

The protagonist, Raskolnikov, is a young man living in poverty is overwhelmed by fear and shame, avoiding his landlady and feeling isolated and irritable. He is filled with self-doubt and despair as he navigates through the streets of Petersburg, feeling trapped in a miserable situation. He is preoccupied with being inconspicuous and feels impotent and indecisive. The protagonist, Raskolnikov, visits an old woman to pawn his watch but is met with suspicion and refuses to give him the money he needs. He becomes increasingly confused and agitated, tormented by repulsive thoughts and feelings. Raskolnikov enters a tavern for the first time and feels relief and clarity, but also senses that his newfound cheerfulness is abnormal. In the tavern, a drunk artisan and his companion, along with a retired government clerk, are present, adding to the tense atmosphere.

In Chapter II, Raskolnikov, who usually avoids crowds and society, suddenly feels a desire to be around other people. He is intrigued by a retired clerk in a tavern and is approached by a man named Marmeladov, who is drunk and expresses his respect for education and his own experience. Marmeladov recounts his struggles with alcoholism and his wife's suffering, seeking understanding and compassion. The text also describes the hardships and suffering of a woman who was left in poverty with three children after her husband's death. Katerina Ivanovna is struggling to provide for her hungry children, while also dealing with her own illness. Marmeladov recounts a scene where Katerina Ivanovna lays money on the table and then covers her face with a shawl before lying down on the bed. The text also describes a scene in a tavern where Marmeladov is being ridiculed and pitied by the tavern-keeper and other patrons. Marmeladov declares that he does not seek pity, but rather wishes to be crucified for his sins. The text highlights Marmeladov's inner turmoil and his desire for redemption. The speaker also contemplates the nature of humanity and whether it is inherently good or bad.

In Chapter III, Raskolnikov wakes up in a disheveled room, isolated from the outside world. He is in a monomaniacal state, focused on his financial struggles and his strained relationship with his mother. He receives a letter from his mother, expressing her love and concern, and a letter from an unnamed person, excited about an upcoming ceremony. Raskolnikov's sister, Dounia, has endured a difficult situation with Mr. Svidrigailov, leading to social ostracism and slander. However, her reputation is restored, and she marries Pyotr Petrovitch. Dounia's family hopes for her brother to become a partner in Pyotr's business. Raskolnikov is moved to tears by his family's letters but becomes angry and bitter. He goes for a walk, muttering and speaking aloud to himself, appearing to be in a state of inner turmoil and agitation.

In Chapter IV, the protagonist is tormented by his mother's letter, but he is resolute in his decision to oppose the marriage she proposes. He is dismissive of the man his sister plans to marry, believing himself to be more knowledgeable and capable. The text explores the inner thoughts of a character

who is bitter and resentful about his sister's marriage to Mr. Luzhin. Raskolnikov expresses concern about Dounia's decision to marry Mr. Luzhin, believing that she is compromising her moral freedom and dignity for comfort. The text discusses the internal struggle of a character named Dounia, who is considering making a sacrifice for the sake of luxury. The protagonist is tormented by questions about his sister's future and his own purpose in life. He feels a sense of anguish and desperation, and is overwhelmed by the need to make a decision. Raskolnikov encounters a young, drunk girl on a deserted boulevard and becomes increasingly intrigued by her appearance and behavior. He also encounters a fat dandy and becomes furious, wanting to insult him. A man and a policeman observe a young woman who appears to be drunk and disheveled. Raskolnikov becomes agitated when he sees a man harassing a woman, and he tries to intervene. The text highlights the theme of societal vice and the struggle to do the right thing in a corrupt world. Raskolnikov reflects on the fate of young women who end up ruined and wonders if his sister, Dounia, could be one of them. The text also describes the character of Razumihin, who is seen as superior to his comrades in development, knowledge, and convictions.

Raskolnikov is contemplating seeking help from Razumihin but is unsure if it will solve his problems. He wanders the city in a feverish state, feeling cold despite the heat, and is drawn to the sight of smartly dressed women and children in gardens. He counts his money, drinks vodka, and falls asleep in exhaustion. In a dream, he experiences vivid and realistic images that leave a powerful impression on his overwrought nervous system. He visits a graveyard and crosses himself at his brother's grave, and in a dream, he sees a group of drunken peasants abusing a mare. The crowd mocks and abuses the animal, and the protagonist is deeply affected by the mistreatment. He wakes up from a terrifying dream and renounces a violent act. He encounters Lizaveta, who agrees to come to a meeting, and Raskolnikov realizes that the opportunity for his plan has presented itself. He feels as though everything has been decided for him and that he has no freedom of thought.

In Chapter VI, Raskolnikov learns about the huckster and his wife's invitation to Lizaveta, who often undertakes jobs for the poor. Raskolnikov becomes superstitious and decides to pawn his father's old silver watch and a gold ring. He encounters an old woman, Alyona Ivanovna, and overhears a conversation about her harsh dealings. The text describes a conversation about Lizaveta's difficult life and a debate about committing a crime to benefit humanity. Raskolnikov is deeply disturbed and falls into a deep sleep, showing signs of physical and mental distress. He prepares for an unknown event, possibly a violent act, and is filled with inner turmoil and anxiety. He contemplates whether his planned crime is a result of a mental illness and is filled with regret and anger after missing an opportunity. The protagonist is on his way to commit a crime, feeling anxious and paranoid, and is constantly checking his surroundings. He reaches the old woman's flat and is agitated and unsure of what to do next.

Raskolnikov visits an old woman, Alyona Ivanovna, to bring her a pledge, but ends up murdering her with an axe. He then searches her body for valuables and commits a second murder when her sister, Lizaveta, discovers the crime. Overcome with fear and guilt, Raskolnikov frantically tries to clean up the evidence and is filled with dark, agonizing thoughts. He becomes terrified when he realizes the door was left unlocked, allowing someone to potentially discover the crime. The protagonist is trying to leave his apartment but is constantly interrupted by loud noises and footsteps, feeling trapped and unable to move. He is filled with anxiety and fear as he imagines the police finding the bodies and realizing that the murderer had just been there. Finally, he reaches a crowded street and feels a sense of relief, knowing that he is halfway to safety. The character is experiencing forgetfulness and a lack of focus, unable to hold onto his thoughts despite his efforts, and feeling overwhelmed by the swarming thoughts in his brain. The essence of the text is captured through the exploration of the characters' experiences and the events that shape their journey.

The protagonist wakes up in a panic, realizing he has not properly hidden some items he took from an old woman's box. He is consumed by fear and paranoia, experiencing a mental breakdown and delirium. He is summoned to a government office for the recovery of money, but feels relief and joy instead of worry. He is confronted by the head clerk and an angry assistant superintendent who accuse him of not paying his debts. The protagonist is in a state of inner turmoil and anxiety as he waits in a government office. He is worried about betraying himself and is trying to regain his confidence and composure. He is involved in a murder investigation and is questioned by the police, fainting during the process. The protagonist is feeling a strong impulse to confess to the police about something that happened the day before. He is terrified and feels that the authorities suspect him of something.

The main character is in a state of panic and delirium, trying to hide something and dispose of it in various locations. He feels a sense of relief and joy after burying his tracks, but is filled with anger, regret, and confusion about his actions. He visits a friend, Razumihin, and is offered a job to translate a text. He encounters a confrontation with a coachman and is accused of being a pickpocket. He experiences a sense of disconnection from his surroundings and is captivated by the beauty of the cathedral. He is filled with terror and confusion when he hears his landlady being beaten, and is left in anguish and terror. The text is a conversation between two characters, with one expressing a desire to be left alone and the other trying to engage him in conversation. The conversation ends with the second character calling the first a madman and expressing his own foolishness. The man is left in a state of distress, muttering about blood and becoming pale.

The protagonist, Raskolnikov, is ill and in a feverish state, experiencing moments of delirium and paranoia. He is taken care of by his friend, Razumihin, and a girl named Nastasya. Raskolnikov is visited by various people, including a messenger from his mother, and is given money. He is anxious and paranoid, worried about his secret being discovered and is determined to escape. His friend, Razumihin, tries to cheer him up and helps him with his financial situation. Raskolnikov is also given new clothes and linen by Razumihin, but he is troubled by the money he received from his mother. The text conveys a sense of tension and unease among the characters, reflecting Raskolnikov's disoriented state of mind.

In Part 2, Chapter IV, Zossimov visits Raskolnikov and Razumihin, discussing a sick person and a house-warming party. The characters express differing opinions about individuals and discuss the principles and worth of people. Raskolnikov is affected by news of a murder case and the characters express frustration with the police's methods. Nikolay Dementyev is suspected of murder and arrested after attempting suicide. The text describes a conversation between two characters, one of whom is frightened of being accused of something. Raskolnikov finds a box with earrings and becomes agitated. Razumihin and the doctor discuss Nikolay's innocence, while Raskolnikov expresses frustration with the legal system. The characters discuss the evidence in a murder case and the possibility of the real murderer escaping.

Raskolnikov is visited by a gentleman, Pyotr Petrovitch Luzhin, who seems to be his fiancé. Raskolnikov is suspicious and defiant, and the visit is awkward. The characters discuss the recent murder of a pawnbroker and the increase in crime among the upper class. They also debate the impact of economic changes on morality. Raskolnikov confronts Luzhin about insulting his fiancée and warns him not to mention his mother again. Luzhin leaves, causing Raskolnikov to lash out at his friends. Raskolnikov is in a state of distress and wants to be left alone, fixated on the murder case.

Raskolnikov, the protagonist, experiences a sudden calmness and focus after a period of delirium and panic fear. He interacts with various characters, displaying inner turmoil and urgency. Raskolnikov's erratic behavior and strange conversations with strangers and acquaintances reveal his mental state. He contemplates the value of life and humanity, feeling disgust towards himself and others. Raskolnikov's interactions with Zametov become increasingly tense, with Raskolnikov exhibiting erratic behavior and confessing to reading about a murder. He becomes confrontational and accuses Zametov of believing he is the murderer. Raskolnikov's interactions with Razumihin also show his emotional instability. He experiences a mix of emotions, including rapture and fatigue, and is on the verge of fainting when he witnesses a woman attempting suicide. Raskolnikov's actions and conversations with various characters portray his mental and emotional turmoil, leading to his eventual decision to visit the police station with the intention of ending his life. Throughout the text,

Raskolnikov's behavior and interactions with others reflect his inner turmoil and emotional instability.

In Part 2, Chapter VII, a crowd gathers around an elegant carriage in the middle of the road, where a man has been run over and is lying unconscious and badly injured. Raskolnikov manages to push his way through the crowd to see the injured man. A man named Marmeladov falls under a carriage and is injured, and Raskolnikov recognizes him and insists on getting him help. Katerina Ivanovna, Marmeladov's wife, is seen pacing and talking to herself, while her daughter, Polenka, tends to her younger brother. Raskolnikov helps carry Marmeladov to a nearby house and promises to pay for the assistance. Katerina Ivanovna is struggling with illness and poverty, trying to wash clothes for her children. Her husband, Marmeladov, is brought in unconscious and covered in blood after being run over in the road while drunk. Raskolnikov helps to lay Marmeladov down and tends to the situation. Katerina Ivanovna is seen scolding a crowd for gawking at a spectacle with cigarettes. The crowd is in awe of her and squeezes back into the doorway. Voices outside mention the hospital and say there should not be a disturbance. Katerina Ivanovna is angered by this and is about to confront them when Madame Lippevechsel arrives to restore order. Katerina Ivanovna is pleading with Amalia Ludwigovna to close the door and not let anyone in as Semyon Zaharovitch is dying. Marmeladov is dying, and Katerina Ivanovna is distraught as she tends to him. The doctor, a precise German man, examines a severely injured man with the help of Katerina Ivanovna. A dying man is being confessed to by Katerina Ivanovna, while her children kneel in front of her. Sonia, a young girl, enters a room filled with people, looking frightened and out of breath. Katerina Ivanovna, the wife of a dying man, is frustrated and angry, questioning the priest's words of mercy. Katerina Ivanovna is angry and resentful towards her dying husband, who she claims has caused nothing but misery and hardship for their family due to his drinking. After Katerina Ivanovna's husband dies in her arms, Raskolnikov offers her twenty roubles and promises to come back to help. Raskolnikov, covered in blood, experiences a surge of life and strength as he walks downstairs. The text is a conversation between a man and a young girl named Polenka. After meeting a little girl named Polenka, Raskolnikov promises to come back the next day and asks her to pray for him. Raskolnikov decides to visit Razumihin, feeling a sense of strength and confidence growing within him. Raskolnikov visits Razumihin to tell him he has won a bet but is too weak to stay. Raskolnikov takes a powder given to him by Zossimov and Razumihin. Raskolnikov listens as Razumihin drunkenly reveals that Ilya Petrovitch is behind the recent events. Raskolnikov and Razumihin have a conversation, with Raskolnikov expressing his sadness and confusion. Raskolnikov and Razumihin are about to enter a room when Raskolnikov suddenly wants to say goodbye to Razumihin. In Part III of the text, the characters experience a series of events that lead to a shift in their thoughts and emotions. The main character reflects on their past actions and considers the impact of their choices. Other characters also grapple with their own internal struggles, leading to a sense of introspection and growth. Overall, the text delves into the complexities of human experience and the journey towards self-discovery.

Raskolnikov is in a state of emotional turmoil, causing distress to his mother and sister. He asks them to leave and is comforted by his friend Razumihin. His mother insists on staying the night, but Raskolnikov is agitated and asks them to leave. Razumihin offers to stay with him, and Raskolnikov's mother expresses gratitude before leaving. Raskolnikov is in a state of distress and irritability, refusing to see his family and expressing his dislike for Luzhin. He reveals that he had a quarrel with Luzhin and insists that his sister, Dounia, refuse the marriage proposal. His family is shocked and concerned about his behavior. Raskolnikov is in a delirious state and insists that his sister, Avdotya, refuse her marriage proposal from Luzhin. His friend, Razumihin, believes he is raving and that the situation will be resolved the next day. Raskolnikov's mother and sister leave, and he continues to insist that the marriage is an infamy. He eventually lies down on the sofa and turns to the wall, unable to respond to Razumihin's accusations. Razumihin, in a state of ecstasy from drinking, is overly familiar and persuasive with the two ladies, Pulcheria Alexandrovna and Avdotya Romanovna. Despite their discomfort, they are unwilling to notice his peculiarities due to their anxiety over Rodya. Avdotya is alarmed by the glowing light in his eyes, but her confidence in Nastasya's account of him prevents her from running away. After ten minutes, she is reassured by Razumihin's behavior. Raskolnikov's friend Razumihin brings Zossimov, a doctor, to see Raskolnikov's family. Zossimov reassures them about Raskolnikov's condition, attributing his illness to both his living conditions and his mental state. Zossimov is particularly attentive to Pulcheria Alexandrovna and avoids interacting with Avdotya Romanovna. He leaves feeling satisfied with his visit.

Razumihin wakes up feeling ashamed of his behavior and regrets taking advantage of a young girl. He questions his right to judge and shifts his focus to practical cares. He feels self-loathing and regret after a drunken night, realizing he must fulfill his duty and help those who need him. The main character is feeling self-conscious about his appearance and manners, and is struggling with feelings of guilt and dishonesty. Zossimov is in a hurry to look at the invalid, Raskolnikov, who is sleeping. Razumihin and the doctor discuss the upcoming visit of someone's family, and the doctor is worried about the man's tendency to make a mountain out of a molehill. Razumihin arrives at Bakaleyev's house and describes the important events of the last year of Raskolnikov's life to his listeners. He describes Rodya as suspicious and fanciful, with a noble nature and a kind heart. Pulcheria Alexandrovna questions Razumihin about the previous day's incident with Luzhin, expressing uneasiness and consternation. The writer of the text is unable to meet the recipient at the railway station and also the next morning due to business in the Senate. Pulcheria Alexandrovna is distressed after receiving a letter from Pyotr Petrovitch, ordering them not to receive Rodya. Razumihin accompanies Dounia and her mother to see Rodya, who they fear is angry with them. Dounia and her mother, Pulcheria Alexandrovna, are visiting Dmitri Prokofitch. Pulcheria is distressed and worried about seeing him, while Dounia tries to comfort her.

Raskolnikov is visited by Zossimov and his family, showing signs of physical improvement but still suffering emotionally. Zossimov advises Raskolnikov to return to the university for recovery. The text describes a scene where Raskolnikov expresses complex emotions towards his family, particularly his mother and sister. Raskolnikov confesses to giving away all the money his mother sent him to a widow in need, feeling guilty for his impulsive decision. The sudden death of a woman is discussed, revealing the impact on the characters. Raskolnikov becomes emotional, expressing his happiness at seeing his family. His behavior becomes erratic, causing concern among those around him. Raskolnikov reminisces about a past love, and his mother and sister express concern for his well-being. Raskolnikov is determined to make his sister choose between him and her suitor, Luzhin. Tensions rise as Dounia is accused of lying and selling herself for money by her brother. Raskolnikov opens a letter and expresses surprise at the idea of marriage, criticizing the uneducated writing of a lawyer. Dounia is determined to confront a situation involving slander and invites Raskolnikov and Razumihin to join her. Pulcheria Alexandrovna agrees with Dounia's decision and expresses her dislike for concealment and deception.

In Part 3, Chapter IV, Raskolnikov is surprised by the arrival of a young woman named Sonya Semyonovna Marmeladov, who asks him to attend a service for Katerina Ivanovna. Raskolnikov invites her to sit with his family, and she mentions the anger of the lodgers over her father's body. Katerina Ivanovna is planning a simple funeral, and Sonia is struck by Raskolnikov's poor surroundings. The characters part ways awkwardly, and Pulcheria Alexandrovna and Dounia leave their meeting with Pyotr Petrovitch feeling relieved. Raskolnikov has a private conversation with Razumihin, and Sonia is preparing to leave when Raskolnikov stops her to ask for advice about some pledges he has at the pawn shop. He meets with Razumihin and Sonia again, and they make plans to meet once more. Sonia is relieved to escape and be alone after a conversation with Raskolnikov, and she is followed by an unknown gentleman. The main character is in a state of delirium and is concerned about some rings or chains that he mentioned during his delirium. Raskolnikov is feeling ashamed and anxious about his behavior while drunk, and Razumihin is anxious and worried about something. Raskolnikov and Razumihin enter Porfiry Petrovitch's flat, with Raskolnikov laughing uncontrollably.

Raskolnikov and Razumihin have several tense encounters with Porfiry Petrovitch, Zametov, and each other, leading to feelings of unease and frustration. Raskolnikov is questioned about his financial situation and the pawning of family items, leading to defensiveness and anger. The characters engage in heated discussions about crime, morality, and the nature of extraordinary individuals. Raskolnikov's paranoia and delirium are evident as he questions the motives of those around him and feels suspicious of their actions. The text also delves into the idea of ordinary versus extraordinary people, with Raskolnikov expressing a belief in the equal rights of all individuals, even those who commit crimes for their ideas. The characters discuss the implications of sanctioning

bloodshed in the name of conscience and the rarity of independence and genius in humanity. The encounters are filled with tension, skepticism, and unease, with Raskolnikov feeling agitated and frustrated throughout.

Raskolnikov and Razumihin are in a heated discussion as they approach Bakaleyev's lodgings. Raskolnikov is suspicious of Porfiry and Zametov's behavior, while Razumihin is trying to refute his arguments. Raskolnikov is feeling bitter and frustrated about the upcoming cross-examination and is determined to get information from Porfiry. He is also struggling with delirium and guilt over the murders he has committed. The protagonist grapples with internal conflict, justifying his actions by claiming to have a noble purpose, but ultimately feeling disgust and horror at himself. The text captures the essence of the characters' emotional and psychological journey as they navigate through the events unfolding around them. The protagonist is also haunted by a dream in which he is surrounded by people and unable to move. When he wakes up, he finds a stranger in his room, who sits and waits silently. After ten minutes of silence, Raskolnikov finally speaks and asks the stranger what he wants. The stranger reveals that he knew Raskolnikov was not asleep and was only pretending.

Raskolnikov is visited by Svidrigailov, who seeks his help regarding Raskolnikov's sister, Avdotya Romanovna. Raskolnikov is suspicious and uncooperative, leading to a tense conversation. Svidrigailov tries to justify his actions, but Raskolnikov remains disgusted. They discuss the death of Marfa Petrovna and the existence of ghosts, revealing complex emotions and moral dilemmas. Svidrigailov expresses his dissatisfaction with life and his disinterest in others' opinions. He offers Avdotya Romanovna money and expresses a desire to see her again. Raskolnikov is skeptical and warns Svidrigailov not to hope for friendship. Svidrigailov also mentions a potential marriage and a message for Raskolnikov's sister. He assures that Avdotya Romanovna will receive money left by Marfa Petrovna. The conversation ends with Svidrigailov running into Razumihin in the doorway. Throughout the text, the characters' complex emotions and moral dilemmas are revealed, and a tense and mysterious atmosphere is hinted at.

Raskolnikov and Razumihin discuss the death of Marfa Petrovna, who had insulted Raskolnikov's sister, Dounia. They express concern for Dounia's safety and decide to guard her from Svidrigailov. Raskolnikov questions his sanity and is anxious about Svidrigailov. They discuss the aftermath of a recent event and encounter Luzhin, who joins them for tea. Pyotr Petrovitch arrives and has a tense conversation with Dounia about a proposal from Mr. Svidrigailov. Dounia confronts Pyotr Petrovitch about the conflict between him and her brother, and the future of their relationship depends on resolving the conflict. There is a conversation between Avdotya Romanovna, Luzhin, Dounia, Raskolnikov, Razumihin, and Pyotr Petrovitch, which becomes tense. Raskolnikov confronts Luzhin



about a letter he wrote, and tensions rise. Pyotr Petrovitch expresses his displeasure at not being obeyed and requests to be spared from similar meetings in the future. The family confronts Pyotr Petrovitch, who is shocked and angered by their rejection and ultimately leaves in a frenzy. Pyotr Petrovitch complains about expenses, causing Raskolnikov to laugh and Pulcheria Alexandrovna to become furious. A man with a pale face is filled with anger and hatred towards Raskolnikov and leaves with a sense of hope that things could be set right again. The text discusses the negative influence and manipulation of Mr. Svidrigailov on the other characters.

Pyotr Petrovitch is shocked by the escape of two destitute women from his control, feeling indignant at Dounia's rejection of him. Svidrigailov feels unappreciated and injured after visiting Raskolnikov, longing for marriage and believing he has found this in Dounia. The text follows a man's dreams of rising in society, ruined by a rupture in his relationship with Dounia. After a tense encounter with Luzhin, the characters experience a range of emotions. Rodya discusses a visit from a man who offers Dounia money and seems to have bad intentions. Svidrigailov offers help to Dounia, leaving her feeling uneasy. Razumihin suggests a partnership and a business plan. Raskolnikov's uncle pressures him to borrow money, and Razumihin suggests going into partnership as publishers. Dmitri Prokofitch proposes translating and publishing books as a way to make a living. Razumihin offers Rodya a flat to live in, and Rodya decides to leave his family. Raskolnikov insists on being left alone, appearing in a daze and muttering that he will come back before abruptly leaving his friends. Razumihin takes on the role of caretaker for Raskolnikov, providing support and seeking medical help for him, showing a strong bond between the two characters.

Raskolnikov visits Sonia, who is living in poverty and taking care of her family. Sonia is in a state of distress and fear, and Raskolnikov is bitter but sympathetic towards her situation. They discuss Sonia's family's dire circumstances and her deep regret for her past actions. Raskolnikov questions Sonia's faith and suggests that there may be no God, causing her to break down in bitter sobs. The text explores the inner turmoil and harsh realities faced by the characters. Raskolnikov also questions how Sonia has maintained her purity and spirit despite her circumstances. Sonia is asked to read from the Bible to Raskolnikov, despite her emotional pain. The text also describes a scene from the Bible where Jesus weeps at the death of Lazarus. Raskolnikov watches Sonia recite the passage with emotion. Raskolnikov visits Sonia and tells her that he has abandoned his family and wants to go with her. He seems determined and desperate, and Sonia is alarmed by his behavior. The text depicts a conversation between two characters, one of whom is agitated and desperate. The speaker urges the other to face reality and take control of their life, emphasizing the suffering of children and the need for power and freedom. A man visits Sonia and tells her that he knows who killed Lizaveta, and that he will tell her the next day. Sonia is terrified and confused by his words, and spends the night in a feverish and delirious state, thinking about the man and his actions.

Raskolnikov goes to meet Porfiry Petrovitch at the department of the investigation of criminal causes, feeling uneasy and suspicious. He doubts whether the enigmatic man from the previous day had actually seen anything. Raskolnikov is filled with fear and hatred at the thought of facing Porfiry, who acts awkwardly and dismisses a paper Raskolnikov brings. Porfiry's repetitive and incongruous actions irritate Raskolnikov, who challenges Porfiry with a sarcastic and insolent question. Porfiry discusses his methods of dealing with suspected criminals, stating that he prefers not to arrest them too soon in order to avoid giving them moral support. He is confident that he has caught Raskolnikov and that he won't be able to escape. Raskolnikov is paranoid and anxious, determined not to speak until the right moment. The text is a conversation between the two characters, with one expressing his fondness for military science and history. Raskolnikov and Porfiry Petrovitch have a tense confrontation, with Raskolnikov expressing his frustration at being suspected of murder. Porfiry Petrovitch shows concern for Raskolnikov's health and tries to get him to drink water. Raskolnikov is plagued by guilt and paranoia after unintentionally causing a murder. He becomes convinced that he is the murderer and his mental state deteriorates. Raskolnikov is being interrogated by Porfiry, who is trying to get him to confess to a crime. The tension between the two characters is evident as they engage in a battle of wits. Raskolnikov confronts Porfiry, demanding to know if he is free from suspicion. He becomes alarmed and accuses Porfiry of lying and mocking him.

Raskolnikov recalls a scene where Nikolay confesses to being the murderer of two women, surprising everyone in the room, including Porfiry Petrovitch. Porfiry questions Nikolay about the details of the crime, seeming skeptical of his confession. Raskolnikov engages in sarcastic banter with Porfiry, who seems nervous and impatient for Raskolnikov to leave. Raskolnikov is left feeling muddled and bewildered after the encounter. He is filled with fear and anxiety, questioning Porfiry's motives and feeling uncertain about his situation. Raskolnikov decides to visit Katerina Ivanovna's memorial dinner, hoping to see Sonia. He encounters a man who confesses to having evil thoughts and feeling vexed about a previous incident involving Raskolnikov. The protagonist is recounting a series of events to another character, who apologizes for his thoughts and slander, and the protagonist forgives him. Raskolnikov leaves the room feeling more confident and determined, ready to face the consequences of his actions. In Part V, the characters experience a series of events that lead to a shift in their thoughts and emotions, capturing their internal struggles and growth as they confront their inner demons and strive for personal development.

Pyotr Petrovitch faces a series of unpleasant events and frustrations, including a legal issue and disputes over the redecoration of his flat. He is angry and frustrated after being rejected by the family he was trying to marry into. He despises and fears Andrey Semyonovitch, who had once been

his ward, and plans to seek the favor of the younger generation in Petersburg to anticipate any trouble that may arise. Lebeziatnikov defends himself against accusations of violence towards a woman and expresses his thoughts on equality between men and women in fighting. The characters discuss the idea of using harsh protest as a means of enlightenment and propaganda. Pyotr Petrovitch meets with Sonia, offering her financial assistance, and later suggests raising a subscription for her. Lebeziatnikov expresses admiration for Pyotr Petrovitch's act of charity towards Sonia, despite his own reservations about private charity. Luzhin and Lebeziatnikov discuss the idea of legal marriage and the concept of children, with differing views. The text also discusses the thoughts of a character who is considering marriage and the idea of presenting his wife with a lover if she hasn't found one for herself.

Katerina Ivanovna, driven by pride and a desire to assert her social status, hosts a dinner party, wasting money given for a funeral. She becomes infatuated with people but quickly becomes disillusioned and rude towards them. The gathering is of poor quality, and Katerina is upset by the behavior of the guests. She vents her feelings and indignation, making fun of the guests and the landlady. Sonia arrives late and apologizes for Pyotr Petrovitch, who arrives later. Katerina defends her late husband's honor and criticizes her neighbors. Tensions rise as Katerina and Amalia get into a heated argument about their fathers, with both women questioning each other's family background and legitimacy. The argument escalates, causing chaos and uproar when Pyotr Petrovitch enters the room.

Katerina Ivanovna seeks protection from Pyotr Petrovitch, but he dismisses her and accuses Sonia of stealing a hundred-rouble note. The situation escalates, with Katerina defending Sonia and accusing Luzhin of being involved in a scandal. Lebeziatnikov accuses Luzhin of giving money to Sofya Semyonovna, leading to a confrontation. Raskolnikov becomes involved, vehemently accusing Pyotr Petrovitch of lying and defending himself against Luzhin's manipulations. The atmosphere is tense and aggressive, with threats and shouts directed at Luzhin. Pyotr Petrovitch becomes increasingly aggressive and insolent, eventually leaving the house after a violent altercation. Katerina Ivanovna is mistreated and blamed for a glass being thrown at her, leading to a confrontation with the landlady. Feeling there is no justice for orphans, Katerina leaves her children with Polenka and goes out to find justice, while Raskolnikov decides to go to Sonia's lodgings.

Raskolnikov defends Sonia against Luzhin, but is agitated by his upcoming confession to her about Lizaveta's murder. He meets Sonia, who is distressed and in a hurry to talk to him. Raskolnikov questions Sonia about Luzhin's intentions and the possibility of her going to prison. He becomes frustrated and Sonia breaks down in tears. Raskolnikov confesses to Sonia about the murder, and she reacts with despair and embraces him. Sonia is torn between her sympathy for him and her

horror at his actions. Raskolnikov is tormented by his actions and struggles to understand his own motives. He confesses to taking a purse from a woman and is unsure of his own motives. The text depicts a conversation between Raskolnikov and Sonia, where he confesses to killing someone and expresses feelings of guilt and confusion. Raskolnikov confesses to Sonia that he killed a woman because he wanted to have the daring to do so. Sonia is horrified and tells him that he has turned away from God. The text is a monologue of Raskolnikov reflecting on a past murder, expressing a desire to forget and start anew. Sonia urges Raskolnikov to confess his crime and seek redemption, but he refuses, feeling that he has not wronged anyone. Raskolnikov is struggling with guilt and fear after committing a murder, contemplating whether to confess to the police or not. He is worried about being arrested, but believes there is no real proof against him. Sonia is trying to give Raskolnikov a cross made of cypress wood, insisting that they will suffer together and bear their cross together.

Lebeziatnikov visits Sofya Semyonovna and Raskolnikov to inform them that Katerina Ivanovna has gone out of her mind. Katerina had been turned out and possibly beaten, and she had gone to her father's former chief for help, but was turned out from there as well. She is now threatening to take the children and go into the street with a barrel-organ. Sonia is distressed by the news. A woman is forcing her children to sing and dance in the street to beg for money. She is described as being abusive towards them and is making them wear costumes to attract attention. Another character, Lebeziatnikov, believes the woman has gone mad and may have a medical condition. He tries to convince her to stop, but she refuses to listen. Raskolnikov, another character, is skeptical that logic can stop someone from crying. Sonia, one of the children, overhears this conversation and runs out of the room, prompting Raskolnikov and Lebeziatnikov to follow her. Raskolnikov is disinterested in a conversation about curing the insane through logical argument. He returns home and stands in the middle of his room, feeling disconnected from his surroundings. He hears knocking but cannot see who is making the noise. He looks out the window and sees familiar sights, then sits down on the sofa. The protagonist is feeling incredibly alone and regrets making Sonia miserable. He considers sending her away and thinks that maybe it would be better for him to go to Siberia. Dounia comes to visit and reassures him that there is no danger and that she understands his indignation. She comes to him with love and support. Raskolnikov expresses his fear that Dounia's indignation will have a permanent effect on her. He apologizes for blaming her for cutting herself off from the family and promises to take care of their mother. Dounia leaves, and Raskolnikov tells her that Razumihin is a good person. Dounia is alarmed by Raskolnikov's parting message and questions if they are really parting forever. Raskolnikov turns away, and Dounia leaves troubled. There is a moment when Raskolnikov longs to say goodbye to Dounia, but he does not dare. The main character is struggling with inner turmoil and anxiety, which is affecting his physical health. He is torn between his feelings for two women, Sonia and Dounia. He feels a sense of hopelessness and eternity in his misery, and is filled with bitterness and self-loathing. Despite his physical weakness, he is determined to continue on, but is weighed down by the heaviness of his emotions. Sofya Semyonovna has taken

the children and is making them dance while Katerina Ivanovna is frantic and shouting at them. Raskolnikov is anxious and hurries to find them. The scene attracts a crowd of people, mainly gutter children, and Katerina Ivanovna's excitement and irritation grow more intense. They are near the canal bank, not far from where Sonia is staying. Katerina Ivanovna, in a state of desperation, forces her children to sing and dance in the street for money. She becomes enraged at the crowd's reaction and gets into arguments with onlookers. The children are dressed as street performers, and Polenka is visibly upset by her mother's behavior. Katerina Ivanovna's deteriorating health and the children's fear and tears add to the distressing scene. Katerina Ivanovna is in a state of distress and delusion, refusing to return home and believing that her deceased husband was an honorable man. She is determined to beg in the streets to show the general that her family has been reduced to poverty. She is also concerned about the welfare of her children and believes that the Tsar will protect them. Sonia tries to persuade her to return home, but Katerina Ivanovna is adamant. Katerina Ivanovna is distraught and angry, feeling abandoned and mistreated by others. She is determined to provide for her children and is frustrated with their behavior. She also expresses her disdain for the general and her determination to stand up for herself and her family. Despite her struggles, she is focused on maintaining a sense of dignity and respectability for her children. Raskolnikov encounters a group of children, including a girl named Polenka, who are singing in the street to make money. The children are trying to find a more genteel song to sing in order to attract the attention of the higher society. The mother of the children, Katerina Ivanovna, is coaching them on how to perform and is concerned about their appearance. She suggests singing a French song to appear more refined. The children begin to sing and dance, but Katerina Ivanovna is interrupted by a coughing fit. Despite her illness, she continues to coach the children on their performance. Katerina Ivanovna is upset about the way her children are dressed and blames her daughter Sonia for it. A policeman tries to approach her, but a gentleman in civilian uniform gives her money and she thanks him in a polite manner. She then goes on to talk about her late husband and asks for protection from the policeman. Katerina Ivanovna, who has just buried her husband, is causing a disturbance in the streets. She is stopped by an official who tries to calm her down and take her away from the crowd. Her children, Kolya and Lida, are scared and run off, with their mother and sister chasing after them. The scene is chaotic and emotional, with Katerina Ivanovna in a distressed state. Katerina Ivanovna falls and is found to be bleeding from her chest. The crowd speculates about her condition, with some thinking she is dying and others believing she is out of her mind. It is revealed that she is suffering from consumption and is in critical condition. Sonia implores the others to bring Katerina to her room and send for a doctor. Thanks to the efforts of the official and the policeman, Katerina Ivanovna was carried to Sonia's room and laid on the bed. Raskolnikov, Lebeziatnikov, and the official accompanied Sonia into the room, followed by the policeman who drove back the crowd. Several other people, including Svidrigailov, also entered the room. Katerina Ivanovna regained her breath and the bleeding stopped for a time. She asked for the children and was sat up on the bed with support. A woman, possibly Sonia, is in a state of delirium and suffering, surrounded by her children. She is in distress, refusing the help of a priest and expressing her suffering and lack of care

for forgiveness. She slips in and out of delirium, muttering incoherent phrases and struggling to breathe. The scene is chaotic and filled with suffering. In the text, a woman is on her deathbed, reminiscing about the past and expressing her love for a song. She becomes violently excited and starts to sing the song, but then wails for someone to protect the orphans. She then recognizes Sonia and speaks to her softly before falling unconscious. She briefly regains consciousness before ultimately passing away. Sonia falls upon her and remains motionless with her head pressed to the dead woman. Katerina Ivanovna has died, leaving her children in distress. Svidrigailov offers to take care of the funeral arrangements and provide for the children's future. Raskolnikov questions his motives for such generosity. Lebeziatnikov informs Raskolnikov of Katerina's death. Svidrigailov laughs at Raskolnikov's skepticism and claims that he didn't need the money he gave to the family out of humanity. He questions whether Luzhin should continue living and doing wicked things or if he should die. Raskolnikov is shocked to hear his own words spoken to Sonia and is taken aback by Svidrigailov's knowledge of his actions. Svidrigailov claims to be a neighbor and expresses his interest in becoming friends with Raskolnikov. In Part VI of the text, the characters experience a series of events that lead to a shift in their thoughts and emotions. As they navigate through challenges and conflicts, they undergo personal growth and introspection. The text captures the essence of their journey as they confront their inner struggles and strive for resolution.

Raskolnikov is going through a period of uneasiness and panic, particularly worried about Svidrigailov. He has several encounters with Svidrigailov at Sonia's lodging but avoids discussing the matter. Svidrigailov is busy making arrangements for Katerina Ivanovna's funeral and has made satisfactory arrangements for her children. Raskolnikov feels uneasiness and guilt, unable to understand the cause. He is shocked to learn that the murderer of the old woman has been found and has confessed. He feels renewed and relieved after finding a means of escape from the suffocating burden of his guilt. Raskolnikov is troubled by the possibility that Porfiry might believe Nikolay is guilty, despite their previous interactions. He decides he must settle things with Svidrigailov and is filled with hate and feels capable of killing either Porfiry or Svidrigailov. As he opens the door, he is surprised to find Porfiry in the passage, but quickly becomes on guard.

Porfiry Petrovitch visits Raskolnikov to apologize for their previous interactions and to be open with each other. He expresses regret for their ungentlemanly behavior and acknowledges that their suspicions and scenes cannot continue. Raskolnikov is surprised by Porfiry's sincerity and wonders what he is up to. Porfiry also mentions a workman who was present during their previous meeting. Porfiry expresses his desire to clear up the misunderstanding that has caused suffering to Rodion Romanovitch. He acknowledges Rodion's noble character and expresses his attraction towards him. Porfiry also hints that he believes Rodion to be innocent, causing Rodion to feel uneasy. Porfiry mentions that his suspicions were aroused by rumors and an accident, but does not go into detail. He expresses his sincerity and desire to show that he is a man of heart and conscience. The text also

discusses the fear of Russian legal proceedings and the hope for fair trials in the future. Porfiry Petrovitch discusses the case of a murderer, Nikolay, who committed the crime due to bookish dreams and a heart unhinged by theories. He describes Nikolay as a murderer who sees himself as an honest man and poses as injured innocence. Raskolnikov is shocked by this revelation and asks who the real murderer is. Porfiry Petrovitch accuses Raskolnikov of being the murderer, to which Raskolnikov reacts with shock and denial. Porfiry claims to have come to tell Raskolnikov everything and deal openly with him, but Raskolnikov continues to deny the accusation. The two engage in a tense and silent standoff, with Raskolnikov eventually accusing Porfiry of using his old methods. Raskolnikov is being pressured by Porfiry to confess to a crime, but Raskolnikov is hesitant. Porfiry tries to convince him that confessing would lessen his sentence, but Raskolnikov doesn't seem to care. Porfiry urges him to not disdain life and to seek redemption, but Raskolnikov is unsure of what lies ahead for him. The conversation ends with Porfiry trying to persuade Raskolnikov to consider the possibility of finding redemption.

Raskolnikov is feeling sick and desperate, contemplating seeking help from Svidrigailov despite finding him unpleasant and deceitful. He is also afraid of Sonia and feels that she is an irrevocable sentence in his life. Raskolnikov is tormented by the idea that Svidrigailov may still have designs on Dounia and may use his secret as a weapon against her. Overwhelmed by exhaustion and anguish, Raskolnikov unexpectedly sees Svidrigailov at a tavern and enters to confront him. The tension between the two characters is palpable as they engage in a cryptic and ominous conversation. Svidrigailov openly admits to his passion for women and sees it as a natural occupation, dismissing the idea of shooting himself as a solution to his boredom. The conversation reveals the characters' conflicting attitudes towards strength and weakness. Despite feeling oppressed and convinced that Svidrigailov is a worthless scoundrel, Raskolnikov is persuaded to stay by Svidrigailov, who offers to tell him a story about his sister, Avdotya Romanovna, and assures Raskolnikov that he holds her in the deepest respect.

Svidrigailov reveals his past relationship with Marfa Petrovna, expressing regret for the troubles he caused her. He discusses his feelings of being judged and misunderstood by others, particularly Marfa Petrovna and Avdotya Romanovna. Svidrigailov reflects on his past obsession with Avdotya Romanovna and his impulsive offer to run away with her to Petersburg. He confesses to being frantic and willing to do anything for her at the time. Raskolnikov uses flattery to manipulate and seduce a devoted woman. He reflects on his relationships with two women, Marfa Petrovna and Avdotya Romanovna, expressing regret for his actions. Svidrigailov and another character have a tense conversation, revealing his manipulative and potentially dangerous nature. The speaker is excited about his upcoming marriage and wants to share the details with the listener. A man with paralyzed legs visits a family to propose to their 16-year-old daughter. The speaker is infatuated with his betrothed, describing her as far from a fool and comparing her to Raphael's Madonna. Svidrigailov

confesses to being a sinful man and expresses his fondness for children, sharing a disturbing incident he witnessed at a dance. Raskolnikov describes an incident where he intervened to help a mother and daughter who were being mistreated at a public event. Svidrigailov and Raskolnikov have a tense conversation in a restaurant, with Raskolnikov expressing disdain for Svidrigailov's lifestyle.

Raskolnikov confronts Svidrigailov, accusing him of pursuing his sister and threatening to call the police. Svidrigailov initially reacts aggressively but then changes his demeanor, claiming to be curious about Raskolnikov's affairs. The tension between the two characters is palpable as they face off against each other. Svidrigailov taunts Raskolnikov about his recent behavior and suggests that he inform the police about his misdeeds. He also offers to give Raskolnikov money to leave the country. Raskolnikov is disgusted by the conversation and insists that he is not thinking about that at all. Svidrigailov dismisses Raskolnikov's moral concerns and suggests that he should not have gotten himself into this situation. Raskolnikov and Svidrigailov have a tense conversation, with Svidrigailov trying to provoke Raskolnikov. Svidrigailov offers to take Raskolnikov to see someone, but Raskolnikov declines. Svidrigailov then leaves in a carriage, and Raskolnikov walks away, feeling that his suspicions of Svidrigailov were unjust. If he had turned around, he would have seen Svidrigailov getting out of the carriage and walking away. Svidrigailov and Dounia meet in secret, with Svidrigailov expressing concern that Rodion Romanovitch may have found out about their meeting. He tries to persuade Dounia to come with him, but she refuses and insists on speaking in the street. Svidrigailov hints at a secret he knows about her brother, and Dounia hesitates. Svidrigailov also mentions that he has not spoken to Sofya Semyonovna about their meeting. Svidrigailov and Dounia arrive at his house, where he tries to reassure her and show off his living arrangements. Dounia is visibly frightened and irritated by Svidrigailov's behavior, but she maintains composure. Svidrigailov mentions his involvement in arranging for orphans and offers to send Sonia to Dounia if she doesn't return soon. He also shows Dounia a door as evidence of something important. Svidrigailov shows Dounia two empty rooms that are for rent, but there is something unusual about the setup. He explains that he used the locked room to eavesdrop on conversations between Sofya Semyonovna and Rodion Romanovitch. Dounia is shocked to learn that he had been listening in on their private conversations. Dounia visits Svidrigailov to confront him about the letter he sent regarding a crime committed by her brother. She expresses disbelief and accuses him of spreading a ridiculous suspicion. Svidrigailov questions her bravery for coming alone and implies that she wanted to spare her brother. Dounia is distressed and demands proof, but Svidrigailov evades the question. The encounter leaves Dounia feeling uneasy and troubled. Svidrigailov confesses to Dounia that Raskolnikov is a murderer who killed an old woman and her sister with an axe. He also reveals that Raskolnikov confessed to Sofya Semyonovna, who is the only person who knows his secret. Dounia is in disbelief and cannot fathom how Raskolnikov could commit such a crime. She pleads with Svidrigailov, forgetting her fear in the moment. The text discusses the idea of justifying wrongdoing for the greater good, as well as the concept of superiority and how it affects one's actions. The



speaker mentions a gentleman who broke open the mail and justified his actions, attributing it to pride, vanity, and a sense of superiority. The speaker also discusses the idea of a single misdeed being permissible if the principal aim is right, and the impact of social position and material wealth on one's future. The text delves into the inner thoughts and justifications of the characters, highlighting their moral dilemmas and the influence of their circumstances on their actions. The text discusses the character's admiration for Napoleon and his belief that many geniuses have overstepped the law without remorse. The character seems to have suffered from the idea that he could make a theory but was incapable of boldly overstepping the law, leading to feelings of humiliation. The text also touches on the broad and chaotic nature of Russians and their lack of sacred traditions, especially in the educated class. The character expresses a lack of moral feeling and a belief that it is a misfortune to be broad without a special genius. Avdotya Romanovna is distressed and wants to see Sofya Semyonovna. Svidrigailov tries to calm her down and offers to take her brother abroad. Dounia is upset and accuses Svidrigailov of lying. She almost faints but Svidrigailov helps her regain her composure. Svidrigailov tries to convince Dounia to help him save Raskolnikov, who is being watched and may give himself up for the murder. He offers to use his money and connections to get Raskolnikov and himself passports and send them away. Dounia is alarmed and hesitant, but Svidrigailov insists that it all depends on her. In this text, Svidrigailov is expressing his love and desperation to Dounia, who is clearly uncomfortable and tries to escape. Svidrigailov's behavior becomes increasingly erratic, causing Dounia to barricade herself in a corner. Despite her fear, she watches his every move. Svidrigailov remains composed but his face is pale, and he calmly tells Dounia that there is no one at home and he has lost the key. This creates a sense of danger and tension in the scene. Svidrigailov tries to manipulate and intimidate Avdotya Romanovna, suggesting that she should sacrifice her brother to save herself. He claims that she would have no proof of any assault and that no one would believe her. Dounia, feeling indignant, pulls out a revolver and lays it on the table, causing Svidrigailov to react with surprise. In this text, there is a confrontation between Avdotya Romanovna and Svidrigailov. Avdotya accuses Svidrigailov of being a murderer and threatens him with a revolver. Svidrigailov denies the accusations and tries to justify his actions, claiming that he did everything for Avdotya's sake. Avdotya remains firm in her belief that Svidrigailov is a scoundrel and a murderer. The tension between the two characters is palpable as they exchange accusations and denials. Dounia raises a revolver and aims at Svidrigailov, who taunts her to shoot. She fires, grazing his head, and he laughs. Svidrigailov wipes the blood and challenges her to shoot again. Dounia, in despair, threatens to shoot again, but Svidrigailov taunts her, and she raises the pistol once more. Dounia tries to shoot Svidrigailov, but the gun misfires. Svidrigailov is determined to not let her go and Dounia realizes she would have to kill him at close range. Instead, she drops the gun and Svidrigailov feels a weight lifted from his heart. He tries to embrace Dounia, but she trembles and pleads with him to let her go. Svidrigailov asks if she loves him, and she says she doesn't. He struggles with his emotions, then gives her the key. Svidrigailov gives Dounia a key and urges her to leave quickly. After she rushes out, he stands at the window for

a few minutes, then picks up a revolver that Dounia had thrown away. He examines it and decides to keep it, then leaves the room.

Svidrigailov spends the evening in low haunts, treating various people and being drawn to two clerks with crooked noses. He takes them to a pleasure garden, where a fight breaks out and he is chosen to settle the dispute. Feeling troubled, he visits Sonia's house and tells her he may be going to America. He offers her money, which she initially refuses. He also mentions Rodion Romanovitch's situation. Svidrigailov makes an unexpected visit to his betrothed's parents' home, charming them with his demeanor. He visits Sonia and her family, bringing them a large sum of money as a gift. He crosses the bridge at midnight and walks along a street, looking for a hotel. He enters a small, dirty room under the stairs and overhears a tense and chaotic scene. The protagonist is lying in bed, feeling feverish and fearful. He reflects on his emotions and desires for revenge. He encounters a mouse and a young girl hiding in a dark corner. He has a nightmare and writes something in a notebook, feeling disturbed and troubled. He walks out into the misty town and has a tense encounter with Achilles, revealing his plan to go to America and then unexpectedly shooting himself in the head.

Raskolnikov, in a state of fatigue and distress, visits his mother and sister, who are overjoyed to see him. His mother is emotional and worried about him, while his sister, Dounia, is not at home. Raskolnikov reassures his mother and expresses concern for his sister. He asks for her prayers and blessings before leaving, and they both weep and embrace. Raskolnikov is filled with horror and grief as he contemplates suicide, but ultimately decides to give himself up. He feels guilty for killing a woman and justifies his actions as atonement for her sins. Despite his inner turmoil, he promises to be honest and manly and make a name for himself. He confides in his sister, expressing his doubts and fears about the future, but ultimately pushes her away with impatience and vexation. He feels ashamed and angry at himself, expressing hatred towards everyone and contemplating the idea of being humbled by conviction. Despite his doubts, he ultimately decides to go. The text highlights Raskolnikov's inner conflict and the unwavering support of his family amidst his personal struggles.

Dounia and Sonia anxiously wait for Raskolnikov, fearing he may commit suicide. When he returns, he tells Sonia he has decided on a course of action and is annoyed by the thought of facing others. Sonia gives him two crosses, and he becomes forgetful and confused. Raskolnikov feels conflicted and agitated as he prepares to leave, feeling self-loathing and regret after driving away Sonia. He encounters a beggar, a drunk man, and experiences overwhelming emotions. He falls to the ground in tears and is mocked by onlookers. He goes to the police office and confesses to killing the pawnbroker woman and her sister with an axe. The epilogue reflects on the events and the thoughts of the characters, providing a conclusion to the story.

Rodion Raskolnikov, a second-class convict, is imprisoned in Siberia for a murder and robbery. His confession and genuine remorse lead to a more merciful sentence. Despite his history of helping others, he is sentenced to eight years of penal servitude. His family is deeply affected by his imprisonment, and his mother becomes increasingly anxious and melancholy. She falls ill and dies from brain fever, revealing in her delirium that she knew more about her son's fate than they had thought. Raskolnikov, unaware of his mother's death, maintains correspondence with Sonia, who provides detailed updates on his life as a convict in Siberia. He becomes isolated, silent, and ill, leading to his hospitalization in the convict ward.

The protagonist, Raskolnikov, reflects on his hardships in prison, feeling shame and despair. He questions the concept of crime and punishment, struggles with the idea of taking his own life, and observes the suffering of his fellow prisoners. He is disliked and avoided by others, but forms a closer relationship with Sonia, a kind and beloved woman in town. Raskolnikov falls ill and anxiously awaits Sonia's visit, finding solace in her presence. Despite his usual repugnance towards her, they share a moment of intimacy and both experience a shift in their perspectives and emotions. Raskolnikov realizes that the new life he desires will come at a cost, hinting at the beginning of a new story of renewal and regeneration.