

The human soul of Crime and Punishment

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Abstract- Both Tolstoy and Dostoevsky are masters of the psychological novel. They were both interested in the essential problems of life, death and god, and both endeavored to create a system of moral and social philosophy on a religious foundation. Tolstoy draws his materials from the nobility, officials and peasants of the rural areas. Dostoevsky on the other hand writes about intellectuals, merchants, and the social outcasts of the urban areas.

Dostoevsky describes himself as a realist in the highest sense because he has depicted the depths of the human soul. He is very much interested in the abnormal and extreme characters and sensational situations, projected through a torrent of impassioned dialogue. Tolstoy's psychology range says Richard here, was at least as wide as Dostoevsky's his penetration into the motives of his characters equally profound and his literary art which used description and analysis with as perfect mastery as dialogue was greatly superior to that of Dostoevsky, who overloaded hi style and never managed to eliminate the superfluous.

Index Terms- Dostoevsky, intellectuals, merchants, superfluous, psychological.

INTRODUCTION

Raskolnikov, the hero of crime and punishment is a wonderful psychological study. It may also be described as a study in abnormal psychology. Not an ordinary criminal Raskolnikov was essentially intellectual. Initially he was guided by intellect but later the subconscious moral proved stronger.

It is paradoxical that Dostoevsky was a psychologist before the birth of psychology as an accepted form of science. In the sense Dostoevsky is the fore runner of Sigmund Freud. Raskolnikov was schizophrenic judged his behavior deserves close attention.

I have known Rodion for the last eighteen months he is gloomy morose, proud, and haughty. Of late he has become suspicious and hypochondriacally. He is kind and generous but cannot bear to show his feelings and would sooner appear brutal than expansive.

Sometimes he does not appear hypochondriacal in the least but simply cold and absolutely unfeeling. One might almost say that there exist in him two natures which alternately get the upper hand. Sometimes he is extremely taciturn everything and everybody seem against him and he will lie in bed and do nothing. He never indulges in raillery not because his not of sarcastic turn but rather because he disdains to waste his words. He never comes to hear what anyone has to say and takes no interest whatever in what is occupying the attention of everyone else at that time. He has a high opinion of his own ability not altogether without justification. I will own.

Raskolnikov imagined himself to be an extraordinary man not to be governed by conventional rules of society and morality. He was a Nietzschean superman beyond good and evil. The very man who had no regard for emotion or remorse the man who murdered two women to prove his theory felt infinite pity for Marmeladov a helpless and hopeless drunkard. He watched with grave concern an elderly lecherous man following a fifteen year old girl to satisfy his carnal desire. He encountered the man and saved the girl.

Not only in Raskolnikov but also in quite a few other characters of Dostoevsky we come across Schizophrenic behavior. In his novel doubles we meet a hero of the split personality type. This ambivalence is noticeable in the character of Opiskin of the village of Steanchikova. Dostoevsky was feeling increasingly drawn to the criminal characters. He peered into their souls to discover what they thought why they committed the crimes and they reacted to their punishment. He notes from the underground may be described as prologue to the subsequent five great novels which ably and amply illustrated his concentrated powers of psychological analysis. No novelist of the nineteenth century was as profound analyst of the feelings of his characters as

Dostoevsky. He sincerely believed that everyone experienced a fundamental clash of will and reason.

Dostoevsky was interested in the psychology of crime. Quite a few of his characters are studies in abnormal psychology. He therefore analyzed the psychological disorders of Raskolnikov and Svidrigailov with supreme artistic skill.

It is the psychological report of a crime. The action is contemporary belonging to the present year. A young man expelled from the university of the artisan class by origin and living in the direct poverty who through thoughtlessness and some uncertainty of comprehension fallen under the spell of some of those odd, incomplete ideas which float about in our atmosphere had decided to break out of his loathsome position on one bound. He has made up his mind to kill an old woman who is a moneylender. This old woman is stupid, deaf, ailing and greedy as extortionate as Jew malicious and destroyer of other people's lives tormenting her sister with menial work. She is fit for nothing what she live for. Is there anybody at to whom she any good. These questions drive the Youngman distracted.

CONCLUSION

Svidrigailov is also a convincing case of psychological study. He also believed in the theory of superman. Raskolnikov and Svidrigailov were fellow travelers. Making allowance for exaggeration the fact remains that Luzhin's charges against him cannot be set aside. Svidrigailov might have something to do with the unnatural death of his wife and his servant. He himself confessed that he could not image a life without a woman. As Malcolm Jones observes he has an aesthetic awareness he says he loves Schiller and can write about the Raphael Madonna but his aesthetic sensibility fails to have any moral effect on him. On the contrary he seems to enjoy defacing and destroying beauty and purity.

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