

Directions for Summer Reading

Full Length Journal Responses: 100 points

In order to properly prepare you for the AP exam in May, certain questions for *Crime and Punishment* will require **full-length journals**. The full-length journals should follow the directions provided:

- Single paragraph analysis.
 - Paragraph should be well-developed.
 - One full page in length.
 - Double spaced.
- First sentence (topic sentence) should **clearly** introduce the **subject** (topic) and provide the paragraph with a **purpose** (argument/analysis of the question).
- Aptly support your topic sentence with a **minimum** of two specific and well-developed examples from the text—provide detail.
- Avoid plot summary—you do not have enough room for it. Just go straight into your analysis.
- Concluding sentence which provides closure to your argument.
- All quotes and researched ideas need to be properly formatted and cited using MLA documentation.

I cannot overstate the importance of textual evidence: when you generalize about a literary work, you must show the reader the source of your insight. Use direct quotes, phrases, or just a word to support a generalization. Please, for your own ease of review, include page numbers.

Working Notes:

Your **working notes** for this text will differ in complexity. The working notes have no point value attached to them; however, they will be a significant help during class discussion and for use on the timed writing test. The questions provided in the working notes section of the journal are to be used to help guide you through the text and help you to understand the complexities of Dostoyevsky's purpose. To help organize your notes, lead with a heading (e.g., Sources of Suspense in *C & P*) and follow with a bulleted list. This list will blend your own thoughts with words from the text. Again, for your own benefit, provide page numbers for easy reference. Notice that this format does not sacrifice thoroughness for compactness.

All **journals** will be collected on our **SECOND** class meeting and evaluated. You will have an opportunity, when we discuss *Crime and Punishment* later in the month, to annotate your journals further. After a thorough discussion of the text, an AP style essay prompt will be answered in class in order to help you understand and prepare for what this year's AP exam.

Full Length Journal Questions

Part I: Toni Morrison, American author and literary critic, once stated, “the subject of the dream is always the dreamer.” Analyze and discuss Raskolnikov’s dream in chapter 5. Use the following questions to help guide your response:

- How would you interpret his dream?
- Can you relate the dream to other actions in Part I? Where? Explain.

Part II: Discuss how Raskolnikov’s illness affects his behavior and judgment in this section. Choose at least two incidents to discuss which illustrate these behaviors or judgments.

Part III: Explain Raskolnikov’s extraordinary man theory. Be sure to focus on how this theory is an attempt at justifying his crime and how this theory enters into his interview with Porfiry Petrovich.

Part IV: Provide a short analysis of Svidrigaylov’s character. Focus on the following ideas to help guide your analysis:

- Is he a monster or a victim?
- Why does he tell Raskolnikov that they are “kindred spirits?”
- How do you respond to his request to see Dunia?

Part IV and V: Discuss and evaluate the characterization of Sonia. Consider the following when discussing her character:

- Why does Raskolnikov seek her out at her room in Part IV?
- Of all the Bible stories, why do you think Raskolnikov begs her to read the Lazarus story (Part IV)?
- What does it suggest about Sonia that Raskolnikov is able to confess his crimes to her?
- Who is a stronger character: Sonia or Raskolnikov?

Part VI: Explain Raskolnikov’s reaction to Porfiry’s final analysis of the murder. Why does Porfiry accuse Raskolnikov but not arrest him and how does Porfiry’s psychological method of confronting suspected criminals work here?

Part VI: Final chapter vs the Epilogue. Discuss which ending is more appropriate for the text: the final chapter of Part VI or the Epilogue. What is the literary purpose of the epilogue and is it even needed?

Working Notes Questions

Part I:

1. Describe the atmosphere of Raskolnikov's environment and show its effect on his behavior and state of mind.
2. How do you explain Raskolnikov's involvement with Marmeladov? How does Raskolnikov respond to Marmeladov's story about his wife, Katerina? His daughter, Sonya?
3. After reading his mother's letter, Raskolnikov has several responses. Evaluate how he judges his sister's (Dunya) past and present situation. How do you respond to the letter?
4. How do you feel about Raskolnikov at the end of Part I? Do you find him to be a character you sympathize with? Why or why not?

Part II:

1. Why is Razumikhin involved with Raskolnikov? Do you think Razumikhin is a person you would trust? Explain your answer.
2. This part contains several incidents which evoke feelings of suspense or uncertainty. Choose two incidents (different from question 1) which have this effect on you as a reader and explain why.
3. How do you respond to Marmeladov's accident? Is this event necessary to the action? Explain your response.

Part III:

1. How does the presence of Raskolnikov's mother and sister affect him? Does he care for them or even love them? Explain. Is Dunya a character you like or dislike? Explain. How would you respond to Raskolnikov's mother?
2. How would you describe Razumikhin's relationship with Dunya and Raskolnikov's mother? Does Razumikhin help or hinder Raskolnikov in this part? Explain your answer.
3. Respond to the following by suggesting why they are significant:
 - a. Raskolnikov's previous plans to marry his landlady's daughter
 - b. Sonya's visit to Raskolnikov's room
 - c. Lushin's letter to Dunya
 - d. Raskolnikov's dream at the end of Part III

Part IV:

1. Do you think Luzhin is treated fairly by Dunya and Raskolnikov during their meeting in Chapter 2? Explain your answer.
2. How does Porfiry Petrovich attempt to trick Raskolnikov during their second interview? How much does Porfiry know about Raskolnikov's involvement with the pawnbroker? How does Raskolnikov react during the interview?

3. Comment on the following situations:
 - a. Raskolnikov's decision to leave his family
 - b. Marfa Petrovna's leaving Dunya 3,000 rubles
 - c. Svidrigaylov's concept of eternity
 - d. The description of Sonya's room

Part V:

1. The character of Andrey Lebezyatnikov is present in several key scenes in this part. How do you explain his views of society? His role in relation to the Marmeladov family?
2. How acceptable to you is Katerina Ivanovna's behavior after she is thrown out into the streets? Is her death necessary? Explain.
3. Comment on the following situations:
 - a. Katerina's treatment of the landlady at the dinner
 - b. Sonya's advice to Raskolnikov
 - c. Svidrigaylov's generous concern for the Marmeladov children

Part IV—Chapters 1-4:

1. In chapters 1 and 2, Raskolnikov thinks about several significant events and ideas. Comment on the following:
 - a. Raskolnikov's need to find out what Svidrigaylov means by the need for fresh air
 - b. Razumikhin's comment "You have made me drunk with it. I am drunk, you know, Rodka! I am drunk without vodka."
 - c. Porfiry's comment about the painter: "I suspect now that Mikolka desires to accept suffering, or something of that sort."
2. How do you feel about Svidrigaylov by the end of Chapter 4? How do you respond to his accounts of his relationships with women?

Part IV—Chapters 5-8 and The Epilogue

1. How does Svidrigaylov insist that Dunya meet with him in his room? How does this meeting affect her? Their relationship?
2. How do the following details affect your impression of Svidrigaylov?
 - a. the rain storm the night he walks through the city
 - b. his taking a room in a seedy hotel
 - c. his series of dreams
 - d. his "going to America"
3. How do you respond to Raskolnikov's final meeting with his mother? His discussion with Dunya?

INSPIRED BY CRIME AND PUNISHMENT

Sigmund Freud and Psychoanalysis

Sigmund Freud, the father of psychoanalysis, remarked in a letter to his friend, the writer Stefan Zweig, that "Dostoevsky cannot be understood without psychoanalysis . . . he illustrates it himself in every character and every sentence." Freud regarded Dostoevsky as one of the greatest literary psychologists in history, second only to Shakespeare. As a psychoanalyst, Freud attempted to unearth and identify the myriad submerged voices and desires in the unconscious of his patients. *Crime and Punishment* mirrors this process by probing the multiple and often contradictory motivations in the mind of Raskolnikov.

Rather than trying to discover who committed a crime, as a detective or mystery novel might do, *Crime and Punishment* asks a more complex question: *Why did Raskolnikov commit murder? No previous novel had so relentlessly sought the motivation for a character's action.* Raskolnikov identifies a number of possible reasons for the murder—he needed money; he wanted to rid the world of a "louse"; he wanted to prove he was above society's definitions of duty and conscience—noting as well that his act was prompted by pent-up rage, a response to his feelings of powerlessness, and his alienation from the community.

Porfiry Petrovich, the police official investigating the murders, takes an interest in easing Raskolnikov's tormented psyche. Rather than forcing a confession, which he believes would not be beneficial, Porfiry uses conversation to help the murderer discover some of his hidden motivations. The prototype of literary detectives who are fluent in criminal psychology, Porfiry is also the first counselor to offer another character a "talking cure"—a nickname for psychoanalysis.

Freud often said that "the poets" discovered the unconscious before he did. Like Freud, Dostoevsky saw tremendous significance in dreams as manifestations of the unconscious. When Raskolnikov murders the pawnbroker, it is not in a state of lucidity and rationality, but in a dream-like trance, demonstrating Freud's later premise that dreams contain desires too difficult to express in waking life.

Dostoevsky's *The Brothers Karamazov* was the subject of Freud's essay "Dostoevsky and Parricide" (1928), which analyzed the Russian writer's psychology. In this article, which many find deeply flawed, Freud attempts to locate the guilt Dostoevsky felt regarding the death-wish he held for his father, who was murdered by his serfs when Dostoevsky was eighteen. Freud believed that the Oedipus complex was the fundamental human drama, and saw it as no coincidence that three masterpieces of world literature—*Hamlet*, *Oedipus Rex*, and *The Brothers Karamazov*—each centered on the murder of a father.

The Übermensch

Raskolnikov is a familiar literary and philosophical type: the intellectually gifted but socially disconnected student who views himself as above society and its law. In creating Raskolnikov—neither the first nor the last such character, though perhaps the best known—Dostoevsky was influenced by novelist Ivan Turgenev and literary critic Dmitry Pisarev. In Turgenev's *Fathers and Sons* (1862), Bazarov, a student, espouses radical, nihilistic views about society and feels he is superior to those around him. Pisarev, in his essay "Bazarov," published the same year, exalts the character's disregard for the law and proposes that, for the most exceptional members of society, murder is always an option. This character type also forms the basis of *Rope*, Alfred Hitchcock's 1948 film about a "perfect" murderer; the story is loosely based on a real-life slaying by two University of Chicago students, Nathan Leopold and Richard Loeb.

The concept of the *übermensch* (German for "overman") has frequently been used to explain the character of Raskolnikov. Friedrich Nietzsche first developed the idea in *Thus Spoke Zarathustra*, a highly influential philosophical work published in multiple parts in the 1880s. In it, the philosopher Zarathustra comes to earth to urge mankind to emulate the *übermensch*, a hypothetical individual Zarathustra sees as the pinnacle of human potential. The *übermensch* possesses a will so strong that he is completely self-determining. He ignores the morality and prejudices of society, overcomes disease, and disdains the false security of religion. He sublimates his baser

human desires, such as the sex drive, to stronger, more creative outlets, such as art and philosophy.

Raskolnikov puts forward a similar idea of the "extraordinary man" in his article "On Crime," which Porfiry has read, and uses his "extraordinary man" theory to justify his murder of the pawnbroker during his conversations with Porfiry. However, Raskolnikov lacks the primary quality Nietzsche identifies in the *übermensch*: the superhuman will to power. Raskolnikov performs his societal transgression not as a powerful act of will, but with a monomania that makes the murder practically involuntary. Raskolnikov also lacks the independence from religion and unimpeachable health of the *übermensch*.

While Nietzsche had not read *Crime and Punishment* before writing *Thus Spoke Zarathustra*, he later came to admire the work greatly. In an odd convergence of art and real life, in 1889 he acted out one of *Crime and Punishment*'s most memorable scenes. Incoherent and emotionally disabled, Nietzsche, witnessing the mistreatment of a horse in Turin, Italy, ran to the animal and took it in his arms. His action echoed Raskolnikov's dream (in chapter five of part one) in which a young boy kisses the lips and eyes of a bloody horse beaten by the drunken Mikolka. The episode in Turin was the dramatic beginning of the complete mental breakdown that defined the final decade of Nietzsche's life.

Existentialism

Jean-Paul Sartre and Albert Camus, French writers associated with the diverse philosophical movement known as existentialism, were heavily influenced by the work of Dostoevsky. An exploration of freedom from external laws and its incumbent angst connects the work of the three writers, and forms the basis of the existentialist discussion.

In his 1946 lecture "Existentialism Is a Humanism," Sartre calls a line spoken by Ivan Karamazov in *The Brothers Karamazov*—"If God does not exist, everything is permitted"—the "starting point" of all existentialist thought. Sartre insists that a person's actions can never be explained by human nature or determinism; rather, he posits, man is perpetually free to do what he likes and therefore is responsible for all his actions. Sartre's short novel *Nausea* (1938) and his philosophi-

cal work *Being and Nothingness* (1943) are central documents of existentialism.

Crime and Punishment depicts Raskolnikov agonizing over questions of motive and responsibility that Sartre eventually addresses with existentialism: Why did he commit his murder? Should he be punished for it? Are some men more free than others? By the end of the novel, Raskolnikov has not found a good reason for having murdered the pawnbroker. Instead, he repents his crime, seeking solace in God. Raskolnikov does not discover the existential truth—that there was no good reason for killing her—which may have provided him some comfort.

In his essay "The Myth of Sisyphus," published in 1942, Camus confronts the problems inherent in the discovery that life cannot be explained in terms of reason. He rejects both religion, such as that in which Raskolnikov believed, and suicide as responses to that terrible discovery. Instead, he believes that embracing the absurdity of human life is the key to finding happiness. He fleshes out this notion in his short novel *The Stranger* (1942), in which the main character lives as he pleases because the world refuses to provide him with meaning. Like Raskolnikov, Mersault commits a senseless murder; once on trial, he refuses to provide any motive for his deed, illustrating the existentialist argument that it is irrational to attempt to affix meaning to actions. Awaiting execution, he realizes that his life has meant nothing and neither will his death. The certainty of death and meaninglessness frees Mersault from the burden of hope, and he is happy.

Dostoevsky's early novella *Notes from the Underground* also figures heavily in the history of existentialist thought, with some scholars calling it the founding document. In it, the solitary Underground Man attacks determinism and finds meaning in freedom, while also acknowledging the suffering freedom causes.

Crimes and Misdemeanors, by Woody Allen

Crimes and Misdemeanors (1989) is Woody Allen's most successful attempt at blending a dramatic plot with a comedic one. The serious or "crimes" storyline revolves around an upper-middle-class ophthalmologist, Judah Rosenthal, played masterfully by Martin Landau.

Publicly honored for his contributions to science and humanity, Judah is a fake, and he knows it. Not only has he rejected his father's Jewish faith; he has also managed hospital funds in a less-than-ethical way and is having an affair with Dolores, a flight attendant played with frantic pathos by Angelica Houston. It is possible to see Judah, who is possessed of a self-serving illusion of superiority and distance from the "real world," as a modern-day Raskolnikov. As his mistress becomes increasingly upset and threatens to expose Judah's indiscretions, Judah calls on his brother (Jerry Orbach), who has mob connections, to orchestrate a hit on her.

Judah avoids punishment, but in a way that comments on Dostoevsky's novel. In the coda, Judah meets the documentary film director Cliff (Allen's familiar on-screen persona, who has been at the heart of the comic or "misdemeanors" plot line) at a wedding party. Under the pretence of talking about a movie idea, the two have an existential discussion concerning the possible consequences—spiritual and punitive—of committing murder. Judah, now happy, relates his own real-life experience, framing it as idle conjecture: What if, he poses to Cliff, after the initial agonizing pangs of remorse the guilt "just went away"? In this intriguing film, Woody Allen reconceptualizes Dostoevsky's themes within the context of today's faithless, comfort-seeking world—and, in effect, turns *Crime and Punishment's* outcome on its head. Without morality and a firm sense of God, ideas and processes like punishment, forgiveness, and redemption prove to be pointless.

into one consistent thesis. But generally extracted from various parts of his philosophy, his views may be consistently stated. In its broadest statement, the Hegelian superman exists for noble purposes in the view that if the ends are noble then the means can be justified. The emphasis is always on the *ends* rather than the *means*. As applied to Raskolnikov's crime, the theories have relevance in the following ways:

1. The old pawnbroker is an evil person who is actually harming society by her vile and cynical grasp on the poor people who come to her for pawning. According to Hegel, any harmful segment of society should be removed. Therefore, Raskolnikov reasons that by murdering the old pawnbroker, he will be removing a harmful "thing" from society.
2. If the *ends* are noble then the *means* can be justified. The old pawnbroker has a lot of money which will be "wasted" upon useless masses and require services after her death. With this money, Raskolnikov will be able to complete his education without being cramped and then can devote himself to the service of humanity.
3. One small crime can be wiped out by thousands of good deeds. Raskolnikov could use the money that the old pawnbroker is squeezing out of the poor people, and by distributing it among families, hundreds of people would be saved from ruin and destitution.

The Hegelian superman is one that stands above the ordinary man, but works for the benefit of all mankind.

THE NIETZSCHEAN SUPERMAN

Dostoevsky probably first heard of the Nietzschean superman theory when he visited Germany about five years before writing *Crime and Punishment*. These ideas which are attributed to Nietzsche, therefore, are not as a result of Dostoevsky's reading of the published works but rather, they came to him from the intellectual ideas that were "in the air" at the time of the writing of the novel.

EXTRAORDINARY MAN THEORIES

Raskolnikov's views about the ordinary man versus the extraordinary man are based on two philosophers and can be divided into three separate sections that is, parts of the theory are based on Hegel, parts on Nietzsche, and parts are Raskolnikov's own thinking. Therefore, if the theories seem to be contradictory at times, it is not a result of Dostoevsky's carelessness; quite the contrary, Dostoevsky intentionally made the theory contradictory at times. The point is that Raskolnikov had to commit the murder before he had completely formulated the theory. Dostoevsky wanted to show the young intellectual being influenced by various theories and then using these theories before he had had a chance to analyze them. For example, a typical contradiction would be that Raskolnikov will at one time maintain the murder was committed to benefit mankind; but then he will in turn maintain that the extraordinary man must be above mankind and not be concerned with what mankind will think of him. Such an incomplete understanding of his own thoughts and such contradictory statements are the rationale which leads Raskolnikov to the possibility of redemption. A careful analysis of the various ideas will show what aspects of the theories are borrowed and what aspects are the result of Raskolnikov's own thinking.

THE HEGELIAN SUPERMAN

Hegel, a German philosopher, had written in many of his works on the general nature of superman. His ideas were never formulated

The Nietzschean superman does not exist for the benefit of society. Instead he exists for his own personal gratification. His aims are not prompted by any type of morality. His most important aim in life is self-gratification. This type is represented in the novel by Svidrigailov. It is not necessary to go into all of Nietzsche's reasoning behind his superman theories, but we should see those aspects which affect Svidrigailov's actions.

Through a complex reasoning process, the Nietzschean superman and also Svidrigailov come to the conclusion that God is dead. Svidrigailov would reason thusly:

Since there is no Will (or Power) beyond that of my own, then I must completely assert my own Will until it is totally free of all restraint against it. Since there is no Power beyond me which functions to punish, I am free to assert completely my own Will. The question is which shall prevail? The "I" (is, the individual Self) which is known to me OR some power which no one knows or understands.

Therefore, the Nietzsche superman is the one who possesses the strongest will and is able to make his desires and his power dominant over others. The superman refuses to recognize any will beyond that of his own will. Consequently, Svidrigailov can rape a thirteen-year-old girl so as to satisfy his will, he can be the instrument causing the death of a servant or his wife, and he can pursue Dounia without any fear of some power punishing him. He asserts his own will in order to gratify his own desires.

The test of this type of superman is that he must stand completely alone and must not allow his will to be influenced by the wishes of others. Thus, this assertion of the will isolates man from society. It leaves him in complete solitude. Consequently, when Raskolnikov attempts to assert his will, he finds himself cut off from the rest of humanity. It is this dreadful solitude which Raskolnikov cannot stand and which makes him confess so as to become again a part of humanity.

THE RASKOLNIKOV EXTRAORDINARY MAN

Raskolnikov took various aspects of the above two theories and added certain touches of his own. For Raskolnikov, all men are divided into two categories (1) ordinary and (2) extraordinary. The ordinary man is inferior, and he can do nothing but reproduce his own kind. The ordinary man has to live in submission and has no right to transgress the law because *he is ordinary*.

On the contrary, the extraordinary men have the right to commit any crime and to transgress the law in any way because they are extraordinary. They are extraordinary because they are the men who have the gift or talent to utter a *new word*. It is the extraordinary men who forge civilization forward to new heights of achievements. Since these achievements are important and ultimately benefit all mankind, the extraordinary man has this inner right to decide in his own conscience whether or not to overstep the law or any obstacle that stands in the way of the practical fulfillment of his idea.

All great men capable of giving something new to society must not submit to the common law because if they do they cease to be great. Being great means breaking from the common rut of ordinary laws. Great men create new laws by their discoveries and therefore should have the right to eliminate a few men in order to make their new discoveries known to all of humanity. Therefore if a man is really great, and has something really new to communicate to mankind, he *should* or he is obligated to make this known to mankind regardless of the consequences. Thus, Raskolnikov "*Sanctions bloodshed in the name of conscience.*"

Raskolnikov constantly uses Napoleon as a point of reference. Such a man as Napoleon is above the common laws of humanity, because he had the daring to commit various acts in order to complete his plans.

But again it should be emphasized that, at the time of the murder, Raskolnikov had not worked these three theories into a

consistent whole. All the individual parts were there, but some of the connecting details were missing. Therefore, the murder was committed to see "Do I dare commit this murder and therefore prove myself to be a man by proving that my will is strong." Am I a real man of power? (This idea is partly from Nietzsche.) Then from this premise, Raskolnikov reasoned that a man may commit a crime if it serves a noble end. (Here he takes part of Hegel's idea.) Then he chooses his victim from the ordinary class of people -- that is, he chooses what he considered to be a louse, the old pawnbroker.

LIST OF CHARACTERS

Russian middle names, called "patronymics," are derived from the father's first name, with a suffix that indicates the gender of the child. Russian speakers use the first name and patronymic together—for example, Rodion Romanovich—when they want to refer to someone in a formal way. Family members and close friends use diminutives, shortened versions of the first name—for example, Rodia—to refer to one another affectionately. In this list, diminutives and nicknames appear in parentheses after the full names.

RODION ROMANOVICH RASKOLNIKOV (RODIA): The protagonist.

PULCHERIÁ ALEXANDRÓVNA RASKOLNÍKOV: Raskolnikov's mother.

AVDOTIA ROMANÓVNA RASKOLNÍKOV (DUNIA): Raskolnikov's sister.

DMITRI PROKOFICH RAZUMIKHIN: Raskolnikov's friend, a poor ex-student.

ALLONA IVANÓVNA: The pawnbroker Raskolnikov kills; often referred to as the "old woman."

LIZAVETA IVANÓVNA: The half-sister of Allona Ivanovna; a friend of Sonia.

SEMION ZAHAROVICH MARMELADOV: A government official who is an alcoholic.

KATERINA IVANÓVNA MARMELADOV: The wife of Marmeladov; she is afflicted with consumption.

SOFIA SEMIÓVNA MARMELADOV (SONIA): Raskolnikov's beloved; daughter of the Marmeladovs.

POLENKA MARMELADOV (POLIA): The eldest daughter of Katerina Ivanovna from a previous marriage.

LIDA MARMELADOV: The daughter of Katerina Ivanovna from a previous marriage.

KOLIA MARMELADOV: The son of Katerina Ivanovna from a previous marriage.

AMALIA FIODOROVNA LIPPWECHSEL: The landlady of the Marmeladovs. Her surname is German, but she refers to herself by the Russian-sounding Amalia Ivanovna; to irritate her, Katerina Ivanovna calls her Amalia Ludvigovna, which calls attention to her German origin.

ARKADY IVANOVICH SVIDRIGAILOV: Dunia's former employer.

MARPA PÉTROVNA SVIDRUGAILOV: The wife of Svidrigailov.

PÉTER PÉTROVICH LUZHIN: Dunia's fiancé; a distant relative of Maria Svidrigailov.

ANDREI SEMIONOVICH LEBEZIATNIKOV: Luzhin's roommate.

ZOSSIMOV: Raskolnikov's doctor; a friend of Dmitri Razumikhin.

NÁSTASIA PÉTROVNA: A servant in the house where Raskolnikov lives; she tends to him after the murders.

PRÁSKOVIA PAVLOVNA ZARNITSYN: Raskolnikov's landlady.

Raskolnikov had been engaged to her daughter, who died.

KOCH: With Pestriakov, he discovers the murders.

PÉSTRIAKOV: With Koch, he discovers the murders.

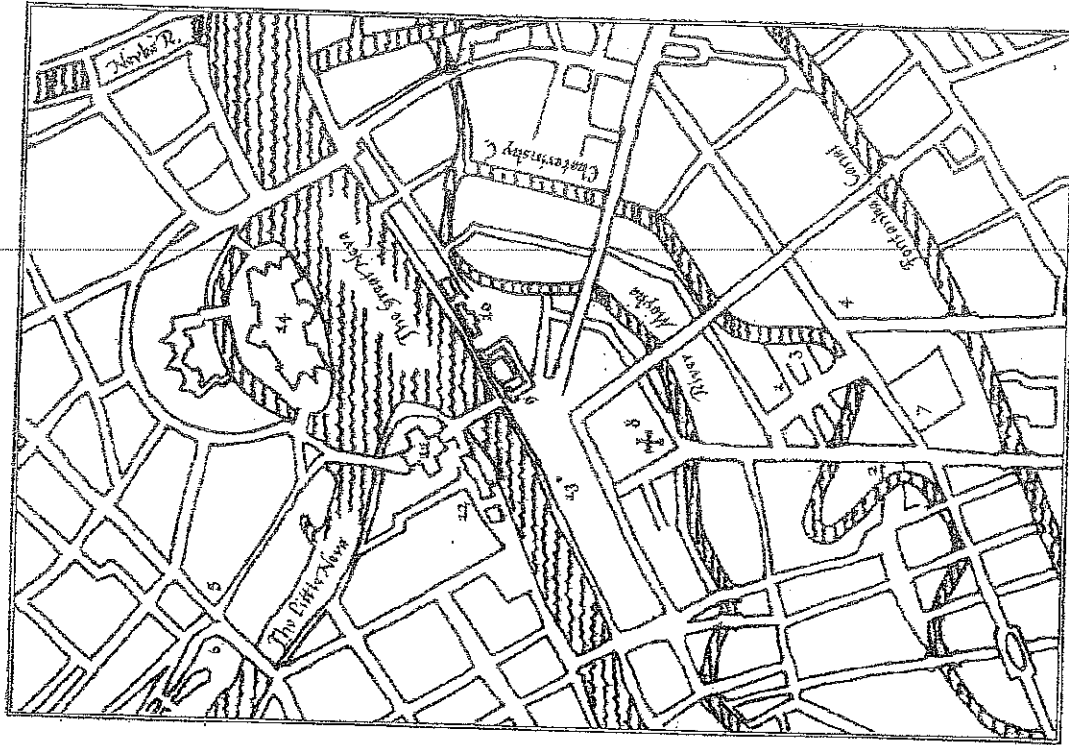
PORFIRY PÉTROVICH: The official investigating the murders.

ILIA PÉTROVICH: A police official.

NIKODIM FOMICHI: The chief of police.

NIKOLAI DEMENTIY (MIKOLKA): A painter accused of the murders.

AFANASY IVANOVICH VAKHRUSHIN: A merchant; Raskolnikov's mother borrows money from him to send to her son.



RASKOLNIKOV'S PETERSBURG

1. Raskolnikov's room
2. The pawnbroker's room
3. Sonya's room
4. Haymarket Square
5. Place of Svidrigailov's suicide
6. Tschkov Bridge
7. Yusupov Gardens
8. St. Isaac's Cathedral
9. Admiralty Square
10. The Winter Palace and the Hermitage
11. The Bourse
12. Academy of Sciences
13. Falconet's statue to Peter the Great
14. St. Peter and St. Paul Fortress