

**Amity Institute of English Studies and Research  
AMITY UNIVERSITY UTTAR PRADESH,  
INDIA**

**Major Project I  
On**

**Psychological Portrayals in Fyodor Dostoevsky's *Crime and  
Punishment and Demons***

**In partial fulfilment of the requirements for Award of Degree of  
BA Hons. English**



**Submitted by:  
AleeshaBharadwaj  
Dr. NilishaYadav  
Assistant Professor**

**A0706118068**

**Supervised by:**

**AMITY UNIVERSITY  
UTTAR PRADESH  
AMITY INSTITUTE OF ENGLISH STUDIES AND RESEARCH**

**DATE: 31-05-2021**

**CERTIFICATE**

This NTCC, Psychological Portrayals in Fyodor Dostoevsky's *Crime and Punishment* and *Demons* submitted by Aleesha Bharadwaj, A0706118068, of Amity institute of English studies and research, Amity university, Uttar Pradesh, in particular fulfilments of the requirements for the ward of the degree of B.A. HONS ENGLISH, is an original work and has not been submitted in part or full, for award of any other degree or diploma of any university or institution.

This NTCC may be placed before the examiner for evaluation.

**Dr. Nilisha Yadav**

**Assistant professor**

**Dr. Vineeta Prasad**

**Head of Institution**

**AMITY UNIVERSITY  
UTTAR PRADESH  
AMITY INSTITUTE OF ENGLISH STUDIES AND RESEARCH**

**DATE: 31-05-2021**

**DECLARATION**

**I, Aleesha Bharadwaj, student of Bachelor of Arts (Hons.) in English of amity institute of English studies and research, Amity University Uttar Pradesh, hereby declare that I have completed the NTCC on “Psychological Portrayals in Fyodor Dostoevsky’s *Crime and Punishment* and *Demons*” in partial fulfilment of the requirements for the award of degree of Amity institute of English studies and research, Amity university, Uttar Pradesh. I declare that this is an original work and has not been submitted so far in part or in full for award of any other degree or diploma of any other University or Institution.**

**Aleesha Bharadwaj  
A0706118068**

## Introduction

Literature and Psychology since the beginning have been intertwined with each other so much so, that I think people doing a degree in any of these field automatically become minors of the other. Now the reason why I say this is because any writer who wishes to write a revolutionary piece of work, has to go through a turmoil and a capacity within himself that can't not be reflected in the literature, meanwhile, any psychologist wanting a good understanding cannot go anywhere near the depth without a little literature being involved. As a literature student, I feel that psychology has much to do with it than any other factor that makes it outstanding. I would beg to differ with Arnold here, touch-stone method has got nothing on the psychology that influences the literature. Even Auden in his tribute to Freud (1940) described Freud as a person whose research led to every individual basing their lives unintentionally on it. It has the ability, and the foresight due to which a person can 'travel back in time' and learn the nitigrities a person faced with while creating a masterpiece. Talking about a masterpiece, or two, I figure it is time to introduce Fyodor Dostoevsky, and his two works: *Demons* and *Crime and Punishment* as the main primary texts that I will be referring to while explaining their psychological aspects. Fyodor Dostoevsky, often referred to as Dostoevsky, was a Russian novelist, also an expert in philosophy, journalism, essay writing, and short-story writing. Most of Dostoevsky's literary works are bound by the genre of psychology in humans, with respect to the aspects of political, social and spiritual atmospheres. *Crime and Punishment* (1866), *The Idiot* (1869), and *Demons* (1872) are among his most famous pieces and these rose to be critically acclaimed by critics all over the world; being translated into different and many languages, along with multiple publications.

Like every other writer, Dostoevsky had to suffer quite a bit initially, as from time to time he had to beg for money, but soon enough, the critics caught wind of his works and thereafter became a wide-read author. Dostoevsky had a different background yet similar to every other struggling author. Dostoevsky was arrested in 1894, for his association with a group that allegedly discussed the banned books of Tsarist Russia. He was even sentenced to death, but somehow, at the very last moment, his sentence was shortened to mere amount of four years in the prison camp and a mandatory military service in exile for up till six years. He was born in Moscow, and his interest in fiction developed via listening and imagining various fairy tales and legends. There were days, when Dostoevsky would have to beg for money because sustaining was difficult during the days, up until he became the most widely read. He was influenced by a huge variety of philosophers: *Shakespeare, Hugo, Poe, Balzac, Cervantes, Augustine, Gogol, Plato* and many more. Dostoevsky ended up influencing *Anton Chekhov, Aleksandr Solzhenitsyn, and Friedrich Nietzsche*, including *Jean-Paul Sartre*. The emergence of Existentialism and Freudianism had an influence of Dostoevsky too to a large extent. Before jumping on to the texts in this thesis and their analysis, I feel that it is imperative to talk about Sigmund Freud and his theories for starters. Sigmund Freud, or Sigismund Schlomo Freud was a neurologist based out of Austria, and I also commonly known as the '*founder of psychoanalysis*.' This was and is known as a method that is used in order to treat psychopathology. Here the treatment is usually through dialogues between the patient or the client and the psychoanalyst. During the process of finding psychanalysis, Freud was bound to discover techniques that ended up being therapeutic, which included 'free association' and 'transference'. As most commonly known, Freud also developed the theory of Oedipus complex, which was a little autobiographical, but this fact is refutable. Oedipus and Electra complexes theory created a blasphemy that the society wasn't ready to accept. It was an evil lurking amongst the living, yet people failed to consider it and when one did, everyone else lived in denial, till the genie got out of the lamp. Freud gave psychology the boost it needed

through the concepts of Id, Ego and Superego, with the structures of mind, subconscious, libido, drives, and most importantly, dreams.

A whole collection of 'Dream Interpretation' is understood to be one of the key ingredients among the psychotherapy. Josef Breuer is a name that can easily be linked up to the name of Freud, as it is believed that he helped Freud with the discovery of psychoanalytical method while dealing with the case of Anna O. Anna O was a patient and among many others, Freud kept different names for the actual clients, rather than the real ones. Some believe it to be an act to promote anonymity. Another one of Freud's theory was the 'Seduction Theory'. Now this particular theory gave rise to the Oedipus, and while Freud does not account the period from 1890, he later describes it as a period of childhood sexual abuse. He postulated that usually it is the childhood trauma, that derives the fantasy or the 'drive' that later on progresses and takes into shape of oedipal fantasies. He used his childhood sexual abuse as the basis to postulate the seduction theory.

He later published three papers, concluding that all his patients who showed such symptoms had in fact repressed memories that included sexual abuse in their early childhood period. He noticed that not in every case the patient was aware of them, some of them weren't consciously aware of them, and in fact only had an inkling through the unconscious. These unconscious memories were in fact responsible for the hysteria or the obsessional neurosis. To trace memories back to the childhood traumas and infantile abuses, Freud used techniques like symbolic interpretations of symptoms, and analytical inferences. However, Freud showed inconsistency towards this and till date, it is uncertain whether he actually gave up the theory, or if not, then did he reach to a pinnacle worth the knowledge of the world. Now let's shift the narrative from Freud's achievements and theories to his beliefs, and in particular, religious beliefs.

### Freud and Religion

Freud very nonchalantly described God as an illusion. He figured it was a concept derived out of the dire need of a powerful father figure. The concept of normal, abnormal, and conformity ensures that it is necessary to keep the people under restrain the impulses of violence, and it is the fear of something 'big' that keeps us in line, as basic psychology. Freud in a Hebrew translation of '*Totem and Taboo*' describes himself as a person and an author who might regard himself as a Jew, but surely does not comply with the holy writ, or the religion as per the father. According to him, religion posed as a handcuff, a mere means by which the civilisation stays under control. As per this theory, religion acts as a boundary to an imaginary arena. This boundary cannot be seen physically however, everyone in the arena has the sense that yes it exists, and if it is meddled with, the consequences can be dire, however there isn't actually a proof of this boundary and is just a method of inducing fear in the society. He may deny or dismiss the idea of 'God' per say, but he does in fact regard the section of society that will and definitely would commit murder if, God 'does' permit it. He thinks religion is based on a shaky ground and at the end of the day, it will always be reason and experience that will eventually win. Benjamin Gilbert in his book *Christianity and Freud* (1950), stated the parallel between psychoanalysis and Christianity, further drawing the conclusion that as per Freud's theory, 'The Great Psychiatrist' was in fact none other than Jesus Christ himself, and the love of his disciples, and the current followers was nothing but the positive transference Freud described.

### Dostoevsky and Religion

Dostoevsky unlike Freud was deeply religious and belonged to a completely orthodox Christian household, and himself believed in the preaching. He grew up knowing the Gospel completely. He allegedly was inspired and influenced by the "*One Hundred and Four Sacred Stories from the Old and New Testaments Selected for Children*". Usually as a child, our most

fond memory is reciting newly learned rhymes in front of guests or parents, likewise when Dostoevsky was young, he used to recite prayers and even read various passages extracted from the Book of Job, in front of guests. As per a military officer at the academy, he was seen reading regularly the gospels and '*Die Stunden der Andacht*' (Hours of Devotion). Allegedly, it is this very book that is said to have aroused his interest in Christian Socialism. It was until after is abandoned death-sentence, and jail sentence, that Dostoevsky concentrated on the basic figure of Christ and even the New Testament, which by law, is the only book that is allowed in the compounds of a prison. He claimed that even if someone proves that there is no Christ, he still will side with him instead of the truth. *Crime and Punishment*, is in fact a product of his post-jail phase, which turned him into a staunch religious being, and in it he tried to incorporate the teachings and morals, symbols from his own religion which helped the characters progress on to a path of enlightenment. Dostoevsky used various forms of symbols, denoting religion and religious ideologies. Water was quite prominent among the novel *Crime and Punishment*. There are instances where water was treated as a symbol of Death, regardless of the fact that it is caused due to a murder or a suicide. The method doesn't count, with the provision that Death, the ultimate result is achieved. Water, apart from death, also represents rebirth, and regeneration. As any good Christian Samaritan would, there is a cross in the novel that can also be classified as a symbol. Now this cross, in itself does symbolise Christianity, but apart from this too, it represents the ordinary, along with the classical reference of suffering, which is denoted by the fact that it was on the cross itself that Christ was hung, and nailed physically. The stories of Jesus and Lazarus which were finally incorporated by Dostoevsky demonstrated the utmost dedication towards the religion and hence played a huge role in development of the characters and guiding them throughout. It acted as a symbol of each of the character's spiritual awakening, and along with it, the spiritual death. It is through these symbols and religious insinuations that Dostoevsky reflects his true feelings regarding religion.

This can be seen in the novel when Rodya, short for Raskolnikov decides to turn himself in, there is water present around him, indefinitely. And even when he decides to suicide, he decides that he wants to end his life in the river. However, it is later that he realized that he shouldn't do this and then the narrative of water as death shifted to the narrative of water being life and not death. The river as seen by Raskolnikov is no more a beacon of death, but a harbinger of life.

### Background of *Crime and Punishment*

The idea for *Crime and Punishment* originally instigated after Dostoevsky returned from is almost doomed, life-sentence, and jail time, but to be precise, it was during the time when he was already involved with the work of another different project: *The Drunkards*. It surrounded on the Marmeladov family, which eventually wound up being the ancillary to the story pertaining to Raskolnikov, his crime and is now known as *Crime and Punishment*. During the time, the author faced many issues, including that of poverty and debt. It was the time when his brother, Mikhail had died, and he owed large amounts of money to the creditors. He tried appealing at many places, for advances but sadly, he was denied from every place and as a result, he finally sought refuge under Mikhail Katkov, a publisher, from whom he sought an advance on a possible proposition to something leading into a story. It is interesting to know, that at one point, the novel we know of today, at one point of time wasn't even a novel. It was merely a story that had a concept which was yet floating in the air. However, he discarded the first one, claiming that he himself did not like it and tore it apart, only to start afresh and build it all up into a masterpiece 'novel' which is now referred to as '*Crime and Punishment*'.

### Dostoevsky and his Ideology.

In all of Dostoevsky's novels, the one main similarity is that they all have characters which develop during the course of the novel, in terms of their ideas and ideology. It should also

be noticed that this factor seems to coincide with Dostoevsky himself, and his life philosophy. He believed in the fact that the characters of a truly great novel must go through toiling stage of critical tests, and intense development. Many people do claim that his characters are flat, polemical, but in reality, they are so much more than mere 3-D figures of imagination, instead, they might as well be idealist being walking among the Earth and us, as if they had life in them. Speaking of Idealism, Dostoevsky himself believed in idealism and considered himself as one. One who always and never failed to portray deeper sense of reality, crude and dismal as compared to the traditional forms of concept known as idealism. He was in fact known to deny the title of being '*the literary psychologist*', for reasons that are unfortunately unknown to the current generation, but even then he took interest and keen enthusiasm into knowing and delving deep into the psychology of his characters. He truly did mean by the fact that "If one writes, one must do so in order to change the world around him." Nihilism was high in his novels and quite frankly it threw him under the scrutiny of people thinking that he had a major role in propagating communism in Russia and its further development. He was also, inevitably subjected to talks of propagating other political extremisms, which took part in Europe at the time. (1800s). Even though, Dostoevsky claimed no responsibility in being a literary prophet, he conveniently enough engaged in activities and traditions involving predicting major spiritual and historical events through letters. Some claim that mere anticipation is not as equal to as prophesising and that it would be a misinterpreting his works, if one indeed believes it superficially, that it is a prophecy, or Dostoevsky as a prophet who could foretell the major happenings, jokes on Nostradamus.

### Dostoevsky and *Demons*

*Demons* or more commonly known as *The possessed*, or *The Devils* is a novel that contains ideology of Dostoevsky that warns, or forbids us to think against the over-determined allegorical readings. This novel contains in itself an ideology, which develops throughout the novel, making it a bundle of complexity, opaque, and woven like a spider's web, instead of the usual direct, linear plot. Dostoevsky showcases a series of inter-woven, intertwined paths through the course of the novel that it is unclear till the very end, how everything is going to connect. It is just like a rogue bus, having multiple stops and no one knows which intersection is about to be met with, and the arrival is ever so unclear. Gilles Deleuze introduced a theory called the '*rhizomic model of ideology*' and the fact that the name is clear enough, is a genius. Rhizomes are the modified roots, like ginger, hops, lily of the valley etc, these can grow from any auxiliary buds, and have no particular shape. Basic ideology is that anything can take the form of any situation in this theory. Now, as per the context of the novel, this theory operates in a way that the plot is unclear, and multi-linear, unpredictable in such a manner that it is difficult to utter the word 'predictable' at the end, and that the development is inevitable. Dostoevsky thought it was foolish to predict that exactness of an event that might happen ten years later, but he could foresee, in his ominous way the things that could relate to the utopian, or the nihilistic movements, which by the way, are still relevant. According to me, *Demons* holds a place far superior than any other masterpiece of Dostoevsky, be it *Crime and Punishment*, *The Brothers Karamazov*, or *Notes from Underground*. Now, the reason as to why I say this, is because, in this there is a forceful yet a direct treatment of his ideological targets. During the time the word 'nihilism' arose, it was due to the literary nemesis: Turgenev. He gave rise to the word, insinuating that it focused on radicals who believed in nothing traditional and disregarded the ancient concepts of family, religion and structure which eventually established authority. However, for Dostoevsky, the terminology simply meant that it would be a person or an ideologue who is of the opinion that in order to reconstruct or reform a civilisation, it must be broken down. It is an idea that is similar to the example of building new houses. In order to build a new house, one must destroy the previous one from its roots, to build a new one. One



cannot do the needful on the remnants or the ruins of the previous one. *Demons*, under the scope of the literary battle against the term 'nihilism' should be considered as the authors weapon, let's just say, a sword. He made it clear in his letters, the fact that it is not a novel that is written merely for the money, but for the exact opposite, pleasure and to prove a point. It is a novel that hit Dostoevsky very close to home as it reminded him of the Franco Prussian war that took place, and it was more than just trivial financial servitude.

### Background of *Demons*

*Demons* is a novel that is surrounded by the struggles. This novel was started by Dostoevsky early, while he was residing in Europe. He had been compelled to shift to Europe in order to escape the huge number of debts that he owed to the creditors in Russia, and had he not escaped, he would have to face the dire consequence of rotting in the debtor's jail, in Russia. His three months old daughter Sonya, was lost to pneumonia (the facts on this are still unclear), and it was a grave peril that he and his wife Anna had to go through. Just like any other griever would, Dostoevsky blamed himself partially for his daughter Sonya's death as due to the financial crunch, he couldn't afford a warmed accommodation. In his letter, addressing to Sonya's death, he portrays raw emotions of guilt, sadness, and tragedy pertaining to the fact that he missed her, and would do anything to revert back the tragedy. People would often consolate him regarding the fact that he can have more children to which he thought "But where is Sonya"? Such were the circumstances under which he had composed the novel and quite frankly, it made him nostalgic to the point that 'melancholia' kicked in, and steered him to the path of despair, around 1870. Any writer who has been residing in a place, which isn't his hometown, has at least once written on the desire for him to return to his hometown. Dostoevsky was no different, and in such a time, this theme was harped upon quite frequently, the pulsating desire to revisit Russia. It rose to a point where his writer's block became indefinite and in his letters he claimed that he needed to be in Russia, the smell, the feel, the sound needed to be felt in order for him to resume his writing. *Demons* turned out to be a kaleidoscope which examined the ideologies driving the younger generation of Russia towards the paths of madness, suicide, and extremism. Naturally, he read every possible thing about Russia that was printed, be it clippings, newspapers, journals and what not. In order to feel the reality of the extremism that was prevalent in Russia, he described to his niece that he needed to physically examine the damage and feel it himself, before writing about it. *Demons* portrays the rabid xenophobia that harboured Dostoevsky at the time as he felt he needed to visit Russia. True home sickness in my opinion.

### Narrative Techniques in both the novels

In the novel *Demons*, we can see that the narration is in first person, and is written by a character known as Anton Lavrentyevich, who happens to be a minor character of the play and a close crony of Stepan Verkhovensky. Now, as far as the narrator, aka Anton is concerned, he is a local civil servant who decided to put down into words and weave a chronicle of the events that took place nearabout his town. I would like to compare this narrative to that of Sherlock Holmes, where the narrative is via Doctor Watson. Now he too, isn't the central character in the narrative, however he holds details more than any other, including the main character, viz a viz Sherlock Holmes. Here, even though Anton may not be the central character, he holds information in great detail more than any other, and it ranged from different knowledge of all the characters, events or any other thing. Sometimes, this narrative makes us feel as though the narrator may actually be the central character. But since that is not the case, it does however, make us feel that the narrative metamorphoses into one where the third person is omnipresent. Joseph Frank, an American literary scholar, who worked on the life of Dostoevsky and his biography states that this particular type of narrative allowed Dostoevsky to project his characters, or the central ones against a backdrop of crudity, rumours, opinions of other trivial



characters and even the scandal mongers. There is less ironycism and the narrator's voice seems intelligent enough and it is interesting to see that most of the narrative is such that the reader understands through the dialogical method, the events unfolding via various characters and events, rather than just explaining through the monotonous means.

In the novel, *Crime and Punishment*, the structure is such that the novel is divided into six parts, and then followed by an epilogue. There is a symmetry in the novel and this is suggested by the "intrinsic duality" that the novel offers to its readers. According to Edward Wasiolek, the first three parts of the novel depict Raskolnikov as one true, predominant, and a rational being who was very proud of himself. Coming to part four and till the sixth, the immergence of the 'irrational' was quite striking. Usually, it is a gradual change that from the start itself, there is a gradual shift of narrative slowly leading and building up for the conclusion, however, in this novel, the shift in the narrative is abrupt and quite frankly, the change comes just at the middle of the novel, giving the readers no time to adjust to the new beginnings. Wasiolek states that the first half of the novel depicts the slow and gradual progress to death of the initial ruling principle, that of rationality, and the second depicts the progressive rebirth of a new ruling principle, which is the irrationality. The symmetry is such that the novel can be compared to the mirror. The mirror image is one where the left and the right sides are identical in an unrealistic way. Similarly, we can equate this example to the novel, as its first half, (left) is identical to the second half (right). However, the seventh part, or the Epilogue is one which has till date attracted criticism and a few controversies. For many years, there have been people claiming that the epilogue is no where worthy of the actual text which in itself is legendary. However, just like a coin, there are two sides, so if one states that it is unworthy, then there is one sector that gladly defends the prejudgement and claims that it is nothing but worthy of the actual text. Raskolnikov, the central character of the novel *Crime and Punishment* is tortured in the novel by none other than his own consciousness, and conscience. And anyone who has a habit of reading, or is involved into literature knows, there's nothing more torturous than one's own conscience. Raskolnikov was also a victim to his own mind. In order to feed his own greed and to change his reality within seconds, he decides to murder a local pawnbroker, thinking he will steal her possessions and further sell them, to earn a good amount. The irony lies in the fact that to save his crime, he goes on and kills a servant in the pawnbroker's house, because apparently, she walks in on the crime scene and he had nothing to do, except kill the only proof there was to link him to the crime. Raskolnikov on many occasions did try to confess, but due to extreme guilt, and fear for the repercussions, he always managed to faint, or evade the place. For a murderer, he always kept a tab on what everyone was saying about the newly formed hypotheses. Porphyry, the detective investigating the crime also thought it suspicious when Raskolnikov fainted at the mention of the double murder. The reason why Raskolnikov decides or at least blames to reach out of the breaches of a certain boundary was because of his own theory: he postulated that it is the elite or the superior men who have the ability to cross their boundaries and breaches and this is what makes them superior, however, the inferior, or the common men are those that stay within the line and do not have the courage to rise above it. He was tempted to cross the boundary and do what it takes to be a 'great' man, without thinking of the internal conflicts that it will cause him eventually. Raskolnikov in the narrative also mentions great names like Caesar, Napoleon and Alexander, claiming that even they stepped out of the line, yet they were considered great, and were even exempted from the moral considerations.

In the novel, I believe through Sonya (a girl who was pushed into becoming a prostitute, due to her family and financial crisis, and who happens to become the love of Raskolnikov), and Raskolnikov, two different ideologies are shown. One of Sonya's, the loving and humble, submissive outlook and the other, that of Raskolnikov's, individualism and atheism. It is due to his atheism that he had the power to transgress the norms and the basic societal conformity, and pre-establish laws. Some suggest that Raskolnikov self-inflicts a state of schizophrenia, and

dementia. He is severely affected mentally due to his indulgences into his own, rebellious theories and is a patient of constant, and consequent dementia. Sonya, on the other hand endures and deals with her familial poverty situation, the sorrow, and the hunger they had to toil through. She also deals with the humiliation which Looshin puts her through, when he claims that she had stolen money from him, when he himself slipped the money into her pocket slip. Raskolnikov was schizophrenic in the sense that he was always found muttering to himself and in his pastime. There was an instance where he did see a ghost and passed out. He was checked by the doctor when his friend Razoumikhin suggested that he should consult a doctor. Razoumikhin was one of his oldest and his closest friends, in whom he used to confide in, but apparently confession of a double murder is something you cannot confide in, in even your best of friends. It is an information, only your grave is privy too, unless of course, you get caught. Then it is public and world knowledge. The fact that Raskolnikov faced weird delusions, and talked to himself within an empty room is significant enough. He faced weird dreams and here is where Freud again comes into picture. Dreams as per Freud held an important role in understanding one person's ideology, personality, and helped in psycho analysis. As stated, and proved earlier in my thesis, dream are as significant to psychoanalysis as oxygen is to us living beings. It is in the dreams that we, or the therapist or the psychoanalyst gets a clearer picture of the unconscious and the deep internal thoughts one might fess. Dreams in the novel have played a crucial role as they express the notion of potentiality. Dostoevsky in the novel, tries to draw a parallel between Svidrigailov and Raskolnikov, as both had significant dreams related to the suicide and the murder respectively. Svidrigailov sees the girl he has harassed on multiple occasions and in the second dream, he sees a little girl, in who's eyes he sees his own lust and rapaciousness. Raskolnikov in totality had four dreams, however, three dreams are only described here, and the fourth is the one which he does not describe, and it doesn't include him symbolically. Initial dreams are encompassed with violence, and they occur in such a way that it is almost like a series of episodes that one decides to watch on Netflix, just not as pretty. Now, the content of the dreams was such that in the dream, again he was warning himself 'not' to commit the murder, and as though he was warning himself against the crime subconsciously. Internal monologue or soliloquy is a key concept in showing the internal thought and the subconscious. Now the person's consciousness can be judged by the thoughts and the beliefs. The fact that he uses soliloquys shows exploration of different characters and their own thought processes to the readers. We do know that it was Dostoevsky, after his jail time that he got extremely involved in writing about lessons he learnt. Many things are portrayed through the novel, and one of them, as per Dostoevsky is that this world that we live in is full of injustice and other toils like inequities of different forms, be it of gender, or monetary, and injustice.

### The Society and the Crime

It is the internal workings and the internal conflicts of the mind of Raskolnikov, that are basically portrayed in the novel *Crime and Punishment*. It represents the societal and the social inequities that were present during the time, and it shows how the environment, including these inequities, and inequalities affect the individuals, and of course their actions, and reactions to particular situations. According to Sutherland, (1937) says that a person is not born, learning the crime or the criminal tendencies. He/she acquires it by meeting people throughout his lifetime and it is the presence of opportunities to learn the illegitimate ways and doings, that teaches a human to step out of the boundaries of law, laid down by men. The Bible, is just another piece which hold numerous examples as to this particular situation. It is after all, one of the oldest literature forms. In the chapter eight of the book of Genesis, the chapter describing the 'genesis', of the world we see the story of Cain and Abel. Cain, was the first law breaker, as he committed the crime of murdering his brother Abel. Cain, in our modern terminology committed what is known as a homicide. Even today, the crime of killing is grave, and hardly goes unnoticed, imagine how grave a peril it may be back then and the effect it would have on the society. After

the enlightenment period, this novel gained quite a bit of notice. And quite frankly, just like today, although not that literally or to the same extreme, people who committed such crimes were deemed to the title of 'demons' and were often treated as witches, here is where The Salem Witches come into play, and the trials of the witches of Salem that happened, till date remain the most tragic and an unaccounted event of history. The punishment, obviously as we all might know, was that they were tied to the stake, and burned alive. Now, this was a grave punishment, one which might have arguably fit the crime, however, there were innocents too who died in that incident, which largely classifies the whole event into: 'injustice'. Crimes can be classified into three types: crimes against property, crimes against people, and crimes against morality. Amongst all the other crimes, it is the crime against the morals, which is considered to be the most offset, and tormenting to the society. To the society, it is the morals that are the most precious, and god-forbid something happens to them, (because obviously they control the whole world), hell will break loose. Crimes against property contain theft, which is the most common, and among it there are other like, embezzlement, etc. Crimes of or against people include child abuse, domestic violence, etc. Crimes against morality consist of obscenity, prostitution, gambling etc. There have been extensive amounts of researches, pertaining to the fact that how does a criminal mindset works, yet, there has never been a concise, sure answer. One theory states, that it is the nature that has made it so, which is refuted by what Sutherland had stated, and as mentioned earlier. At the other angle, some people claim that humans are the products, and the actors of the environment. This is somehow, in my opinion highly plausible than the former opinion. There are however, criminals of the sort that fall into neither of the two categories, and they are by far the most dangerous ones. They are the passion offenders, hate criminals, kleptomaniacs etc. Jack the Ripper is one of such examples, who had no motive, no incentive, yet he atrociously killed without reason, and enjoyed it. Raskolnikov happens to be the victim of the second ideology, where he was a slave to the environment of poverty, sorrow, pain, and his own fickle/ gullible mind, which got influenced by his own unreliable theory. Dostoevsky remains relevant in today's generation too as he in his novel portrayed that money makes people go crazy. And no one in the current generation would deny this, as it is till date the most agreed upon theory, and an actual reality. Killers have been 'glorified' all through the ages, be it through cinema, be it through the literature, and be it through the folklores. *Othello*, a play written by Shakespeare is such an example where Othello himself is caught in a frenzy and in blind and rampageous rage, kills his wife. There can be plenty of reasons to commit a crime, and Raskolnikov revolts in order to break through the socio economic conditions that were prevalent in his society. Psychology, Sociology, Criminology, Literature, Psychoanalysis, and other various concepts are extremely intertwined, and to understand one in its entirety is one task that one needs to ace, and can happen only when one has the knowledge of the others. One cannot live without the other. Charles H. Cooley, Emile Durkheim, Herbert Mead are a few sociologists who commonly believe that the society, controls not just our identity, but in fact our emotions and even thoughts, to a large extent.

#### Dostoevsky as a Psychological novelist

According to the basic principle, for an author to be categorised as a psychological novelist, he or she needs to be both, a writer and a psychologist. To classify Dostoevsky as one, might be a little difficult and off the charts, but there are aspects no one can deny. The way he handles to plot, and the theme, is significant enough to give him the title. Then, the question that is yet to be answered is: How does Dostoevsky's plots fared through the reader's concern with psychology? *Crime and Punishment*, as we all know is a novel pertaining to a highly controversial double murder theory. However, the only difference between this novel and other such murder mysteries is that other have the question of 'who' did it, whereas, here we already know 'who' did it, yet we are driven to read the journey and the peril through which the character endures himself to be in. This is an entirely new emphasis to the detective story and is

one that is known to be the best of all time. The main suspense is towards the authorities, and the wait for the reaction from them as soon as 'they' learn of the information, the reader already knows. Here the readers are given more importance than the characters of the story. The readers get the privilege to know things that the officials do not know. It is symbolic in a way, considering that it is usually the inner circle of the offender that usually seems to know more, rather than the authorities. It is a fact that till date holds some amount of truth. One of the best features about the novel is that it somehow makes us feel, almost pity, towards Raskolnikov, when in fact we should hate him; or better yet despise him. But the fact that we almost sympathise with the offender, is something that is purely the expertise of the writer in making us think so. Dostoevsky is seen to provide the readers with as much details as possible for the scene of committing the crime, just as Sherlock Holmes describes after his unravelling of the mysteries of murders. In the novel, it almost seemed as if 'Fate' drove the murdered: Raskolnikov, and encouraged him to take the leap, as through fate he knew that Lizaveta, the servant would be away from the house of the pawnbroker. If it wasn't for fate, or the luck, the chances of him running smoothly away after committing the crime were bleak, after all, the porter too didn't seem to be home when Raskolnikov stupidly decided to return the murder weapon or the incriminating device. It was almost as if everyone went aloof, for him to commit the murder and as though they were all in on it. During the course of the novel, there were near-exposure instances; where the crime was almost discovered, yet due to extremely near misses, it wasn't, and this is the kind of hook that keeps the readers, well, hooked. Throughout the novel, we see many and in fact a huge number of character count, but even though there are many, Dostoevsky considerably manages to maintain the main character throughout and makes sure that the subplots coincide with the main characters' and not vice versa.

## Conclusion

To conclude, I would like to highlight the fact that through the various works that I have read of Dostoevsky, I believe that *Crime and Punishment*, and *Demons* top off the charts of being the most gruesome, imaginative, detailed, and a masterpiece that nothing else can beat. Dostoevsky does not merely portray the character based on a statement, like a slogan competition, he does in fact delve into the effectiveness and to make them look more authentic, he uses genius tools like, facial expressions, hallucinations, dreams, confessions, near end of the mystery, suspense, and dramatic dialogue or the soliloquy. It is through these methods that Dostoevsky achieves the utter surrealism, psychological novelist or not; in my opinion, Dostoevsky holds a regard so high that no other writer ever can... Except maybe Nabokov. The content of the works of Dostoevsky is extremely genius, considering that even though he didn't major in psychology, he did manage to include abstracts or insights to such elements that make us forget the anomaly. Usually, it is a habit of various authors to make the main character interesting, easy, sometimes linear, and more loveable. Raskolnikov is none of these things, except maybe interesting. Raskolnikov is anything but these, as he constantly invokes a sense of indecisiveness, lack of control, uncomfortability, complex character and non linear stigma. The fact that Dostoevsky has been able to put all this into paper is quite astounding, as I believe, many writers cannot afford the luxury of words to pen down such complexity within a plot, that one can sympathise with the offender. Either the reader can love the outlook, or hate it, there is no in between, till he wrote *Crime and Punishment*. Raskolnikov was punished with 8 years of imprisonment, but his real punishment was the fear of getting caught and the guilt that he suffered from, from the moment the ax dripped out blood from the pawnbroker. It was huge to the point that the reason why he killed her, Raskolnikov could not even complete that. He ran off, without actually looting much of her possessions, which apparently was the reason he

committed the crime. It is human nature to hate the ones who have wronged the society. But the question is: "Is this also taught to us by the society? To hate the ones who have wronged?"

Raskolnikov wrongs the society, yet we do not fear him, we almost feel pity for him. Should we not feel so for the ones in our society? Or does the society show us, that the moment we try to do things out of the normal conventions, bad things are waiting for us. The fact that anyone who tries to go against the norms, they are classified as 'crazy'. Now this isn't necessarily pertaining to crime offenders, even Einstein was considered as 'crazy', just till others figured out that the crazy talk wasn't exactly crazy. What would happen if killing other people was actually normal, and the society deemed you crazy just for doing something, they didn't deem appropriate?

Dostoevsky shows how the internal workings of an offender work, and honestly, if half the offenders behaved the way Raskolnikov did, the world will be (less populated) less monstrous, regardless of the crime. Don't get me wrong, I am not in favour of the murder, I am simply stating the fact that if we have guilt and repentance, and the ownership after committing an action that goes against a certain belief, then I think it would be a better place to live in. After all, mere writers cannot bring about the change. It is we who need to do the deed.

Work Cited

**Primary Texts:**

Dostoevsky, Fyodor. *Crime and Punishment*. (1866).

Dostoevsky, Fyodor. *Demons* (1871-72)

**Secondary Texts:**

Freud, Sigmund, Strachey, James *The future of an illusion*, (ed.), (1961) [1927]

Auden, W.H. "In Memory of Sigmund Freud". 1940, poets.org. Retrieved 23 June 2012.

Freud, Sigmund. *The Aetiology of Hysteria*. Standard Edition 3 (1896c)

Frank, Joseph. "Foreword". In Goldstein, David (ed.). *Dostoevsky and the Jews*. University of Texas Press (1981)

Scanlan, James Patrick. *Dostoevsky the Thinker*. Cornell University Press (2002)

Freud, Sigmund, *An Autobiographical Study* (New York: W.W. Norton & Co., 1989 [1952])

Freud, Sigmund, *An Autobiographical Study* (New York: W.W. Norton & Co., 1989 [1952])

"Religion in Crime and Punishment." ukessays.com. 11 2018. UKEssays. 03 2021

Dostoevsky, Fyodor. *Demons* trans. Robert A. Maguire.

Peace, Richard. *Dostoyevsky: An Examination of the Major Novels*. Cambridge University Press (1971)

Dostoevsky, Fyodor. *A Writer's Diary*. (2009)



The Report is Generated by DrillBit Plagiarism Detection Software



### *Submission Information*

Author Name	ALEESHA_BHARADWAJ
Title	PSYCHOLOGICAL PORTRAYALS IN FYODOR D OSTOEVSKY _S _CRIME_AND_PUNISHMENT_AN D_DEMONS
Submission/Paper ID	257960
Submission Date	13-Apr-2021 11:36:33
Total Pages	11
Total Words	7195

### *Result Information*

Similarity	9 %
Unique	91 %
Internet Sources	4 %
Journal/Publication Sources	4 %
Total content under 'Quotes'	1 %

### *Exclude Information*

References/Bibliography	Excluded
Quotes	Excluded
Sources: Less than 14 Words Similarity	Excluded



## DrillBit Similarity Report

9

50

A

SIMILARITY %  
SOURCESMATCHED  
GRADE

A-Satisfactory (0-10%) B-Upgrade (11-40%)

C-Poor (41-60%)

D-Unacceptable (61-100%)

Sl.No	LOCATION	MATCHED DOMAIN	%	SOURCE TYPE
1.	5	www.123helpme.com	<1	Internet
2.	8	artsdocbox.com	<1	Internet
3.	9	artsdocbox.com	<1	Internet
4.	15	Michael Cooper Rodrigues the interpreter an early Jesuit in Japan and China 4 by Beasley-1975	<1	Publication
5.	20	quizlet.com	<1	Internet
6.	6	www.openculture.com	<1	Internet
7.	7	monoskop.org	<1	Publication
8.	11	www.fdic.gov	<1	Publication

9. **23** A Neglected Eucharistic  
Controversy The Afterlife of John  
Wyclifs Eucharistic by  
Perett-2015

<1 Publication

10. **12** artsdocbox.com



**DrillBit**  
Anti Plagiarism Software

<1 Internet

