

## CHAPTER II

### T H E O R E T I C A L   F R A M E W O R K

#### II.1. Related Theories

This study is an attempt to analyze the inner conflicts of Raskolnikov who is the central character of the story. In analyzing his inner conflicts, the writer will apply *intrinsic approach*. With this approach, the inner conflicts will later be revealed through the analysis of the character (of Raskolnikov), setting, and plot. In order to give a deeper insight into the conflicts, the *psychological approach* will be used as well. With Freud's concepts of dream and the three psychic zones of mind, the nature of the conflicts will clearly be revealed.

##### II.1.1. Intrinsic Approach

A study of literary work should have been based on the interpretation and analysis of the literary work itself. The first and most prominent concentration on this study should be directed toward the work (Wellek and Warren's *Theory of Literature*, 1977: 157-158). This study is made possible by applying the intrinsic approach which is the approach used to analyze and interpret a literary work through its intrinsic elements.

Since the writer wants to focus on the work itself, more particularly through some of its intrinsic elements, this approach is applied. The approach is later made through the intrinsic elements of *character* (of the central character), *setting*, and *plot* of the story.

#### II.1.1.1. Raskolnikov's Character

Character is a representation of real living people in a fiction. According to E.M. Forster in his book *Aspects of the Novel*, it can be divided into *flat* and *round*. The flat character is less than a representation of a human personality than the embodiment of a single attitude or obsession in a character. Forster calls this kind of character *flat*, because we see only one side of him. It includes all the familiar types or stereotypes of fiction. Whereas the round character is obviously more lifelike than the flat. It is complex and we can see all sides of him.

Furthermore, all fictional characters may be classified as *static* or *developing*. The static character is the same sort of person at the end of the story as he was at the beginning; while the developing character undergoes a permanent change in some aspect of his character, personality or outlook. The change may be a large or a small one; it may be for better or for worse; but it is something important and basic: it is more than



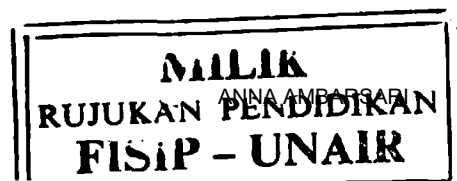
a change in condition or a minor change in opinion. Raskolnikov, in this case, belongs to the latter category since he performs some changes in his outlook and character in the end of the story. He becomes aware of his mistakes in putting his intellectual thinking on top of everything without considering his conscience and moral values. Furthermore, he is finally released from his isolation by rejecting his extreme pride.

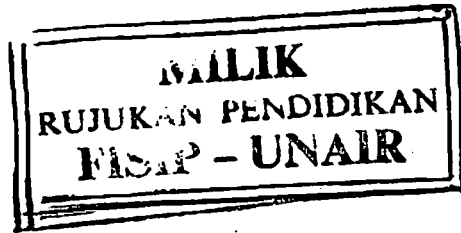
The analysis of Raskolnikov's character will later be made through his basic characteristics (such as social relationships and mental qualities), and how he develops during the course of the story.

#### II.1.1.2. Setting

A fiction element which reveals to us the where and when the events are is called *setting*. This term refers to the point in time and space at which the events of the plot occur. It may include the religious, moral, intellectual, social, and emotional environment of the characters [Kenney, William. *How to Analyze Fiction*. 1966: 40].

Setting makes us familiar with the reality in which character --in this case, Raskolnikov--lives. The circumstances of this central character's life, depicted in the setting, may influence his conducts and reactions, and also his development, to the good or bad.





### II.1.1.3. Plot

Plot is the sequence of incidents or events that embodies sort of conflict—a clash of actions, ideas, desires, or wills—of which a story is composed.

The plot are constituted by some elements, i.e.: *exposition, conflict, complication, climax, and resolution*. Exposition serves as presentation of the information necessary for the plot to get under way. It functions to stimulate curiosity and interest in what is to develop out of the situation presented, and to set a mood or atmosphere appropriate to the tale as a whole [Graham Little, *Approach to Literature*. 1966: 82].

Conflict is the essence of all stories. It may be physical, mental, emotional or moral. A person may be in conflict with other persons, with society or nature, and with himself, all at the same time, and sometimes he may be involved in conflict without being aware of it.

The movement from the conflict to the climax is often referred to as complication. It serves to increase the intensity of the story, thus preparing the readers to receive the full impact of the climax.

The climax is reached when the complication attains its highest point of intensity, from which point the outcome of the story is inevitable. Whereas, the resolution is the rounding-off of the action, the conclusion, one way or the other, of the conflict.



By analysing the plot, the writer attempts to trace out the development of the main character; especially of how he finally comes to realization that his way of viewing people and everything is too radical and tends to be wrong.

#### II.1.1.4. Objective Theory

In supporting the intrinsic approach, the objective theory of Abrams will be used. This theory stated that:

"...the objective orientation regards the work of art in isolation from all these external points of reference, analyzes it as a self-sufficient entity constituted by its parts in their internal relations, and sets out to judge it solely by criteria intrinsic to its own mode of being..." [M.H. Abrams, *The Mirror and the Lamp*. 1980: 26].

Since this study approaches the work as self-sufficient object or integer, or as a world in itself regardless of the author, audience, and the environmental world, thus this theory is applied. Hence, the writer will only concentrate on the work itself with its internal elements to make the analysis of the stated problems.



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### II.1.2. Psychological Approach

Because the study deals with the inner conflict of the main character, a psychological approach will also be applied. This approach is meant for clarifying the situation of the conflict where the character is drawn into and in what kind of consequences he has to deal with. Such is shown in the psychological viewpoint of *conflict* :

"...a conflict may occur in situation where the individual must choose between alternatives and also in those where what he wants to do has undesirable as well as desirable consequences. In a certain conflict, the alternatives are equally unattractive, or repulsive..." [Norman L. Munn, *Introduction to Psychology*. 1962: 209].

This approach is also intended to clarify the mental process of Raskolnikov's mind; of how he comes to his concept of extraordinary man. It serves to give a description of his tortured mind and his unconsciousness which later becomes the mainspring of his crime.

In making this approach, the writer will make use of some concepts of Freud concerning with the division of the psychic zone and the dream.



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#### II.1.2.1. Freud's concepts of id, ego, and superego

In trying to probe deeper into the inner side of the character's mind, a psychological point of view by Freud will be applied. This is used to comprehend the process of the unconsciousness of the character which often controls the character's actions. This is also for perceiving in the character's behavior certain forces, certain drives or needs that are significant motivators of human nature.

Freud asserted that the mind is divided into three psychic zones, i.e.: *id*, *ego*, and *superego*. These zones control certain of the mental functions out of which come human motivations. The *id* is the term used to describe the great reservoir of biological and psychological drives, the urges and impulses that underlie all behavior. The *id* is basically unconscious in its operation. The *ego* is the conscious personality of which the individual is aware and which he seeks to develop, mould, and control. The *superego* is the force of self-criticism and conscience, within the unconscious, that reflects requirements that stem basically from the individual's social experience in a particular milieu. In the case of Raskolnikov, those two forces are unbalanced. This thing then leads him to commit his murder.



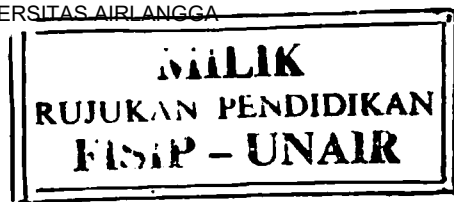


#### II.1.2.2. Freud's Concepts of 'Dreams'

Since the unconsciousness is not observable by direct examination, it may be revealed through the analysis of dreams. Here, Freud viewed dreams as symbols of the unsatisfied and repressed desires of the id (the id being the source of aggressions and desires regardless any values, logic, and moral) [Sequel, *A Handbook for the Critical Analysis of Literature*. 1980: 116-117]. Thus, because the dreams in this work has a great function in representing the mental process of the character (Raskolnikov), this concept is applied. These concepts of Freud are used basically to seek for Raskolnikov's real mainspring to commit the murder and learn more deeply about his true nature and the nature of his crime.

#### II.2. Related Studies About "Crime and Punishment"

There are many critiques and studies conducted on Dostoevsky's *Crime and Punishment*. Those studies and critiques are made through various approaches and point of views. One of the critiques, written by Derek Offord [*New Essays on Dostoevsky*; 1983], is an attempt to capture the author's opinions about the issues of contemporary importance at the time this novel was written --especially through the character of



Raskolnikov. This central character is a representation of the young intellectuals who tends to put their rational thinking on top of everything in judging every problem they meet. Here, Raskolnikov is seen as having adopted utility as the criterion by which to judge the value of his actions --which then blurring the distinction between acts which are absolutely right and acts which are absolutely wrong. Seen from such point of view, acts which have traditionally appeared to be immoral are no longer necessarily held to be so. Thus, Raskolnikov's murder, when its advantages have been calculated and the sum of its disadvantages subtracted, seems to be useful act and is therefore "not a crime." Such utilitarian rationalization of crime is something that Dostoevsky wants to criticize.

Raskolnikov, in this case, has not merely flirted with rational egoism but has gone further. He aspires to membership of the category of people who are bound by no moral law and who may waive those moral considerations that have generally restrained men from committing antisocial acts. Thus, Raskolnikov has granted himself license to destroy human life. And he has murdered, it now appears, for no sound financial reason, but merely to confirm his freedom. He is one of those who might be able

to say a new word.

Furthermore, through Raskolnikov, Dostoevsky tries to reveal how he fails properly to take account aspects of man's being other than his reason. Dostoevsky further puts forward his argument that there is a law of truth and human nature. More importantly, he reinstates the moral law which scientific law tended to ignore or to suppress. This moral law emanated not from the reason, but from the spiritual side of man's nature. Such moral law postulated in man a need for sacrifice; the submission of one's ego to others in selfless love. Beside that law, human law pales into insignificance. But the unimportance of the human law beside the moral law does not entitle one to break it. Raskolnikov, therefore, does not have the right to disregard human law; on the contrary, he is bound to obey it because it expresses a higher Christian principle.

Another critique wrote by Ralph Harper is an effort to see the work through the psychological point of view. This critique exposes Raskolnikov's dilemma of being wobbled back and forth between the claims of pride and pity. Raskolnikov understands that the interior battle is essentially between reason as an instrument of the ego's desire for power and glory, and the heart's sorrow for

others. He represses pity as long as it gets in the way of the egoism that his rational crime is fed by. But he never denies the necessity of pity and he is constantly tortured by his Titanic pride. He has an instinct within him that solemnly condemns him even while he refuses to listen. In Raskolnikov, the contradictions exist side by side. Repression only acts to elevate one side, it does not make the other less active. Thus, this story is an exposure of the half-conscious debate of inwardness rising slowly and surely to a fully conscious plane.

Although there have already been many critiques and studies on this work, *Crime and Punishment* is still an interesting object to study. The human characters, problems and internal conflicts represented here, have a lasting and universal significance. They can deepen our knowledge of man's experience. Hence, the writer wants to make her own study on this work through the most prominent aspect found in the story, namely psychological aspect of the character.

## CHAPTER III

# THE AUTHOR AND HIS WORKS

THESIS

