

Summary of Crime and Punishment

Chapter 1

The text provides a preface to Fyodor Dostoevsky's "Crime and Punishment," detailing the author's life and background. Dostoevsky was born to a poor but devout family, and despite his health issues, he excelled academically. He became known for his first work, "Poor Folk," but his early hopes were dashed when he was arrested in 1849 for participating in discussions against the government. He was initially sentenced to death, which was commuted to hard labor after a near-execution experience.

Dostoevsky's time in prison, including exposure to the suffering of fellow inmates, deeply influenced his writing. After his release, he faced personal tragedies, including the loss of his wife and brother, and was compelled to write rapidly to support his family, often under financial strain. Despite these hardships, he became a celebrated literary figure in Russia, and his works reflect themes of suffering, morality, and redemption.

The narrative then transitions to the beginning of "Crime and Punishment," introducing the protagonist, Raskolnikov, a student living in poverty. He grapples with intense feelings of isolation and anxiety, leading to a sense of detachment from society. The text describes his internal conflict and his preparations for a significant, unnamed act that he is contemplating, revealing his troubled state of mind as he navigates the harsh realities of his environment and his own moral dilemmas.

Chapter 2

In this passage from Fyodor Dostoevsky's "Crime and Punishment," Raskolnikov finds himself in a grim, chaotic scene where Katerina Ivanovna, a frail and distressed woman, is overwhelmed by her

husband Marmeladov's drunkenness and their dire living conditions. Katerina is shown to be emotionally and physically exhausted, indicative of her struggles with poverty and her husband's alcoholism. Their children, neglected and frightened, illustrate the family's plight.

Marmeladov's return home elicits a frenzied reaction from Katerina, who accuses him of wasting their money and failing to provide for their hungry children. Raskolnikov witnesses this painful domestic scene unfold, feeling the weight of their suffering. As he leaves, he reflects on the harsh realities of life for people like them and contemplates the burdens placed upon his own family, particularly concerning his sister Dounia's impending marriage to a man he despises, Pyotr Petrovitch Luzhin. He grapples with feelings of helplessness and anger, struggling with the sacrifices his family is making for him.

Raskolnikov's inner turmoil deepens as he reads a letter from his mother, revealing her love and worries for him and Dounia, which further complicates his feelings of obligation and resentment. The letter highlights the family's financial struggles and Dounia's decision to marry Luzhin, whom Raskolnikov believes is unworthy of her. This strengthens his resolve to resist the marriage, feeling that his family's sacrifices should not come at the cost of Dounia's happiness.

The passage culminates in Raskolnikov's encounter with a young, drunken girl in the street, prompting a mix of compassion and rage within him as he confronts the broader social issues of exploitation and morality. His reflections lead him to a state of desperation and contemplation about his own life decisions and their consequences on his family.

Chapter 3

In this excerpt from Fyodor Dostoevsky's "Crime and Punishment," Raskolnikov is deeply troubled by the potential fate of a young woman he sees being pursued by a dandy. He grapples with

feelings of helplessness and a sense of moral obligation, questioning his right to intervene in her situation. Raskolnikov's thoughts shift to a broader contemplation of societal injustices, reflecting on how certain individuals seem destined to fall into ruin, while others remain untouched by such fates.

As he wanders through the streets, his mind drifts to his friend Razumihin, recalling their past camaraderie at university. Raskolnikov feels isolated, having distanced himself from most of his peers, but he considers reaching out to Razumihin for help with his current dire situation. Yet, he is conflicted about whether Razumihin could truly assist him.

Eventually, Raskolnikov's internal conflict turns into a feverish state as he dreams of a horrific scene involving a mare being brutally whipped by drunken men. This dream symbolizes his own struggles with violence and moral decay. Waking from the dream, he reflects on his dark thoughts about committing a crime, realizing the weight of his internal turmoil.

He recalls a recent encounter that confirmed his intent to murder the pawnbroker Alyona Ivanovna, viewing her as a parasite on society. Raskolnikov's thoughts spiral into a justification of this potential crime, weighing the value of her life against the greater good he believes he could accomplish with her wealth. As he prepares to enact his plan, he experiences a mix of dread and determination, ultimately feeling that he is trapped by circumstances and fate.

The narrative illustrates Raskolnikov's psychological descent, his grappling with morality, and the profound impact of societal structures on individual lives. It sets the stage for his impending crime, highlighting Dostoevsky's exploration of existential dilemmas and the human psyche.

Chapter 4

In this intense excerpt from Fyodor Dostoevsky's "Crime and Punishment," Raskolnikov is in a state

of heightened tension following a murder he has committed. He stealthily approaches the door of an old woman, Alyona Ivanovna, who is known for pawning items. As he engages with her, he attempts to maintain a facade of normalcy while grappling with his inner turmoil and fear of being discovered.

After entering her room uninvited, he quickly loses his composure and, in a moment of panic and desperation, uses an axe to murder her. The act is brutal, and he feels a rush of strength and clarity immediately afterward as he searches for valuables. However, the horror of his actions begins to overwhelm him, leading him into a frantic state as he tries to conceal the evidence and escape.

In the aftermath of the murder, he is beset by paranoia and fear, especially upon encountering Lizaveta, the old woman's sister, whom he also kills to eliminate a witness. The narrative captures Raskolnikov's psychological decline as he contemplates the implications of his crimes and struggles with the overwhelming guilt and fear of being caught.

As he attempts to clean himself and the axe, he is plagued by thoughts of discovery and the absurdity of his situation. He struggles to compose himself and manage his fear as he hears people approaching, leading to a frantic escape from the scene. The text illustrates Raskolnikov's descent into madness, driven by the weight of his actions and the psychological torment that follows.

Ultimately, the passage reflects themes of guilt, morality, and the psychological consequences of crime, which are central to Dostoevsky's exploration of the human condition.

Chapter 5

In this excerpt from Fyodor Dostoevsky's "Crime and Punishment," the main character, Raskolnikov, is in a state of emotional turmoil and physical distress after a series of troubling events. He reflects on a woman who had previously promised to trust him if he provided her with an I.O.U., but now she

has taken legal action against him when he is in dire need. Raskolnikov experiences a moment of indifference towards the police officers around him, realizing he cannot connect with anyone on an emotional level, feeling a deep sense of solitude and despair.

As he navigates his thoughts, he becomes aware of the dire situation he is in, particularly concerning an I.O.U. and the potential consequences of his actions. He battles with the impulse to confess everything to a clerk, but hesitates. Meanwhile, a conversation among the police suggests a murder investigation is ongoing, which adds to his anxiety about being discovered.

Raskolnikov's physical state deteriorates, leading to a fainting episode. When he regains consciousness, he learns that his friends are concerned for his health and are trying to help him. His friend Razumihin is particularly attentive, bringing him news and even a financial remittance from his mother. Razumihin's eagerness to support Raskolnikov contrasts sharply with Raskolnikov's internal conflict and paranoia about being caught for a crime he feels guilty about.

Throughout the passage, Raskolnikov grapples with complex emotions of guilt, fear, and a sense of isolation, all while trying to maintain a facade of normalcy. His interactions with Razumihin and others highlight the struggle between his inner turmoil and the outside world trying to reach out to him. The narrative captures the essence of Raskolnikov's psychological state as he deals with the consequences of his actions and the looming threat of discovery.

Chapter 6

In this excerpt from **Crime and Punishment**, Razumihin attempts to cheer Raskolnikov, who has been ill, by presenting him with new clothes he purchased. He explains the prices and the quality of the items, emphasizing the bargain they represent and reassuring Raskolnikov that he can pay for his lodging. Despite Razumihin's playful demeanor, Raskolnikov feels disgusted and irritated by the

conversation. The scene shifts as Zossimov, a doctor, enters and checks Raskolnikov's condition, noting his lingering depression.

As the conversation continues, Razumihin discusses a recent murder case involving a house-painter named Nikolay, who has been implicated in the crime. Raskolnikov becomes increasingly agitated when he hears details about the murder and the evidence against Nikolay. The dialogue highlights Razumihin's desire to defend Nikolay and Zossimov's skepticism about the painter's guilt.

Eventually, a new character, Pyotr Petrovitch Luzhin, enters, claiming to be Raskolnikov's mother's fiancé. He tries to engage Raskolnikov in conversation, but Raskolnikov's disdain for Luzhin's demeanor and views leads to a tense exchange. Luzhin's attempts to present his progressive ideas about society and economics only irritate Raskolnikov further, culminating in a confrontation where Raskolnikov threatens Luzhin regarding his mother.

After Luzhin leaves, Raskolnikov is left in a state of turmoil, expressing a desire to be alone. Ultimately, he resolves to take action to change his situation, feeling a renewed sense of determination despite his physical weakness. He dresses in the new clothes and leaves his home, moving through the streets with a sense of urgency and purpose, contemplating the need for a decisive change in his life.

Chapter 7

In this excerpt from **Crime and Punishment**, we are introduced to Raskolnikov, who is deeply troubled and reflective, grappling with existential thoughts about life and death. He encounters a bruised woman who evokes his sympathy and leads him to contemplate the value of life, even in extreme suffering. As he wanders through the streets, he seeks out newspapers for news of a recent murder, his anxious curiosity hinting at a connection to his own darker thoughts.

In a restaurant, he meets Zametov, a clerk, and a conversation ensues that reveals Raskolnikov's increasingly erratic behavior and hints at his deeper psychological turmoil. He mocks Zametov and expresses a fascination with the recent crimes, eventually suggesting he might have murdered the old pawnbroker and her sister, which shocks Zametov and leads to a tense moment between them.

After leaving the restaurant, Raskolnikov feels overwhelmed and heads towards a bridge where he witnesses a woman attempting suicide. She is saved by a policeman, but Raskolnikov's indifference and disgust highlight his emotional detachment. He reflects on his own plans for an end while contemplating the futility of existence.

Ultimately, Raskolnikov's thoughts lead him to a place where he is reminded of a past act of violence—the murder of the pawnbroker. He feels compelled to return to the scene, where he finds it being renovated, stripped of its past horrors, which he finds unsettling. His encounter with workmen there only deepens his sense of alienation.

The narrative shifts to an accident involving Marmeladov, a government clerk, who is run over while drunk. Raskolnikov, recognizing him, rushes to help, revealing his complex feelings of compassion and guilt. Marmeladov's family, led by Katerina Ivanovna, is portrayed in stark poverty, with their desperation underscoring societal issues.

The chapter culminates in Marmeladov's death, witnessed by

Chapter 8

In this excerpt from "Crime and Punishment," Raskolnikov engages with Katerina Ivanovna, who is mourning her husband's death. He expresses his admiration for her husband's love and respect for

her, offering her twenty roubles as a gesture of goodwill and promising to return. After a brief encounter with Nikodim Fomitch, Raskolnikov, stained with blood, experiences a surge of life and strength, akin to a man who has received a reprieve from death.

As he descends the staircase, he is approached by Polenka, a child who brings him a message from her sister Sonia. Their interaction is tender, with Polenka expressing her love for Sonia and sharing her family's struggles. Raskolnikov, moved by this innocence, requests her to remember him in her prayers.

Upon leaving, he reflects on his recent actions and resolves to confront his reality, deciding to visit his friend Razumihin. He feels invigorated and defiant, declaring that he will not let the past consume him.

When he arrives at Razumihin's gathering, he shares news of his encounter with Katerina and the state of her family, showcasing the tension between his internal struggles and his interactions with others. After a brief and tumultuous reunion with his mother and sister, who have come to visit him, he faints from the emotional and physical strain he has endured.

The chapter concludes with Razumihin and Zossimov discussing Raskolnikov's condition, highlighting the concern for his mental state and the impact of his family's arrival on his recovery.

Chapter 9

In this excerpt from Fyodor Dostoevsky's "Crime and Punishment," the characters engage in a complex conversation about familial relationships, social class, and emotional struggles. Avdotya Romanovna (Dounia) and her mother, Pulcheria Alexandrovna, are depicted as coming from a place of poverty, which affects their interactions and the way they perceive others, particularly Razumihin,

who admires Dounia's resilience despite their dire circumstances.

Razumihin expresses concern for Raskolnikov, Dounia's brother, suggesting he needs a woman's care, but doubts Raskolnikov's capacity for love. The discussion shifts as Pulcheria reveals her anxiety about a letter from Pyotr Petrovitch Luzhin, Dounia's fiancé, which contains a request that Raskolnikov should not be present during their meeting. This request causes tension, as Raskolnikov previously insisted they refuse Luzhin.

When Raskolnikov's mother and sister visit him, they find him in a fragile state, struggling with his emotions and past actions. His demeanor oscillates between affection for his family and a sense of alienation, leading to a tense atmosphere. The family strives to reconnect, but Raskolnikov's internal turmoil creates barriers.

Meanwhile, Sonia, a young girl from a troubled background, enters the scene. She is initially shy but becomes a focal point in Raskolnikov's life, embodying themes of compassion and suffering. Her connection to Raskolnikov deepens as they discuss the funeral of her father, Marmeladov, reflecting on the burdens of poverty and the human capacity for kindness amidst despair.

The narrative captures the family's dynamics, the societal pressures they face, and Raskolnikov's struggle with his identity and morality, setting the stage for deeper conflicts to unfold in the story.

Chapter 10

In this excerpt, Sonia experiences an intense emotional moment as she anticipates a visit from Raskolnikov, feeling overwhelmed and anxious about the state of her room, fearing what he might think. Meanwhile, an unknown gentleman observes her closely, intrigued by her demeanor. This man follows her home, revealing himself to be well-dressed and of apparent social status, which

adds an air of mystery.

As Razumihin and Raskolnikov converse, Razumihin expresses excitement about the events surrounding Raskolnikov's past actions, unaware of Raskolnikov's deeper turmoil. Raskolnikov is preoccupied with his own guilt and fear of being discovered, particularly regarding his recent visit to the old woman's flat before her murder. He becomes increasingly paranoid about the police's suspicions and the potential trap being laid for him.

The chapter transitions to a meeting with Porfiry Petrovitch, where Raskolnikov is acutely aware of the scrutiny he is under. Porfiry and Zametov engage in a seemingly casual conversation, but Raskolnikov feels the tension and underlying implications of their questions. He grapples with feelings of irritation and the fear of being exposed as the murderer, reflecting on the nature of crime and the psychology of guilt.

Throughout the passage, Raskolnikov's internal conflict is palpable as he balances his philosophical ideas about morality and crime with the practical reality of his situation. The dialogue reveals the complexity of his thoughts regarding the justification of actions in the name of greater good and the burdens of conscience that accompany them. The tension escalates as he contemplates the consequences of his actions, both on a personal and societal level.

Chapter 11

In this excerpt from Fyodor Dostoevsky's "Crime and Punishment," Raskolnikov experiences a disorienting encounter with a man who accuses him of being a murderer. This man, who appears to know something about Raskolnikov's dark secret, instills a sense of dread in him. Raskolnikov is overwhelmed with conflicting thoughts and emotions as he reflects on his actions, particularly the murder he committed. He struggles with guilt, fear, and confusion, contemplating the implications of

his crime and the nature of morality.

Later, Raskolnikov learns that Arkady Svidrigaïlov, a figure from his sister Dounia's past, has come to St. Petersburg following the death of his wife. Svidrigaïlov seeks to discuss Dounia's welfare, particularly regarding her engagement to Pyotr Luzhin, whom Raskolnikov disapproves of. Svidrigaïlov offers Dounia a large sum of money as a means of breaking off her engagement, claiming it is a gesture of goodwill rather than self-interest. This proposal further complicates Raskolnikov's feelings of protectiveness towards his sister and his disdain for Svidrigaïlov's character.

As the narrative unfolds, Raskolnikov grapples with his mental state and the consequences of his actions, while the looming threat of Svidrigaïlov adds tension to his already troubled life. The chapter captures Raskolnikov's psychological turmoil, his relationships with others, and the moral dilemmas he faces following his crime.

Chapter 12

In this excerpt from "Crime and Punishment," a tense confrontation unfolds between Pyotr Petrovitch Luzhin, Dounia (Avdotya Romanovna), and her brother Raskolnikov. Luzhin is aggrieved that Raskolnikov is present during a meeting he believes should be private, as he seeks reconciliation over perceived insults between himself and Raskolnikov. Dounia insists on addressing the issues openly, emphasizing the importance of resolving familial tensions for their future.

Luzhin argues that some insults cannot be forgotten, escalating the conflict. Dounia asserts her loyalty to her brother and demands that if Raskolnikov has insulted Luzhin, he will apologize. Tensions rise as Luzhin expresses disdain for Raskolnikov, while Dounia insists that the integrity of their family is at stake. Pulcheria Alexandrovna, their mother, becomes involved, defending her son

against Luzhin's accusations and asserting that they are not obligated to his demands.

As the confrontation escalates, Luzhin reveals his feelings of betrayal, claiming to have acted generously towards Dounia in light of rumors about her character. Dounia and her mother reject his claims, leading to Luzhin's indignation and eventual departure amidst his threats of never returning.

After Luzhin leaves, Dounia expresses relief over the end of the engagement, admitting her momentary temptation by his money but asserting that she did not realize his true character. Raskolnikov, however, remains distant and troubled, hinting at deeper personal struggles. He expresses a desire to separate from his family to avoid causing them pain, illustrating his internal conflict and emotional turmoil.

The narrative shifts as Raskolnikov visits Sonia, a significant character. Their interaction reveals Sonia's struggles and her compassion for her family, especially Katerina Ivanovna, who is suffering from consumption. Sonia's deep emotional state is portrayed through her distress over her family's situation and her unwavering faith, contrasting with

Chapter 13

In this excerpt from **Crime and Punishment**, a tense interaction unfolds between Raskolnikov and Sonia as they discuss profound themes of suffering, redemption, and existential despair. Sonia reads the biblical account of Jesus raising Lazarus from the dead, which deeply resonates with her, evoking a sense of ecstasy and trembling. Raskolnikov, grappling with his own turmoil, reveals that he has severed ties with his family, stating, "I have only you now," and suggesting that they must face their shared suffering together.

Raskolnikov urges Sonia to confront the harsh realities of their lives, insisting that they cannot

remain passive and must take control of their destinies. Sonia is bewildered by his intensity and the implications of his words, questioning his state of mind. The conversation reflects Raskolnikov's inner conflict as he struggles with guilt, isolation, and the fear of madness.

The narrative shifts as Raskolnikov prepares to meet Porfiry Petrovitch, the investigating officer. He experiences anxiety and paranoia about being suspected of murder, fearing that his mental state will betray him. The exchange between Raskolnikov and Porfiry is marked by psychological manipulation, with Porfiry employing a mix of casual conversation and probing questions to unsettle Raskolnikov.

The climax occurs when Nikolay, a workman, unexpectedly enters and confesses to the murders of Alyona Ivanovna and Lizaveta, creating a twist that leaves Raskolnikov in a state of disbelief and fear of being implicated. The chapter ends with Raskolnikov contemplating his precarious situation while feeling a strange sense of relief, at least temporarily, from the pressure of suspicion.

Overall, the passage explores themes of guilt, existential dread, and the search for understanding amidst chaos, highlighting the psychological struggle of Raskolnikov as he navigates his complex morality and the consequences of his actions.

Chapter 14

In this passage from "Crime and Punishment," Raskolnikov engages in a tense conversation with a man who admits to having sinful thoughts about him. The man reveals he had been vexed by Raskolnikov's behavior at a police inquiry, which leads Raskolnikov to reflect on his own precarious situation and the potential implications for his guilt in a recent crime. He realizes that the man has little evidence against him, which gives him a sense of relief and confidence.

Meanwhile, the narrative shifts to Pyotr Petrovitch Luzhin, who is grappling with feelings of wounded vanity after a failed romantic pursuit. He faces various irritations throughout his day, including a difficult legal case and the realization that his engagement plans are collapsing. Luzhin's thoughts are troubled by his interactions with others, including his disdain for his friend Andrey Semyonovitch Lebeziatnikov, whom he finds foolish yet somewhat intimidating due to his progressive ideas.

Later, the story transitions to Katerina Ivanovna, who is preparing a memorial dinner for her deceased husband, Marmeladov. Despite her financial struggles, she insists on holding a grand dinner to honor him, driven by pride and a desire to maintain social dignity. Her preparations are chaotic, and she is frustrated by the lack of respectable guests, highlighting her struggle against her fallen social status and her mental state, which is deteriorating due to stress and illness.

The passage illustrates themes of guilt, social status, and the psychological turmoil of the characters, showcasing the interconnectedness of their lives as they navigate their respective challenges.

Chapter 15

In this excerpt from "Crime and Punishment," a tense dinner scene unfolds involving Katerina Ivanovna, the widow of a man who struggled with alcoholism, and a group of guests including Luzhin, who has just accused Sonia, Katerina's friend, of theft. Katerina passionately defends her late husband, emphasizing his kindness despite his flaws, while the drunken commissariat clerk mocks her. The atmosphere grows more charged as Katerina becomes increasingly agitated by Luzhin's accusations and the contempt shown towards Sonia.

As the argument escalates, Katerina fiercely defends Sonia and confronts Luzhin, leading to chaos as accusations fly and emotions run high. Luzhin tries to assert his authority but is met with

resistance from the other lodgers, particularly when Lebeziatnikov reveals that he witnessed Luzhin secretly slip a hundred-rouble note into Sonia's pocket, suggesting that Luzhin set her up. The revelation shifts the crowd's anger towards Luzhin, and Katerina's emotional turmoil crescendos as she vows to seek justice for her family.

After this turmoil, Raskolnikov arrives to support Sonia, but internally grapples with his own guilt and the weight of his past actions, particularly regarding Lizaveta's murder. He struggles to find the right moment to reveal the truth to Sonia, which he feels compelled to share. The scene concludes with a poignant exchange between Raskolnikov and Sonia, as they navigate the emotional fallout of the events while facing the grim reality of Raskolnikov's actions.

Chapter 16

In this excerpt, Raskolnikov grapples with the heavy burden of guilt and confusion after committing murder. He is confronted by Sonia, who is bewildered to learn of his crime. Raskolnikov expresses his inner turmoil, struggling to articulate the motivations behind his actions, oscillating between justifications and self-loathing. Sonia, in her compassion, urges him to confess and seek redemption, suggesting that he must acknowledge his wrongdoings to find peace.

Their conversation reveals his complex psyche—he oscillates between feelings of superiority and self-condemnation, ultimately recognizing his cowardice and baseness. Raskolnikov's thoughts turn to the philosophical implications of his crime, contemplating the nature of power and the right to transgress moral boundaries. He reflects on the consequences of his actions, particularly the suffering inflicted on others, including Sonia and Katerina Ivanovna, who is in a state of despair.

As Katerina's condition worsens, she descends into madness, leading to a chaotic scene where she attempts to make her children beg in the streets. Raskolnikov and Sonia are distressed as they

witness her breakdown, highlighting the tragic impact of his choices on those around him. In the midst of this turmoil, Svidrigaïlov offers to help Katerina's children, demonstrating a morally ambiguous generosity that further complicates Raskolnikov's understanding of humanity.

Ultimately, Raskolnikov feels increasingly isolated and tormented by his actions, trapped in a fog of despair as he confronts his own identity and the consequences of his moral failings. The narrative explores themes of guilt, redemption, and the struggle for meaning in a world where the boundaries of right and wrong are blurred.

Chapter 17

In this passage from **Crime and Punishment**, Raskolnikov experiences a mix of feelings of solitude and panic after a moment of enjoyment in a tavern, leading him to contemplate his struggles and the challenges he faces, particularly concerning his family and conscience. After a night of feverish anxiety, he wakes up and learns from Razumihin that his mother is ill and that Katerina Ivanovna's funeral is that day. Razumihin expresses concern for Raskolnikov, suspecting he is mad due to his erratic behavior and treatment of his family.

The conversation shifts to Razumihin's feelings for Dounia, Raskolnikov's sister, revealing a deep friendship and concern among them. Razumihin hints at Dounia's distress from a letter she received, and Raskolnikov's thoughts turn to Svidrigaïlov, a character whose enigmatic presence troubles him. The narrative explores Raskolnikov's psychological turmoil as he grapples with his guilt and the implications of his actions, particularly relating to the murder he committed.

As the passage unfolds, Raskolnikov's inner conflict intensifies. He reflects on his mental state, his interactions with Porfiry, and his urgent need to confront Svidrigaïlov, fearing for Dounia's safety. The tension culminates when he meets Svidrigaïlov in a tavern, where the atmosphere is lively and

distracting, contrasting with Raskolnikov's dark thoughts. The dynamics between Raskolnikov and Svidrigaïlov suggest an impending confrontation, as Raskolnikov considers the possibility of violence to protect his sister from Svidrigaïlov's manipulations.

Overall, the text delves into themes of guilt, existential struggle, and the complexities of human relationships, setting the stage for Raskolnikov's eventual reckoning with his past and his moral dilemmas.

Chapter 18

In this excerpt from Fyodor Dostoevsky's "Crime and Punishment," Raskolnikov confronts Svidrigaïlov, who has a troubling and enigmatic presence. Raskolnikov is suspicious of Svidrigaïlov's intentions toward his sister, Dounia, and expresses his willingness to kill Svidrigaïlov if he pursues her. Svidrigaïlov, in a seemingly playful manner, discusses his past and expresses a fascination with Dounia, while also revealing his own history of moral ambiguity and indulgence in vice. He claims to be unbothered by societal norms and dismisses Raskolnikov's moral concerns as naïve.

Throughout their conversation, Svidrigaïlov alludes to having heard Raskolnikov's confessions of murder, which adds a layer of tension and unease. He attempts to charm Dounia with stories of his past while revealing a manipulative streak. The dialogue reflects themes of morality, the nature of crime, and the complexities of human relationships. As the conversation unfolds, both men reveal their vulnerabilities and darker impulses, culminating in Dounia's distress as she learns of Raskolnikov's actions. The scene emphasizes the precariousness of trust and the lurking threats in their intertwined lives.

Chapter 19

In this excerpt from Fyodor Dostoevsky's "Crime and Punishment," a tense confrontation occurs between Dounia (Avdotya Romanovna) and Svidrigaïlov, who is attempting to manipulate her into a compromising situation to save her brother, Raskolnikov. Dounia shows her defiance by pulling out a revolver, which initially surprises Svidrigaïlov but also reveals his sinister intentions and past crimes, including the murder of his wife. The tension escalates as Dounia threatens him with the gun, and Svidrigaïlov taunts her, ultimately revealing his determination to possess her by any means necessary.

As the scene unfolds, Dounia, though frightened, maintains her resolve against Svidrigaïlov's advances. In a moment of desperation, she shoots at him but misses, showcasing her inner turmoil and conflict. Svidrigaïlov's reaction to Dounia's aggression shifts from amusement to a somber reflection on his own failures and desires.

After Dounia manages to escape, Svidrigaïlov is left in a state of contemplation and sadness, hinting at his complex and troubled character. He later visits Sonia, presenting her with financial gifts and discussing Raskolnikov's predicament, which adds layers to the ongoing narrative about fate, guilt, and moral dilemmas.

The excerpt concludes with Raskolnikov grappling with his own guilt and despair, as he contemplates turning himself into the authorities. This moment reflects the overarching themes of crime, punishment, and redemption that pervade the novel.

Chapter 20

In this excerpt from "Crime and Punishment," the emotional turmoil of Dounia and Sonia is highlighted as they bond over their shared concern for Raskolnikov, Dounia's brother. Dounia finds solace in knowing Sonia will stand by Raskolnikov during his struggles, while both women grapple

with fears of his potential suicide. After some tense moments, Raskolnikov visits Sonia, seeking her cross symbolizing his acceptance of guilt and punishment. His erratic behavior and fragmented thoughts reveal his inner chaos as he prepares to turn himself in for his crimes.

The narrative shifts to Raskolnikov's confession at the police station, where he admits to killing the pawnbroker and her sister. His trial reveals his state of mind, characterized by remorse and a recognition of his failure, leading to a merciful sentence of eight years in penal servitude. Meanwhile, Dounia and Razumihin navigate their mother's declining health and eventual death, which Raskolnikov remains unaware of for some time.

As Raskolnikov endures prison life, he struggles with shame, isolation, and reflections on his past. His interactions with fellow prisoners and Sonia highlight his internal conflict and evolving views on life. Eventually, Raskolnikov experiences a turning point in his relationship with Sonia, culminating in a moment of vulnerability that brings them closer, suggesting the possibility of redemption and a new beginning.

The text concludes with Raskolnikov contemplating his transformation, hinting at a future filled with hope and the arduous journey of self-renewal that lies ahead, marking the transition from despair to a renewed sense of life and purpose.