

The story begins with Raskolnikov's plan to murder a pawnbroker for her money, but his plan goes awry when he discovers she is unexpectedly home. Despite this setback, he finds an axe and proceeds with the murder.

In the aftermath, Raskolnikov encounters Marmeladov, a dying drunkard, and his daughter, Sonia. Marmeladov dies in Sonia's arms, and Raskolnikov offers financial assistance to the family.

Raskolnikov's encounter with Sonia marks a turning point. He feels a surge of life and strength within him, casting aside his previous doubts and fears. He embraces the idea of reason and will, vowing to challenge the darkness and prove his own capabilities.

Raskolnikov's family arrives unexpectedly, and he collapses in despair. He insists that his family leave and that he does not want to marry Luzhin, despite his mother's and sister's concerns.

During a meeting with Porfiry Petrovitch, a police investigator, Raskolnikov is confronted with suspicions regarding his involvement in the murder. Porfiry alludes to Raskolnikov's potential aspirations of being a "Mahomet or Napoleon," implying that he may have committed the crime out of a desire for greatness. However, Raskolnikov vehemently denies any such intentions.

Despite the lack of concrete evidence, Porfiry's interrogation leaves Raskolnikov feeling uneasy. He recognizes the investigator's intelligence and suspects that Porfiry may be trying to provoke him into making a confession.

During a tense meeting, Pyotr Petrovitch Luzhin expresses his displeasure with Raskolnikov's presence and demands an explanation about his misrepresentation of his words. Raskolnikov intervenes, accusing Luzhin of slandering him in a letter to his family. Luzhin insists that he merely responded to inquiries about Raskolnikov's conduct.

Luzhin then turns his attention to Dounia, his fiancée, and questions her commitment to their relationship, suggesting that she must choose between him and her brother. Dounia asserts that she values her brother's well-being and demands that Luzhin reconcile with Raskolnikov or face the possibility of their engagement being broken off.

Raskolnikov abruptly informs his family that he needs to be alone and demands that they forget about him. His mother and sister are devastated, but Razumihin, a friend, believes Raskolnikov is unwell. Despite their pleas, Raskolnikov leaves, leaving his family in despair.

Raskolnikov visits Sonia, a woman he had heard about from her father. He describes Sonia's living conditions, which are impoverished and depressing. He also mentions that Sonia has a troubled past and has been subjected to abuse.

Sonia is surprised and frightened by Raskolnikov's visit. She explains that her family is kind to her, despite their financial struggles. Raskolnikov expresses sympathy for Sonia's plight, noting her thinness and frail appearance. He also inquires about her father, who had mentioned Sonia's life to him. Sonia reveals that she has seen her father recently, but she is unsure if it was actually him.

During an intense confrontation, Raskolnikov accuses Porfiry of suspecting him for the murders of the pawnbroker and her sister. Porfiry feigns shock and concern, trying to calm Raskolnikov down and offering him water. However, Raskolnikov remains skeptical, sensing Porfiry's manipulative tactics.

Porfiry then reveals that he knows about Raskolnikov's visit to the pawnbroker's flat on the night of the murders, where he inquired about bloodstains. Raskolnikov is stunned by this revelation, realizing that Porfiry is aware of more than he thought. Porfiry suggests that Raskolnikov's actions were driven by a morbid psychological state, similar to a case of a man who confessed to a murder

he only partially caused.

Raskolnikov insists that he was not delirious and was fully aware of his actions. Porfiry argues that a guilty person would claim delirium to avoid responsibility. He also points out that Raskolnikov should have concealed his involvement in Razumihin's visit to the police station, but instead admitted it openly. Raskolnikov dismisses Porfiry's claims as lies and attempts to maintain his innocence. However, his words and demeanor betray his growing unease and the realization that Porfiry's suspicions are well-founded.

Luzhin's accusation against Sonia as a thief backfires when Raskolnikov intervenes and reveals Luzhin's malicious intent. Raskolnikov explains that Luzhin's motive was to discredit him and his sister in their mother's eyes, thereby separating them from their family. He accuses Luzhin of fabricating the theft allegation to make himself appear as a protector of his sister's honor.

Raskolnikov's speech is convincing, and the crowd turns against Luzhin. He is threatened and forced to leave the room, but not before defiantly claiming that he will pursue legal action against Sonia. His departure triggers a chaotic scene, with the commissariat clerk throwing a glass at Luzhin, which accidentally hits Amalia Ivanovna.

Sonia, overwhelmed by the injustice she has faced, bursts into tears and flees the room. Katerina Ivanovna is also thrown into turmoil, as Amalia Ivanovna orders her to leave her lodgings immediately. Desperate and grief-stricken, Katerina Ivanovna cries out for justice, questioning why the law does not protect the vulnerable and orphaned like herself.

In the passage, Raskolnikov confesses to Sonia that he murdered Lizaveta and the pawnbroker. Sonia is horrified and initially believes that he is mad. However, she gradually comes to understand that he is telling the truth.

Raskolnikov explains that he had not intended to rob or murder the pawnbroker, but that he had done so out of desperation. He had wanted to prove to himself that he was an extraordinary man like Napoleon, but he had failed miserably.

Sonia is deeply troubled by Raskolnikov's confession. She tries to understand his motives, but she cannot fully comprehend his actions. However, she is moved by his suffering and decides to stay with him and support him. She believes that together they can find redemption for his crime.

Arkady Svidrigaïlov, a mysterious and enigmatic figure, attempts to persuade Raskolnikov to accept his help. However, Raskolnikov is deeply disgusted by Svidrigaïlov's crude and depraved nature. Meanwhile, Dounia, Raskolnikov's sister, encounters Svidrigaïlov and is alarmed by his behavior. Svidrigaïlov reveals that he has overheard Raskolnikov confessing to the murders of the pawnbroker and her sister to Sonya. He implies that he possesses evidence of Raskolnikov's crime and offers to prove it to Dounia.

Dounia is horrified by the accusation but remains skeptical. She agrees to meet Svidrigaïlov to hear his evidence, despite her fear and mistrust. Svidrigaïlov takes Dounia to his apartment, which is conveniently situated between two sets of empty rooms. He shows her a door leading from his bedroom to the empty rooms, explaining that he used it to eavesdrop on Raskolnikov's confession to Sonya. Dounia is initially unconvinced but becomes increasingly concerned as Svidrigaïlov presents his evidence.

Svidrigaïlov claims that Raskolnikov confessed to killing the pawnbroker and her sister with an axe for robbery. He insists that Sonya is the only other person who knows about the crime but has not been involved in it. Dounia is torn between disbelief and growing anxiety. She realizes that Svidrigaïlov is a dangerous and manipulative individual who could potentially use his knowledge to harm her brother or expose his secret.