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The passage follows Raskolnikov, a young man who is planning a heinous crime. He visits a pawnbroker, Alyona Ivanovna, to pawn a watch and assesses her apartment for his planned crime. Raskolnikov is filled with conflicting emotions and thoughts as he interacts with Alyona. After leaving the pawnshop, he enters a tavern and encounters a drunken man and a retired clerk, Marmeladov, who engages him in conversation. Marmeladov, a former government official, shares his views on poverty and drunkenness, revealing his own struggles. The passage highlights Raskolnikov's inner turmoil and the chance meeting with Marmeladov, setting the stage for the unfolding of events in the story. Marmeladov, a disheveled and drunken man, approaches Raskolnikov in a tavern, revealing that his wife was beaten by Mr. Lebeziatnikov. Marmeladov's unkempt appearance and rambling speech draw attention from the other patrons. It becomes evident that Marmeladov frequents the tavern to engage in conversation with strangers, seeking justification and consideration for his actions. The innkeeper questions Marmeladov's lack of work, prompting Marmeladov to redirect his response to Raskolnikov, questioning why he is not fulfilling his duty. The interaction highlights the complex dynamics of societal expectations, personal struggles, and the search for validation in a harsh and judgmental world. The passage delves into the inner turmoil of a mother, torn between the success and happiness of her son, Rodion Romanovitch Raskolnikov, and the sacrifice of her daughter, Sonia. The mother grapples with the idea of prioritizing her son's future and potential fame, while acknowledging the eternal victimhood of Sonia. The emotional conflict is palpable as she questions the worth and consequences of their sacrifices, highlighting the complexities of love and familial duty. The passage ultimately raises profound questions about the nature of sacrifice, love, and the burdens placed on individuals for the sake of others. Raskolnikov visits the old pawnbroker to pawn his silver cigarette case, feeling nervous and on edge. The old woman seems to see through him, causing him to feel even more anxious. Despite his initial bravado, he starts to falter under her scrutiny, claiming he is pale and trembling due to fever and lack of food. The old woman eventually takes the pledge, but not before questioning Raskolnikov further about his condition. The encounter leaves Raskolnikov feeling weak and vulnerable, struggling to maintain his composure. In this

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passage, Raskolnikov and Koch are trying to enter a locked apartment, suspecting that someone is inside due to the sound of a hook clanking. They consider waking up the porter to gain entry. Raskolnikov, in a delirious state, holds onto an axe and contemplates fighting those inside. As time passes and no one opens the door, Koch becomes restless and goes downstairs, followed by Raskolnikov who eventually leaves the building. However, he is caught by someone shouting for help to catch him, leaving Raskolnikov with nowhere to hide. The demand for a declaration is made, indicating a request for a specific statement or affirmation from the individual in question. This requirement suggests a need for clarity or confirmation on a particular matter, potentially leading to further developments or consequences depending on the response given. The tone of the demand may vary, ranging from polite to authoritative, but the underlying purpose remains to elicit a specific declaration from the individual. The passage describes a conversation between the narrator and a man named Heruvimov, who is involved in publishing natural science manuals. The narrator is translating a German text for Heruvimov, which discusses the question of whether women are human beings. Despite the questionable content of the text, the narrator is being paid well for the job. Heruvimov plans to expand the translation and publish it at a low price. The narrator offers the man three roubles to help with the translation, as he struggles with spelling and German. The passage highlights the narrator's willingness to engage in questionable work for financial gain and his resourcefulness in seeking assistance when needed. Raskolnikov, after a strange encounter with Razumihin, finds himself on the Nikolaevsky Bridge where he is lashed by a coachman. Feeling a mix of anger and confusion, he is given twenty copecks by a kind woman and her daughter. Despite the beautiful surroundings, Raskolnikov is consumed by inner turmoil and throws the money into the water. Upon returning home, he is awoken by the screams of his landlady being beaten by Ilya Petrovitch. In a state of terror, he questions Nastasya about the incident, only to be told that no such beating occurred. This leaves Raskolnikov in a state of unease and confusion, unable to comprehend the events that transpired. The passage follows Dushkin recounting his suspicions regarding Nikolay Dementyev, a peasant who had been working on a painting job with Dmitri in the same house where a murder took place. Dushkin noticed Nikolay's suspicious

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behavior, particularly regarding a pair of earrings he claimed to have found. When confronted about the murder, Nikolay's reaction further fueled Dushkin's doubts, leading him to believe Nikolay was involved. Despite offering him a drink to detain him, Nikolay fled, solidifying Dushkin's certainty of his guilt. The narrative highlights the tense atmosphere surrounding the murder investigation and the mounting evidence pointing towards Nikolay's involvement. Raskolnikov and Zametov discuss the possibility of committing a crime for money. Raskolnikov describes in detail how he would go about changing false notes in a bank to avoid detection. Zametov questions Raskolnikov's ability to carry out such a plan, citing a recent murder in their district where the perpetrator's hands shook during the crime. Raskolnikov becomes defensive and outlines a hypothetical scenario of how he would dispose of stolen money and jewels without getting caught. The conversation delves into the psychology of committing crimes and the potential consequences of one's actions. The narrator expresses a sense of relief that their husband, who would have come home drunk and in need of care, has been spared from a potential accident. The passage highlights the domestic burden placed on the narrator, who would have spent the night washing and mending clothes for her husband and children. The tone conveys a mix of resignation and resentment towards the repetitive and exhausting nature of her responsibilities. The narrator expresses frustration at being drawn into an argument while trying to avoid such conflicts. They are upset by the insistence on the absence of individualism among the group, who seem to enjoy being as unlike themselves as possible. The narrator's uncle is left to handle the situation as the narrator struggles with the pressure to conform to the group's expectations. Razumihin expresses concern about Rodya's well-being to Pulcheria Alexandrovna, noting the positive impact of Avdotya Romanovna's presence. Avdotya Romanovna, dressed plainly, listens attentively and walks around the room, occasionally engaging in conversation. Razumihin, noticing their poverty, feels intimidated by her. Avdotya Romanovna acknowledges the need for a woman's care for Rodya, while Razumihin suggests Rodya may be incapable of love. Pulcheria Alexandrovna recalls Rodya's past impulsive actions, including a proposal to his landlady's daughter. The conversation highlights Rodya's unpredictable nature and the challenges his family faces in understanding and

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supporting him. Raskolnikov meets with Sonia and his friend Razumihin, where Sonia gives her address and Raskolnikov promises to visit her. Sonia is flustered and eager to leave, feeling overwhelmed by the encounter. As she walks home, she is followed by a mysterious gentleman who seems intrigued by her. The man turns out to be a well-dressed and observant individual who coincidentally lives near Sonia. Meanwhile, Razumihin expresses excitement about meeting Porfiry, a detective interested in Raskolnikov's case. Raskolnikov, still recovering from a delirium, is surprised by the interest in his situation and the misconceptions surrounding his behavior. The narrative sets the stage for further interactions and developments in the story. Raskolnikov meets with Porfiry Petrovitch, a man of authority, to discuss a matter of business. Porfiry questions Raskolnikov about his involvement in a murder case, hinting at the possibility of Raskolnikov being a suspect. Raskolnikov, feeling uneasy, tries to downplay the situation and declares his innocence. However, Porfiry's keen observations and pointed questions make Raskolnikov increasingly agitated. The conversation takes a turn when Raskolnikov brings up his mother and the sentimental value of some items he pawned. Despite his attempts to appear calm, Raskolnikov's inner turmoil and anger begin to surface. The meeting ends with Porfiry hinting that he has been expecting Raskolnikov and is aware of his actions, leaving Raskolnikov feeling trapped and vulnerable. Raskolnikov is feeling anxious as Porfiry Petrovitch returns, wondering why he came to the meeting. Porfiry seems more cheerful now, asking about the party from the day before. They discuss the topic of crime and whether it exists, with Razumihin eager to hear Raskolnikov's opinion. The conversation becomes intense as they delve into philosophical questions, with Razumihin seeking Raskolnikov's support in the debate. In this passage from "Crime and Punishment," Raskolnikov engages in a conversation with Porfiry Petrovitch, discussing the implications of his article on crime. Porfiry expresses his concerns about individuals who may be inspired by Raskolnikov's ideas to commit crimes in the name of a greater purpose. Raskolnikov remains indifferent, asserting that society's mechanisms such as prisons and punishment are sufficient deterrents. The discussion delves into the concept of conscience, punishment, and the suffering that accompanies great intelligence. Porfiry subtly probes

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Raskolnikov's psyche, hinting at the possibility of him being capable of extreme actions. The tension rises as the conversation touches on the recent murder of Alyona Ivanovna, leaving the characters in a state of unease and suspicion. The passage highlights the complex moral and psychological themes present in the novel, setting the stage for further exploration of Raskolnikov's inner turmoil and the consequences of his beliefs. Svidrigailov reflects on the death of his wife, Marfa Petrovna, attributing it to apoplexy caused by bathing after a heavy dinner and wine. He questions his own moral contribution to her demise, admitting to hitting her with a switch but rationalizing it as a possible source of pleasure for her. Svidrigailov hints at a complex relationship with his wife, mentioning their harmonious coexistence despite occasional disciplinary actions. Raskolnikov engages in a conversation with Svidrigailov, who reveals a glimpse of his character and past actions, challenging assumptions about his nature. The passage delves into themes of morality, relationships, and the complexities of human behavior. Svidrigailov, a man with a mysterious and adaptable nature, engages in a conversation with Raskolnikov, expressing his boredom and lack of interest in life. Despite his nonchalant demeanor, Svidrigailov hints at having a hidden purpose, particularly in wanting to see Raskolnikov's sister. Raskolnikov, in turn, observes Svidrigailov's peculiar behavior and questions his motives. The exchange between the two characters reveals a sense of intrigue and tension, as Svidrigailov's true intentions remain ambiguous. Svidrigailov visits Raskolnikov and reveals his encounters with the ghost of his deceased wife, Marfa Petrovna. He describes her appearing to him at different times, engaging in trivial conversations. Svidrigailov also discusses his lack of love for Raskolnikov's sister, Avdotya Romanovna, despite initially claiming otherwise. He expresses his intention to make arrangements for his children and hints at a forthcoming journey. The conversation delves into philosophical musings on ghosts, the afterlife, and personal motivations, showcasing the complex and enigmatic nature of Svidrigailov's character. Raskolnikov, in turn, displays impatience and discomfort with Svidrigailov's presence and inquiries about his sister. The interaction between the two characters highlights their contrasting personalities and moral perspectives. Svidrigailov approaches Raskolnikov with a proposal to help him settle his issues with Mr.

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Luzhin and assist in a potential rupture between Avdotya Romanovna and Luzhin. Svidrigailov offers ten thousand roubles as a gift to Avdotya, claiming it is out of genuine remorse for causing her trouble in the past. Despite Raskolnikov's initial refusal and accusations of impertinence, Svidrigailov remains calm and persistent in his offer. He hints at a potential marriage and tries to convince Raskolnikov to consider the situation rationally. Raskolnikov is wary of Svidrigailov's intentions and refuses to pass on the message to Avdotya. Svidrigailov expresses a desire to see Avdotya again and hints at a possible friendship with Raskolnikov in the future. Despite Raskolnikov's unease, Svidrigailov leaves, leaving a sense of mystery and uncertainty in the air. Raskolnikov, in a moment of intense emotion, urges Razumihin to leave him but continue supporting his family. Razumihin, deeply affected by Raskolnikov's piercing gaze, agrees to take care of the family in his absence. Meanwhile, Raskolnikov visits Sonia, a destitute woman living in a squalid room. He expresses his intention to leave and hints at not seeing her again. Sonia, visibly shaken, engages in a conversation with Raskolnikov, revealing details about her impoverished living conditions and the kindness of her landlords. The encounter between Raskolnikov and Sonia is fraught with tension and unspoken emotions, hinting at a deeper connection between the two characters. The speaker is expressing surprise or disbelief at the listener's lack of understanding. This short, direct question conveys a sense of frustration or confusion on the part of the speaker towards the listener's apparent lack of comprehension. It highlights a potential breakdown in communication or a difference in perspective between the two individuals. Raskolnikov visits Sonia to confess his crime indirectly, leaving her bewildered and confused. Sonia is shocked by his cryptic words and struggles to comprehend the meaning behind them. Despite her initial disbelief, she begins to feel sympathy for Raskolnikov's apparent suffering and abandonment of his family. The encounter leaves Sonia in a state of turmoil as she grapples with the implications of Raskolnikov's confession. Raskolnikov is engaged in a conversation with Porfiry Petrovitch, who seems to be rambling on about various topics in an attempt to distract Raskolnikov. Porfiry mentions his need for exercise due to his sedentary lifestyle and tries to make small talk about joining a gymnasium. Despite Porfiry's attempts to divert the conversation, Raskolnikov

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remains silent and unresponsive, realizing that Porfiry is trying to manipulate him. The interaction between the two characters highlights the tension and manipulation present in their relationship. In this passage from "Crime and Punishment," we see a tense interaction between Raskolnikov and Porfiry Petrovitch. Raskolnikov, feeling the pressure of suspicion, confronts Porfiry about his beliefs regarding the murders of the old woman and her sister. Despite his initial outburst, Raskolnikov is taken aback by Porfiry's genuine concern for his well-being, which leads to a moment of vulnerability for Raskolnikov. Porfiry, displaying a deep understanding of Raskolnikov's actions and motivations, tries to reason with him and prevent him from spiraling further into madness. The passage highlights the psychological tension between the two characters and sets the stage for further developments in the story. Lebeziatnikov and Pyotr Petrovitch engage in a conversation where Lebeziatnikov denies thrashing Katerina Ivanovna, claiming self-defense. Pyotr Petrovitch mocks Lebeziatnikov's actions and beliefs, particularly regarding gender equality in fighting. Lebeziatnikov tries to justify his actions, emphasizing the need for self-defense and denying any connection to the woman question. The conversation highlights the characters' conflicting views on violence, gender roles, and societal norms. The passage from Crime and Punishment delves into the complex emotions and thoughts of the characters. Raskolnikov expresses a sense of finality and detachment in a letter, indicating a desire to sever ties with someone. He also reflects on his own family history and the lack of parental figures to witness his actions. Pyotr Petrovitch engages in a conversation about Terebyeva's marital history and the reputation of the dead man's daughter. The dialogue highlights societal expectations and perceptions of women, hinting at underlying themes of relationships, societal norms, and individual agency. Lebeziatnikov defends himself against accusations of mistreating Sofya Semyonovna, claiming that he was actually trying to help her protest against societal norms. He believes that suffering in the current society can be seen as an asset, but in the future, it will be voluntary and hold a different significance. Lebeziatnikov expresses admiration for Sofya's actions and sees them as a powerful statement against the existing social structure. Despite being misunderstood and accused of inappropriate behavior, he insists that his intentions were pure and aimed at

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empowering Sofya to stand up against societal injustices. The passage delves into a discussion about workmen's associations in France and the concept of personal privacy in a future society. Lebeziatnikov becomes frustrated as he explains the debate on whether a member of the community has the right to enter another member's room at any time. The conversation highlights the challenges of discussing complex societal issues with individuals who may not fully grasp the implications, as Lebeziatnikov laments the tendency for some to turn serious topics into ridicule. The passage ultimately touches on themes of personal boundaries, societal norms, and the difficulty of conveying complex ideas to others. The mysterious message simply stated, "Come to me at seven o'clock." The recipient of this message was left wondering about the sender's identity and the purpose behind the invitation. The urgency and secrecy implied in the message added an air of intrigue to the situation, leaving the reader curious about what would unfold at the designated time. The simple yet cryptic nature of the message set the stage for a potentially suspenseful and mysterious encounter at seven o'clock. Katerina Ivanovna, in a state of distress and desperation, organizes a senseless dinner to honor the memory of Marmeladov, using money given by Raskolnikov. She feels compelled to show her superiority to the lodgers and maintain a sense of pride, despite her impoverished state. The dinner preparations are chaotic, with Amalia Ivanovna taking charge and Katerina Ivanovna feeling both grateful and resentful towards her. The dinner menu includes poor quality wines and dishes, with a focus on traditional offerings like rice and honey. Katerina Ivanovna's mental state is fragile, and she oscillates between moments of adoration and disillusionment towards those around her. The dinner symbolizes her desire for peace and joy amidst her constant struggles and misfortunes. Lebeziatnikov praises Pyotr Petrovitch for his charitable actions towards Sonia, highlighting the complexities of morality and social conventions. Luzhin and Lebeziatnikov engage in a debate about marriage, honor, and social norms, reflecting the contrasting perspectives of the characters. The passage delves into themes of pride, vanity, social status, and the impact of poverty on individuals' behavior and relationships. Katerina Ivanovna, a woman of former wealth and status, is hosting a memorial dinner following her husband's funeral. She is disappointed by the absence of respectable guests and irritated by the

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presence of less desirable lodgers. Despite her efforts to maintain dignity, the dinner is a chaotic affair with uninvited and ill-mannered guests. Raskolnikov, a well-educated visitor, arrives late but is warmly welcomed by Katerina Ivanovna. She vents her frustrations to him, particularly targeting the landlady for the poor selection of attendees. The dinner is a reflection of Katerina Ivanovna's struggle to uphold her former social standing amidst financial hardship and societal judgment. The passage depicts a chaotic and lively scene at a gathering hosted by Katerina Ivanovna, where various characters interact in a mix of social awkwardness and hidden agendas. Katerina Ivanovna, the hostess, displays a mix of generosity and haughtiness towards her guests, particularly the Poles whom she mocks. She is preoccupied with the absence of certain guests, including Pyotr Petrovitch, and is keen on maintaining appearances despite her financial struggles. Sonia, a darkly dressed and respectful guest, conveys apologies from Pyotr Petrovitch to Katerina, which soothes the latter's pride. The deaf man at the table adds a touch of humor with his obliviousness to the proceedings. The passage captures the tension between social expectations and personal struggles within the gathering, highlighting the complexities of human interactions and societal norms. In a chaotic scene, Katerina Ivanovna accuses Luzhin of wrongdoing and demands that Sonia be searched. Luzhin hesitates, suggesting involving the police, but Katerina is insistent. As Sonia empties her pockets, a hundred-rouble note falls out, leading to accusations of theft. Pyotr Petrovitch holds up the note, declaring Sonia a thief and demanding she be sent to Siberia. The room erupts in exclamations as Raskolnikov watches silently, focusing on Sonia. She remains still and seemingly unaware of the chaos around her. Katerina Ivanovna, feeling desperate and alone, pleads with Luzhin to show compassion towards the orphan girl. However, Luzhin dismisses her pleas, accusing her of speaking nonsense and insinuating that she had ulterior motives in helping the girl. Despite Katerina's heartfelt appeal, Luzhin remains unmoved and refuses to acknowledge the importance of her actions. This interaction highlights the stark contrast between Katerina's selfless compassion and Luzhin's cold-hearted indifference towards those in need. Raskolnikov confides in Sonia about the police being after him, but he reassures her that he will not give himself up easily. He believes he can turn the accusations to his advantage

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and is confident that there is no real evidence against him. Despite the imminent threat of arrest, Raskolnikov remains determined to fight for his freedom and is convinced that he will be able to clear his name. Sonia is initially terrified by the news but eventually finds solace in Raskolnikov's words, trusting in his ability to outmaneuver the authorities. The conversation between them highlights Raskolnikov's complex character, his internal struggles, and his unwavering resolve to overcome the challenges he faces. Sonia, a woman who has been mistreated and turned out by others, is in a state of distress and madness. She is threatening to take her children into the street to beg with a barrel organ. Lebeziatnikov and Raskolnikov discuss her mental state, with Lebeziatnikov suggesting logical argument as a cure for insanity. Raskolnikov, feeling alone and burdened by guilt, contemplates sending Sonia away to spare her from his troubles. However, when his sister Dounia visits and expresses her understanding and support, Raskolnikov is touched by her love and concern. Despite his inner turmoil and physical weakness, he continues to struggle with his emotions and the weight of his actions. The passage ends with Raskolnikov feeling a sense of eternal misery and contemplating his next steps, including visiting both Dounia and Sonia. Katerina Ivanovna is found bleeding on the pavement, and it is revealed that she is suffering from consumption. With the help of an official, she is carried to Sonia's room where she is attended to by Raskolnikov, Lebeziatnikov, and others. The landlord and his family, as well as Svidrigailov, also enter the room. Katerina Ivanovna expresses her concern for her children and hands them over to Sonia before succumbing to her illness. She refuses the presence of a priest and peacefully passes away in Sonia's room. Raskolnikov is informed by Razumikhin that the murderer of the old woman, whom Porfiry had been investigating, has been found. The murderer turns out to be a painter who had cleverly disguised his actions by pretending to be innocent during the investigation. Raskolnikov is amazed by the murderer's cunning and resourcefulness in deceiving everyone. The fact that the painter eventually confessed to the crime only adds to his complexity as a character. This revelation makes Raskolnikov reflect on the nature of deception and the possibility of such individuals existing in society. Razumihin reflects on a recent encounter with a man who appears to be a political conspirator, deducing that he has involved his sister, Avdotya

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Romanovna, in his schemes. He regrets his previous suspicions and acknowledges the man's loyalty. Razumihin contemplates the man's past behavior and a mysterious letter, realizing the depth of the situation and the potential implications for all involved. Raskolnikov reflects on how Marfa Petrovna's gossip about him to Avdotya Romanovna has painted him in a romantic light, sparking pity in her heart. He acknowledges the danger of a woman feeling pity for him, as it may lead to her wanting to save him and bring him to a better life. Raskolnikov sees the potential for Avdotya Romanovna to become emotionally invested in him, likening her to a bird flying into a cage. Despite his gloomy demeanor, he prepares himself for the possibility of her trying to save him. The speaker, who seems to be intoxicated, is dismissive of the idea of being afraid and instead suggests that the other person should be the one afraid of them. They acknowledge that they have had too much to drink and blame the wine for almost revealing too much information. The passage hints at a sense of mystery and potential danger surrounding the speaker, as well as a lack of inhibition due to their intoxication. The narrator's friend arranged a meeting with a young girl for him, claiming he needed something to fill his time. The narrator, who considers himself gloomy and depressed, is wary of the girl's intentions, suspecting her of trying to manipulate him into abandoning his wife for her own gain. The girl's family is described as dysfunctional, with a paralyzed father, a distant son, a married daughter who doesn't visit, and two young nephews to care for. The youngest daughter, who is soon to turn sixteen, is being pushed into marriage. Despite the girl being presented as a potential match, the narrator remains skeptical of the situation. The speaker expresses a sense of urgency and hope, suggesting that there may still be an opportunity to change or improve a situation. The tone is sincere and earnest, indicating a desire for positive outcomes despite potential challenges. The character expresses disgust or repulsion in a single word, indicating a strong negative reaction to something. This brief exclamation suggests a visceral response to a situation or object, setting the tone for potential conflict or tension in the narrative. The protagonist is faced with a sense of urgency, prompting them to question the need for delay. This simple phrase encapsulates a moment of realization or motivation, pushing the character towards action or decision-making. It signifies a turning point

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or a call to action within the narrative, emphasizing the importance of seizing opportunities and not hesitating in the face of challenges. Raskolnikov finds himself in a crowded Hay Market, feeling distaste for the crowd but unable to resist the pull of people. He encounters a drunk man dancing and laughing, which triggers a sudden overwhelming emotion in him. Recalling Sonia's words about repentance, he falls to the ground, kisses the earth, and feels a new sensation of remorse and release. Despite the mockery of onlookers, he continues his act of contrition. As he heads towards the police office, he sees Sonia watching him from a distance, realizing she will always be by his side. Climbing to the third storey of a building, he reflects on his actions and the impending consequences, feeling numb but determined to face his fate. The familiar surroundings trigger memories of his past visit, and he questions his purpose in seeking out the police. Despite his doubts, he continues forward, contemplating the revolting nature of his impending confession to Ilya Petrovitch. The speaker finds the idea of young ladies studying anatomy at the Academy to be satisfactory, even humorous. They question the practicality of having a young lady treat them if they were to fall ill. This passage highlights the speaker's skepticism towards the idea of women being involved in medical practices during that time period. The protagonist found himself in the midst of a sudden quarrel where he was unjustly accused of being an infidel and not believing in God. Despite never discussing his beliefs with the others, they turned on him with anger and threats of death. In the face of these baseless accusations, the protagonist chose to remain silent, refusing to engage in the senseless conflict. This passage highlights the irrationality and intolerance that can arise from misunderstandings and prejudice, as well as the protagonist's stoic response to unwarranted hostility.