

Summary

The story revolves around a young man named Raskolnikov who is living in a state of extreme anxiety and isolation due to his impoverished condition. He is deeply in debt and fears encountering his landlady, whom he owes money. The oppressive heat and unpleasant surroundings of the city further contribute to his distress. Raskolnikov is planning a project, the nature of which is not revealed, and is filled with a mix of excitement and nervousness about it. He visits an old woman's house, where he tries to pawn a silver watch, but the amount she offers him leaves him feeling disgusted and confused.

Raskolnikov's financial struggles are highlighted as he tries to pawn his belongings for money. His inner turmoil and self-disgust are evident as he aimlessly wanders the city, trying to make sense of his thoughts and emotions. He ends up in a tavern, where he meets a man named Marmeladov. Marmeladov is a retired clerk who engages Raskolnikov in conversation, revealing his own struggles with poverty and alcoholism.

Marmeladov shares his story of despair and desperation, revealing the hardships his family faces due to his alcoholism. His wife, Katerina Ivanovna, works tirelessly to support their three children, despite being sick and living in harsh conditions. Marmeladov confesses to selling his wife's belongings for alcohol and expresses concern for her health and their children's future.

Raskolnikov also learns about Marmeladov's daughter, Sonia, who has resorted to doing odd jobs to help support the family. Despite their hardships, Marmeladov admires his wife's spirit and determination. Raskolnikov is deeply affected by Marmeladov's story and his own encounter with the old woman, Alyona Ivanovna, to whom he owes money. He is filled with self-disgust and confusion, and he seeks solace in the tavern.

Raskolnikov then has a vision of the day of judgment, where he believes that God will forgive those who have shown love and compassion. He is convinced that God will forgive Sonia, a woman he cares deeply for. However, his words are met with laughter and mockery from those around him.

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Raskolnikov's life takes a chaotic turn when he returns home to find his wife, Katerina Ivanovna, accusing him of being a criminal and demanding to know where their money is. He manages to hide some money before leaving the house. The next day, he wakes up feeling ill-tempered and annoyed with his living situation. He receives a letter from his mother, who reveals that his sister, Dounia, has agreed to marry a man named Pyotr Petrovitch Luzhin. Raskolnikov is bitter and angry about the decision, feeling that his opinion was not taken into consideration. He believes that the marriage is a business arrangement and questions the motives of both Dounia and her mother.

Raskolnikov's inner turmoil and conflicting emotions are evident as he tries to navigate his own conscience and the world around him. He is torn between wanting to help others and feeling powerless to do so. He also struggles with his own sense of guilt and the desire for a fresh start. The story provides insight into Raskolnikov's character and his internal struggles as he navigates the complexities of his own conscience and the world around him. The protagonist of the story, Raskolnikov, is in a state of mental turmoil and distress. He is grappling with guilt and confusion over a "base, filthy degrading business" he has undertaken, which is later revealed to be a murder. His internal struggle is so intense that it manifests physically, causing him to wander aimlessly and react violently to his surroundings. He visits his friend, Razumihin, who is taken aback by Raskolnikov's disheveled state and tries to offer help, but Raskolnikov rejects his assistance and leaves abruptly.

Raskolnikov's mental state continues to deteriorate as he roams the streets, encountering various people who either provoke his anger or pity him. He is given money by an elderly woman and her daughter, but he throws it into the Neva river, symbolizing his disconnection from society. He returns home and falls into a deep sleep, during which he experiences delirium and hallucinations. He is visited by a man named Vahrushin who brings him money from his mother, but Raskolnikov is hesitant to accept it. Despite his reluctance, he eventually signs a paper acknowledging the transaction.

Raskolnikov's friend, Razumihin, takes care of him during his illness, feeding him and engaging him

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in conversation. Razumihin reveals that he has been investigating Raskolnikov's affairs and has become acquainted with various people in his life, including his landlady, Pashenka. Raskolnikov admits to lying about his mother's financial situation and feels guilty about it. He also becomes paranoid about being discovered and considers escaping to America.

Raskolnikov's paranoia and confusion intensify when he is visited by Mr. Luzhin, who has found a lodging for Raskolnikov's mother and sister. The conversation between them becomes heated, and they discuss the murder of an old pawnbroker. Raskolnikov believes that the murderer was inexperienced and impulsive, while Mr. Luzhin expresses interest in the details of the case.

Raskolnikov's mental state continues to deteriorate as he roams the streets, encountering various people and engaging in conversations that reveal his knowledge of the murder. He teases Zametov, the head clerk, about his infatuation with a woman and challenges his ability to catch criminals. Raskolnikov also describes in detail how he would commit a crime, hinting at his involvement in the murder.

Raskolnikov's interactions with others, particularly Razumihin and Zametov, highlight his arrogance and belief in his own intelligence. He criticizes their abilities and challenges their views, causing tension and confusion. Despite his deteriorating mental state, Raskolnikov remains intrigued by the murder case and continues to hint at his involvement.

Raskolnikov's mental state reaches a critical point when he witnesses a woman attempting to drown herself. He feels disgusted by the situation and contemplates ending his own life. He visits the house where the murders took place and is thrown out onto the street when he reveals his identity. The story ends with Raskolnikov in a state of emptiness and apathy, symbolizing his complete disconnection from society and his own humanity. In the novel *Crime and Punishment*, the protagonist, Raskolnikov, encounters a man named Marmeladov who has been injured in a carriage accident. Raskolnikov intervenes, persuading the police to bring Marmeladov to his home rather than a hospital. At Marmeladov's home, his wife, Katerina Ivanovna, is distressed about their

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financial situation. The arrival of her injured husband adds to her worries, but Raskolnikov assures her that he will cover the medical expenses. As the room fills with onlookers, Katerina Ivanovna becomes angry at their lack of sensitivity. The landlady, Madame Lippevechsel, tries to restore order, leading to a disagreement with Katerina Ivanovna over the name she should be addressed by.

The narrative then shifts to a chaotic scene where Semyon Zaharovitch, Marmeladov's real name, is dying. Katerina Ivanovna is distraught and demands respect for her dying husband from the gawking onlookers. The room is filled with lodgers from the flat, leading to a heated argument between Katerina Ivanovna and the landlady, Amalia Ludwigovna. The argument is interrupted by the arrival of a doctor, who declares that Semyon will not survive. A priest arrives to administer the last rites, and Katerina Ivanovna prays with her children. A young girl named Sonia enters the room, looking frightened and out of place.

The narrative then shifts to Raskolnikov's departure from the scene of a murder. He encounters Nikodim Fomitch, who notices blood stains on Raskolnikov's waistcoat. Raskolnikov explains that he has been at a deathbed and gave away all his money. He then visits his friend Razumihin's apartment, where he informs him that he has won a bet. Raskolnikov is weak and cannot stay long, so he asks Razumihin to see him home. Razumihin reveals that one of the visitors, Zossimov, thinks Raskolnikov is either mad or close to it.

Razumihin passionately defends the value of talking nonsense and making mistakes as a means of reaching the truth. He expresses his frustration with society's reliance on other people's ideas and the lack of progress in various fields. Despite his outburst, he apologizes and assures Pulcheria Alexandrovna and Avdotya Romanovna that he respects them. Razumihin then leaves to gather news and bring Zossimov, a doctor, back to the room.

Pulcheria Alexandrovna and Avdotya Romanovna discuss their concerns about Raskolnikov's behavior and his illness. Pulcheria is worried about leaving him alone, while Avdotya believes that

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his illness is the reason for his sullenness. They anxiously await Razumihin's return and discuss their hopes that Raskolnikov will change his mind about his actions.

Razumihin confronts his friend, Zossimov, about his lazy and indulgent lifestyle. Zossimov, a doctor, is criticized for sleeping on a feather bed and not being dedicated to his patients. Razumihin convinces Zossimov to spend the night in the landlady's flat, where he can get to know her better. Zossimov is hesitant, but Razumihin assures him that there is no romantic involvement and that he won't regret it.

Raskolnikov prepares for the day by washing himself meticulously. He decides not to shave his stubbly chin, fearing that others will think he did so intentionally for a specific reason. Raskolnikov reflects on his own behavior and wonders why he is proud of certain qualities when they are not something to be proud of. He contemplates being intentionally dirty and rude to counteract this pride.

Raskolnikov's mother and sister visit him after his recent strange behavior. Raskolnikov apologizes to his sister for their previous dispute and holds out his hand to her in reconciliation. His mother is overjoyed at this gesture and is impressed by Raskolnikov's actions. However, she also notices that he is dressed poorly and finds his appearance strange.

Raskolnikov then explains that he had been delirious and had given away all the money his mother had sent him to a widow in need. He admits that he had no right to do so, but felt compelled to help. The conversation then turns to the recent death of Marfa Petrovna Svidrigaïlov, whom Raskolnikov had been acquainted with. Pulcheria Alexandrovna reveals that Svidrigaïlov had beaten his wife, which ultimately led to her death. Dounia defends Svidrigaïlov, stating that he had been patient and considerate during their marriage, but Pulcheria Alexandrovna insists that he was an awful man.

In the end, Raskolnikov speaks with his friend Razumihin about his belongings that are pawned. He is concerned about losing them and asks for advice on whether to go to the police or to Porfiry

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Petrovitch, who is managing a murder case. Razumihin suggests going to Porfiry, and they decide to go together. In the novel *Crime and Punishment*, a series of events unfold that delve into the lives and minds of the characters. An unknown gentleman, who appears younger than his age, follows Sonia to her lodging and discovers that they are neighbors. He mentions that he had a waistcoat altered by Kapernaumov, Sonia's landlord, and finds the coincidence amusing.

Meanwhile, Raskolnikov and Razumihin are on their way to Porfiry's place. Razumihin is excited about the visit, which Raskolnikov finds curious. Razumihin brings up the fact that Raskolnikov had pledged items at the old woman's place, which makes Raskolnikov wonder how this information has spread among people. Upon arriving at Porfiry's flat, Raskolnikov tries to control his laughter, while Razumihin causes a commotion by breaking a table and glass. Porfiry finds the situation amusing and asks for an explanation.

Raskolnikov is later questioned by Porfiry about the items he pawned, which makes him anxious as they hold sentimental value to him. He becomes defensive when Razumihin suggests that he was worried about Porfiry's inquiries because he had something to hide. Raskolnikov tries to downplay his concern, but also mentions that his mother would be devastated if she knew the watch was lost. Porfiry reveals that he had been expecting Raskolnikov and calmly offers an ashtray to Razumihin, who is scattering cigarette ash on the carpet.

Raskolnikov becomes increasingly agitated and wonders why they are tracking him and why they are speaking to him in a certain tone. He suspects that they know about the flat and feels that they are trying to catch him. Porfiry returns and becomes more jovial, asking about Raskolnikov's party the previous day. They discuss the topic of crime and Raskolnikov becomes defensive, arguing that crime is a protest against the abnormality of society.

Raskolnikov learns that an article he wrote six months ago was published in the *Periodical Review*, despite him sending it to the *Weekly Review*. He is surprised by this news and realizes that he could have received money for the article. They discuss the content of the article, which analyzes the

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psychology of a criminal before and after committing a crime. Raskolnikov admits that he suggested in the article that extraordinary individuals have the right to commit breaches of morality and crimes, as long as it is essential for the practical fulfillment of their ideas.

Raskolnikov engages in a conversation with Porfiry about the nature of extraordinary individuals and their actions. He believes that there are two categories of people: those who preserve the world and those who move the world towards its goal. He believes that both categories have an equal right to exist. Porfiry questions Raskolnikov's beliefs, asking if he believes in the New Jerusalem and in God. Raskolnikov affirms his belief in both.

Raskolnikov is discussing his encounter with Porfiry and Zametov with his friend Razumihin. Raskolnikov is suspicious of their behavior and believes that they are trying to throw him off by being impudent and careless. He also believes that they have no real evidence against him and are just trying to intimidate him. Raskolnikov is frustrated by their insinuations and insults, but Razumihin encourages him to not be downhearted and to stand up to them.

Raskolnikov is lost in thought and feeling humiliated. He leaves the room and encounters a porter who points him out to a short man who looks like an artisan. The man asks about Raskolnikov and then walks away without saying anything. Raskolnikov follows him and eventually catches up to him. He asks why the man was asking for him, but the man simply calls him a murderer and walks away.

Raskolnikov wakes up from a dream in which he imagines himself attacking an old woman with an axe. He is disturbed by the laughter and whispering he hears from the bedroom and is unable to move or scream. When he finally wakes up, he finds a stranger in his room named Svidrigaïlov. Svidrigaïlov explains that he has come to make Raskolnikov's acquaintance and seek his assistance in winning over Raskolnikov's sister, Avdotya Romanovna.

Svidrigaïlov and Raskolnikov have a conversation about various topics. Svidrigaïlov expresses his sadness and dissatisfaction with life, stating that he would rather be at home where he can blame

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others for his problems. He mentions that he has been told about a balloon expedition and asks Raskolnikov if he would go up in the balloon. Raskolnikov wonders if Svidrigaïlov is serious and questions his intentions.

Pyotr Petrovitch arrives at the home of Pulcheria Alexandrovna and her daughter, Dounia. He is initially put out and tries to maintain his dignity, but is clearly bothered by something. They all sit down at a table and there is a moment of silence. Pyotr Petrovitch blows his nose and contemplates leaving, but decides to stay and seek an explanation for something that has happened.

Pyotr Petrovitch confronts Pulcheria Alexandrovna and her family about a misunderstanding that occurred between him and Raskolnikov. Pyotr accuses Raskolnikov of misrepresenting his words and insulting him, and he demands an explanation from Pulcheria about how she repeated his words in a letter to Raskolnikov.

In the novel, the characters are discussing the idea of starting a publishing firm to make a living. Dounia is excited about the idea, while Pulcheria Alexandrovna is unsure but willing to give it a try. Raskolnikov thinks it's a good idea and suggests they start by publishing five or six books. Razumihin suggests they all live together in a flat and offers to pawn his watch to help with the expenses. However, Raskolnikov suddenly decides to leave and tells his family to forget about him and not inquire about him. His mother and sister are alarmed, but he insists on being alone and leaves.

After leaving his family, Raskolnikov goes to visit Sonia, a woman he is acquainted with. He finds her in a small, low-pitched room that she rents from the Kapernaumovs. The room is sparsely furnished and shows signs of poverty. Raskolnikov examines the room while Sonia watches him nervously. He comments on her thinness and takes her hand, noting how transparent it looks. Raskolnikov asks about her living arrangements and learns that the Kapernaumovs live in a separate room through a locked door. He then abruptly changes the subject and tells Sonia that he may not see her again.

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Raskolnikov confronts Sonia about her sinful lifestyle and questions how she can live in such degradation while still having holy feelings. He suggests that it would be better for her to end her life, but Sonia is not surprised by his suggestion and even considers it herself. Raskolnikov realizes that Sonia's shame and disgraceful position have been torturing her, and he wonders why she hasn't put an end to it already. He contemplates the three possible paths for her: the canal, the madhouse, or sinking into depravity. He believes that the last option is the most likely, but he also questions if it is possible for someone like Sonia, who still has purity in her spirit, to be drawn into such filth and iniquity.

Raskolnikov then asks Sonia about her faith and her prayers to God. She responds that she would be lost without God and that He does everything for her. Raskolnikov becomes intrigued by this and starts to see Sonia as a religious maniac. He asks her to read from the New Testament, specifically the story of Lazarus. Sonia hesitates but eventually reads the passage, although her voice breaks and she struggles to continue. Raskolnikov realizes that it is painful for her to unveil her own feelings and secrets but also sees her desire to read to him and share her faith.

Overall, this passage explores the inner turmoil and conflicting emotions of both Raskolnikov and Sonia. Raskolnikov questions how Sonia can live in such a sinful state while still having holy feelings, and he contemplates the different paths she could take. Sonia, on the other hand, relies on her faith in God to sustain her and finds solace in reading from the New Testament. The passage highlights the complex relationship between sin, faith, and redemption. In the novel *Crime and Punishment*, the protagonist Raskolnikov experiences a series of intense emotional and psychological encounters. In one such instance, he requests Sonia, a woman he has formed a deep connection with, to read to him from the Bible. As she narrates the story of Lazarus, Raskolnikov becomes increasingly emotional, recognizing Sonia's personal faith and struggles reflected in the story. He interprets her willingness to read to him as a confession of her faith and a search for solace. After the reading, Raskolnikov reveals his decision to sever ties with his family and proposes that he and Sonia, both societal outcasts, should stick together. He believes they can find strength

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and freedom in each other by breaking societal norms and embracing their suffering. Sonia, however, is left confused and overwhelmed by his words.

Raskolnikov also finds himself in a tense psychological battle with Porfiry Petrovitch, a detective who suspects him of committing a double murder. Porfiry employs a strategy of keeping Raskolnikov in suspense, hoping that the constant feeling of being watched and suspected will lead him to crack and provide the evidence needed for his conviction. Raskolnikov, however, remains defiant and refuses to give in to Porfiry's tactics. He uses silence as a weapon, hoping to provoke Porfiry into revealing too much. The psychological warfare between the two continues, with Porfiry using playful wit and abstract arguments to try and manipulate Raskolnikov, while Raskolnikov remains determined not to succumb.

In another encounter, Porfiry discusses the power of wit and how it can deceive even the most intelligent individuals. He suggests that a criminal's temperament can betray them, leading them to act in ways that reveal their guilt. Raskolnikov, however, remains defiant, refusing to be jeered at or arrested without evidence. He accuses Porfiry of lying about his knowledge of his actions, leading Porfiry to suggest that Raskolnikov's behavior is a result of his illness.

The tension between Raskolnikov and Porfiry escalates when Raskolnikov demands answers and becomes frustrated with the uncertainty surrounding him. Porfiry continues to taunt him and reveals that he has a surprise waiting for him behind a locked door. The surprise turns out to be Nikolay, a prisoner who confesses to the murders that Raskolnikov is suspected of. This unexpected turn of events leaves Porfiry surprised and Raskolnikov in a state of shock.

Meanwhile, Pyotr Petrovitch, another character in the novel, is shown to be in a state of irritation and frustration due to a series of mistakes, including a failed interview and a legal case that is not going in his favor. He is also annoyed by the owner of the flat he had rented for his upcoming marriage, who refuses to break the contract and demands full forfeit money. Despite his frustrations, Pyotr Petrovitch feels a pang of desire for Dounia, the woman he was planning to marry.

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Pyotr Petrovitch also has a tense relationship with Lebeziatnikov, a dull and half-educated individual who attaches himself to popular causes in order to appear progressive. Despite suspecting Lebeziatnikov of being a liar, Pyotr enjoys hearing his own praises from him. The two characters have a heated discussion about women's equality, with Lebeziatnikov expressing his belief that women should have equal rights, even in physical strength.

In another instance, Pyotr Petrovitch discusses the concept of honor and usefulness with Lebeziatnikov. He argues that any work that is useful to mankind is honorable, even if it involves cleaning cesspools. Lebeziatnikov disagrees with this viewpoint, finding it old-fashioned. Pyotr Petrovitch then asks Lebeziatnikov to bring in Sonia, as he wants to speak with her. He offers to help Sonia and her family financially, but warns that the money should not be given directly to Katerina Ivanovna, Sonia's mother, as she has been spending irresponsibly.

The novel also highlights the financial struggles of Katerina Ivanovna and the attempts of Pyotr Petrovitch and Sonia to help her. Despite her dire financial situation, Katerina feels compelled to put on a show of wealth and hospitality by hosting a dinner party. However, the party turns out to be a disappointment with many of the expected guests not showing up. The situation becomes chaotic when Katerina and Amalia Ivanovna, another tenant, get into a heated argument, which is further escalated by the arrival of Pyotr Petrovitch Luzhin.

In a surprising turn of events, Raskolnikov and Sonia are accused of stealing a one hundred-rouble note by Mr. Luzhin. The situation becomes chaotic as Katerina Ivanovna becomes hysterical and defends Sonia, claiming that she would never steal and has sacrificed herself for her family. The discovery of the missing note in Sonia's pocket adds a twist to the situation and further complicates the characters' relationships. The passage ends with Lebeziatnikov confronting Luzhin for falsely accusing Raskolnikov and Sonia.

Overall, the novel *Crime and Punishment* presents a complex web of emotional and psychological

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encounters, highlighting the struggles of the characters as they navigate societal norms, personal beliefs, and the consequences of their actions. In the novel *Crime and Punishment*, the protagonist, Raskolnikov, experiences a series of intense emotional and psychological encounters. In one such instance, he finds himself in a state of heightened agitation and requests Sonia, a woman he has formed a deep emotional connection with, to read to him from the Bible. Sonia, albeit hesitantly, begins to read the story of Lazarus, which triggers a profound emotional response in Raskolnikov. He perceives Sonia's willingness to read to him as a confession of her faith and a reflection of her personal struggles. This shared moment of vulnerability leads Raskolnikov to reveal his decision to sever ties with his family and his desire to accompany Sonia, as he believes they are both societal outcasts who can find solace and understanding in each other. However, Sonia is left confused and overwhelmed by his words.

Raskolnikov also finds himself in a tense psychological battle with Porfiry Petrovitch, a detective who suspects him of committing a double murder. Porfiry employs a strategy of psychological manipulation, keeping Raskolnikov in a state of constant suspense and scrutiny in the hope that he will eventually crack under pressure and provide the evidence needed for his conviction. Despite Porfiry's attempts to intimidate him, Raskolnikov remains defiant, refusing to speak until the right moment and determined not to succumb to Porfiry's tactics.

In another encounter, Raskolnikov is involved in a heated argument with Porfiry, who reveals that he has a surprise waiting for him behind a locked door. This surprise turns out to be Nikolay, a prisoner who confesses to the murders that Raskolnikov is suspected of, leading to an unexpected turn of events.

Meanwhile, Pyotr Petrovitch, another character in the novel, is shown to be in a state of frustration due to a series of personal and professional setbacks. He is particularly annoyed by the owner of the flat he had rented for his upcoming marriage, who refuses to break the contract and demands full forfeit money. Despite his frustrations, Pyotr Petrovitch harbors a desire for Dounia, the woman he was planning to marry.

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The novel also explores the financial struggles of Katerina Ivanovna, Raskolnikov's landlady, who despite her dire financial situation, feels compelled to put on a show of wealth and hospitality by hosting a dinner party. However, the party does not go as planned, with many of the expected guests not showing up, leading to further disappointment and frustration for Katerina.

In another instance, tensions rise between Katerina and Amalia Ivanovna, another tenant, leading to a heated argument. This argument escalates when Pyotr Petrovitch Luzhin enters the scene and dismisses Katerina's pleas for protection.

The novel also delves into the themes of honor, usefulness, and the role of women in society through the conversations between Pyotr Petrovitch and Lebeziatnikov. Pyotr Petrovitch argues that any work that is useful to mankind is honorable, a viewpoint that Lebeziatnikov disagrees with. Lebeziatnikov, on the other hand, believes in the freedom of women and their right to make their own choices.

The novel concludes with a dramatic scene where Raskolnikov and Sonia are falsely accused of theft by Luzhin. This accusation leads to a chaotic situation, with some characters defending Sonia and others demanding punishment. The situation is further complicated when the missing money is found in Sonia's pocket. However, Lebeziatnikov enters the scene and confronts Luzhin for falsely accusing Raskolnikov and Sonia, adding to the tension in the scene. In the book, a series of intense and dramatic events unfold, primarily revolving around the characters of Katerina Ivanovna, Sonia, Pyotr Petrovitch, Lebeziatnikov, and Raskolnikov. Katerina Ivanovna is seen fervently defending Sonia, a girl who has sold herself to provide for Katerina's starving children. This revelation stirs the emotions of those present, including Pyotr Petrovitch, who initially doubts Sonia's actions but eventually comes to her defense, attributing her actions to the desperation of poverty. However, Lebeziatnikov accuses Pyotr Petrovitch of giving Sonia a hundred-rouble note, an accusation that Pyotr Petrovitch vehemently denies. Raskolnikov, another character, steps forward to explain Pyotr Petrovitch's actions.

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Raskolnikov, who is both excited and fearful, visits Sonia's lodging. He contemplates revealing the identity of Lizaveta's killer and is overwhelmed with emotion. Sonia, who is grateful for Raskolnikov's help, is shocked when Raskolnikov implies that Lizaveta's death was accidental. Raskolnikov later confesses to Sonia that he killed an old woman for his own benefit, not for the sake of humanity. Sonia urges him to repent and seek redemption, but Raskolnikov remains uncertain about his future.

Meanwhile, Katerina Ivanovna, a widow, is seen begging on the streets with her children. She plans to perform under a general's windows to gain his sympathy and support. However, her erratic behavior leads to a confrontation with a policeman. She falls and starts bleeding from her chest and is taken to Sonia's room for care.

Raskolnikov attends a church service where he notices Sonia, who has been distant with him lately. After the service, Sonia approaches Raskolnikov and they have a brief interaction. Raskolnikov feels miserable and longs for solitude. His friend, Razumihin, visits him and expresses concern about his recent behavior. Razumihin reveals that Raskolnikov's mother has fallen ill and that Raskolnikov's sister mentioned Raskolnikov's love for Sonia.

Raskolnikov is shocked when Porfiry Petrovitch accuses him of being the murderer. Porfiry Petrovitch tries to convince Raskolnikov to confess to the murder and find faith or God to live a better life. Raskolnikov is resistant to the idea of confessing and questions his future.

Raskolnikov visits Svidrigaïlov, who reveals his plans to marry and his fascination with his young betrothed. Svidrigaïlov also shares a story about his encounter with a young girl at a dance hall, where she was being mistreated. He intervenes, takes her and her mother home, and offers to help them. Raskolnikov becomes increasingly disgusted with Svidrigaïlov's stories and insults him.

Svidrigaïlov reveals to Raskolnikov the details of his marriage to Marfa Petrovna and his interactions with Raskolnikov's sister, Avdotya Romanovna. He admits to being physically attracted to Avdotya

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and describes her as incredibly chaste. He also mentions that he is getting married and invites Raskolnikov to meet his betrothed.

In the end, Svidrigaïlov and Raskolnikov continue their conversation, with Svidrigaïlov revealing his plans to marry and his fascination with his young betrothed. Raskolnikov questions the morality of such a marriage, but Svidrigaïlov dismisses his concerns and mocks his own sinful nature. After Raskolnikov leaves, he reflects on his encounter with Svidrigaïlov and feels intense disgust towards him. He realizes that he made a mistake in seeking help from someone like Svidrigaïlov. Raskolnikov then walks to a bridge and begins to think deeply. His sister, Dounia, sees him and tries to get his attention, but he doesn't notice her. Meanwhile, Svidrigaïlov approaches Dounia and signals her to come to him. Dounia hesitates but eventually goes to him. They enter Svidrigaïlov's flat, and he shows her two empty rooms that he had been listening from. They then sit down to talk, and Dounia feels uneasy in his presence. In the book, the character Svidrigaïlov is introduced as a man who holds a unique perspective on humanity, dividing people into two categories: material and superior beings. He believes that superior beings are above the law and are responsible for creating laws for the rest of mankind. He also asserts that many men of genius have broken the law without hesitation, and he considers himself a genius, albeit one who has failed to break the law. His views are challenged by Avdotya Romanovna, who questions him about his moral compass and feelings of remorse. Svidrigaïlov responds by stating that Russians lack sacred traditions and are broad-minded. Their conversation takes a turn when Avdotya expresses her desire to see Sofya Semyonovna, and Svidrigaïlov offers to save her brother and take him abroad. This proposition distresses Avdotya, and she attempts to leave, but Svidrigaïlov reveals that he has taken measures to prevent her from doing so. This leads to a tense standoff where Avdotya threatens Svidrigaïlov with a revolver, which he reveals belonged to Marfa Petrovna, a woman he admits to killing. Avdotya accuses him of poisoning his wife, but he suggests that even if he did, it would have been for her sake. She denies this and labels him a liar.

Svidrigaïlov then tries to convince Avdotya, also known as Dounia, to sacrifice her brother to save herself and her mother. He suggests that she would not be able to prove anything if she were to visit

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him alone, and that it would be difficult to prove an assault. Dounia, outraged by his suggestion, threatens to shoot him with a revolver. Svidrigaïlov reveals that the revolver belonged to Marfa Petrovna, whom he killed. Dounia accuses him of poisoning his wife and labels him a murderer. Svidrigaïlov denies the accusation and taunts Dounia, saying that she once softened towards him. Dounia raises the revolver to shoot him, but it misfires. Svidrigaïlov challenges her to shoot again, but she drops the revolver and flees. Svidrigaïlov then cleans the blood from his temple, takes the revolver, and leaves the room.

Later that evening, Svidrigaïlov visits various low places and treats the people he encounters. He is drawn to two clerks with crooked noses and takes them to a pleasure garden. There, a fight breaks out between the clerks and some others, and Svidrigaïlov is chosen to settle the dispute. However, the argument is too loud to understand, and the only thing that is clear is that one of the clerks stole a teaspoon from the garden. Svidrigaïlov pays for the spoon and leaves. He returns home, takes out his money, tears up some papers, and prepares to change his clothes. However, he decides against it and goes to visit Sonia, who is with the Kapernaumov children. They are terrified and run away when they see him. Svidrigaïlov sits down with Sonia and asks her to sit as well.

After being caught in a storm, Svidrigaïlov goes to Sonia's house, where she is with the Kapernaumov children. He gives Sonia money and bonds, telling her to keep them a secret and use them for herself and her family. He also mentions that Rodion Romanovitch has two options: a bullet in the brain or Siberia. Svidrigaïlov then leaves, and Sonia is left in a state of anxiety.

Later that evening, Svidrigaïlov visits his betrothed's parents' house. He gives his betrothed money as a present and informs her that he must leave Petersburg for a while. The visit goes well, with few questions asked, and Svidrigaïlov leaves, feeling angry that the money will be locked up by his betrothed's mother. The mother concludes that Svidrigaïlov is a man of great wealth and connections and that his actions are not surprising.

Svidrigaïlov is haunted by the image of a young girl who had drowned herself. He remembers her as

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a broken-hearted fourteen-year-old, whose purity had been tarnished by an insult. Svidrigaïlov is disturbed by this memory and opens the window to let in the wind and rain. He contemplates the flooding river and decides to go out to the park. On his way, he encounters a neglected and wet five-year-old girl hiding in a corner. He takes her back to his room, undresses her, and puts her to bed. However, he is disturbed by a nightmare in which the girl's face transforms into that of a depraved woman. When he wakes up, he writes something in his notebook and leaves the room. He walks through the misty town and encounters a man guarding a closed gate. Svidrigaïlov tells the man that he is going to America and pulls out a revolver.

In the final passages, Raskolnikov's mother, Pulcheria Alexandrovna, expresses her concern for his well-being and praises his intellect and talent. She mentions that his sister, Dounia, has been distant lately and has been keeping secrets. Despite this, Pulcheria assures Raskolnikov that Dounia loves him and respects him. Raskolnikov then confesses his love for his mother and apologizes for any previous misunderstandings. They embrace and Pulcheria cries, feeling a sense of foreboding about her son's future.

Raskolnikov then tells his mother that he must leave and asks her to always love him. She promises to do so and asks if he is going far away. He confirms that he is and asks her to pray for him. They say their goodbyes and Raskolnikov leaves. He goes to his lodgings and finds his sister, Dounia, waiting for him. She expresses relief that he is still alive and asks where he was all night. Raskolnikov admits that he considered ending his life but couldn't bring himself to do it. He tells Dounia that he doesn't understand his own actions and feels like a contemptible person.

Dounia reassures him that he is ready to face suffering and he admits that he was afraid of the water when he considered drowning himself. Raskolnikov then decides to give himself up to the authorities but doesn't know why he is doing it. Dounia cries and embraces him, and he questions whether she doubted his willingness to face the consequences of his actions. She holds him close and kisses him, and he becomes angry, denying that he committed a crime and justifying the murder of the pawnbroker as atonement for her sins. He questions why everyone is calling it a crime and

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expresses frustration at their judgment.

Raskolnikov is preparing to leave his apartment and go to the police station. He is feeling agitated and fearful, and he is unsure if he made the right decision to confess his crime. He is also concerned about Sonia, who he had shouted at earlier, and wonders if he should have said goodbye to her. As he walks through the city, he is overwhelmed by his emotions and begins to question his actions and motives.

Raskolnikov walks through the crowded Hay Market, feeling distasteful being in a crowd but unable to be alone. He sees a drunk man dancing and falling down, and briefly laughs before forgetting about him. He then has a moment of realization, recalling Sonia's words about going to the crossroads and confessing to being a murderer. This realization overwhelms him, and he falls to the ground, kissing the earth with bliss and rapture.

After this emotional moment, Raskolnikov continues on his way to the police station. He enters the building and encounters Ilya Petrovitch, the explosive lieutenant. Raskolnikov is surprised to see him and wonders why he is there. Ilya Petrovitch is in a good mood and offers to help Raskolnikov. They have a brief conversation, and Raskolnikov confirms his identity as Rodion Romanovitch.

Raskolnikov learns that a man named Svidrigaïlov has shot himself. He is shocked by this news and reveals that he knew Svidrigaïlov, as his sister was a governess in his family. Raskolnikov is asked if he had any suspicion about Svidrigaïlov's actions, but he claims to have known nothing. Overwhelmed by the news, Raskolnikov decides to leave and goes down the stairs, feeling dizzy and disoriented. He encounters Sonia, who looks horrified, and he stands before her with an ugly smile before returning to the police office.

Back at the police office, Raskolnikov approaches Ilya Petrovitch, who is rummaging through papers. Raskolnikov appears ill and struggles to speak, but eventually confesses that he is the one who killed the old pawnbroker woman and her sister Lizaveta with an axe and robbed them. Ilya

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Petrovitch is surprised by this revelation, and Raskolnikov repeats his statement. People gather around, and the passage ends with Raskolnikov's confession hanging in the air.