself that suffers the most as no one else understands why he did what he did. "The darker the night, the brighter the stars, The deeper the grief, the closer is God! "

Dostoevsky uses anaphora to foreshadow that there is still hope for the protagonist as he has now begun his descend into the downward spiral of guilt and dismay. He struggles with the debate of whether or not a

confession would be the right thing to do, of whether he would rather live a life trapped by the secret that he holds, or die by admitting to the crime thus writing his own death sentence. Juxtaposition is also used to convey the idea that there is still hope for everyone, even in their darkest moments. Chindasook14 And the more I drink the more I feel it. That's why I drink too. I try to find sympathy and feeling in drink.... I drink so that I may suffer twice as much! " The repetition of " drink" suggests that this is a daily routine for Marmeladov.

This quote enunciates the character's inability to feel emotionally connected to the rest of society, and thus turns to drinking to help him feel some sort of emotion. The repetition of the word " drink" also suggests that Marmeladov feels emotionally isolated everyday of his life, and therefore evokes pathos for the the character, as the audience realises that Marmeladov is unable to feel these emotions, thus may not know the extent of his actions at times. " What did they amount to, all those torments! Everything--even his crime, even sentence and exile--seemed to him now, in his first outburst of feeling, strange and superficial, as though it had not actually happened to him... Life replaced logic, and in his consciousness something quite different now had to elaborate and articulate itself. "

This quote suggests that Raskolnikov is trying to overcome his social anxiety, that he has finally shed a new light on the situation that he is in. He ceases his search for the " new word" and attempts to accept the true word instead. Dostoevsky creates a tone of hope through the phrase " life replaced logic", which suggests that Raskolnikov is now able to feel emotions A loose

sentence is also used in to enunciate how difficult it was for the protagonist to feel these emotions and how all the suffering had amounted to this sudden clarity. Chindasook15 “ When reason fails, the devil helps! ” As Raskolnikov thought he couldn't obtain the axe, he notices the axe underneath a bench, and therefore causes him to exclaim this claim.

This quote also foreshadows the sin that he is about to commit, and also implies that the action is not backed by reason, but is rather influenced by the “ devil”. “ Well, if he's proud of it, he has reason, I don't deny it. You seem to be offended, sister, at my making only such a frivolous criticism on the letter, and to think that I speak of such trifling matters on purpose to annoy you. It is quite the contrary, an observation apropos of the style occurred to me that is by no means irrelevant as things stand. There is one expression, ‘ blame yourselves’ put in very significantly and plainly, and there is besides a threat that he will go away at once if I am present.

That threat to go away is equivalent to a threat to abandon you both if you are disobedient, and to abandon you now after summoning you to Petersburg. Well, what do you think? Can one resent such an expression from Luzhin, as we should if he (he pointed to Razumihin) had written it, or Zossimov, or one of us? ” When the protagonist receives his mothers letter, he despises the situation that is happening to his family. Raskolnikov's mood suggests that detests being unable to help himself, as he refuses to accept his mother's pension. The news that his sister is getting married to Pyotr upsets him, because he knows that Pyotr is simply using the family's poverty

to gain a “ legal concubine”. Raskolnikov also reveals in this chapter that he has a large amount of pride in himself. Chindasook16

For that's Katerina Ivanovna's character, and when children cry, even from hunger, she falls to beating them at once. Even though Katerina is constantly portrayed as a heartless character, this line evokes pathos for her. This is due to the fact that her kids remain loyal to her and despite the way that she treats them, they still love her. Her abuse is portrayed as indications of her illness and her poverty, therefore she is not entirely monstrous, however her conditions have forced her to become this way. “ No, mother, it shall never be, not whilst I live. I will not have it. ” This quote shows Raskolnikov's attitude towards Dunya's engagement. It reveals Raskolnikov's pride for himself.

The devoting actions of his mother and sister who were willing to make sacrifices for him may be interpreted as a contribution towards his haughtiness. This reaction to Dunya's engagement further accentuates his egotism as he disregards the possibility that Dunya could be marrying Luzhin to provide a better life for her and her mother, and automatically assumes that she is marrying Luzhin for his sake. Good-bye, till we meet then—I embrace you warmly, warmly, with many kisses. Yours till death, PULCHERIA RASKOLNIKOV. This reveals that Pulcheria really loves her son, and that a major part of his identity relies on her success as being a parent, therefore when she learns about the crimes that her son has committed, her identity is shattered.

Pulcheria callously foreshadows her death in the letter through the sign off, and also declares how much she loves her son. ' So it is true that men going to execution are passionately interested in any object they chance to see on the way. ' Chindasook17 Dostoevsky uses a first person narrator to allow the audience to see the attitude that Raskolnikov has towards coming close to being executed. This quote suggests that men who are about to be executed tend to have a greater appreciation towards common things, and will cling onto anything that will give them hope. But of that - of that he [Raskolnikov] had no recollection, and yet every minute he felt that he had forgotten something he ought to remember.

He worried and tormented himself trying to remember. As Raskolnikov awakens from his illness, his reality is seemingly confused as he apparently has forgotten the things that he wishes he would forget. Dostoevsky foreshadows how the situation is tormenting the protagonist, and accentuates the guilt that lies within his thoughts because even though he seems to not remember, he still feels as if he's forgetting something. " His thoughts strayed aimlessly.... He found it hard to fix his mind on anything at that moment. He longed to forget himself altogether, to forget everything, and then to wake up and begin life anew..." Dostoevsky portrays the protagonist as being lost in his thoughts.

He conveys the conflict that Raskolnikov is experiencing through the ellipsis, suggesting that Raskolnikov is deep in thought and trying to prolong his time to think about this. Paradox is used between how his thoughts strayed aimlessly yet he longed to forget them, enunciating the fact that he feels

conflicted with the situation that is in. " I did not bow down to you [Sonia], I bowed down to all the suffering of humanity," he said wildly and walked away to the window. Chindasook18 At first appearance, Raskolnikov seems to be romantically detached to Sonya. He frequently displays these types of comments right after he throws himself at her feet, which often happens a lot.

However, this quote shows that Raskolnikov views Sonya as a symbol of everybody's suffering. " Even as it is, she was quite right: she was suffering and that was her asset, so to speak, her capital which she had a perfect right to dispose of. " Semyonovitch views Sonya; s prostitution differently to the others. He analyses her proceedings as a practical action to help herself alleviate the suffering. Dostoevsky uses a loose sentence to convey this, as Semyonovitch believes that the suffering of prostitution is a better alternative to the suffering of starving. Allow me to ask you another question out of simple curiosity: have you ever spent a night on a hay barge, on the Neva?

Marmeladov lets Raskolnikov know that his home life is so unbearable, that he would rather leave and sleep out on the streets. This conveys the theme of the problems in a household, and accentuates the fact that the crisis in his home is caused by none other than himself. Marmeladov knows this fact, yet does not know how to turn this around. And, of course, too, he [Pyotr Petrovitch Luzhin] did love Dunya in his own way; he already possessed her in his dreams- and all at once! No! The next day, the very next day, it must all be set right, smoothed over, settled This reveals that Luzhin needs a

reality check due to the fact that his fantasy of Dunya is by far removed from the reality of the situation. Dostoevsky uses dramatic irony to convey this. Chindasook19

Furthermore, Dostoevsky gives the character a form of his own reality check by shortly removing Luzhin from the novel without any explanation. " Surely it isn't beginning already! Surely it isn't my punishment coming upon me? It is! " Just after the murder, Raskolnikov is fixated over the possible evidence that he left by committing his crime. Dostoevsky uses the phrase " coming upon me" as a metaphor to suggest that his punishment is being indicated by a force of justice, possibly God, thus also meaning that allusion was also used to convey God. Another interpretation could also be that Raskolnikov is personifying punishment as a force of justice itself. " Good God! " [Katerina] cried with flashing eyes, " is there no justice upon earth? Whom should you protect if not us orphans? "

Dostoevsky emphasises the theme of the lack of justice for children, predominantly orphans, throughout the novel. This attitude allows the reader to relate to the story as everyone is familiar with the concept of the life of an orphan. This is a particularly well chosen example due to the fact that it is difficult to find a concept where " fairness" and " justice" have meaning. " You must fulfill the demands of justice. I know that you don't believe it, but indeed, life will bring you through. You will live it down in time. What you need now is fresh air, fresh air, fresh air! " The repetition of fresh air enunciates the urge for Raskolnikov to start a fresh. Fresh air" is used as a symbol to portray the fresh air of hard labour in the Siberian prison camp,

which seems to be beneficial for Raskolnikov. This quote shows that Porfiry uses a metaphor to try Chindasook²⁰ to convince Raskolnikov that by serving criminal justice, he can provide himself with a sense of personal justice, which will allow him to begin a new life. It was only in that that he [Raskolnikov] recognised his criminality, only in the fact that he had been unsuccessful and had confessed it. Although Raskolnikov never actually admits to regretting his actions of injustice before prison, there is a copious amount of evidence to argue an implied regret. Nonetheless, at this moment, the protagonist still views Alyona and Lizaveta as creatures instead of humans.

This is shown through him stating his inability to bring a positive connotation to the murders, thus leading him to confessing, and establishing the murders as crimes as well as establishing himself as a criminal. " Am I to get married simply for the sake of the furniture? " Dostoevsky uses an anecdote to create a humorous affect to allow the reader to empathise with Luzhin at this moment in the novel. This anecdote conveys the fact that Luzhin has gone through quite some trouble to set up a nice home for Dunya, however he wants her there as a slave, thus conveying the irony in the anecdote. " He was one of the numerous and varied legion of dullards, of half-animated abortions, conceited, half-educated coxcombs, who attach themselves to the idea most in fashion only to vulgarize it and who caricature every cause they serve, however sincerely. "

They [Raskolnikov and Sonia] were renewed by love; the heart of each held infinite sources of life for the heart of the other. Chindasook²¹ This quote

shows juxtaposition from the rest of the novel. Dostoevsky gave the audience the ending that was hoped for, and accentuated the motif that there is hope for everyone in the end. Furthermore, this also enunciates the strength of the bond that Raskolnikov and Sonya have for each other, and that Sonya was faithful and had been willing to suffer and wait for the only man she truly loves. " There is nothing in the world more difficult than candor, and nothing easier than flattery. If there is a hundredth of a fraction of a false note to candor, it immediately produces dissonance, and as a result, exposure.

But in flattery, even if everything is false down to the last note, it is still pleasant, and people will listen not without pleasure; with coarse pleasure, perhaps, but pleasure nevertheless. " Svidrigailov is highly competent in the ways of seduction, and his actions horrify Raskolnikov. Dostoevsky uses juxtaposition in the phrase to accentuate the difference between flattery and candor, and the irony in which people tend to appreciate flattery more than candor, even if they realise that flattery is just a way of trying to get someone to do something that one desires. " But at the same time he knew now and knew for certain that, although it filled her with dread and suffering, yet she had a tormenting desire to read and to read to him that he might hear it, and to read now whatever might come of it! "

This quote may seem very perplexing at first glance, however, it further accentuates Sonya's symbolism to suffering, as even a simple task of reading to Raskolnikov causes her to suffer. She is portrayed to be terrified of reading to him; yet she badly wants to do so. This also Chindasook22 further

accentuates Sonya's love for Raskolnikov as she tries her best to please him. Furthermore, since Raskolnikov was one of Sonya's father's only friends at the end of his life, she can also share in mourning her father by reading to Raskolnikov. " I am all over covered with blood" When Raskolnikov talks to the police magistrate, he means both literally and figuratively. He had just helped out with Marmeladov's accident, which covered him in blood, and was figuratively covered in blood from murdering Alyona.

Dostoevsky uses this to convey the internal conflict in which Raskolnikov is experiencing, thus portraying irony, as he essentially comes very close to confessing to a police officer about his crime. " I've just been kissed by someone who, if I had killed anyone, would just be the same... in fact I saw someone else there... with a flame-coloured feather. " Raskolnikov had just kissed Polenka, Sonya's sister, and this quote suggests Raskolnikov's attraction to Sonya. Sonya has made such a big impression on Raskolnikov as even when he kissed Polenka, he " saw someone else there". Dostoevsky uses the metaphor of the flame coloured feathers to convey vivid imagery and imply that Sonya has remained in Raskolnikov's mind as an attractive person. I used to analyse myself down to the last thread, used to compare myself with others, recalled all the smallest glances, smiles and words of those to whom I'd tried to be frank, interpreted everything in a bad light, laughed viciously at my attempts ' to be like the rest' -and suddenly, in the midst of my laughing, I'd give way to sadness, fall into ludicrous despondency and once again start the whole process all over again - in short, I went round and round like a squirrel on a wheel. " Chindasook23 Dostoevsky uses a simile at the end of this quote to emphasise the infinite

cycle that the protagonist experiences through being trapped by comparison. The phrase "used to" conveys the fact that he is now looking back on his negative thoughts and reflecting on the type of person he used to be, suggesting that he has now moved on from this point in life.

The irony in the phrase "laughed viciously at my attempts to be like the rest" further emphasises that he felt innately excluded from the rest of society, and the juxtaposition between laughing and sadness further accentuates the idea in which Raskolnikov is at the two extremes of insanity, implying that he was not like everyone else. "I do not withdraw from my chief point. It is me or Luzhin. If I am a scoundrel, you must not be. One is enough. If you marry Luzhin, I cease at once to look on you as a sister." Raskolnikov takes on the stereotypical role of the protective big brother in this instance. He believes that his sister deserves better than Luzhin, which also implies that he furtively believes that no one is good enough for his sister. His egocentric behaviour also suggests he believes that his sister is doing this for the sole purpose of alleviating his suffering and thus feels like he is responsible for his sister's suffering in the future. I am Rodion Romanovitch Raskolnikov, formerly a student,

I live in Shil's house, not far from here, flat Number 14, ask the porter, he knows me. "Raskolnikov said all this in a lazy, dreamy voice, not turning round, but looking intently into the darkening street. This quote foreshadows Raskolnikov's descend into the guilt that the murder has caused him. Dostoevsky uses the darkening street as a metaphor to convey that the future that lies ahead for Raskolnikov is a dark and unsettling place, and he needs to find a way to get out of it. Moreover, the fact that

Raskolnikov answers the question in a very lethargic way. Chindasook24 implies that he has not yet realised the extent of his actions, and the word "dreamy" suggests that he does not believe that this is reality yet.

There was lack of precaution on both sides, however, for Porfiry Petrovitch seemed to be laughing in his visitor's face and to be very little disturbed at the annoyance with which the visitor received it. The latter fact was very significant in Raskolnikov's eyes: he saw that Porfiry Petrovitch had not been embarrassed just before either, but that he, Raskolnikov, had perhaps fallen into a trap; that there must be something, some motive here unknown to him; that, perhaps, everything was in readiness and in another moment would break upon him . . . As Raskolnikov discloses to Porfiry that he realises the type of "cat and mouse" game that he is playing, Porfiry attempts to detain Raskolnikov by revealing that he knows things about the protagonist, such as his trip to the crime scene. This suggests that Porfiry presumably knows more than he lets on, and has the authority to arrest Raskolnikov at any time, thus implying that Porfiry is doing this out of a "sincere liking" for Raskolnikov and to make the protagonist aware of the error in his theory. "It matters nothing, sir. This wagging of heads does not discountenance me, for all these things are already known to everybody and all secrets are revealed, and I bear myself in this matter with humility, not with scorn. Suffer them, suffer them! 'Behold the man!' Allow me to ask, young man, can you . . . say with conviction that I am not a swine?"

Dostoevsky portrays many allusions through the character of Marmeladov, he seems to be the connection of the story to biblical parallels. Many lines in this quote correlate with biblical parallels, as in the paradox of the Christian story, it is when Marmeladov has nothing left which is the moment that he puts his faith in the hands of God. Chindasook25 No, Dunechka, I see it all, and I know . . . what you were thinking of, while you paced the room all night, and what you prayed for, kneeling before the icon of Our Lady of Kazan in mama's room. The way to Golgotha is hard Dostoevsky's story contains a sacrificial victim obtaining money earned from public degradation of her body.

Sonya's offering of her own body for a public offering creates an allusion which correlates to the bodily sacrifice of Jesus' public death on the cross. Moreover, this biblical parallel is further accentuated by Raskolnikov's sister, Dunya, who intends to marry a terribly unsophisticated character, Luzhin, for the sake of her family. "[Svidrigailov's] evil-doings could not be of the same kind. " Here we see that Raskolnikov is confused, after his confession to Sonya, the protagonist is suddenly drawn to Svidrigailov without realising that he represents an aspect of the protagonist's character. Svidrigailov has recurrently affirmed that they had something in common, thus making Raskolnikov feel as if they have a bond, even though he despises Svidrigailov for his flirtatious ways.

However, this thought made Raskolnikov rather repulsed by thinking of Sonya, as he feels for her differently than how Svidrigailov treats his women, and eventually attempts to convince himself that even though he murdered

someone, they sin differently to each other as Raskolnikov still is able to experience the feelings of love for another being. Chindasook26 " He is morose, gloomy, proud and haughty, and of late — and perhaps for a long time before — he has been suspicious and fanciful. He has a noble nature and a kind heart; he does not like showing his feelings and would rather do a cruel thing than open his heart freely. . . It's as though he were alternating between two characters. " In a morbid condition, dreams are often distinguished by their remarkably graphic, vivid, and extremely lifelike quality. The resulting picture is sometimes monstrous, but the setting and the whole process of the presentation sometimes happen to be so probable, and with details so subtle, unexpected, yet artistically consistent with the whole fullness of the picture, that even the dreamer himself would be unable to invent them in reality, though he were as much an artist as Pushkin or Turgenev. Such dreams, morbid dreams, are always long remembered and produce a strong impression on the disturbed and already excited organism of the person. Raskolnikov had a terrible dream. "

Such dreams, morbid dreams, are always long remembered and produce a strong impression on the disturbed and already excited organism of the person - this indicates his guilt as well as inner turmoil to which " morbid dreams" disturb his sub conscious state. The resulting picture is sometimes monstrous, but the setting and the whole process of the presentation sometimes happen to be so probable, and with details so subtle, unexpected, yet artistically consistent with the whole fullness of the picture, that even the dreamer himself would be unable to invent them in reality. The

horrors committed are so malevolent and wrong that it is hard to fathom as reality.

The word subtle is an oxymoron as the deed itself is not subtle but manifests itself in dreams as a subtle sign of guilt. Chindasook27 " What do you think? " shouted Razumihin, louder than ever, " you think I am attacking them for talking nonsense? Not a bit! I like them to talk nonsense. That's man's one privilege over all creation. Through error you come to the truth! I am a man because I err! You never reach any truth without making fourteen mistakes and very likely a hundred and fourteen. And a fine thing, too, in its way; but we can't even make mistakes on our own account! Talk nonsense, but talk your own nonsense, and I'll kiss you for it.

To go wrong in one's own way is better than to go right in someone else's. In the first case you are a man, in the second you're no better than a bird. Truth won't escape you, but life can be cramped. There have been examples. And what are we doing now? In science, development, thought, invention, ideals, aims, liberalism, judgment, experience and everything, everything, everything, we are still in the preparatory class at school. We prefer to live on other people's ideas, it's what we are used to! Am I right, am I right? " cried Razumihin, pressing and shaking the two ladies' hands. " The fact that raskolnikov was " watching her and following her at her heels" indicates a perverse compulsion and obsession.

His lingering on her actions and words suggests that not only is he in love with her, but there is also a deeper and darker side to his affections and alluded to in his passion towards her. The fact that the protagonist struggles

to not "betray his interest" also suggests that he is mentally and physically devoted to her; an obsession of sorts as he has to remind himself and consistently restrain himself. Furthermore the fact that he "walked on more slowly as though waiting for something" undermines his rampant desires, in truth, he walks slower to catch glimpses of Sonia; his erratic behavior is a result of his 'love' and passion towards her. This is ironically shown through the tone and pace of his movement that is slow, in contrast to his emotions that are very much active.