

This guide was prepared using the Bantam Classic edition, © 1987. Other editions may differ.

SYNOPSIS

Part 1, Chap. 1 In July in a seedy, five-story tenement in S. Place near the K. Bridge over the Neva River in nineteenth-century St. Petersburg, Russia, Rodion "Rodya" Raskolnikov, a deluded university student, avoids his landlady, to whom he owes back rent. He visits Alyona Ivanovna, a nearby pawnbroker, to get a loan on a watch. She refuses to talk about Lizaveta, her stepsister.

Chap. 2 Raskolnikov talks to Marmeladov, an unemployed drunkard whose wife is a menial laborer. To pay the family's rent, the daughter Sofya is a prostitute. Raskolnikov accompanies him home and leaves a few cents.

Chap. 3 At nine the next day, Nastasya, the servant, brings a letter from his mother Pulcheria, who lives in the province. His mother chastises him for wasting the money she borrows from her pension and blames him for his sister Dounia's struggles as a governess to Marfa Petrovna and Svidrigailov's children. Marfa found Dounia a worthy suitor, the attorney Pyotr Petrovitch Luzhin, who has an office in St. Petersburg.

Chap. 4 Walking along K Boulevard, Raskolnikov blames himself for his sister's eagerness to marry a wealthy man.

Chap. 5 Raskolnikov wanders to a bridge on the Lesser Neva, and sleeps in the bushes. He dreams of a horse dying in torment. At the Hay Market, he hears a huckster make an appointment for 7 a.m. with Lizaveta.

Chap. 6 Raskolnikov rationalizes his plan to kill the pawnbroker. Two weeks earlier, he decided to make a noose in his coat to hide an axe. He takes an axe from the porter's room and, at 7:10 a.m., hastens to the pawnbroker's fourth-floor residence, passing two painters on the first floor.

Chap. 7 Alyona unwraps a pledge he identifies as a silver cigarette case. He bludgeons her to death and he stuffs his pockets with pledges. When Lizaveta interrupts, he splits her skull and washes his hands and the axe in a bucket of water, then hides in the flat below before returning to his room.

Part 2, Chap. 1 At 2:00 in the morning, he stows the stolen goods in the wall and trims blood-stained strings from his trousers. After 10:00 a.m., he receives a summons from the police. He angers superintendent Petrovitch by arriving late and longs to confess to investigator Fomitch.

Chap. 2 At a deserted courtyard, Raskolnikov buries the items under a boulder. Razumihin offers him some translation work. After six hours of walking, he returns home, eats some soup, and faints.

Chap. 3 For four days, Razumihin tends and feeds Raskolnikov and summons Dr. Zossimov. Raskolnikov's mother sends him thirty-five rubles, which Razumihin uses to buy him clothes.

Chap. 4 Raskolnikov learns that two painters, Dmitri and Nikolai, may be arrested for the murders.

Chap. 5 Luzhin pays a courtesy call to his intended brother-in-law. Raskolnikov realizes that Luzhin manipulates Dounia to serve his egotism and ambition.

Chap. 6 On recovery, Raskolnikov follows news of the crime and airs his opinions to Zametov, a police detective. Zametov grows suspicious. Raskolnikov returns to the pawnbroker's flat and pretends to search for a vacant apartment. The porter flings him out.

Chap. 7 Raskolnikov aids Marmeladov, who is seriously injured in a carriage accident. The priest urges Katerina to forgive her husband's drunkenness and cruelty. Marmeladov pleads with Sonia to forgive him and dies in his wife's arms. Raskolnikov gives money to the widow. At a housewarming, he learns that the police suspect him of murder. After three years, Pulcheria and Dounia visit from the province.

Part 3, Chap. 1 Raskolnikov halts his sister's marriage. Razumihin falls in love with Dounia.

Chap. 2 The next morning, Razumihin tells of his friend's last years, including a failed engagement to the landlady's daughter, who died before they could wed.

Chap. 3 Dounia quarrels with her brother for interfering in her marriage. Pulcheria insists that Raskolnikov go with them to visit Luzhin that evening.

Chap. 4 Raskolnikov worries about the police investigation.

Chap. 5 At Porfiry's quarters, Raskolnikov encounters Zametov, who makes him uneasy. Two months earlier, Porfiry had read Raskolnikov's treatise on crime in the *Periodical Review*, which exonerates the extraordinary man of new ideas for committing a crime. The inspector nearly traps Raskolnikov into incriminating himself.

Chap. 6 An unnamed workman accuses Raskolnikov of murder. Svidrigailov visits Raskolnikov.

Part 4, Chap. 1 Svidrigailov claims that Marfa's ghost haunts him. He offers 10,000 rubles to dissolve Dounia's betrothal. He asks Raskolnikov to tell Dounia that Marfa left her 3,000 rubles in her will.

Chap. 2 At his mother's quarters, Luzhin warns Dounia that Svidrigailov followed her to St. Petersburg. She rejects Luzhin's manipulation. He departs in anger.

Chap. 3 Pulcheria and her daughter are glad to be rid of him. Razumihin offers to go into partnership with the two women in a publishing house.

Chap. 4 At 11:00 p.m., Raskolnikov goes to Sonia's room and kisses her feet. He envisions her alternatives—suicide, madness, or prostitution. Sonia reads him the biblical account of Lazarus, the man whom Christ raised from the dead. Raskolnikov claims Sonia as his family. He promises to tell her who killed Lizaveta. At the door, Svidrigailov eavesdrops.

Chap. 5 The next day, Raskolnikov undergoes a second interview with Porfiry. The investigator implies that the killer needs to confess.

CRIME AND PUNISHMENT

Chap. 6 Nikolay, the house painter, confesses to the axe murders and exonerates his partner, Mitka. Porfiry continues to suspect Raskolnikov.

Part 5, Chap. 1 Luzhin despises his roommate, Andrei Semyonovitch. He offers Katerina a year's salary from her husband's government position. Andrei invites Sonia to join his commune because of her visionary beliefs. Luzhin destroys Katerina's hope for a pension.

Chap. 2 During the funeral luncheon, Katerina grows hysterical. She confides to Raskolnikov her plans to spend the pension on a school for elite young girls.

Chap. 3 Luzhin accuses Sonia of stealing 100 rubles, which she has in her pocket. Amalia, the landlady, calls the police. Andrei claims that he saw Luzhin slip the bill into Sonia's pocket. Raskolnikov explains how Luzhin tried to entrap Dounia.

Chap. 4 Raskolnikov discloses his crimes to Sonia and denies that he gave Katerina stolen money. Sonia urges him to confess and offers him a cross.

Chap. 5 Andrei reports that Katerina is raving in the street. She begins to bleed from the lungs. Svidrigailov offers 1,500 rubles to each child and 10,000 to Sonia. He reveals his knowledge of Raskolnikov's confession.

Part 6, Chap. 1 Razumihin comments that Nikolay the painter committed the two murders.

Chap. 2 Porfiry promises not to arrest Raskolnikov for several days so that he can turn himself in.

Chap. 3 At a tavern, Svidrigailov pleasures himself with alcohol and women and sneers at Raskolnikov.

Chap. 4 Svidrigailov admits he tried to seduce Dounia.

Chap. 5 Svidrigailov attempts to blackmail Dounia into marriage. She shoots him in the head. He lets her go.

Chap. 6 Svidrigailov gives her bonds worth 3,000 rubles. Toward dawn, he kills himself in the park.

Chap. 7 To Pulcheria, Dounia reveals her brother's guilt. He contemplates twenty years of suffering.

Chap. 8 He goes to Zametov to confess.

Epilogue, Chap. 1 Five months after Raskolnikov is found guilty of a second degree offense, he is sentenced to eight years in a Siberian prison. Within two months, Razumihin marries Dounia. Two weeks after falling ill, Pulcheria dies of brain fever. Sonia journeys to Siberia. Raskolnikov enters the prison convict ward.

Chap. 2 After a long illness, he recovers. Sonia visits him while he works in the forest. At the end of a year, he dedicates himself to a new life.

TIME LINE

- 1821** Oct. 30 Dostoevsky is born in Moscow.
- 1825** Nicholas I becomes czar.
- 1828-29** Russia goes to war with Turkey.
- 1831-32** Russia crushes a revolt in Poland.
- 1833** Russia obtains ports on the Black Sea.
- 1837** Dostoevsky is enrolled at St. Petersburg Engineering Academy; his mother dies; his father buys a small village.
- 1843** Dostoevsky is commissioned in the Army Engineering Corps.
- 1844** Dostoevsky resigns his commission and turns to journalism and literature.
- 1846** *Poor Folk* and *The Double* are published; Dostoevsky joins the Petrashevsky circle of reformers.
- 1847** Serfs kill Dostoevsky's father.

1848 Karl Marx publishes *The Communist Manifesto*.

1849 April 23 Dostoevsky is arrested for sedition.

Nov. 16 Dostoevsky is condemned to be shot.

Dec. 22 Dostoevsky receives a last-minute reprieve from the czar and is sent into exile.

1853-56 The Crimean War pits Russia against Turkey, England, France, and Sardinia.

1853 Dostoevsky experiences a profound religious conversion.

1855 Alexander II becomes czar.

1857 Feb. 6 Dostoevsky marries Maria Dmitrievna Isayeva.

1859 Dostoevsky returns to St. Petersburg and writes for *Time*.

1861-65 U.S. Civil War begins after southern states try to secede.

1861 March 3 Czar frees serfs.

1862 Dostoevsky travels and gambles in Europe; Maria dies.

1864 Dostoevsky weds 22-year-old Anna Grigorievna Snitkina; founds *Epoch*.

1866 *Crime and Punishment* is serialized in *The Russian Messenger*.

1868 Sofia dies.

1869 Lyubov is born; *The Idiot* is published.

1871 Fyodor is born; family returns to St. Petersburg.

1873-74 Dostoevsky edits *The Citizen*.

1874 Police arrest rebels who tried to organize a peasant revolt.

1875 Alexey is born.

1876 Dostoevsky edits *The Writer's Diary*.

1877 Russia invades Turkey.

1878 British threaten to intervene in Turkey; Russia agrees to a cease-fire.

1880 *The Brothers Karamazov* is completed.

1881 February 9 Dostoevsky dies following an epileptic seizure.

March 13 Alexander II is assassinated.

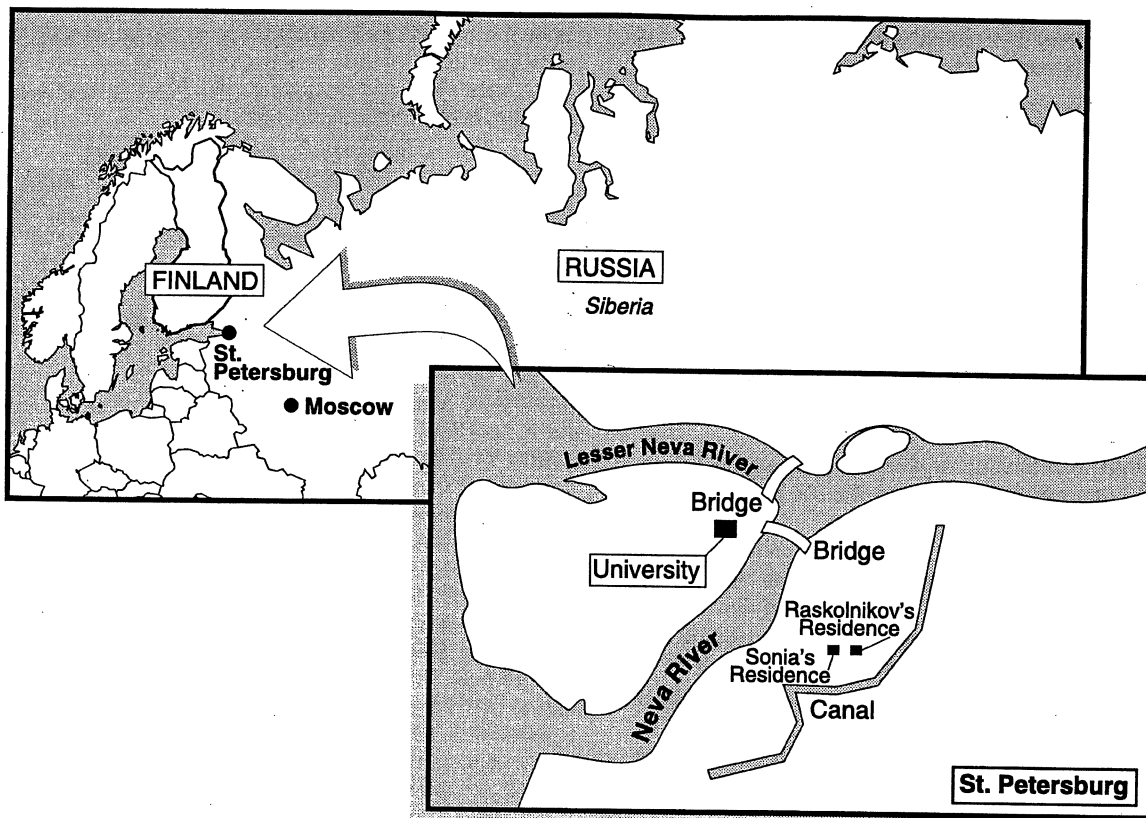
BIOGRAPHICAL SKETCH

A distinguished writer of western literature, Fyodor Mikhailovich Dostoevsky was an erratic genius who knew unhappiness from early times. He was born one of six children in Moscow on October 30, 1821, to Maria Federovna Nechnaeva, a genteel Muscovite, and Dr. Mikhail Dostoevsky, a retired military officer and house surgeon at the Maryinski Hospital. Dostoevsky lived well in the city and vacationed on the family estate, but contemplated the hardships faced by his father's patients. He enjoyed carousing and gambling and was reduced to begging for money.

Peevish and difficult, Dostoevsky suffered emotional instability and alienated friends with his moods. In 1837, his father sent him to the St. Petersburg Engineering Academy, a czarist military school. His father bought a small village, where, a decade later, disgruntled serfs murdered him. The event traumatized Dostoevsky and forever altered his outlook. He worked as a draftsman for the army corps of engineers while reading Greek, English, French, and Russian masters. To escape the boredom of a mechanical career, he resigned his military commission and turned to journalism and literature.

Dostoevsky wrote about the grief, insecurity, isolation, and horror that dogged his own youth. His first bestseller, *Poor*

CRIME AND PUNISHMENT



Folk, was published in the *St. Petersburg Miscellany* in 1846. Critics admired his character study and romantic socialism, a forerunner of *The Communist Manifesto*. In 1849, he was arrested for recklessly socialistic articles and condemned to be shot along with fifteen compatriots. At the last minute, the tsar commuted his sentence. While completing a four-year sentence at hard labor in Omsk, Siberia, Dostoevsky lived in ignominy and terror and developed epilepsy. In 1853, he experienced a profound religious conversion.

Until 1857, Dostoevsky was exiled and served as an army lieutenant on the Russo-Mongolian border, where he married 29-year-old Maria "Masha" Dmitrievna Isayeva, the mother of a young son. He returned to St. Petersburg in 1859, where his controversial writing was suppressed. In 1862, he traveled Europe, studied Victor Hugo's *Les Misérables*, and founded *Epoch*, a socialist newspaper. His career foundered from unfavorable criticism. While Maria lay dying, he took a mistress, Apollinaria Pankratievna Suslova.

Reduced once more to begging, in 1864, Dostoevsky wed 22-year-old Anna Grigorievna Snitkina. To elude creditors, he traveled Germany, Italy, and Switzerland for four years while completing *Crime and Punishment*. An introspective work hastily written to satisfy creditors, it was serialized in *The Russian Messenger* in 1866 and appeared in English to a clamoring readership four years later. Returned to St. Petersburg in the 1870s, he became a literary idol and advocate of Russian Orthodox Catholicism. He edited a conservative journal, *The Citizen*, and supported the westernization of Russia. In 1878, he settled at Staraya Russa outside St. Petersburg. He died after an epileptic seizure burst a blood vessel in his lung on Feb. 9, 1881.

CRITIC'S CORNER

Despite its faults, *Crime and Punishment* bore a nightmarish quality that had an astounding impact on European audiences. Dostoevsky's fans, who elevated him to a cult idol, marched in chains to demonstrate his great love of freedom. Critics fluctuated from obsession with the morbidly introspective novel to revulsion and dismissal. A dissection of the relationship between good and evil as it applies to a single conscience, the work has been ranked with Sophocles's *Oedipus Rex* and Shakespeare's *Hamlet* and is considered a forerunner of Sigmund Freud's psychoanalytic approach to therapy.

The novel's psychological complexities affected Robert Louis Stevenson, whose *Dr. Jekyll and Mr. Hyde* depicts emotional intensity, guilt, and despair. The combination of these themes earned the adjective "Dostoevskian" for their tendency toward moodiness, depiction of the outcast, and emphasis on the philosophy of redemption through suffering. After the dissemination of *The Brothers Karamazov* in the last year of Dostoevsky's life, Jean-Paul Sartre and the existentialist school hailed him as a touchstone of anti-heroic and psychological fiction, movements that inspired André Gide, William Faulkner, Friedrich Nietzsche, André Malraux, and Thomas Mann.

GENERAL OBJECTIVES

1. To define psychological fiction
2. To describe the physical, mental, and emotional effects of obsession
3. To pinpoint sources of terror, falsehood, guilt, and despair
4. To characterize the lifestyle of a governess, widow, and prostitute

CRIME AND PUNISHMENT

5. To list ways in which religion uplifts people
6. To characterize confession as an emotional outlet
7. To account for multiple examples of rescue and outside intervention
8. To assess the harm of lying and deception
9. To isolate moments of disillusion, foreboding, loss, and idealism
10. To summarize the importance of episodes to a plot

SPECIFIC OBJECTIVES

1. To characterize the influence of peripheral characters on Raskolnikov's stability
2. To compare Raskolnikov's enemies with his friends
3. To assess Sonia's idealism and its effect on Raskolnikov
4. To list implausible events in the novel, particularly coincidences
5. To analyze exploitation of women, particularly Svidrigailov's blackmail of Dounia and Sonia's prostitution for the sake of her family
6. To describe significant encounters between the protagonist and minor figures, notably Zossimov, the police chief, Nikolay and Dmitri, Marfa, and Marmeladov
7. To describe the use of graphic detail, particularly the bloody sock and the smell of paint
8. To explain how and why the police come to suspect Raskolnikov
9. To predict how Raskolnikov and Sonia will feel about each other at the end of the eight-year prison term
10. To evaluate the attraction between Dounia and Razumihin

LITERARY TERMS AND APPLICATIONS

For a better understanding of Fyodor Dostoevsky's style, present the following terms and applications to his novel:

literary foil a character who serves as an opposite or as a standard by which another character is matched. Dostoevsky deliberately sets up Razumihin as the dutiful student, unselfish friend, hard worker, and devoted family man. In contrast, Raskolnikov appears less rational, less focused on study, and incapable of controlling money or criminal urges. A second set of contrasts is Sonia/Dounia, both of whom are reduced to such need that they consider their bodies as their only saleable commodity. Sonia's slide into prostitution is the more poignant compromise with reality. Dounia, who is less eager to give in to scoundrels, maintains her self-respect to the point of threatening murder at gunpoint. Less violent and more pliant, Sonia does what is necessary to feed the family and falls back on religion as her mainstay.

motif a pattern that represents a complex or abstract idea or relationship. In *Crime and Punishment*, references to confession and isolation form a pattern of oneness with the community, a unity that is violated by crime. To reattach himself to the elements of structure and family, Raskolnikov must confess his crime, accept the consequences, and pay his debt to justice. His salvation occurs after he carries confession one step beyond earth to oneness with the divine. By confessing and accepting Christian strictures of behavior, Raskolnikov prepares himself for departure from prison and family life with Sonia, whom he redeems from prostitution through his suffering and need.

third-person omniscient narrative a story or series of actions told from the vantage point of an all-knowing observ-

er who exists outside the sphere of the story and who narrates the motives and behaviors of all the characters. Fyodor Dostoevsky examines the perverse, driven behaviors of Raskolnikov and contrasts his motives and actions with those of saner, less frenzied characters.

THE IMPORTANCE OF SETTING

The action of *Crime and Punishment* takes place in the flat, featureless morass of St. Petersburg. Established on a marsh, the city was the brainchild of Peter the Great. Dostoevsky's antipathy to place is evident in his distaste for ordinary description. In the text, St. Petersburg is a subdued setting lacking purposeful hustle and the spirited, uplifting noise of people working, shopping, and greeting friends. Hay Market Square is a squalid, unsavory setting favored by thieves, prostitutes, and opportunists who lurk in adjacent alleyways. As a parallel to Raskolnikov's diminished rationality, the events tend to occur in twilight as characters move about nondescript taverns and lodgings.

As is common in psychological fiction, the novel details more of the inner landscape than the physical scenery. The emphasis on Raskolnikov's wretched room and the distance he travels from there to tavern, Razumihin's home, the bridge, police station, and scene of the crime imply a constriction on behavior. The character seems unable to free himself from the environs that circumscribe his life, forcing him to battle a controlled set of self-imposed difficulties. It is significant that his main escape is sleep, which nags at him with unpleasant scenes. Even at the tavern, he immerses himself in five days' of crime reports and turns conversations to the subjects of crime, prostitution, loss, death, and despair.

In the Epilogue, Dostoevsky retreats completely from physical description. In the opening sentence of Chapter I, he notes, "Siberia. On the banks of a broad solitary river stands a town, one of the administrative centers of Russia; in the town there is a fortress, in the fortress there is a prison." The distancing from realism suggests a fable, where the prisoner represents all prisoners and the physical surroundings are of no particular consequence. Dostoevsky alleviates the sparse landscape a bit as Raskolnikov begins to commit himself to marriage. Only then does the author note that the prisoner lay on a plank bed in the barracks and that a New Testament lay on his pillow.

CROSS-CURRICULAR SOURCES

For more information about crime, insanity, Russian history, Russian literature, Dostoevsky, St. Petersburg, and existentialism, consult these sources:

Causes of Crime, Greenhaven Press

Crime and Insanity, Social Studies School Services

Crime and Punishment, Social Studies School Services

Existentialism: From Dostoevsky to Sartre, Walter Kaufmann

How It All Began, Nikolai Bukharin

Mental Wellness, AIMS

Options and Consequences, American Guidance Service

St. Petersburg: a Cultural History, Solomon Volkov

Also, consult these websites:

"A Chronology of the Life of Fyodor Dostoevsky,"

<http://www.spu.edu/~hawk/dostoevsky.html>.

"Dostoevsky," <http://members.aol.com/KatharenaE/private/Philo/Dostoy/dostoy.html>.

"Dostoevsky," <http://www.maths.nott.ac.uk/personal/pad/Dostoevsky21>.

"Existentialism," <http://usersweb.lightspeed.net/~tameri/>

CRIME AND PUNISHMENT

exist.html.#intro

"Introduction to Existentialism," <http://www.columbia.edu/~ta63/exist.htm>.

"Russian History," <http://coral.bucknell.edu/departments/russian/chrono2.html>.

"Russian Literature," <http://mars.uthscsa.edu/Russia/literature.html>.

"St. Petersburg," <http://www.spb.su/ryh/ryhpics.html#dostoevsky>.

THEMES AND MOTIFS

Themes

- discontent
- idealism
- mania
- plotting
- violence
- terror
- pursuit
- charity
- self-knowledge
- love
- despair
- punishment
- redemption

Motifs

- coping with poverty and powerlessness
- challenging evil
- overcoming exploitation of women
- interpreting evidence from a criminal investigation
- taking responsibility for actions

MEANING STUDY

Below are words, phrases, sentences, or thought units that have a particular meaning in the novel. Explain each. Part, chapter, and page numbers are given so that you can note the context from which the item is taken.

1. This was not because he was cowardly and abject, quite the contrary; but for some time past he had been in an overstrained, irritable condition, verging on hypochondria. (Part I, Chap. 1, p. 1)
(In the exposition, the unnamed young man, who lives in a cupboard-size garret above the fifth story at S. Place near K. Bridge in St. Petersburg, avoids his landlady, to whom he owes money for room and board. His scowling, despairing demeanor indicates more than penury. According to the omniscient narrator, he suffers from stress, self-absorption, and a tendency toward the type of depression that creates imaginary physical ailments. He has become so desperate that "he had given up attending to matters of practical importance; he had lost all desire to do so.")
2. "What is it?" she asked once more, scanning Raskolnikov intently and weighing the pledge in her hand. (Part I, Chap. 7, p. 68)
(While setting up Alyona Ivanovna, the victim he intends to bludgeon and rob, Raskolnikov presents her an item to be pawned, which he identifies as a silver cigarette case. The pawnbroker, a savvy professional who gages his offering by weight, recognizes that the object's weight does not equate with its size. While untying the concealed block of wood, she ignores his actions and gives him an opportunity to withdraw the axe from its

noose inside his coat.

3. Suddenly he remembered that the purse and the things he had taken out of the old woman's box were still in his pockets! He had not thought till then of taking them out and hiding them! He had not even thought of them while he was examining his clothes! What next? (Part II, Chap. 1, p. 80)
(A significant portion of Raskolnikov's defense at the trial, which appears in the Epilogue, is his lack of interest in theft. His dissociation from money and personal gain suggests that he was not in his right mind when he committed the crime. Such lack of motive causes the court to think of him as insane rather than rapacious.)
4. Sometimes he fancied he had been lying there a month; at other times it all seemed part of the same day. But of that—of that he had no recollection, and yet every minute he felt that he had forgotten something he ought to remember. (Part II, Chap. 3, pp. 104-105)
(This segment delineates the psychology of guilt. The mechanics of repression drain Raskolnikov of energy. His severely disturbed mental state deprives him of a sense of time as he struggles to remember what his subconscious mind conceals. Alternately, he "moaned, flew into a rage, or sank into awful, intolerable terror. Then he struggled to get up, would have run away, but someone always prevented him by force, and he sank back into impotence and forgetfulness. At last he returned to complete consciousness.")
5. He drew deep, slow, painful breaths; blood oozed at the corners of his mouth and drops of perspiration came out on his forehead. (Part II, Chap. 7, p. 159)
(The melodrama that develops at Marmeladov's house depends on an intensity of emotion and detail to evoke the reader's sympathies for the victim's family and for Raskolnikov, who involves himself in his friend's accident. The doctor, who holds no hope of a recovery, agrees to bleed Marmeladov, who mutters "indistinct broken sounds." The mix of prayers, curiosity, and suffering occurs under the light of a single candle.)
6. "Of course," he muttered to himself a minute later with a feeling of self-abasement, "of course, all these infamies can never be wiped out or smoothed over . . . and so it's useless even to think of it, and I must go to them in silence and . . . do my duty . . . in silence, too . . . and not ask forgiveness and say nothing . . . for all is lost now!" (Part III, Chap. 2, p. 184)
(After Razhumihin awakens and realizes that "he had shown himself 'base and mean,'" he wonders what emotion is driving him to interfere in Avdotya Romanovna's choice of "an unworthy man for money." Paralleling Raskolnikov's ambivalence, he becomes the literary foil whose insecurity denotes goodness and virtue rather than crime and mania.)
7. She begs you to do us the honour to be in the church tomorrow for the service, and then to be present at the funeral lunch. (Part III, Chap. 4, p. 208)
(Sonia's delivery of the invitation to a post-funeral luncheon is consistent with European custom. As a symbol of the diversity and meaning of life, food eaten in the time of mourning carries physical and emotional significance. To comfort the mourners, family and friends host

CRIME AND PUNISHMENT

a banquet at which visitors come, pay their respects, eat and drink, and renew their interest in the living. The social value of the custom is so important to Katerina that she spends what little cash she has for this display of hospitality and good breeding.)

8. And all the day long she has been washing, cleaning, mending. She dragged the wash-tub into the room with her feeble hands and sank on the bed, gasping for breath. (Part IV, Chap. 4, pp. 276-277)

(The excessive detail of Katerina's poverty, ill health, and insecurity epitomizes the author's socialistic concerns. These sufferings, which sharply divided Russia's social classes, perpetuated the ferment which burst into violence in 1917 with the Russian Revolution. Sonia, the voice of the downtrodden, recalls her mother's delight in the rare gift of new collars and cuffs: "They just reminded her of her old happy days. She looked at herself in the glass, admired herself, and she has no clothes at all, no things of her own, hasn't had all these years!")

9. "No, it was you, you, Rodion Romanovitch, and no one else," Porfiry whispered, sternly, with conviction. (Part VI, Chap. 2, p. 393)

(After explaining why Nikolay would confess to a crime inconsistent with his habits, Porfiry at length accuses Raskolnikov. His detailed explanation of the psychology of the crime indicates a thorough study of Raskolnikov and his motives. The benevolence of his delayed arrest and the prophecy that Raskolnikov "will live it down in time" suggests a humanitarian concern for the killer, whom Porfiry believes to be insane. He sets the tone of Raskolnikov's regeneration with his prophecy, "You don't believe my words now, but you'll come to it of yourself. For suffering, Rodion Romanovitch, is a great thing." In uttering these beliefs, he speaks the mind of Dostoevsky himself.)

10. He was ill a long time. But it was not the horrors of prison life, not the hard labour, the bad food, the shaven head or the patched clothes that crushed him. What did he care for all those trials and hardships! (Epilogue, II, p. 465)

(Just as in the novel's opening lines, Raskolnikov's mental state continues to demonstrate itself through physical illness. Confined at hard labor in a Siberian convict camp, he tolerates the degradation which marks him a felon. Yet, his greatest burden is his self-abnegation, the wound to his pride which marks him a criminal. In these first months of incarceration, he rejects Sonia, who holds out salvation through religious fervor and hope for new life.)

COMPREHENSION STUDY

Answer the following questions in your own words. There is not always a right answer. Your judgment is important and you should be ready to defend your answers by referring to passages from the novel.

Questions 1-5 Literal Level

1. What are the crime and punishment that form the novel's action?

(A month after hearing some officers consider murdering Alyona the pawnbroker and stealing her money, Raskolnikov, who deludes himself into believing that he is a superior being, plans the crime and executes it. He conceals an axe on a noose inside his coat and around 7:30

p.m. enters Alyona's apartment on the pretense of pawn-ing a silver cigarette case. As she unwraps the parcel to appraise the object, he strikes her with the flat of the axe. Before his departure from the apartment, he also kills Lizaveta, the pawnbroker's younger sister, whom he expected to be absent after 7:00 P.M. As Koch and another visitor pound on Alyona's door, which is latched from within, he escapes and hides until he can safely return home.

Upon Raskolnikov's confession, he is tried and found guilty. Extenuating circumstances such as his mother's illness and his disturbed mental state lighten his punishment to eight years in a Siberian prison. In the first year of his incarceration, he withdraws from human contact and contemplates the wound to his pride. After Sonia's example of faith and loyalty turn his thoughts outward, he begins to read the New Testament and initiates a regeneration.)

2. What does Pulcheria's letter add to Raskolnikov's despair?

(In a thick letter from the province of R., Pulcheria Ivanovna pours out loving concern for her family. During the two months since she has heard from her Rodya, she has worried how she can help her son financially with only her 120 rubles per year in pension. Dounia, his sister, has returned home since quitting her job as Svidrigailov's family governess. The rude and seductive behavior of her employer had led to a charge of misbehavior from her mistress, Marfa, who ruined Dounia's reputation before learning that the real miscreant was Svidrigailov.)

Dounia's present hopes hinge on marriage to Pyotr Petrovitch Luzhin, a counselor who hopes to establish a law office in St. Petersburg. Pulcheria adds that Luzhin intends to marry beneath him so that he may acquire a wife who depends on him for his charity. If the wedding takes place, Pulcheria hopes to move nearer her son. In the meantime, she plans a trip to St. Petersburg on the credit extended to her on the basis of her daughter's marriage to Luzhin.

The news of Dounia's sacrifice to marry a conceited popinjay brings tears to Raskolnikov's eyes. Tormented by poverty and powerlessness, he wanders the streets. He turns over in his mind her words, "'You are our one comfort, you are everything to us.' Oh, mother!" He grows so bitter toward the exploiter Luzhin that he contemplates murdering him.)

3. How does a police summons terrify Raskolnikov to the point of collapse?

(Immediately after the double murder and robbery, Raskolnikov falls into a state of psychosomatic illness brought on by excitement, guilt, and melancholia. The porter hands him a summons to the police station, which is a quarter mile from his lodgings. Raskolnikov, whose subconscious is beset by guilt and terror, fears that investigators believe him guilty of the crime. On arrival before the authorities, he learns that Praskovya Pavlovna, his landlady, has turned his IOU over to the police to collect for nonpayment of rent of 115 rubles.)

Before the head clerk, Raskolnikov meanders, "Allow me to explain that I have been living with her for nearly three years and at first . . . at first . . . for why

CRIME AND PUNISHMENT

should I not confess it, at the very beginning I promised to marry her daughter, it was a verbal promise, freely given . . . she was a girl . . . indeed, I liked her, though I was not in love with her . . . a youthful affair in fact . . . that is, I mean to say, that my landlady gave me credit freely in those days, and I led a life of . . . I was very heedless . . ." His bizarre, rambling discourse annoys the police to hurry him into signing the complaint, an act which he barely manages with quaking hands.)

4. How do Zossimov and Razumihin attempt to restore Raskolnikov to health?

(While tossing on his wretched sofa in the garret above the fifth floor of the rooming house, Raskolnikov loses track of time and reality as dreams and terrors haunt his rest. Nastasya, the servant girl, realizes the seriousness of Raskolnikov's illness and brings him tea. Razumihin, a fellow student, nurses him as best he can, then summons Zossimov, a tall young doctor, who restricts his diet to soup and tea and rules out mushrooms, cucumbers, and meat. Because Raskolnikov appears to rally, Zossimov gives permission for an evening outing with friends.

After Pulcheria and Dounia's arrival from the province, Zossimov declares his patient well. Observing him closely, Zossimov concludes that Raskolnikov must take charge of his own treatment: "You are an intelligent man, and must have observed yourself, of course. I fancy the first stage of your derangement coincides with your leaving the university. You must not be left without occupation, and so, work and a definite aim set before you might, I fancy, be very beneficial.")

5. What exchange with Dounia precipitates Svidrigailov's suicide?

(Having summoned his former employee with a letter hinting that Raskolnikov is implicated in crime, he faces Dounia and names the elements of the crime—a cold-blooded axe murder of two women and the theft of "money and various things." Dounia, who is loyal to her brother, repudiates the accusation. Svidrigailov pursues the matter with proof: Raskolnikov's hero-worship of Napoleon, the belief that "men of genius have not hesitated at wrongdoing," and Raskolnikov's identification with such an elite cadre. Dounia accuses Svidrigailov of lying.

Svidrigailov offers to save Raskolnikov if Dounia will comply with his wishes, i. e. yield to his sexual advances. He pours out romantic proposals and claims that she is killing him by refusing his ardor. Upon finding herself locked in, Dounia calls him a scoundrel. He retorts that no one would believe she was assaulted if she came to a solitary man's room of her own accord.

In self-defense, Dounia aims a three-barrel pocket revolver at Svidrigailov, which she retained after he gave her shooting lessons in the country. She fires and grazes his head. He stands before her and invites her to fire again. In agitation, she flings the pistol aside. In his embrace, she declares that she can never love him. After her departure, he pockets the gun and leaves to kill himself.)

Questions 6 - 8 Interpretive Level

6. What elements of the novel render it uniquely Russian?
(From the outset, the reader is certain that the novel

takes place in a European setting, a fact reiterated by the mail system, provincial government, and the Russian system of patronyms, e. g. Stepanovna indicating Stepan's daughter and Stepanovitch indicating Stepan's son. The identification of St. Petersburg as well as particular parks, bridges, canals, Palais de Cristal, Neva River, and Hay Market tie the story more completely to particular streets and landmarks in a seedy section. Other details denote Russian customs and institutions, especially tea from a samovar, mention of the Tsar and Napoleon's role in Russian history, Cossacks and Hussars, rice and honey and pancakes at the funeral luncheon, and imprisonment in Siberia assures the reader that Dostoevsky is describing his native land.)

7. Contrast the men who vie for Dounia's hand.

(Dounia, an intelligent, proud governess who lost her job six months before the story opens, ponders marriage as a means of helping Pulcheria cope with poverty and with an erratic son who continually requests money. Luzhin, an egregious bounder whose ambition takes him to St. Petersburg to open a law office, confesses to Dounia that he seeks her to fulfill his ideal: a wife of a lower station who will look up to a man of the professional class. Luzhin's arrogant exploitation of Dounia angers Raskolnikov, who rejects such a ladder-climbing contender for his sister's hand.

Offsetting Luzhin's suit is the lustful stalking of Svidrigailov, a ruthless seducer who taunted and degraded Dounia while she served as his children's governess. After the debacle of false accusations, denials, and apologies that ended her employment, Dounia returned to Pulcheria and methodically pondered her options. At that point, Luzhin's loveless offer seemed the most logical.

Upon Dounia's arrival in St. Petersburg, Raskolnikov rejects her marriage plans and repudiates Luzhin. Dounia herself holds Svidrigailov at bay. Meanwhile, Razumihin grows stronger in her affections. After Raskolnikov's imprisonment and two months after Pulcheria's death, the marriage occurs. Dostoevsky notes, "Dounia put implicit faith in their carrying out his plans and added she could not but believe in him." Razumihin, who had resigned from the university, continued his education as a means of assuring Dounia's future.)

Questions 9 and 10 Critical Level

9. What is the novel's main theme?

(Dostoevsky's prime purpose in this novel is to show that the person guided by intellect alone will fall into confusion and from there into mortal sin. To maintain righteousness, an individual cannot survive without God. As Raskolnikov's actions prove, salvation lies in atonement through suffering. Only after extensive internal misgivings, agonized confession, and punishment is the central character able to embrace God and find peace.

Ironically, Raskolnikov attains peace through a former prostitute, a literary foil who willingly sacrifices her flesh for her family. In contrast to Raskolnikov, who sacrifices his soul and the lives of two innocent women for his own purpose, Sonya is able to restore Raskolnikov to a balance through religious faith and Bible study. By giving him time to accommodate the Christian message, she allows him to ally himself with God when he is

CRIME AND PUNISHMENT

ready.

Raskolnikov's reward is agape, the Greek concept of unqualified love expressed by Sonia and God. After she follows Raskolnikov to Siberia, he realizes how important her love is to his regeneration. Although he faces seven more years of incarceration, by the end of the novel, he believes the time will pass easily because Sonia has given meaning to his life and punishment.)

10. How does Dostoevsky's view of criminality parallel the writings of Sigmund Freud?

(Through fiction, Dostoevsky gives flesh to the Freudian concepts of morality and compensation, which formed the nucleus of modern psychoanalytic theory. Freud, the nineteenth-century neurologist who created a paradigm of conflicting tensions within the individual's subconscious, wrote of the id, ego, and superego. On an interior battlefield in daily conflict, the mind encompasses the struggle of primitive urges from the selfish id against the moralistic superego or conscience. As a means of satisfying the superego and placating the id, the pragmatic ego controls the middle territory and selects various measures which work off the id's urges without causing strain on the superego. Thus, it is possible for Raskolnikov to control his criminal passions by acceding to Christian teachings and confessing his role in the robbery-murder. In exchange for eight years in prison, he acquires a new outlook devoid of criminality.)

Questions 11-13 Creative Level

11. Compose a conversation with a critic in which you discuss your response to *Crime and Punishment*. Be specific about your likes and dislikes in classic western literature and your assessment of the novel's depiction of madness and guilt. Discuss aspects of theme with which you disagree, such as the concept of the superman or rationalization.
12. List and characterize Raskolnikov's relationship with neighbors, servants, mother, sister, friends, doctor, potential brother-in-law, victims, investigators, and landlady. Explain why he feels isolated and tormented by guilt and why he behaves unpredictably.
13. Compose an oral report on your perception of hope in the novel. Does the author indicate a bright future for Sonia and Raskolnikov? What evidence suggests that Porfiry is right in supporting rehabilitation of criminals?

ACROSS THE CURRICULUM

Drama

1. Write several conversations that are only implied, such as Sonia's intention to support her father and his family, Dounia's rejection of a would-be seducer, Marfa's kindness to Dounia, Katerina's acceptance of Marmeladov's proposal of marriage, Alyona's harshness toward Lizaveta, Koch's comments to the inspector, and Pulcheria's attempt to shield Dounia from Svidrigailov. Pantomime or act out your dialogue.
2. Draw settings for a stage version of *Crime and Punishment*. Show the placement of actors, music, costumes, props, sound effects, and lighting. Include classroom discussions of the murders, Raskolnikov's kindness to Katerina as Marmeladov lies dying, Dounia's desperate struggle against Svidrigailov, Sonia's prayers for Raskolnikov, and Svidrigailov's suicide.

3. Form a team of readers to tape expanded, imaginative episodes of *Crime and Punishment*. Vary participants so that participants have an opportunity to represent Zossimov, Porfiry, Koch, Amalya, Raskolnikov, Pulcheria, Lizaveta, Svidrigailov, Razumihin, Dounia, Marmeladov, and Sonia.

4. Role-play the part of the painter who confesses to the double axe murder. Demonstrate diffidence and confusion before investigators.

Psychology

1. With a group, list and explain terms and events that express these important concepts: isolation, rationalizing, crime, Napoleon complex, suffering, confession, manic-depression, and redemption.
2. Lead a debate about the relationship between insanity and erratic behavior. Name Raskolnikov's most antisocial behaviors. Explain why Nastasya remains friendly. Discuss the role of Dr. Zossimov in Raskolnikov's recovery. Suggest ways Raskolnikov might cope with his feverish, unbridled acts and his inability to control irrational impulses, such as throwing coins from the bridge.
3. Describe in a short speech the bizarre behavior of Luzhin toward women in need. How does he reveal his perverse need to rescue women? What does his roommate do to provoke Luzhin?

Religion

Describe aloud the difference between Marfa's generosity and Sonia's religious scruples. How and why do both women atone for past mistakes?

Economics

1. Compose a short speech in which you describe the role of poverty in the lives of these characters: Polenka, Marmeladov, Pulcheria, Raskolnikov, Sonia, Dounia, Lizaveta, Amalya, Katerina, and Razumihin.
2. Explain to a small group why Raskolnikov wastes money. Why does he devalue his mother's sacrifice of money from her pension to pay his way to college? To whom does he give money? What does the lavish spending on Marmeladov's funeral accomplish? How does the funeral luncheon deteriorate into tragedy?
3. Make an oral report on the theme of marriage for money. Give reasons why this system devalues both parties. Contrast the marriages of Dounia, Katerina, and Pulcheria. Explain how Sonia and Raskolnikov's marriage is tested in Siberia.

Cinema

View various films about people whose behavior is erratic or unacceptable to most of society, e. g. *Elephant Man*, *Ryan's Daughter*, *Dances with Wolves*, *Little Big Man*, *Dr. Jekyll and Mr. Hyde*, *The Tell-Tale Heart*, *Tell Them Willie Boy Is Here*, *THX-1138*, *Dances with Wolves*, *The Grass Harp*, *Wide Sargasso Sea*, *The Piano*, *Jane Eyre*, *Paper Moon*, and *One Flew Over the Cuckoo's Nest*. Discuss why filmmakers focus on repercussions from madness or strange behavior.

Science and Health

1. Discuss with a group the theme of isolation. Why does Raskolnikov alternately stalk the streets, seek companions to eat and drink with him, then dash back to his garret room to sleep for protracted periods? How does his small, airless room prefigure imprisonment in Siberia?

CRIME AND PUNISHMENT

How does he alienate other prisoners?

2. Compose an extended definition of physical and emotional stability. Note areas of Raskolnikov's life that vary from day to day, such as the quality of his meals and his access to clean clothes and fresh air.

Geography

Create a bulletin board contrasting settings described or mentioned in the text. Include Schleswig-Holstein, Harkov, Vilna, Toulon, Moscow, Waterloo, Bethany, Sevastopol, Irish, steppes, Prussia, Siberia, and Persia as well as districts, landmarks, and streets of St. Petersburg.

Art

1. Using desktop publishing or other media, design a page from an illustrated Russian dictionary or an introduction to the Cyrillic alphabet, a banner announcing market day in the public square, a map of St. Petersburg, a business card for Alyona or Lizaveta, first aid for a chest injury, an epitaph for Marmeladov or Svidrigailov, a news feature or encyclopedia entry on Napoleon's greatness, illustrated textbook entries on mental illness and its effect on potential criminals, an extended definition of sanity, a chart detailing the programs offered by the university in St. Petersburg, a train schedule from the city to the provinces, and a schematic drawing of the crime scene or the fortress-prison.
2. Draw a wrap-around book jacket or poster emphasizing busy city life in squares, taverns, and rooming houses. Indicate the Russian flavor of the setting with costumes from the period.

Social Studies

1. Compose a first person account of Dounia's wedding. Note the effect her mother's illness has on her. Express Razumihin's anticipation of family life. Include rituals and customs common to Russian weddings.
2. Compose an informal essay on assisting families of the criminally insane. Discuss measures to keep relationships firm, for example, holiday visits and regular letters to the prison.

Language and Speech

Discuss your response to Svidrigailov's mercurial moods and personality changes. What elements of his behavior and beliefs indicate that he is not to be trusted? What is his attitude toward Marfa's money? What does he mean by "going to America"?

Literature

1. Contrast minor characters in terms of action, control, and compassion. Include porters, Polenka, Dmitri, Pokorev, Madame Kapernaumov, Koch, the man in the overcoat, Praskovya Pavlovna, Andrei, and the organ-grinder. Which characters are stereotypes? Which seem like characterizations of real people? Which have the most influence on the action?
2. Draw a Venn diagram representing the parallel lifestyles and activities of Pulcheria and Katerina. What motherhood roles do they share? Which accepts death more readily? What implications does social class have on the two mothers?
3. Apply a Freytag diagram to the novel. Label parts of the plot that form exposition, rising action, climax, falling action, and resolution. Why does this clear delineation of

action lend itself well to radio, audio cassette, or the stage? What problems would a producer have in staging *Crime and Punishment* as a play, opera, TV miniseries, or outdoor musical drama?

4. Using examples from the book, locate skillful or colorful turns of phrase. Find examples of intense emotion, sense impressions, simile, metaphor, onomatopoeia, alliteration, repetition, dialogue, realistic detail, rhetorical question, symbolism, and foreshadowing.
5. Survey the critical response to *Crime and Punishment* both at the time the novel was published and now. Express how current attitudes toward psychology influence critical appraisals.

History and Current Events

Re-create by time line, webbing, flow chart, mural, or web site the milieu of nineteenth-century Russia. Explain why this era was a turning point in European history. Comment on the political climate that led to the murder of Tsar Nicholas II and his family and the creation of a Communist state.

STUDENT INVOLVEMENT ACTIVITIES

1. Discuss a list of images from the novel that appeal to the five senses, for instance "The frayed rags he had cut off his trousers were actually lying on the floor in the middle of the room, where anyone coming in would see them," "She was naturally of a gay, lively, and peace-loving disposition, but from continual failures and misfortunes should not *dare* to break the peace, that the slightest jar, the smallest disaster reduced her almost to frenzy, and she would pass in an instant from the brightest hopes and fancies to cursing her fate and raving, and knocking her head against the wall," "Svidrigailov meanwhile, exactly at midnight, crossed the bridge on the way back to the mainland," and "He remembered how continually he had tormented her and wounded her heart."
2. Divide the class into small groups to study the background elements of the story. Ask participants to explain the significance of Napoleon, Lazarus, yellow passports, pensions, orphaned children, pledges, and bequests.
3. Analyze character interaction by emphasizing the types of relationships that exist between these pairs: Dounia/Marfa, Pulcheria/Razumihin, Svidrigailov/Dounia, Raskolnikov/Marmeladov, Katerina/landlady, and Porfiry/Raskolnikov.
4. Make a time line of events in the story. Emphasize the period of time that Raskolnikov attends law school, the publication of a treatise on crime, and the period he spends in prison in Siberia. Note how long he remains tormented before confessing his crime to the police.
5. Explain in a theme how the author characterizes Raskolnikov's moods. Cite lines that describe jubilation, contemplation, gloom, anticipation, frustration, tedium, and happiness. Determine how he will manage future challenges after he leaves prison.
6. Write a theme in which you explain the role of a minor incident in the action. Choose from these: Svidrigailov's farewell to the cab driver, Katerina's invitations to the funeral luncheon, Raskolnikov's disposal of the linen loop, Lizaveta's appointment with a client, Koch's banging on the apartment door, and Nastasya's decision to let Raskolnikov sleep.

CRIME AND PUNISHMENT

7. Compose a short segment in which you report on female roles, particularly servant, landlady, mother, governess, prostitute, pawnbroker, fiancée, daughter, and heiress. Determine which women have the greatest influence on Raskolnikov.
8. Create a bulletin board illustrating visual scenes from the novel. Include hiding the stolen goods under a rock, Svidrigailov's suicide, Raskolnikov's return to the scene of the crime, Katerina's mad dance in the square, the trial and sentence, the housewarming, and Pulcheria and Dounia's arrival at their brother's garret room.
9. Characterize rescuers and their relationships to victims. Include Raskolnikov/Sonia, Luzhin/Dounia, Raskolnikov/Marmeladov, Razumihin/ Pulcheria and Dounia, Zossimov/Raskolnikov, and Marfa/Dounia.
10. Read aloud other descriptions of madness or malcontent. Include Sylvia Plath's *The Bell Jar*, Thomas Berger's *Little Big Man*, Jane Campion's *The Piano*, Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*, Edgar Allan Poe's "The Tell-Tale Heart," Jean Rhys's *Wide Sargasso Sea*, Michael Blake's *Dances with Wolves*, Charlotte Brontë's *Jane Eyre*, and Ken Kesey's *One Flew Over the Cuckoo's Nest*. Discuss minor elements that trigger extensive manic episodes or depressions.

ALTERNATE ASSESSMENT

1. Contrast the incidence of planned meetings with coincidental encounters, for example the visit to Alyona's rooms while Lizaveta is reportedly gone and the arrival of Pulcheria and Dounia to St. Petersburg. Note the effects of chance on Raskolnikov and other characters.
2. List scenes from the novel that express contrasting attitudes toward honesty, friendship, optimism, self-esteem, loss, responsibility, pride, poverty, prestige, dependence, suffering, and redemption. Next to each, indicate what you think is the author's personal philosophy.
3. Compose a brief definition of insanity as it applies to Raskolnikov. Account for the court's decision to lighten his sentence on the strength of his derangement.
4. List examples of benevolence and discuss their importance to the plot, such as Raskolnikov's donation to Katerina and her family, Sonia's gift of a cross, Porfiry's promise to wait several days before arresting Raskolnikov, and Marfa's bequest to Dounia.

DOSTOYEVSKY'S PUBLISHED WORKS

Eugénie Grandet (trans., 1844)
"Poor Folk" (1846)
The Landlady (1846)
"The Double" (1846)
Mr. Prokharichin (1846)
A Novel in Nine Letters (1847)
"White Nights," (1848)
A Strange Wife (1848)
The Honest Thief (1848)
A Faint Heart (1848)
"The Stories of a Veteran" (1848)
The Christmas Tree and the Wedding (1848)
The Jealous Husband (1848)
Netochka Nezvanova (1849)
A Little Hero (1857)
Uncle's Dream (1858)

The Village of Stepanchikovo (1859)
A Friend of the Family (1859)
Notes from the House of the Dead (1861)
The Insulted and the Injured (1861)
"An Unpleasant Predicament" (1862)
Winter Notes on Summer Impressions (1863)
Notes from the Underground (1864)
Crime and Punishment (1866)
The Gambler (1866)
The Idiot (1868)
The Eternal Husband (1870)
The Possessed (1872)
A Gentle Creature (1873)
The Diary of a Writer (1873)
The Peasant Marey (1873)
An Adolescent (1875)
"A Gentle Spirit" (1876)
"Diary of a Ridiculous Man" (1877)
Speech on Pushkin (1880)
The Brothers Karamazov (1880)

RELATED READING

Isabel Allende, *House of the Spirits*
James Baldwin, *The Fire Next Time*
Michael Blake, *Dances with Wolves*
Claude Brown, *Manchild in the Promised Land*
Truman Capote, *The Grass Harp*
Walter Van Tilburg Clark, *The Ox-Bow Incident*
T. S. Eliot, *The Love Song of J. Alfred Prufrock*
Hugo, Victor, *Les Misérables*
Frings, Ketti, *Look Homeward, Angel* (play)
Alex Haley, *The Autobiography of Malcolm X*
Harper Lee, *To Kill a Mockingbird*
Arthur Miller, *The Crucible*
Sylvia Plath, *The Bell Jar*
Amy Tan, *The Kitchen God's Wife*
Robert Penn Warren, *All the King's Men*

BIBLIOGRAPHY

Bloom, Harold. *Fyodor Dostoevsky's Crime and Punishment*. New York: Chelsea House, 1988.
Boorstin, Daniel J. *The Creators*. New York: Vintage Books, 1992.
Conradi, Peter. *Fyodor Dostoyevsky*. New York: St. Martin's Press, 1988.
"Crime and Punishment," <http://www.middlebury.edu/~beyer/courses/previous/ru35/novels/cp/CPstudy.shtml>.
"Dostoevsky," http://simplenet.com/dostoevsky/html/dot_clearif.
"Dostoevsky and Existentialism," http://w2.netnitco.net/users/thall/tom_bookmarks.html.
"Fyodor Mikhailovich Dostoevsky," <http://k12s.phast.umass.edu/~lgreene/Dostoevsky.html>.
Hingley, Ronald. *Dostoevsky: His Life and Work*. New York: Macmillan, 1981.
Holquist, Michael. *Dostoevsky and the Novel*. Evanston, Ill.: Northwestern University Press, 1986.
Hornstein, Lillian Herlands, et al. *The Reader's Companion to World Literature*. New York: NAL, 1973.
Jones, Elizabeth. *Feodor Dostoevsky Library*. El Granada, Calif.: Moonbeam, 1990.
"My Fyodor Dostoevsky Page," <http://www.geocities.com/Athens/Acropolis/6250/>

CRIME AND PUNISHMENT

VOCABULARY TEST

A. Select synonyms from the list below to fill the blanks. You will have answers left over when you finish.

| | | | | |
|--------------|-------------|-----------------|------------|-----------------|
| adhered | derangement | hypochondriacal | morbid | servitude |
| animation | discourse | imposition | penal | spermaceti |
| ardour | dishevelled | incessantly | penitent | straightforward |
| churls | element | incredible | privations | theory |
| confinement | exasperated | invariably | prospect | trinkets |
| consumptive | extenuating | minutely | remorse | uppermost |
| contemptuous | fervent | minuteness | resolute | versed |
| deceit | homicidal | misrepresent | sceptics | waning |

There had been little difficulty about his trial. The criminal (1) _____ exactly, firmly, and clearly to his statement. He did not confuse nor (2) _____ the facts, nor soften them in his own interest, nor omit the smallest detail. He explained every incident of the murder, the secret of *the pledge* (the piece of wood with a strip of metal) which was found in the murdered woman's hand. He described (3) _____ how he had taken her keys, what they were like, as well as the chest and its contents; he explained the mystery of Lizaveta's murder; described how Koch and, after him, the student knocked, and repeated all they had said to one another; how he afterwards had run downstairs and heard Nikolay and Dmitri shouting; how he had hidden in the empty flat and afterwards gone home. He ended by indicating the stone in the yard off the Voznesensky (4) _____ under which the purse and the (5) _____ were found. The whole thing, in fact, was perfectly clear. The lawyers and the judges were very much struck, among other things, by the fact that he had hidden the [loot] and the purse under a stone, without making use of them, and that, what was more, he did not now remember what [they] were like, or even how many there were. The fact that he had never opened the purse and did not even know how much was in it seemed (6) _____. There turned out to be in the purse three hundred and seventeen roubles and sixty copecks. From being so long under the stone, some of the most valuable notes lying (7) _____ had suffered from the damp. They were a long while trying to discover why the accused man should tell a lie about this, when about everything else he had made a truthful and (8) _____ confession. Finally some of the lawyers more (9) _____ in psychology admitted that it was possible he had really not looked into the purse, and so didn't know what was in it when he hid it under the stone. But they immediately drew the (10) _____ that the crime could only have been committed through temporary mental (11) _____, through (12) _____ mania, without object or the pursuit of gain. This fell in with the most recent fashionable (13) _____ of temporary insanity, so often applied in our days in criminal cases. Moreover, Raskolnikov's (14) _____ condition was proved by many witness, by Dr. Zossimov, his former fellow students, his landlady and her servant. All this pointed strongly to the conclusion that Raskolnikov was not quite like an ordinary murderer and robber, but that there was another (15) _____ in the case.

B. Choose ten unused words from the list in Part A. Use each word correctly in a sentence.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

CRIME AND PUNISHMENT

COMPREHENSION TEST A

Part I: Character Identification (30 points)

Briefly describe each of the characters listed below.

1. Svidrigailov
2. Zossimov
3. Marfa
4. Pulcheria
5. Katerina
6. Donnia
7. Dr. Zossimov
8. Porfiry
9. Luzhin
10. Nikolay
11. Lizaveta
12. Marmeladov
13. Sonia
14. Alyona
15. Razumihin

Part II: Quotation Identification (20 points)

Beside each quotation place the name of the speaker (a) and the person being addressed (b).

- _____ 1a. Nobody asks you for these personal details, sir, we've no time to waste.
_____ 1b.
- _____ 2a. You gave us everything yesterday.
_____ 2b.
- _____ 3a. You are in a hurry, no doubt, to exhibit your acquirements. I only wanted to find out what sort
_____ 3b. of man you are, for so many unscrupulous people have got hold of the progressive cause of late
and have so distorted in their own interests everything they touched, that the whole cause has
been dragged in the mire.
- _____ 4a. And what if it was I who murdered the old woman and Lizaveta?
_____ 4b.
- _____ 5a. Daughter! Forgive!
_____ 5b.

CRIME AND PUNISHMENT

Part III: True/False (20 points)

Mark the following statements either **T** for true or **F** if any part is false.

- _____ 1. Before burying the purse and trinkets under the stone, Raskolnikov counts them and removes his pledge.
- _____ 2. One of Svidrigailov's last acts is to present three bonds to Sonia and to urge her to give up prostitution.
- _____ 3. Pulcheria attends her son's trial and urges the judge to have pity on her illness by sparing Raskolnikov.
- _____ 4. During Raskolnikov's incarceration in a Siberian convict camp, he keeps the New Testament beneath his pillow.
- _____ 5. The funeral luncheon is marred by Katerina's arguments with the haughty landlady.
- _____ 6. Sonia, who is Katerina's child from another marriage, loves her stepfather despite his alcoholism.
- _____ 7. Zossimov believes that walks in the fresh air will help Raskolnikov recover his health.
- _____ 8. Porfiry is more interested in rehabilitating Raskolnikov than putting him in prison.
- _____ 9. At the restaurant, Zametov rejects Raskolnikov's confession because he has already accepted Nikolay's confession.
- _____ 10. Razumihin follows Sonia and Raskolnikov to Siberia but continues to correspond with Dounia in St. Petersburg.

Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. Contrast Luzhin, Svidrigailov, and Razumihin as suitors of Dounia.
2. Explain why Pulcheria dies without knowing of Raskolnikov's sentence to Siberia.
3. Analyze how Raskolnikov's planned axe murder goes awry.

CRIME AND PUNISHMENT

COMPREHENSION TEST B

Part I: Multiple Choice (20 points)

Underline an answer to complete each statement below.

1. During Raskolnikov's convalescence in his garret room, (Razumihin sends for Pulcheria, Zossimov bleeds him and summons a priest, Sonia places a cross about his neck, he begins to loathe the blood on his sock).
2. Razumihin is certain that (Raskolnikov is innocent, the house painters could not have committed the crime, Dounia's marriage to Luzhin will fail, Sonia earns her living as a prostitute to buy pretty things for Katerina).
3. Svidrigailov's reputation is marred by stories about (rape, a hit-and-run accident, theft of Marfa's inheritance, his departure to America).
4. Raskolnikov witnesses a suicide and realizes that he (gave money to the woman's family, planned to kill himself, drank with the woman's husband the previous evening, believes suicide to be immoral).
5. On the fourth day after the axe murders, (Sonia reads aloud the story of Lazarus, Zossimov believes Raskolnikov suffers from despair, Razumihin follows Raskolnikov to the scene of the crime, Porfiry summons Raskolnikov to a hearing about his i. o. u.)
6. The court is moved by the fact that (Raskolnikov did not count the money, Nikolay confessed to the crime, Alyona was despised in the Hay Market district, Pulcheria is a widow dying of consumption and grief).
7. Before the crime, Raskolnikov overhears (Sonia promising to give up prostitution, Razumihin confess his love for Dounia, Dounia's reasons for preferring Svidrigailov over Luzhin, two officers discussing the murder of the pawnbroker).
8. Raskolnikov demonstrates his ambivalence by (expressing differing opinions about Dounia's engagement, taunting Zametov's abilities at the restaurant, fainting at the news of Svidrigailov's death, ridiculing Marmeladov's sincerity in wanting to give up vodka).
9. Raskolnikov is not dismayed after (Sonia moves to Siberia to attend the trial, Luzhin introduces himself and asks to marry Raskolnikov's sister, getting Marmeladov's blood on his clothing, being sent to the camp hospital to be treated for consumption).
10. Raskolnikov is relieved that he can depend on Razumihin to (care for Pulcheria and Dounia, inform Zametov of developments in the criminal investigation, keep secret the loot under the floor, escort Sonia safely home through the Hay Market).

Part II: Identification (20 points)

Place an **X** by any statement that is true of Raskolnikov.

1. cuts up the noose and conceals it in his linen.
2. arrives at the pawnbroker's house exactly at 7:00 P.M.
3. feels guilty that Nikolay and Dmitri may be executed for the crime he committed.
4. fears Pulcheria will die of consumption while he is in prison.
5. deliberately taunts Sonia with fears of the future.
6. suffers nightmares about an abused horse, Alyona, and a terrible disease.
7. does not want Dounia's marriage to Luzhin to take place in St. Petersburg.
8. believes that superior people may murder without suffering punishment.
9. believes his mystery visitor is a master of criminology and detection.
10. murders the pawnbroker out of curiosity about his resemblance to Napoleon.

CRIME AND PUNISHMENT

Part III: Completion (20 points)

Fill in a name or term which completes each of these statements.

1. When thoughts of self-destruction dog him, _____ returns to the square yard of space on which he would willingly live.
2. At the camp in _____, Raskolnikov, his head shorn, his clothing patched, withdraws from others.
3. At Petrovsky Island, Svidrigailov stares at the image of _____ on a soldier's cap.
4. Pulcheria's affectionate name for her son is _____.
5. _____ goes to the Cathedral to pray and begs Dounia's forgiveness for slandering her reputation.
6. _____ hopes to open a legal bureau in St. Petersburg.
7. At a booth in the Hay Market, Raskolnikov spies _____, the pawnbroker's younger sister.
8. Upon leaving the police station, Raskolnikov walks along the _____ River and stops at Razumihin's house.
9. Before pulling the trigger, Svidrigailov claims to be emigrating to _____.
10. The Siberian prison was once a _____.

Part IV: Essay (40 points)

Choose two and answer in complete sentences.

1. Explain what strength Raskolnikov finds in a poor prostitute like Sonia.
2. Discuss the theme of delusion as it applies to Raskolnikov.
3. Analyze the importance of Dounia's engagement to Raskolnikov's state of mind.

CRIME AND PUNISHMENT

ANSWER KEY

VOCABULARY TEST

- A.**
- | | |
|--------------------|---------------------|
| 1. adhered | 9. versed |
| 2. misrepresent | 10. deduction |
| 3. minutely | 11. derangement |
| 4. prospect | 12. homicidal |
| 5. trinkets | 13. theory |
| 6. incredible | 14. hypochondriacal |
| 7. uppermost | 15. element |
| 8. straightforward | |
- B.** Answers will vary.

COMPREHENSION TEST A

Part I: Character Identification (30 points)

Answers will vary.

Part II: Quotation Identification (20 points)

- | | |
|---------------------|-----------------|
| 1a. Ilya Petrovitch | 4a. Raskolnikov |
| 1b. Raskolnikov | 4b. Zametov |
| 2a. Sonia | 5a. Marmeladov |
| 2b. Raskolnikov | 5b. Sonia |
| 3a. Razumihin | |
| 3b. Luzhin | |

Part III: True/False (20 points)

- | | |
|------|-------|
| 1. F | 6. F |
| 2. T | 7. T |
| 3. F | 8. T |
| 4. T | 9. F |
| 5. T | 10. F |

Part IV: Essay (30 points)

Answers will vary.

COMPREHENSION TEST B

Part I: Multiple Choice (20 points)

1. he begins to loathe the blood on his sock
2. the house painters could not have committed the crime
3. rape
4. planned to kill himself
5. Sonia reads aloud the story of Lazarus
6. Raskolnikov did not count the money
7. two officers discussing the murder of the pawnbroker
8. expressing differing opinions about Dounia's engagement
9. getting Marmeladov's blood on his clothing
10. care for Pulcheria and Dounia

Part II: Identification (20 points)

- | | |
|------|-------|
| 1. X | 6. X |
| 2. | 7. |
| 3. | 8. X |
| 4. | 9. |
| 5. X | 10. X |

Part III: Completion

- | | |
|----------------|--------------|
| 1. Raskolnikov | 6. Luzhin |
| 2. Siberia | 7. Lizaveta |
| 3. Achilles | 8. Neva |
| 4. Rodya | 9. America |
| 5. Marfa | 10. fortress |

Part IV: Essay (30 points)

Answers will vary.



THE STRONGEST BOOKS YOU CAN BUY

PERMA-BOUND BOOKS • 617 East Vandalia Road • Jacksonville, Illinois 62650

Toll Free 1-800-637-6581 • Fax 1-800-551-1169

E-mail: books@perma-bound.com

PERMA-BOUND CANADA • Box 517, Station A • Willowdale, Ontario M2N 5T1

Toll Free 1-800-461-1999 • Fax 1-888-250-3811

E-mail: perma-bound.ca@sympatico.ca

VISIT OUR WEB SITE: <http://www.perma-bound.com>