

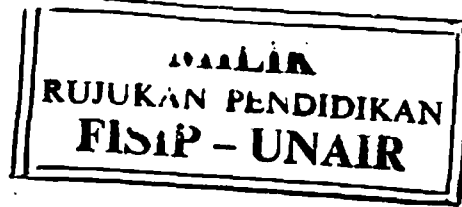
## CHAPTER IV

### A N A L Y S I S

In this study, the writer tries to reveal the inner conflict of Raskolnikov (Rodya) who is the central character of the story. In probing deeper into the character's mind where his mental processes take place, the writer will make the analysis through the element of *characterization*, supported by the psychological viewpoints. The next is to study the process into a confession undergone by Raskolnikov, which will be given through revealing the *plot*. In the analysis, the writer will show how Raskolnikov comes into a realization of the mistakes he makes on his outlook and view; thus, resolving his conflicts. Finally, the element of *setting* will be used to give a better insight of the real condition where the character lives. Furthermore, it serves to acknowledge the influence of the character's environmental world on his thinking, conducts, and development.

TABLE OF  
RASKOLNIKOV'S INNER CONFLICTS

No.	Setting	Actions/ Events	Conflicts
I.	Before the Crime		
1.	A hot July evening in the street of St. Petersburg	Rodya is on the way to the pawnbroker's place -- to make an observation for his crime.	He is wondering whether he is capable or not in committing a murder. He gets so tense while arranging his crime.
2.	Rodya's apartment (room)	Rodya receives a striking letter from his mother telling about his sister's plan to marry Luzhin.	<p>(1) He cannot do anything to prevent his sister from selling herself to such a man (by marrying him); he faces a dead end.</p> <p>(2) He is brought back to his old grief --of being worthless and being a louse in his family.</p>
3.	Rodya's room	Rodya is thinking over the solution of this problem.	He finally comes to a decision to take a real action (instead of passively suffers). He is blurring the idea of killing the pawnbroker with the 'real' solution of his problem.



- II. After the Crime ⇒ the conflicts are more concerned with his coming to a confession
1. An empty, new - painted room, below the pawnbroker's flat  
 Rodya hides from the men who become suspicious in seeing the pawnbroker's door is locked and who try to find out what's going on.  
 There's a first thought of confession (motivated by tenseness, fear, and desire to end it all).
  2. Rodya's room  
 Rodya receives a summons from the police.  
 The second thought of confession (caused by fear of being summoned to the police station).
  3. The police station  
 Rodya is interviewed by the police concerning with his landlady's sue for backrent.  
 He tries to defend himself by giving a long explanation about his past lives; which almost brings him to a confession (the third thought).
  4. A restaurant  
 Rodya reads about the murder in a newspaper. He meets Zametov, a minor official of the police.  
 In his great tenseness, he almost makes his confession (to Zametov) by giving him some remarks and questions which arise a suspicion (the fourth thought).
  5. A bridge  
 Rodya witnesses a woman who attempts to drown herself  
 (1) The fifth thought motivated by the woman's suicidal attempt.  
 (2) He becomes to realize that he doesn't come to a suicide because he believes that his will to live is strong.

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|-----|----------------------------------|--|--|
| 6.  | The crime scene                  | Rodya --influenced by his delirium-- is somehow drawn back to the crime scene. He even tells the workmen --who gets suspicious by what he's doing --to go with him to the police station to tell everything. | There is the sixth thought of confession.  |
| 7.  | At the crossroads                | Rodya is standing there for some moments.  | There is the seventh thought. This time he decides to go make a confession.  |
| #   | On the way to the police station | Rodya witnesses Marmeladov --Sonia's father -- got hit by a carriage.  | The confession is delayed.   |
| 8.  | Rodya's room                     | Rodya's family has already arrived. Rodya is talking to his mother ....  | The first realization of the feeling of estrangement and solitude (from his own family).   |
| 9.  | Rodya's room                     | He is again searching every whole in his room (after seeing Porfiry, the police inspector) to see if has left some piece of evidence.  | He is tormented by the fear of his crime might be discovered.  |
| 10. | Outside Rodya's room             | A stranger appears and calls him a murderer.   | Rodya is confused and agitated. He begins to wonder about the nobility of his concept. He finally finds out that the concept itself is noble and he regrets of having it applied to such a disgusting object like the pawnbro- |



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|-----------------------------------|---|--|
|                                   |   | ker. He feels that it can ruin the nobility of his theory.   |
| 11. Rodya's room                  | He dreams that he is again brought back to the crime scene. Again, he strikes the pawnbroker for many times, but this time she cannot die.              | He begins to realize that he is not good enough to fit in his own concept. It is seen in how the pawnbroker mocks him with her laughter and refuses to die (in the dream).     |
| 12. Sonia's place                 | Rodya comes to Sonia because he needs her to relieve some of his burden. He promises to tell her who kills Lizaveta and the pawnbroker                  | This is the point where Rodya breaks the bonds of his isolation (because he is able to feel a need for someone and accept Sonia's existence.                                   |
| 13. Sonia's place (the day after) | (1) Rodya finally tells her who the murderer is.<br><br>(2) Sonia suggests the idea of suffering for expiating his crime (by confessing to the police). | (1) It is the first confession of Rodya.<br><br>(2) Rodya rejects this idea for he fears that it will only show his true weakness and his inability to fit in his own concept. |
| 14. Sonia's room                  | Sonia rushes out to seek for her mother. Rodya is left alone with Dounia, his sister.   | There's another thought of confession (to his sister) but he doubts that his sister will be able to stand it, like Sonia.  |
| 15. Rodya's room                  | Porfiry goes to Rodya's place to tell Rodya to give himself up voluntarily.   | This time, Rodya feels no fear of Porfiry. His confession to Sonia brings him some relief.   |

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|-----|-----------------------|---|---|
| 16. | At the police station | (1) Rodya is going to give himself up to the police.                | (1) Rodya feels that since Porfiry already knows and that Svidrigailov may report it (his overheard confession to Sonia) to the police, he decides to confess.          |
|     |                       | (2) He finds out that Svidrigailov has committed suicide.           | (2) He hesitates to confess since the only threatening proof has already gone. Yet, he finally confesses when he sees Sonia waiting for him at the gate of the station. |
| 17. | Siberia, a prison     | Rodya becomes ill and is sent to a hospital.                        | He suffers from his wounded pride. He still won't accept the fact that what he's done is a crime; and that his concept is wrong.  |
| 18. | Prison's hospital     | Rodya dreams about a mysterious plague which sweeps over the world. | The dream is the turning point of his mental struggle. It is the point where he is finally able to admit the mistakes he makes; and thus begins his rebirth.            |
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This table is intended for clarifying the inner conflicts of Raskolnikov and for showing the development of this character throughout the story in a more systematical order.

#### IV.1. Raskolnikov's Character

The central character of this story is a young man named Raskolnikov (Rodya), a former university student. He is exceptionally handsome, above average in height, slim, well-built, with beautiful dark eyes and dark brown hair. This 'good' appearance later becomes an irony since he is capable of committing an 'ugly' conduct, i.e.: commits murder.

In the story, Raskolnikov's character is represented as having dualism manner. Sometimes he acts in one way and then in another completely contradictory. This can be seen through the other character's opinion (his friend, Razumihin) about him. He describes Rodya as morose, gloomy, haughty, and proud. He is magnanimous and kind. He does not like expressing his feelings and rather perpetrate some cruelty than express in words what is in his heart. There are times when he is just cold and unfeeling to the point of inhumanity, as though he has two contradictory characters that keep changing places (part 3, chapter 2: 214-215).

Here, Raskolnikov is seen as alternating between two characters. At one time he seems to have a noble and kind heart but at another seems to be cold and inhumane. Thus, Rodya is seen as alternating between two



characters. One is his cold and inhumane side stemmed from his intellectual thinking and another is his warm and humane side stemmed from his compassionate nature.

This dualism is revealed in his attitude toward her sister's plan to get married with a man named Luzhin. At first, he opposes this idea, since he knows that his sister will not gain happiness in this marriage and that she does this only to sacrifice herself for Raskolnikov's sake. Thus, this part shows his humane side of character. However, he suddenly gives a different manner by withdrawing his objections to this marriage. He does this, for he thinks that it is not his business, and does not concern him personally. It is now, the cold, inhumane side of his character influenced by his intellectual thinking, which plays its role.

In other part, his dualism can be seen when he is helping a very young girl from an evil intention of a man who has been following her. This man wants to take advantage of this girl's drunken condition who seems to have been abused by other man and is dumped on the street. Seeing this, Rodya tries to help this girl by giving away all his scarce money in order to get her a cab to send her home. Here, it is again his compassionate nature --his humane side-- which takes action. And



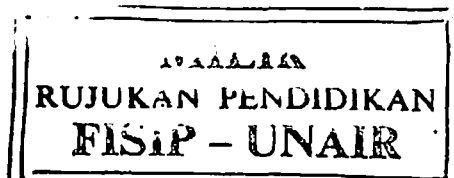




suddenly, he regrets of what he has done. He thinks that such a trivial thing does not concern him. This shows his cold intellectual side of his character which takes action.

Hence, the first significant point of his character is his dualism. He is revealed as having two different aspects of character. One aspect is his humane, warm, compassionate side revealed by his charitable acts and his concerns to others; while the other aspect is his cold, inhumane, intellectual side revealed by his ignorance to others.

The opposing sides of Raskolnikov's character are also represented in two other characters in the story, namely Sonia and Svidrigailov. Sonia represents Rodya's humane side. She resembles Rodya's compassionate nature which makes him willing to sacrifice himself for the sake of others. Thus, as Rodya would often sacrifice his own money for others, Sonia would also become a prostitute in order to support her family. As for Svidrigailov, he represents Rodya's cold intellectual side which emphasizes self-will. Svidrigailov's acts are meant to give him pleasure and to place him above common morality. He will not let common morality or law to prevent him from having his way.



The second significant point of Rodya's character can be found through revealing his thoughts. In the story, Rodya is represented as having formulated the concept of ordinary and extra ordinary man. This concept is clearly be seen through his conversation with a police inspector, named Porfiry, who is in charge of the crime. He expounds that man is classified into two categories; ordinary and extraordinary man. An ordinary man refers to the common people who just live their lives without contributing any new ideas to the world. They just live and breed. As for extra ordinary man, it refers to a person who can give a contribution of new ideas to the world. Such a man is not bound up by law, on the contrary he can transgress the law.

Raskolnikov's intellectual side --which is already explained-- is bound up in his theory of extraordinary man. This is so, because according to his theory, such a man must be able to stand alone, without needing human companionship or being influenced by the actions of others. He should rely on no one. This explains why Raskolnikov, when performing his intellectual side, is acting cold and inhumane. This is made clear, for if he gives any concern and help to others, he will, thus, violate his own theory.

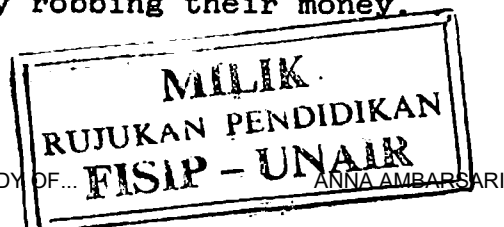
Further, Raskolnikov's mental processes which leads him to his radical ideas is observed through his position in relation with his family. It is best seen through his financial condition. The source of Raskolnikov's finance comes from his mother and his earnings (which is hardly called earnings for it is only in small change) on teaching some small kids. His first financial problem is on paying for his education (of which he gives up soon), the next one is on paying his rents. He hardly has any money to pay for all these things, not to mention to fulfill his other needs. He is, therefore, really in great debts to his landlady for he almost never pays his rents. At first, he is saved from this problem for he is given some kind of privilege by his landlady; since --at that time-- he is going to marry his landlady's daughter, whom happens to be ugly and crippled. However, this thing does not last long for the landlady's daughter dies because of a disease. And this is made worse for the landlady is gradually forming a dislike and contempt toward Rodya; which is partly caused by his inability to pay the rents and also by his showing no attempt to pay it. It seems to her that Rodya has now turned from a good intellectual young man --despite his poverty-- to a useless and hopeless young man who shows no effort at



all. This is due to the fact ~~that of his dropping~~ out of school. and his giving up his financial source (stops teaching). Also, for he never shows any spirit and will power to do anything; he just sleeps the whole day and night.

Although Rodya receives some money sent by his mother, it hardly overcomes his problems. In fact, he feels reluctant to receive the money. He feels that he only becomes a burden for his mother and sister; both of them have worked real hard only to support him so he can get a good education — and thus, have a good prospect in his future life. We can see that his family work themselves up and sacrifice their own lives for him — the only son on the family. Such thing burdens his mind, starting from the time he was sent to school. This is so, for he is really ashamed and feels worthless and useless to be a dependant to his family. He thinks that he should have been the one to support his family, but the reality is contradictory.

Being his family's burden is already hard, not to mention his mother's hopes for him to become a successful man someday (by sending him to school). This condition leads him to a deep depression. He regards himself as being worthless and weak; not able to overcome his own problems; and he even considers himself as a louse who sucks his family' blood — by robbing their money.



Out of such feeling of depression --growing more tense everyday-- he comes up with an idea of extraordinary man. Here, it can be seen that when Rodya seems to give the air of uncaring towards his surroundings and just burries himself on his bed (which makes his landlady dislikes him) for many days, he is on the process of evaluating his problems and formulating his concepts as a way out. It can be seen in his argument with the landlady's servant, Natasja. She regards him as being lazy and is no good to anybody. Rodya argues that he is actually doing something; he is working; he is thinking; he is formulating his concept of extraordinary man as a solution to his problems [part 1, chapt. 3: 39].

Thus, for most of the times he has been thinking for a way out of his problems, in which the landlady thinks he is being idle and lazy. However, since nothing seems to become a solution, he turns to play with his imagination. He is playing with his mind; with his rational power — his intellectuality, which later comes his radical concept about extraordinary man. It should be noted here, that his concept is not fully completed in only one step. At first, he only comes up with an idea that there is a certain man who possesses a great self-will and power to assert this will. And such man are not bound by common law (the law established by common people). On the contrary, he can stand above other people

for they possess the strongest will and is able to make his desires and power dominant over others.

Thus, with such a concept he starts to create a way to overcome his sense of weakness, unworthiness and limitation. He does this by conceiving himself as being extraordinary. In doing this, he begins to try to fit in his own concept. So, instead of finding solutions for his 'real' problems (in 'real' world) by making a 'real' action, he finds a solution for his 'unreal' problems (in an unreal world) by making a 'real' action (such as killing the pawnbroker). Thus, he is now unconsciously drawn into a situation where the idea of his extraordinary man (as a way to solve his 'imaginary' problem) is blurring with his attempts to solve his 'real' problems.

Later, he develops his concept of extraordinary man by adding other characteristic, such as: in achieving his goal, as long as it is a good one, his way of achieving it can be justified. In this case, it also includes 'blood-shed' of humanity. Thus, if it is considered necessary to obtain his goal, the taken-of-life of human beings can be justified.

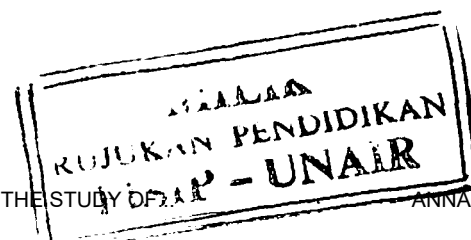
The murder itself can be considered as a way to see whether he has a strong will and a capability to carry it



The murder itself can be considered as a way to see whether he has a strong will and a capability to carry it out or not. He considers this as a first important step to fit in his theory. If he succeeds in making his way through this, regardless of its consequences, he will be able to actualize his other following concepts of extraordinary man. Thus, it is regarded as some kind of initiation to see whether he is worthy or not to be considered as extraordinary. If he succeeds to pass through this first step, then it also means that he can transgress the law established by common people, and thus proves him to be a great man who is not bound by the law. And later on, it will smoothen the path on his way to become an extraordinary man.

Here it is clearly noted that Rodya does not consider what he plans to do is a 'crime'. Here, he also seems to be drawn into his rational thinking, completely abandons his conscience and emotions; he regards his crime as solely a project which he has to seize upon, rather than a debase and vicious deed which violates other people's right (to live).

In searching for the one whom he should murder; he finally makes his option on an old pawnbroker named Alyona. This option is made based on his consideration



that Alyona is a kind of 'louse' that sucks other people's blood, because she takes great advantage from the condition of the people who needs her help; not only that, she also treats her step sister very badly and even takes everything that Lizaveta (her step sister) earns from her job. Since the pawnbroker has a great amount of saving which --when she dies-- will be used for her funeral party and given to a monastery for eternal remembrance of her soul, Rodya regards this as a waste of money while actually it can be used to help people who really need it. Then, by thinking that his goal is noble, he tries to justify this murder.

In a deeper observation, it may be seen that this option is actually -unconsciously- induced by his hatred and shameness on the characteristics of the old pawnbroker. For Rodya, the pawnbroker somehow stands for his sense of limitation and somehow reflects his own image of being a 'louse' on his family. Thus, when he has nowhere to turn when he is in a great need of money, he will turn to no other except the pawnbroker. As much as he knows that he won't get the fair money for the goods he pawns, he is still forced to go to her. And such a situation also creates his own sense of limitation. Thus, by killing her, he can destroy his sense of weakness and



of worthlessness --thus, of being a louse--, and of limitation. However, these things take forms in his mind unconsciously. It is so, for he denies and suppress his sense of weakness and uselessness. He creates his own image as an extraordinary man and uses this as a mask in facing the world. He even uses his concept to evaluate the condition of his living environments. By doing this, he gets a feeling of bitter contempt toward his world; its people, and even its systems. Thus, by doing so, he already cuts himself off from humanity. He builds a wall between him and other people (and thus of his world). However, he does all of these unconsciously. In fact, he even turns this as another concept of his extraordinary man who is now has to have a characteristic of being able to stand alone, depends only on himself. He emphasizes that as an extraordinary man he should not pay any attention to other people's business, for such a thing is considered very trivial comparing with his problems.

Nevertheless, Rodya never really succeeds in wiping away his sense of unworthiness and weakness; for he only tries to overcome his problems by playing with his imaginations--his intellectual thinking. He never really tries to find a 'real' solution for his problem. He will only momentarily succeeds in driving away such feeling

which depress him; for it will come to the surface again.

This can be seen when one day, he receives a letter from his mother telling about his sister's plan to marry a man named Luzhin. From this letter, somehow Rodya can grasp the description of Luzhin's character. He is a type of man who is willing to marry a very poor girl so as to make her feel indebted and very grateful to him. In this way, he can control and dominate his wife. Such a man loves to be noted and praised for showing such a virtue of pulling out a girl from a destitution by marrying her.

Rodya --who knows what his sister is like-- feels certain that his sister in marrying such a man, is sacrificing herself for his sake. He knows that in order to smoothen his path in completing his education and getting him a promising job in in a future, she would willingly sell her soul to such a degrading man.

Hence, Rodya who flares up with anger, decides to forbid this marriage. However, he is once again tormented by his sense of weakness and worthlessness. This is so, for he feels that he has no right to stop the marriage; for he cannot promise anything in return, in claiming such a right. He won't be able to give a better life for his mother and sister; of which might just be given by Luzhin. Even if he has a bright prospect in the future,

it would take many years, and by the time he becomes a successful man, his mother and sister will have been rotten out and wasted away from poverty and work hard. The sense of being a louse grows more and more tense. It can be seen in :

"...So, he tormented himself, fretting at himself with these questions, and he even took a certain pleasure in it. None of these questions was new; he had suffered them all, since long ago. Since long ago they had been rending him, and they had rent his heart asunder...long ago, his present anguish had taken shape within him, had grown and developed, and had recently ripened and become dense, assuming the form of a terrible, wild, fantastic question, exhausting him, mind and heart, implacably demanding resolution. Now his mother's letter struck him like a thunderbolt..." [part 1, chapt.4: 53].

This conflict which torments his mind finally leads him to the idea of executing his crime as soon as he can. He feels that he should no longer be moping, suffering passively, brooding over the problems being insoluble; he ought to do something right away, immediately. He has come to a decision at all costs.

This brief passage also proves how Rodya --in overcoming his 'real' problems is blurring with his idea of extraordinary man. Instead of making a real solution,

he puts his 'imaginary' solution to a real act, i.e. murdering the pawnbroker. In other words, in struggling against his sense of worthlessness and helplessness, he cannot do anything 'real' about it; instead he tries to fight it by formulating his concept of extraordinary man which happens to be much stronger and more independent character than he is (in reality). So, when he faces problems, he will unconsciously makes a reference to his concept, in making a solution.

Besides all of those conditions which serves as the mainspring in leading him to the murder, there are other things which also influence him to finally carry out his plans. One of them is the way the opportunity to execute his crime presents itself and fits in his plan. It is when he overhears a conversation between Lizaveta and a peddler. From this, he learns that she --the only person who lives with Alyona-- won't be home at the next day evening. He considers this as some kind of sign or hint to execute his crime. Next, is when he overhears the conversation between two officers about the justice of murdering Alyona. At that moment, Rodya happens to come up with the same idea. This is also considered as another sign for him; besides the confidence that he gets --in hearing their opinions-- for he feels that he will do a



right thing.

The last and most important thing is when Rodya is falling asleep somewhere on the bush around Petrovsky Island. Here he has a strange dream which later is also regarded as a sign for him. In his dreams, he sees a peasant named Mikolka who is cruelly forcing his old nag to pull a heavy-loaded cart which is out her power capacity. He beats her painfully with whips for she won't make any moves. And this is getting out of line when he orders everybody to climb aboard and whips the old nag to make her moves. The crowd of people mock him and laugh at him for being so crazy and stupid. Finally, he loses his temper and kills the old nag with a crowbar, after beating her severely. In seeing this, Rodya weeps painfully and even trying to stop him from killing the old nag.

Here, it can be seen that Mikolka in lashing at the nag punishes his own sense of helplessness and limitation. Precisely because the old nag cannot pull such a load he insists on piling it higher and higher, and more heavier. He rebels against his own weakness, poverty, and limitation. (The nag is his, it is the external part of his sense of weakness which he wants to get rid of). Since he is not strong enough to tolerate



her weakness and inadequacy for fulfilling his ambition, he destroys her.

It should be noted that Rodya --in dream-- clearly identifies himself with the sufferings of the old nag. The nag here also stands for his own sense of weakness and limitation. Further, it also reveals the true nature of Rodya which is full of compassion with others. However, he also identifies himself with Mikolka. It is seen through the part when he wakes up and thinks : *thank God, this is only a dream! But immediately afterward: "Will I really? ... Will I really take the axe, will I really hit her on the head, split open her skull... Good lord, will I really?" And he shakes like a leaf. He feels a sense of release and liberation. ... (part 1, chapt. 5: 67)*

Here, it is revealed that Rodya unconsciously identifies this dream with his fantasy of killing the old pawnbroker. On the whole, this dream reveals that he must kill in order to try to overcome the victim in himself, to prove that he is an extraordinary man, not a 'louse' and not an ordinary man; Mikolka, not the old nag.

However, after executing his crime, he has a second dream in which he is brought back on the murder scene. There he re-commits the crime; only this time the

pawnbroker won't die. He strucks her with an axe several times but instead of dying, that old woman just sitting and laughing hard on him. Finally he tries to run away but the room is already crowded by people and there's no chance for him to escape.

This second dream somehow tells him that he does not succeed; in fact, it indicates that it is 'he' who is the real victim. It is so, since by killing her, he kills himself. And he also puts himself in a worse condition than he already has--which might cause him to go to prison and thus rottens himself out on it. Furthermore, it shows that he fails in fitting his own concept and proves that he is not an extraordinary man. As for the old woman who is laughing on him, it stands for his own sense of weaknesses which mocks him for failing to destroy it.

#### IV.2. Setting

The element of setting here is used to learn about Raskolnikov's life-condition and also his social environment which give some influence to his view and outlook.

Rodya lives in a very poor condition. He lives in a rented room which looks more like a cupboard than a place

where any human being ought to live. It is a closetlike room that he rents on some place named Stoliarny Place. Not only the room itself is in a bad condition, the situation within the room gives dusty and unhealthy air. It can be seen in the description of his room which is a minute cubicle and six steps long. The wall is peeled off in strips, the dusty yellow wallpaper gives the room of a most sorry appearance. The ceiling is so low that a man of any height cannot stand there without the sense that he is about to bump his head. In the corner of the room, there is a painted table; and on it lay several books and notebooks which, covered by dust, apparently haven't been touched for quite some time.

This is made worse by his way of living which is seen in his daily habit to often drop off to sleep on the couch as he is, without undressing, without a sheet, covering himself with his dilapidated old student's overcoat. He rests his head on a small pillow under which he stuffs all the clothes he has, clean or dirty, to prop it up a little higher and higher. He does not have decent clothes or proper meals. This is seen in:

"...As for the food --the bowls of watery cabbage soups with cockroaches floating in it....As a student in the old days he often



had not had even that..." [epilogue, chapt. 2: 521].

"...For the second day now, he had scarcely touched food..."

"...He was badly dressed; so badly, it would have embarrassed a tramp to go out in such rags in the daytime...." [part 1, chapt.1: 14].

Such a poor condition of his place makes him real sick. It is seen in how he often wakes up tense, billious, and irritable. He looks with hatred at his tiny room. Thus, whenever he leaves his room, it is because the cramped quarters have cramped his soul, and he needs room in which he can feel the sense of freedom; the sense of expansion. It may even be interpreted that this cramped quarters cramps his thinking so much that he is forced to commit a murder. Thus, such a stricken-poverty of his life-conditions and living quarters has suffocated him so much to a sense of depression. He regards such a condition as a limitation for him to do anything; to actualize himself.

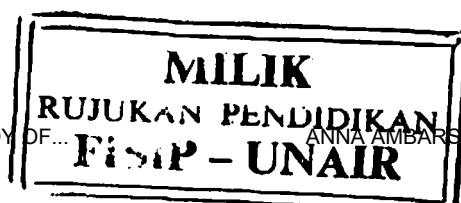
In a broader scope, the setting of this story takes place in St. Petersburg. The city is so crowded --in the open streets, in the taverns, in the living spaces, in the police station, etc. The people depicted most in the



story are those who live in wretched poverty. This type of people is contrasted with the kind of people like Luzhin. Luzhin represents a figure of man of business who is self-centred, vulgar, tyrant, miser, and coward. The condition of the destitute people here is depicted as hopeless. Such people are often pushed into the edge. At each step they are confronted by dead ends. As a result, they will reach a point where they have to decide whether to accept their fate of miserable life or to change it by sacrificing their morality.

Such conditions are seen in most of the characters in this story. For instance, in Sonia's condition, in which she is driven to commit moral crimes because it is the only best alternative she has. The same thing goes for Dounia who is almost driven to commit such a moral crime by marrying Luzhin. This is so for Dounia is selling herself to Luzhin in return for the better future for her brother's life. These things show how in such a hopeless situation, a dead end, a proud figure as Dounia might bring herself into a moral degradation.

Raskolnikov is also faced with the same pressing problem. He has to deal with the question of accepting his sister's sacrifice and thus let his feelings being trampled ; which means he has to kill the human being within him, in the same way as his sister will by selling



herself to Luzhin. Thus, if he makes this choice than it will be the same as committing moral suicide and murder.

Hence, it can be concluded that such a hopeless situation (caused by poverty stricken condition )is a part of the cause that drives Raskolnikov to commit murder.

#### IV.3. Plot

On the next part, Rodya's inner conflict will be explained through revealing the plot. The plot will only include the significant points concerning with Raskolnikov's inner conflict after committing murder. It will emphasize on his conflict concerning with his confession, since the plot is actually exposes more about the process that leads Rodya to his confession.

The important part is when Rodya finally carries out his plan. However, since Lizaveta is unexpectedly appears on the scene, she is also murdered by Rodya. This is where, the inner conflict concerning with his need to confess started to torment Raskolnikov's mind. It is so, since immediately after the murder, he comes up with the idea of confession. This idea is caused by the horror and disgust of what he has done.



The inner conflict that is firstly noted is the fear that grips his heart. The fear of his crime might be discovered by the police is seen through his attempt to conceal any traces and evidences which can arise any suspicions. By trying to conceal everything that he has stolen from Alyona without even having a look on it, gives a hint that the murder is not committed either for need of money or for the purpose of helping other people by using the money. Such a great fear can be seen in :

"...Standing in the middle of the room, with a tension that amounted to pain, he began to look around him again, at the floor, everywhere. Was there something he might still have forgotten? The conviction that everything, even his memory, even common sense, was departing, began to torment him unbearably...." [part 1, chapt. 7: 96-97].

His conflict is getting more tense as he receives a summon from the police. As he thinks that it must have to do with his crime, he then begins again to feel the terrible fear that almost leads to a confession. It can be seen in :

"...If they ask, maybe I'll tell them....I'll go in, I'll fall on my knees and I'll tell all..." [page 100].

However, the tension is reduced a little for he learns that the summon is about another matter. This part



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also reveals how Rodya starts to sense the feeling of estrangement which suddenly grips his heart. It can be seen in :

"...He suddenly felt...a gloomy sensation of tormented, infinite solitude and estrangement..."

"...He clearly sensed not only that he would never again be able to communicate with them about anything--not even if...they turned out to be his blood brothers and sisters..."

The feeling of estrangement and isolation later is made more obvious when he faces his mother and sister who come visiting him. This time, he becomes aware of the impact of his crime and thus of his own theory that can put him in isolation. This is due to his mind which is so preoccupied with the fear of his crime being discovered and his wanting to be able to stand alone, without anyone's help. This impact which seems so painful to him shows that he actually really needs to have a human contact and cannot stand by himself. It can be seen in :

"...Suddenly, and with a dazzling clarity, he understood ...that not only would he never be able to manage to have a talk, but that there was no longer anyone to talk to or anything to say. The impact of this agonizing thought was so strong, ...." [part 3, chapt. 3: 228].

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The facts that also make him realize that he cannot stand alone --thus failing to fit in his own theory-- are when he he is sick and being treated by great care of his friends. He is troubled by such a generous care given to him. This troubled feeling is due to his fear of failure of becoming extra ordinary man who can stand on his own. Thus, he drives all his friends away from his place.

Those parts show how Rodya is actually in need of human contact and that he cannot stand all alone. Yet, he throws this idea in disgust for it will violate his own theory. Thus, he is torn up by his two opposing characters (already mentioned) each of which stands for his need of other people and his attempt to fit in his concept of extraordinary man. Whereas, his tortured feeling by fear of his crime being discovered, is a part of his humane aspect;also, the feeling of horror in realizing what he has done which is actually against his conscience.

The confused state of mind as to making a confession or not has growth more tense and burdens Rodya's mind. It is getting so tense that it drives him to find someone to whom he can share his burdens with. Thus, in this part. Rodya begins to deny that aspect of his theory that says the extraordinary man must stand alone and apart from all other people.

In searching for this "someone", he finally makes up his mind to turn to Sonia --Marmeladov's daughter who has to be a prostitute to support her family-- and later makes a confession to her. He chooses her for he feels a great sympathy for her ability to bear the great suffering --being a prostitution which is against her own will. This idea of suffering is also related to his theory that a great man should be able to stand suffering. Another reason is because he sees a resemblance between them, namely having transgressed the law. Although the law that Sonia transgresses is the law of morality (being a prostitute), yet he still sympathized with her 'daring' to do the transgression. Therefore, when he learns that Sonia can stand the suffering of having been placed into such a degrading and humiliating position (being a prostitute), and has a daring to transgress the morality, he feels that Sonia is somehow the right person to make his confession to.

When finally he makes a confession to Sonia, the plot reaches its first climax. It is the peak of his continuing effort to make a confession. However, when he is given advice by her to go confess to the police, he feels resented. He hates the idea of suffering for having to be arrested and put in jail. Hence, it proves that he



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himself is unable to stand suffering; ~~thus he does not~~ fit in his own theory about a great man capable of suffering.

Despite his confession to Sonia, yet he has not done the same thing to the police. Again this leads him to have the terror and fear of being tracked down by the police, especially when his secret is discovered by Svidrigailov who will use this to gain his desire toward Rodya's sister. However, this does not last long for Svidrigailov who cannot force Rodya's sister to do what he wants despite of his threats to reveal Rodya's crime to the police, finally commits suicide.

At last, when the police inspector, Porfiry, comes to him and tells him that he already knows about this crime; he is not feeling so tense and agitated anymore. This is due to his former confession to Sonia . In confessing to Sonia he already puts away some of his burdens. Rodya, then, is given a chance to come by himself to make a confession to the police. Porfiry has no intentions to arrest and drag him in force to the police station. He wants Rodya to finally learn his mistake and comes to confess on his own. Porfiry believes that actually he is a potential young man who might someday become a great man; as long as he can learn to reject his radical ideas (his concepts of extraordinary





man). Thus, Porfiry believes that no matter how base his crime is, Rodya still can have a chance to repent it. This repentance or redemption of his mistake can be carried out through paying for his crime and suffering in prison. So, by suffering he then can be purified from his sin (crime) and resurrected with a new better life ahead of him.

On the next part, it can be noted that Rodya has not completely reject his radical theory. In one part, he wants to go to confess to Porfiry because he already knows it anyway--for he thinks that although there is no proof, Svidrigailov will reveal it anyway. But in other part, he is afraid of being seen as a weak person for having confessed and thus means that he still is bound up with the common law, which refers to his uncapability of being extraordinary.

It should also be noted here that as he finally goes to confess to Porfiry, he still does not know about Svidrigailov's death. Therefore, as he enters the station and learns that Svidrigailov has shot himself --thus, eliminating the only threatening proof which might reveal his crime--, he turns back and walks out of the station. However, he is driven back to the station again as he sees Sonia in the stairs.





The second climax is when Rodya confesses to the police. This is another culmination of his many attempts to confess which have occurred and tortured his mind since the murder.

At the end of the story, Rodya, who spends his eight years in prison in Siberia, still has not rejected his radical concepts. Such thing is seen in:

"...Now that he was in prison...he reexamined his former actions only to find them by no means so hideous and stupid as they had seemed at that fateful time... " (epilogue: 522)

Rodya still cannot accept that the way of his thinking is wrong. He even wonders why everyone thinks that what he has done is so hideous for them. He does admit to himself that he has overstepped illegally; that the letter of the law is violated; and that the blood is spilled. Yet, he keeps wondering why the others --considered as the great men-- who also do the same thing as he does (spilling man's blood) is not condemned like him. On the contrary they are considered as doing the right thing. They are not executed at their very first steps, just like what happens to him. Thinking of this, he finally comes to his conclusion that the great men are considered 'right' (unlike him) because they follow their steps through. Thus, the only sense in which

he acknowledged his transgression is that he simply has not followed it through and has gone to confess; that is why he does not have the right to permit himself that first step.

During his life in prison, he does not get along well with the other prisoners. He does not pay much attention to his surroundings. However, he starts to notice that there is a great gap between him and the other prisoners, as if he and they were of different nations. He and they look at one another distrustfully and with hostility. This situation somehow foreshadows his terrible dream about the chaos which sweeps over the entire world.

Raskolnikov who withdraws himself from the other prisoners and even performs contemptuous and coarse manner toward Sonia is suddenly taken ill and put into the hospital. Here, it should be noted that his illness is not due to his physical suffer in prison but to his wounded pride. This wounded pride is stemmed from the shamefulness of how he hopelessly fails to actualize his theory and how he finally has to hopelessly submit into the ordinary law (which causes him to be in jail). Thus, it is obvious that Raskolnikov has not been able to feel any guilt or remorse for his crime. The only remorse he

has is caused by his inability to fit in his own theory.

As Raskolnikov stays in the hospital, he has a terrible dream. He dreams that the world is swept by a mysterious plague that will destroy all but a few chosen people. Those attacked by the plague considered their own ideas to be absolutely right. As a result, men, communities, and even nations destroy each other in the belief that they alone are right. Destruction happens everywhere. However, the chosen ones predestined to renew and purify the earth, are nowhere to be found. This dream reveals how horrible Raskolnikov's theory is. It shows that when a man is blindly asserting his own will, his own belief, and ignoring others', such thing will lead to a world of chaos and complete destruction. In Raskolnikov's case, he also tries to assert his ideas without considering his conscience and ignoring the moral and human law. He murders the old woman without even considering that he is violating her right to live. He regards it solely as his project --the application of his theory-- and does not regard it as a crime. Such thing happens because he suppresses his conscience which might be able to let him know his mistakes (of being overcontrolled by his rational power). It should be noted that this dream is the turning point of Raskolnikov's



spiritual struggle. It is at this moment that he is finally able to realize and admit the wrongness of his crime; and thus following this dream he begins his resurrection.

Thus, Raskolnikov has eventually reexamines his theory and learns that he cannot accept such theory. He also learns that he cannot just disregarding his heart and put his intellect on top of everything. He then gains his confidence of the future life ahead of him when he learns that Sonia willingly gives him love and a true companionship.

" Life replaced logic and in his consciousness something quite different now had to elaborate and articulate itself..." [epilogue: 527].

"...That is the beginning of a new story; the story of a man's gradual renewal and rebirth, of his gradual transition from one world to another, of his acquaintance with a new reality, of which he had previously been completely ignorant...." [epilogue: 528].



CHAPTER V  
CONCLUSION

THESIS

