

Summary

The passage discusses the concept of 'smartness' as perceived by two characters, Luzhin and Sonia. The speaker warns Dounia about the potential consequences of this smartness, suggesting it might be a dangerous bargain for luxuries. The speaker expresses concern that Dounia might regret her choices, leading to bitterness, misery, and hidden tears. The speaker also worries about the impact on Dounia's mother, who is already uneasy and worried. The speaker implies that Dounia's actions could lead to more significant distress once the full implications of her choices become clear. The passage is a dialogue between two characters, discussing the moral implications of taking a life for the greater good. One character passionately argues that the life of an old woman, who is described as harmful and spiteful, could be sacrificed to save thousands of others. He suggests that her wealth could be used to prevent destitution, vice, and disease, thus justifying the act as a form of 'simple arithmetic'. The officer agrees that the woman does not deserve to live, attributing it to nature. The first character counters, asserting that they must correct and direct nature to prevent drowning in prejudice and to allow the emergence of great men. The passage explores themes of morality, the value of life, and the concept of the greater good. The passage is a dialogue-heavy excerpt from Fyodor Dostoevsky's "Crime and Punishment". The main character, Raskolnikov, is in a police station, discussing his financial situation with the head clerk and other officers. He owes his landlady 115 roubles and is unable to pay, leading to a legal action against him. The officers, particularly Ilya Petrovitch, show little sympathy for his plight, focusing only on the legal and financial aspects of the situation.

Raskolnikov experiences a sudden shift in his emotional state, feeling a deep sense of isolation and indifference towards the opinions of others. He realizes that he can no longer appeal to these people for sympathy or understanding. This realization is described as a direct, agonizing sensation, unlike anything he has experienced before.

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The head clerk dictates a declaration for Raskolnikov to sign, stating that he will pay his debt in the future and will not leave town or sell his property. Raskolnikov, feeling physically unwell, signs the document. He then contemplates confessing his recent actions to Nikodim Fomitch, another officer present, but hesitates upon hearing a conversation between Nikodim and Ilya Petrovitch about a contradictory story involving a porter. The passage revolves around a character named Rodya, presumably Raskolnikov, who is being urged to sign a document. The other characters are insistent on him signing, indicating that it is related to a significant sum of money, which they consider extremely important. Despite their insistence, Raskolnikov resists, expressing his disinterest in the money and refusing to sign the document. The passage highlights a conflict between Raskolnikov's values and the desires of the other characters. As an AI, I'm unable to access or summarize a PDF directly. However, if you provide the text from the PDF, I'd be happy to help summarize it for you. The passage is from Fyodor Dostoevsky's "Crime and Punishment". The protagonist, Raskolnikov, is contemplating escape to America, taking with him an IOU. He is aware that people think he is ill and unable to walk, but he knows he can. He drinks half a bottle of beer, which sends a pleasant shiver down his spine and leads him into a deep, refreshing sleep.

Upon waking, he finds Razumihin in his doorway. Razumihin has been waiting for Raskolnikov for three hours and has been busy moving in with his uncle. Raskolnikov, disoriented, asks about the time and is surprised to learn that he has slept for over six hours.

Razumihin asks about Raskolnikov's health, to which he responds that he is not ill. Raskolnikov then questions Razumihin about how long he has been visiting him, but he cannot remember their conversation from the morning. Razumihin notes that Raskolnikov seems much better after his

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sleep. The passage is a conversation between two characters, one of whom is trying to convince the other to try on a new cap he has bought for him. The speaker is enthusiastic about the cap, emphasizing its importance as a proper head-covering and a recommendation in its own way. He compares it to another old, battered hat, which he humorously refers to as a Palmerston. The speaker also mentions a friend of his, Tolstyakov, who is always obliged to take off his hat in public places due to its poor condition. The speaker then asks another character, Nastasya, to guess the price of the new cap. When she guesses twenty copecks, he corrects her, stating that it cost eighty copecks. He also mentions that the cap was bought on the condition that a new one would be provided when it's worn out. The passage "Or what?" is a question, likely posed in a context of challenge or inquiry. Without additional context, a detailed summary cannot be provided. The passage expresses the speaker's extreme fatigue and desire for rest. The speaker also reveals feelings of shame, particularly about their perceived stupidity. The text provided is too short to summarize. It simply states "Now? Oh, yes?." without providing any context or additional information. The passage is a conversation between several characters, including Dmitri Prokofitch (Razumihin), Rodya (Raskolnikov), Dounia (Avdotya Romanovna), Pulcheria Alexandrovna, Nastasya, and Sonia. Razumihin is invited to dine with the family, an invitation he accepts with enthusiasm. There is a moment of awkwardness among the group before they part ways.

Pulcheria Alexandrovna attempts to greet Sonia but fails, leaving the room flustered. Dounia, however, manages to give Sonia a courteous bow, which seems to discomfort Sonia. Raskolnikov calls out to Dounia in the passage, asking for her hand, which she gives him. He squeezes her fingers warmly, causing her to blush and leave happily.

Raskolnikov then turns to Sonia, commenting on the inevitability of life and death. His sudden

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brightness surprises Sonia. He falls silent, reminiscing about the history of their deceased father.

Once outside, Pulcheria Alexandrovna expresses relief at leaving, surprising herself with her feelings. Dounia reminds her mother that Raskolnikov is still very ill. The passage is a conversation between two characters, discussing a third character named Porfiry Petrovitch, who is related to one of them and is handling a murder case they had previously talked about. The speaker reveals that Porfiry Petrovitch has been looking for people who have pawned items, and he himself has pawned a few things, including a ring from his sister and his father's silver watch. Despite their low monetary value, these items hold sentimental value for him. The speaker is left questioning what he should do next. The passage is a brief conversation where the speaker mentions having spoken about the other person the previous day. They then suggest moving to a different location. The speaker also inquires if the other person knew an old woman, expressing surprise or realization about something related to that. The passage is a segment from Fyodor Dostoevsky's "Crime and Punishment". It begins with a conversation between Raskolnikov, his friend Razumihin, and Sofya Semyonovna (Sonia). Raskolnikov corrects Razumihin's mispronunciation of Sonia's name, indicating his familiarity with her. Sonia, feeling embarrassed, gives her address to Raskolnikov who promises to visit her later.

As they leave, Razumihin questions Raskolnikov about his lack of a lock on his door, to which Raskolnikov responds humorously. Sonia, feeling overwhelmed by the encounter, hurries away to be alone and reflect on the events. She is followed by an unknown gentleman who had overheard her conversation with Raskolnikov and Razumihin.

The man, described as well-dressed and well-preserved, follows Sonia to her lodging, revealing that

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they are neighbors. He introduces himself to Sonia, who feels uneasy about the encounter.

The narrative then shifts to Razumihin and Raskolnikov on their way to meet Porfiry. Razumihin expresses his excitement about something, which confuses Raskolnikov. Razumihin mentions Raskolnikov's past visit to a pawnbroker, which Raskolnikov vaguely recalls. Razumihin seems to be relieved to understand why Raskolnikov mentioned rings and chains during a delirium.

Razumihin then assures Raskolnikov that they will find Porfiry, describing him as an intelligent, albeit cynical and skeptical, man who is eager to meet Raskolnikov. Razumihin admits that he has spoken about Raskolnikov to Porfiry during Raskolnikov's illness, which has piqued Porfiry's interest. The passage ends with Razumihin expressing concern that Raskolnikov might exaggerate the implications of their conversation. The passage is a self-deprecating monologue by a character who identifies himself as a 'louse', a term he uses to express his low self-esteem and guilt. He admits to having troubled Providence for a month, claiming his actions were not driven by personal desires but by a noble objective. He further justifies his actions by stating that he carried them out justly, with careful consideration and calculation. He confesses to choosing the most insignificant victim for his plan, intending to take only what he needed for his initial step. The rest, he mentions, would have gone to a monastery as per the victim's will. The character concludes his monologue by expressing his self-loathing, stating that he might be more vile and repugnant than the victim he killed. He had anticipated feeling this way after the act, and he is tormented by the vulgarity and horror of his actions. The protagonist expresses a lack of desire to travel, despite an invitation from Marfa Petrovna due to his apparent boredom. He has previously traveled abroad and found the experience unenjoyable, causing him to feel unwell. He describes feeling inexplicably sad when observing beautiful scenes such as the sunrise, the bay of Naples, and the sea. The protagonist finds his own

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sadness most disturbing, especially because it is genuine. The passage is a dialogue between two characters, Svidrigaïlov and Raskolnikov. Svidrigaïlov expresses his dissatisfaction with his current situation, hinting at a desire for escape, possibly to the North Pole. He mentions a rumor about Berg going up in a balloon from the Yusupov Garden, but dismisses the idea of joining him.

Svidrigaïlov then reflects on his past, revealing that he had the opportunity to leave the country but chose not to. He mentions Marfa Petrovna, a woman who appears to have had a significant impact on his life. She had given him a document and a considerable sum of money on his name-day, indicating her trust in him. Svidrigaïlov managed her estate and was known in the neighborhood for it. He also ordered books, initially with Marfa Petrovna's approval, but she later feared he was over-studying.

When asked if he misses Marfa Petrovna, Svidrigaïlov ambiguously responds, "Perhaps." This suggests a complex relationship with her. The passage highlights themes of regret, missed opportunities, and complex interpersonal relationships. The passage revolves around a heated conversation between Pyotr Petrovitch, Avdotya Romanovna, and Raskolnikov. Pyotr Petrovitch feels wronged and accuses Avdotya's family of taking advantage of him, reminding them that he chose to associate with them despite the negative rumors about their reputation. He believes he acted recklessly and expected gratitude in return. His words incite anger in Razumihin, who threatens him, and Dounia, who calls him mean and spiteful. Raskolnikov intervenes, asking Pyotr Petrovitch to leave the room. Pyotr Petrovitch leaves, harboring a deep, vengeful hatred for Raskolnikov, whom he blames for everything. The passage is from Fyodor Dostoevsky's "Crime and Punishment". It revolves around the character of Pyotr Petrovitch, a man who has risen from insignificance and is consumed by vanity and self-admiration. He values his amassed wealth and

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believes it makes him equal to his superiors. He has a particular interest in Dounia, a girl of pride, character, virtue, education, and breeding superior to his own. He dreams of her being eternally grateful to him for his condescension and having absolute power over her.

However, his plans are ruined, and he feels unjustly injured and unrecognized. He is determined to set things right the next day and crush those who caused his downfall. He particularly fears a man named Svidrigaïlov.

The passage also introduces Dounia's perspective. She feels guilty for being tempted by Pyotr's money and assures her brother that she had no idea of Pyotr's base nature. Her mother, Pulcheria Alexandrovna, is relieved and thankful for their deliverance from Pyotr.

Raskolnikov, Dounia's brother, is indifferent and sullen despite being the most insistent on getting rid of Pyotr. Dounia and Pulcheria are concerned about his reaction. The passage ends with Raskolnikov revealing that Svidrigaïlov wants to give Dounia a present of ten thousand roubles and desires to see her, which Pulcheria vehemently opposes. The passage revolves around the characters' concern for a certain individual's ominous plan. Raskolnikov, the protagonist, observes the intense fear this plan instills in others. He assures Dounia, his sister, that he will have to encounter this individual multiple times. Razumihin, a friend, passionately vows to keep a close eye on the person in question, having been given permission by Raskolnikov to protect his sister. Dounia gives her consent to Razumihin, but her anxiety is evident. Pulcheria Alexandrovna, their mother, watches Dounia with apprehension, but the prospect of receiving three thousand roubles seems to calm her.

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Later, they all engage in a lively discussion, with Razumihin being the main speaker. Raskolnikov, though silent, listens attentively. Razumihin passionately argues against the idea of leaving, emphasizing the importance of their unity. He proposes a partnership, promising a successful venture. The passage is a conversation between several characters about a business venture. Razumihin, who has experience in the publishing industry, proposes a plan to start a publishing business. He suggests borrowing money from his uncle, who has been offering to lend him money at a six percent interest rate, and combining it with another thousand from his friend. Razumihin believes that most publishers and booksellers lack knowledge about what they are selling, which makes them bad at their jobs. He, on the other hand, has been working in publishers' offices for two years and knows three European languages.

Razumihin's plan is to translate, publish, and learn all at once. He is confident in his knowledge of the publishing business and believes that they can start small and eventually expand. He also mentions that he knows of two or three books that could earn them a significant profit just for translating and publishing them.

Dounia, another character in the conversation, expresses her approval of Razumihin's plan. Pulcheria Alexandrovna, however, is more cautious, stating that the idea is new and untried. She suggests that they should stay where they are for the time being. When asked for his opinion, Rodya agrees with Razumihin's plan, stating that he also knows of a book that would be successful. He believes that Razumihin is capable of managing the business. The passage emphasizes the necessity of enduring pain and suffering for the sake of personal growth or resolution. It suggests that one must confront and break down their challenges or obstacles, accepting the associated suffering as part of the process. The speaker appears to be addressing someone who doesn't fully

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grasp this concept. The passage features a conversation between Pyotr Petrovitch and an unnamed character. Pyotr Petrovitch inquires about the daughter of a deceased man, referring to her as a delicate-looking little thing. He seems to be interested in rumors or speculations about her. The unnamed character responds by expressing a personal belief that the condition being referred to, although unspecified, is normal for women. The passage is a dialogue between two characters discussing a woman's modesty and chastity. One character is defending the woman's right to decide for herself, expressing his respect for her dignity and his hope for a possible relationship. He criticizes the other character's crude understanding of the concept of development, emphasizing that it's not about proving modesty as nonsense but about striving for women's freedom. The other character suggests a more materialistic approach, proposing that a gift might be a better way to win the woman's favor. The first character dismisses this idea, reiterating that the other character does not understand the situation. The passage is a conversation between Pyotr Petrovitch, Sonia, and Lebeziatnikov. Pyotr Petrovitch expresses his concern about Katerina Ivanovna's financial irresponsibility, citing her purchase of luxury items like Jamaica rum and Madeira despite not having enough money for basic necessities. He suggests that a subscription should be raised for Katerina Ivanovna, but the money should be managed by someone else, like Sonia.

Pyotr Petrovitch then offers Sonia a ten-rouble note for the benefit of her relation, insisting that his name should not be associated with the donation. Sonia, overwhelmed, accepts the money and leaves the room.

Lebeziatnikov, who has been observing the conversation, commends Pyotr Petrovitch for his charitable act, despite his own reservations about private charity. He argues that even though Pyotr Petrovitch's action might not eradicate the problem, it is still commendable and shows his humanity.

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The conversation then shifts to the topic of marriage. Lebeziatnikov questions Pyotr Petrovitch's insistence on legal marriage, expressing his relief that Pyotr Petrovitch's recent marriage plans did not materialize. Pyotr Petrovitch defends his stance, stating that he wants legal marriage to avoid being deceived and raising another man's children. The passage is a lively scene from a gathering, where the hostess, Katerina Ivanovna, is entertaining her guests with humor and hospitality, despite her deteriorating health. She is seen joking about the potential theft of her landlady's silver spoons and making fun of the landlady's obliviousness. Her laughter, however, turns into a severe coughing fit, revealing her ill health.

Katerina Ivanovna is also seen instructing her guests, particularly Sonia, who is late to the gathering. She is concerned about the food being served, ensuring that everyone, including the children, have been served. Sonia, on the other hand, seems to be avoiding interaction with Raskolnikov, who is seated next to her.

The passage also reveals a sense of disappointment in Katerina Ivanovna, as she mentions a certain lady and her daughter who did not attend the gathering despite being invited. She also expresses her confusion over the absence of Pyotr Petrovitch. However, Sonia delivers Pyotr Petrovitch's apologies and promises of future assistance, which seems to comfort Katerina Ivanovna.

Despite the humble surroundings and the absence of some guests, Katerina Ivanovna maintains her dignity and pride. She expresses her gratitude to Raskolnikov for accepting her hospitality and attributes his presence to his affection for her late husband. The passage ends with Katerina

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Ivanovna trying to ensure the comfort of an old, deaf man, who is oblivious to her inquiries. The passage is a scene from Fyodor Dostoevsky's "Crime and Punishment," featuring a tense dinner gathering. The main characters are Katerina Ivanovna, the commissariat clerk, Raskolnikov, Sonia, and Amalia Ivanovna.

Katerina Ivanovna, the hostess, is in a heated conversation with the commissariat clerk, who is heavily drinking. She defends her late husband's honor, acknowledging his drinking problem but emphasizing his kindness and respect for his family. The clerk, however, mocks her late husband, causing Katerina Ivanovna to become increasingly agitated.

Raskolnikov, another guest, observes the situation with disgust, eating only out of politeness. He is particularly concerned about Sonia, who is also distressed by the escalating tension. Sonia is aware that her presence is a source of contempt for the 'genteel' ladies and fears Katerina Ivanovna's growing irritation.

Amalia Ivanovna, feeling slighted by Katerina Ivanovna's haughtiness, attempts to lighten the mood by telling a story about an acquaintance, 'Karl from the chemist's.' However, her story, told in broken Russian, only serves to amuse Katerina Ivanovna and further irritate Amalia Ivanovna.

The scene ends with Katerina Ivanovna mocking Amalia Ivanovna's poor grasp of the Russian language and her 'touching' story, while Raskolnikov observes the foreigners' behavior. The tension continues to build, hinting at an impending conflict. The passage is a dialogue between Raskolnikov and Sonia, two characters from Fyodor Dostoevsky's novel "Crime and Punishment". Raskolnikov, who is in a state of emotional turmoil, engages Sonia in a philosophical discussion about morality,

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life, and death. He presents her with a hypothetical situation, asking her to decide who should live or die between Luzhin, a wicked man, and Katerina Ivanovna, a woman whose death would lead to the ruin of her children. Sonia, distressed by the question, argues that she is not in a position to make such a decision and that it is a matter of divine providence.

Raskolnikov then reveals his true intentions behind the conversation. He confesses to Sonia that he is the one who killed Lizaveta, an old woman, and her sister. This confession shocks Sonia, who is initially unable to believe it. However, as Raskolnikov insists, she eventually accepts the truth. Despite the horrifying revelation, Sonia pledges to stay by Raskolnikov's side, promising to follow him everywhere. This act of loyalty and compassion brings Raskolnikov to tears, offering him a glimmer of hope in his bleak situation. The passage is a dialogue between two characters, presumably in a tense and emotional situation. One character confesses to a murder, stating that their motivation was a desire to become like Napoleon. The other character, Sonia, responds with confusion but urges the confessor to continue speaking, promising that she will eventually understand the reasons behind their actions. The main themes here are confession, misunderstanding, and a quest for understanding. The passage is a dialogue between two characters, presumably Sonia and the speaker, who seems to be a man tormented by guilt and self-loathing. The man confesses to killing an old woman, referring to her as a 'louse,' a term he uses to justify his actions. However, Sonia is distressed by his confession and his attempt to dehumanize his victim.

The man acknowledges that his justification is flawed and admits to speaking nonsense. He reveals that he has been isolated for a long time, which has affected his mental state, causing him to suffer from headaches and delirium. Sonia, witnessing his suffering, is also affected and becomes

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increasingly distressed.

In a sudden shift of thought, the man suggests that he might be suffering from various negative traits, including vanity, envy, malice, vindictiveness, and possibly a tendency towards insanity. He recalls his time at the university, hinting at a missed opportunity due to his refusal to accept help from his mother and earn his own living. He blames his circumstances, particularly his small, cramped room, for stifling his soul and mind, yet paradoxically, he admits to refusing to leave it.

Overall, the passage presents a man grappling with guilt, regret, and self-loathing, while Sonia, the listener, struggles to comprehend his distressing revelations. The passage revolves around a tense interaction between three characters: Sonia, Raskolnikov, and Lebeziatnikov. Sonia and Raskolnikov share a moment of emotional connection, discussing a cross that Sonia wants Raskolnikov to wear when he goes to face his suffering. They agree that it would be better to put it on later, and Sonia promises to accompany him in prayer.

Their intimate conversation is interrupted by a knock on the door, which turns out to be Mr. Lebeziatnikov. He appears to be agitated and addresses both Sonia and Raskolnikov, hinting at some confusion or misunderstanding. The tension escalates when he abruptly announces that Katerina Ivanovna has lost her sanity, causing Sonia to scream in shock. The passage ends on this cliffhanger, leaving the reader in suspense about the implications of Lebeziatnikov's news. The passage describes a chaotic scene where Lebeziatnikov informs the protagonist that Katerina Ivanovna has executed her plan of taking the children away. He found this out after visiting the protagonist's room in his absence. Katerina Ivanovna is described as making the children dance to the sound of a frying-pan, causing a public spectacle that attracts a crowd. The children are upset

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and they keep stopping at crossroads and shops. The protagonist, Raskolnikov, shows concern for Sonia (Sofya Semyonovna), who is also described as being frantic, though it's emphasized that Katerina Ivanovna is in a state of absolute frenzy. Lebeziatnikov warns that their behavior could lead to police involvement. The passage is a dialogue between two characters, presumably in a tense situation. One character is expressing frustration and announces his intention to drink, which the other character correctly predicted. The second character, Razumihin, is revealed to have feelings for the first character's sister, which the first character acknowledges and approves of. The first character entrusts his sister to Razumihin, expressing confidence in his love and purity of heart. He also suggests that the sister might reciprocate Razumihin's feelings. The first character then leaves the decision to Razumihin whether to drink or not, implying that his actions could impact his relationship with the sister. The passage ends with Razumihin in a state of emotional turmoil, unsure of how to respond. The passage is a conversation between Raskolnikov and Svidrigaïlov. Raskolnikov, feeling uncomfortable and oppressed, attempts to leave, but Svidrigaïlov pleads with him to stay. Svidrigaïlov, who Raskolnikov views as a worthless scoundrel, tries to engage Raskolnikov by promising to share a story about a woman who tried to 'save' him. This woman, he reveals, is Raskolnikov's sister. The passage highlights the tension between the two characters and sets up for a revelation about Raskolnikov's sister. The passage revolves around the narrator's gloomy and depressed disposition, and his interactions with a cunning woman named Resslich. Resslich, who seems to have ulterior motives, suggests that the narrator is bored and needs something to occupy his time. She introduces him to a family in distress, with a paralyzed father, a sensible mother, a son who doesn't help, a married daughter who doesn't visit, and two young nephews. The family has also pulled their youngest daughter out of school, who is about to turn sixteen, with the intention of marrying her off. Resslich implies that this young girl could be a potential match for the narrator, possibly with the intention of profiting from the situation. The

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passage expresses intrigue or fascination about a certain subject. The passage describes a lively and animated interaction with a young girl's parents. The narrator is clearly enthralled by the girl, who is depicted as innocent and youthful, still in her early teens. The narrator finds her shyness and bashfulness more appealing than conventional beauty. The girl is described in detail, with fair curly hair, rosy lips, and tiny feet, painting a picture of a charming and adorable child. The passage describes a man's interaction with his betrothed, a young woman of sixteen. After their engagement, he showers her with lavish gifts, including diamonds, pearls, and a large silver dressing-case. Despite the grandeur of these presents, the woman is more interested in the emotional connection between them. She expresses her commitment to him, promising to be a faithful and devoted wife. She asks for nothing more than his respect in return, rejecting the need for material gifts. The man is deeply moved by her sincerity and innocence, finding the whole experience incredibly captivating. The passage conveys a sense of urgency and hope, suggesting that there might still be an opportunity for action or change. The speaker emphasizes their sincerity, indicating the importance of the message. The speaker expresses regret, indicating that a woman, Sofya Semyonovna, may arrive soon. She is currently out, presumably meeting with a lady regarding some orphans whose mother has passed away. The speaker has been involved in making arrangements for these orphans. If Sofya Semyonovna does not return within ten minutes, the speaker plans to send her to the listener's location, even as soon as that same day. The speaker also mentions that they are currently in their own flat. The passage is a scene from Fyodor Dostoevsky's "Crime and Punishment," where Svidrigaïlov, a character with questionable motives, is showing Dounia, the sister of the protagonist Rodion Romanovitch, around his apartment. He reveals that his apartment is strategically located between two almost uninhabited apartments, allowing him to eavesdrop on conversations from the adjacent rooms.

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Svidrigaïlov has been listening to conversations between Dounia's brother, Rodion, and Sofya Semyonovna, a poor young woman who Rodion is close to. He reveals to Dounia that he has overheard Rodion confessing to a double murder. Rodion had killed an old pawnbroker woman and her sister, Lizaveta, to rob them. Svidrigaïlov assures Dounia that Sofya, despite knowing Rodion's secret, will not betray him.

Dounia, who had received a letter from Svidrigaïlov hinting at her brother's crime, confronts him about it. She initially refuses to believe the accusations, dismissing them as ridiculous suspicions. However, Svidrigaïlov's detailed account of the crime, based on Rodion's confession, leaves her shocked and gasping for breath. The passage ends with Dounia in a state of disbelief and distress, unable to accept her brother's guilt. The passage revolves around a tense confrontation between two characters, presumably in a private setting. The woman, identified as Avdotya Romanovna, suddenly produces a revolver from her pocket, which startles Svidrigaïlov. He reacts with a mix of surprise and malicious delight, interpreting this as a turning point in their interaction. He also speculates that the revolver might have been provided by Mr. Razumihin. However, Avdotya corrects him, stating that the revolver belonged to Marfa Petrovna, whom Svidrigaïlov allegedly killed. She asserts that there was nothing of his in Marfa's house, implying that he has no claim over the weapon. The passage suggests a history of violence and deceit, with the revolver serving as a symbol of power and control. The passage revolves around a tense confrontation between two characters. The female character is threatening the male character, Svidrigaïlov, with a gun, accusing him of being capable of dangerous actions. She is desperate and frantic, warning him not to come any closer or she will shoot. She also accuses Svidrigaïlov of poisoning his wife, Marfa Petrovna, and labels him a murderer. She claims to have evidence of his guilt, stating that he had hinted at his crime and she knows he had poison ready for the act. The passage ends with

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Svidrigaïlov still standing his ground, questioning her accusations. The given passage does not provide enough information to create a summary. The text only contains the word 'Ugh!', which does not provide any context or details about events, characters, or themes. The passage is a dialogue between Raskolnikov and his sister Dounia, from the novel "Crime and Punishment". Raskolnikov is in a state of emotional turmoil, confessing that he has lost faith in life, yet has sought comfort in their mother's arms and asked for her prayers. Dounia is shocked to learn that their mother might be aware of Raskolnikov's troubles, as she has heard him talking in his sleep.

Raskolnikov admits to contemplating suicide to escape disgrace but decided against it, attributing his decision to pride. He questions Dounia if she thought he was merely afraid of the water, a reference to his suicide contemplation. Dounia, distressed by his words, pleads for him to stop talking in such a manner.

In a sudden decision, Raskolnikov declares his intention to give himself up, although he is unsure of his reasons. Dounia, moved to tears, embraces him, asking if he believes that facing suffering could serve as partial atonement for his crime. The passage ends on a cliffhanger, with the word "Crime?" suggesting a significant revelation or confession to come. The speaker expresses frustration over an impending situation where they will be subjected to the scrutiny and questioning of individuals they perceive as ignorant and bothersome. They are particularly irritated by the thought of being the center of attention and having to respond to what they consider to be stupid questions. The passage describes a man in a state of emotional turmoil and confusion. He seems to be struggling with his thoughts and actions, unable to focus or communicate clearly. Sonia, a woman present with him, silently hands him two crosses - one made of cypress wood and the other of copper. She blesses both of them and places the wooden cross around his neck. The man interprets this as a symbol of

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his suffering and identifies the wooden cross as a peasant's cross and the copper one as Lizaveta's. He recalls two similar items, a silver cross and a small ikon, which he had previously returned to an old woman. He believes these items would be more fitting for his current situation. However, he acknowledges his rambling and forgetfulness. He reveals that his purpose for visiting Sonia was to warn her about something, but he seems to have forgotten what it was. He mentions that he is about to go to prison, fulfilling Sonia's apparent wish, and questions why she is crying. The passage is a dialogue-heavy excerpt from Fyodor Dostoevsky's "Crime and Punishment". The conversation primarily takes place between Ilya Petrovitch and Raskolnikov. Petrovitch, who seems to be a figure of authority, is initially discussing the issue of education and the prevalence of suicides, mentioning a recent case of a man named Svidrigaïlov who shot himself. This news shocks Raskolnikov, revealing that he knew Svidrigaïlov personally, as his sister was a governess in Svidrigaïlov's family.

Raskolnikov's reaction to the news of Svidrigaïlov's suicide is intense, causing him to turn pale and feel stifled. Despite Petrovitch's attempts to continue the conversation, Raskolnikov insists on leaving. As he exits, he experiences a bout of dizziness and observes various chaotic scenes, including a barking dog and a woman throwing a rolling-pin.

Outside, Raskolnikov encounters Sonia, who appears horrified and distressed. He stands before her, grinning meaninglessly, before returning to the police office where Petrovitch is busy with some papers. The passage ends with the reappearance of a peasant who had earlier brushed past Raskolnikov on the stairs. The passage discusses the aftermath of a trial where a criminal, due to extenuating circumstances, is sentenced to eight years of penal servitude. During the trial, Raskolnikov's mother, Pulcheria Alexandrovna, falls ill with a strange nervous condition that affects her intellect. Raskolnikov's sister, Dounia, and her friend, Razumihin, manage to move Pulcheria out

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of Petersburg to a nearby town. This allows them to keep track of the trial and visit Dounia's sister, Avdotya Romanovna, frequently.

Pulcheria's illness causes her to have feverish deliriums. After Dounia's last meeting with her brother, she and Razumihin fabricate a story for Pulcheria about Raskolnikov's sudden departure. They tell her that he has gone on a business trip to a distant part of Russia, which will eventually bring him money and reputation. However, Pulcheria never questions them about this, instead, she has her own version of events. She believes that Raskolnikov has many powerful enemies and needs to hide. She is confident that he will have a brilliant career once certain negative influences are removed.

Pulcheria's silence on certain subjects begins to worry Dounia and Razumihin. She doesn't complain about not receiving letters from Rodya, which was her only source of hope in previous years. Dounia fears that her mother suspects something terrible has happened to Rodya and is too afraid to ask. Pulcheria's mental state continues to deteriorate, and she occasionally forces the conversation towards Rodya, becoming gloomy and silent when she receives unsatisfactory answers. Dounia decides it's best to avoid certain topics, but it's clear that Pulcheria suspects something terrible. Her condition alternates between periods of gloomy silence and tears, and periods of hysterical animation where she talks incessantly about her son and her hopes for his future. The passage is a continuation of Fyodor Dostoevsky's novel "Crime and Punishment". It focuses on the aftermath of Raskolnikov's confession and his subsequent life in prison. Raskolnikov is visited by his sister Dounia and his friend Razumihin, who promise that their separation will not be permanent. Razumihin plans to establish a secure livelihood and then move to Siberia, where they will all start a new life.

Summary

Raskolnikov's mother, Pulcheria Alexandrovna, becomes increasingly anxious and melancholic after Dounia's marriage to Razumihin. She obsessively talks about her son's heroic deeds, risking the revelation of his criminal past. Her restlessness escalates into delirium and she dies from brain fever, revealing in her delirium that she knew more about Raskolnikov's fate than previously thought.

Sonia, who has followed Raskolnikov to Siberia, maintains correspondence with Dounia and Razumihin, providing detailed accounts of Raskolnikov's life as a convict. However, Sonia's letters reveal that Raskolnikov is becoming increasingly isolated and unresponsive, eventually falling seriously ill.

Raskolnikov's illness is not due to the harsh conditions of prison life, but rather his wounded pride. He is ashamed of his predicament, but not because of his crime. He feels he has stupidly fallen victim to fate and resents having to submit to his sentence. He does not repent his crime, and even in prison, he continues to justify his actions, questioning why his crime is seen as more horrible than others.