

Did Oedipus thaw in Siberia?

An exploration of a failure to successfully negotiate the Oedipus complex using an example of a literary character Raskolnikov from Dostoyevsky's 'Crime and Punishment'.

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Abstract

The Oedipus complex plays a significant part in forming individuals. Both Freud and Lacan emphasized the importance of familial structure and relationships for our later life. The focus of the current thesis is to examine the impact of struggling through the negotiating of the Oedipus complex on individuals' life and mental wellbeing with regards to criminality. In order to investigate the consequences of unresolved Oedipal situation and its connection to criminal behaviour the literary character Raskolnikov from Dostoyevsky's 'Crime and Punishment' is used as an example. Special attention is paid to the familial relationships and its influence upon other relationships in life, and to choices the individual makes to justify unconscious guilt originating from the Oedipus complex. The relevant works of Freud and Lacan are looked at in order to understand and interpret the crime as a result of an unresolved Oedipus complex, as well as to illustrate certain tendencies or aspects in relationships that may lead to criminal activity.

Characters from 'Crime and Punishment' used in the thesis.

Raskolnikov (Rodion Romanovich) – main character, the murderer.

Dounia – Raskolnikov's sister.

Pulcheria Aleksabdrovna – Raskolnikov's mother.

Sonya – Marmeladov's daughter; Prostitute; Raskolnikov's love.

Marmeladov – an alcoholic who ruined his family and who Raskolnikov meets at a tavern.

Svidrigailov – Dounia's former employer who wants Dounia to love him.

Razumihin – Raskolnikov's friend.

Porfiry Petrovich – an officer who investigates the murder.

Katerina Ivanovna – Marmeladov's wife.

Luzhin – Dounia's fiancé. He is a wealthy, self-absorbed and stingy man.

Alyona Ivanovna – an old pawnbroker who Raskolnikov kills.

Lizaveta Ivanovna – Alyona's sister who Raskolnikov also kills.

Introduction.

"Why almost all crimes are so badly concealed and so easily detected, and why almost all criminals leave such obvious traces? (...) In his opinion the chief reason lays not so much in the material impossibility of concealing the crime, as in the criminal himself. Almost every criminal is subject to a failure of will and reasoning power by a childish and phenomenal heedlessness, at the very instant when prudence and caution are most essential. It was his conviction that the eclipse of reason and failure of will power attacked a man like a disease, developed gradually and reached its highest point just before the perpetration of the crime, continued with equal violence at the moment of the crime and for longer or shorter time after, according to the individual case, and then passed off like any other disease. The question whether the disease gives rise to the crime, or whether the crime from its own peculiar nature is always accompanied by something of the nature of disease, he did not yet feel able to decide."

(Dostoyevsky, 'Crime and Punishment')

Before major psychoanalytic theories were formed, Dostoevsky explored the depths of the human psyche in his works. He discovered the significance of early familial relations and its importance in forming an individual's later life. In his works, he illustrated how inner conflicts affect our mental state and by means of his novels he showed various outcomes of such conflicts. The successful resolution of the Oedipus complex is the key to integration into society and restrictions of civilization. Both Lacan and Freud emphasized its importance and significance in human life. They wrote about the importance of the role of the family in structuring the human psyche. In Dostoevsky's works we can see the reflection of similar nature.

All psychopathological structures can be traced back to some sort of a failure to successfully negotiate Oedipus complex. For example, Freud writes about an unconscious sense of guilt that springs from the Oedipus complex. (Freud, 1916) This sense of guilt forces person to seek punishment in order to lessen the sense of guilt. As this is an unconscious force the individual is not aware of the reasons that make him do a certain thing. He proposes that some criminal acts are committed precisely because of this unconscious sense of guilt that always pursues an individual. The criminal act of this kind is an externalization of an unconscious sense of guilt and the desire for punishment that goes along with it. Freud (1916) insists that a criminal of this sort commits the crime specifically to receive punishment. However, the punishment for the criminal act is only a temporary solution to the problem as it does not alleviate the sense of guilt permanently because it does not punish what one desires to be punished for. According to Freud (1931), the sense of guilt is a reaction to two fundamental murderous phantasies: killing the father and having sexual relations with the mother. As a result, the criminal from a sense of guilt desires to be punished for these unconscious instincts derived from the Oedipus complex.

In this thesis I will try to explore the reasons behind the crime in Dostoyevsky's work 'Crime and Punishment'. The literary character of Roman Rodionovich Raskolnikov will be used to investigate

psychoanalytical theories and their impact on the individuals' mental health and subsequent crime. I will attempt to establish whether unconscious guilt forced Raskolnikov into a murder in order to sublimate his dysfunctional familial structure. Close attention will be paid to the mother and child relationship as well as the father and child relationship to understand the nature of the crime. As a part of this thesis, I will briefly look at Freud's dream theory (1900) in an attempt to illustrate Raskolnikov's Oedipal anxieties and wishes.

Chapter One. Guilt.

"From his childhood the thought of death and the presence of death had something oppressive and mysteriously awful; and it was long since he heard the requiem service. And there was something else here as well, too awful and disturbing."

(Dostoyevsky 'Crime and Punishment')

Freud (1916) writes about criminals who are driven to commit a crime by an unconscious sense of guilt. The criminal act of this kind is an externalisation of unconscious guilt and the desire for punishment. This guilt springs from the Oedipus complex. According to Freud (1916), it is a reaction to the two great murderous phantasies: killing the father and having sexual relations with the mother. As such, it is closely connected with the Oedipus complex. Freud stresses the importance of the Oedipus complex in the development of an individual, for him all psychopathological structures can be traced back to some sort of failure to successfully negotiate it. The commission of a crime for this type of criminals offers a relief from this sense of guilt. The alleviation of the sense of guilt is obtained through the punishment by a paternal power. The successful resolution of the Oedipus complex allows individuals to integrate into society and the restrictions of civilization. This is achieved with the intervention of the father. (Freud, 1931) In other words, the threat of punishment from the father prevents us from being bound by our desires.

Lacan too, stresses the importance of the father in the resolution of the Oedipus complex. He points out that the cultural enforcement of the role of the father in the complex is the incest taboo, and he calls it the No/name of the father. Unlike Freud, Lacan talks about the symbolic father that carries out the prohibition as opposed to the actual father. The name of the father is a signifier which places the subject in the symbolic order and which gives identity to the subject. (Costello, 2002)

Therefore the examination of the literary character's crime and psychical machinations are necessary in order to demonstrate further the appearance of both conscious and unconscious guilt before and after the crime. Raskolnikov is laden with guilt before the crime itself and it is his rationalization of the murder that leads him to believe that he will be able to escape both conscious and unconscious guilt.

Therefore he considers the pawnbroker to be a louse and he believes if she 'sucks life out of men' so can he with only one difference, he does it for the greater good. Ermakov (1999) points out that Raskolnikov's tragedy is in that he could not use the crime, and that the aim he consciously aspired to became unachievable. The meaning of the murder for him remained unknown. He became afraid and backed off. Already before the crime he knew he would fail. Raskolnikov expected that the crime would make him manly as he suffered from femininity and weakness. He thought it would make him independent, a hero before whom everyone trembles. On the contrary, it evoked in him unfamiliar, unpleasant and humiliating

feelings. He became a 'trembling creature' as opposed to a desired hero. Therefore, he is haunted by fear, terror and delirium after his crime as he failed to defeat his meek and tender nature:

The old woman was a mistake perhaps, but she is not what matters! The old woman was only an illness ... I was in a hurry to overstep ... I didn't kill a human being, but a principle! I killed the principle, but I didn't overstep, I stopped on this side ... I was only capable of killing. And it seems I wasn't even capable of that. (Dostoyevsky, 2007, p. 276)

Raskolnikov allowed Sonya to convince him to confess the crime despite not feeling the remorse, moreover, he thinks he would have killed the pawnbroker again if he had to.

The lack of conscious remorse points to the fact that a sense of guilt existed in Raskolnikov prior to the crime. Therefore, the guilt he was supposed to feel after the murder was not determined by his crime; on the contrary, he committed the crime due to an ever-present burdening sense of guilt. This feeling forces him to think about himself, to be precise, to think about his weakness. Raskolnikov is a criminal from a sense of guilt, Nietzsche wrote about such a 'pale criminal'. Criminals commit a crime to displace the guilt on to consciously appropriate misdeed. It lessens the sense of guilt and gives an opportunity to be punished. Raskolnikov kills a woman in whom his mother's features were expressed. Perhaps, there was something of the father that Raskolnikov discredited by assimilating him with the stingy old woman. (Neufeld, 2011) From one perspective, all of the above including incestuous tendencies influence Raskolnikov and determine in his unconscious the power that leads to the murder.

In Dostoyevsky's *Crime and Punishment*, we observe the constant state of illness in Raskolnikov. He is delirious, has a fever, he is in a state of confusion and paranoia. Finally, he replaces his original suffering with a different one when he is sentenced to serve his time in Siberia. We can assume that Raskolnikov's father failed to intervene and separate the child from the mother.

From the novel we know that the Raskolnikov family is very close, especially the bond between Rodion and his mother (Pulcheria Aleksandrovna Raskolnikova). In fact, the bond is so strong that it consumes Rodion who cannot escape it, so he finds a way out by means of displacement and subsequent murder. In order to manage overwhelming anxieties Raskolnikov projects all that he cannot cope with in his mother on to others who act as a substitute for her (pawnbroker and landlady). Raskolnikov is confused between the feelings he actually has and those he is expected to have towards his mother. His feelings towards her are contradictory and unclear, a compound of love, duty, anguish, fear and aggression. (Breger, 1982)

In order to understand Raskolnikov's ambivalence towards his mother it is important to describe her as she was portrayed in the novel.

The first encounter with the mother is via her letter to Rodion. "His mother's letter had been a torture to him" (Dostoyevsky, 2007, p.51).

It increases Raskolnikov's sense of guilt, evokes anxiety and anger which he displaces to more acceptable candidates such as Luzhin and Alyona Ivanovna (the pawnbroker). There are two experiences that drove Raskolnikov into crime: a letter from his mother and a dream. The latter will be discussed in a different chapter of this work.

The letter introduces the theme of blame and double-bind messages as soon as it starts:

My dear Rodya, it's two months since I last had a talk with you by letter which has distressed me and even kept me awake at night, thinking. But I am sure you will not blame me for my inevitable silence. You know how I love you; you are all we have to look to; Dounia and I, you are our all, our one hope, our one stay (Dostoyevsky, 2007, p. 41)

His mother's accusations are indirect; they are mixed together with affirmation of love and references to her self-sacrifice. Breger (1982) emphasizes that the letter places Raskolnikov in an impossibly conflicted position. The mother controls him with guilt by pointing out to her and Dounia's self sacrifice for him.

Oh, base characters! They even love as though they hate ... Oh, how I ... hate them all! (Dostoyevsky, 2007, p.236)

Raskolnikov says about his mother and sister. He tries to block any thoughts of his mother and is preoccupied with her replacements (the landlady and the pawnbroker). He cannot encounter her, he experiences it as something threatening "he stood like one dead; a sudden intolerable sensation struck him like a thunderbolt. He did not lift his arms to embrace then he could not" (Dostoyevsky, 2007, p. 198) Being with the mother is a tormenting experience for him, "Don't torture me...I can't have it! I can't have it!... Don't worry me! Enough, go away... I can't stand it!" (Dostoyevsky, 2007, p. 201)

The position Raskolnikov takes up in relation to his mother and the girl he loves are illustrated in the following situations: he financially supports his sick university comrade, after whose death he takes care of his old and weak father; he risks his life saving two children from a fire; and his decision to marry the landlady's daughter in spite of his mother's disapproval of it. In her words "he astounded me and gave me a shock that nearly killed me..." (Dostoyevsky, 2007, p.220), she adds that neither her tears and illness nor her possible death from grief and poverty would stop him. It is important to note Raskolnikov's attitude to the poor girl "she was such a sickly girl, (...). Quite an invalid. (...) She was an ugly little thing. If she had been lame or hunchback, I believe I should have liked her better still." (Dostoyevsky, 2007, p. 234)

These relationships are complicated and confusing. They reflect a primitive desire for love and illustrate the attitude towards the mother. The former is love to a young girl based on identification with her via castration, hence a lot of aspects of weakness to make the object more desirable. His love towards the mother does not stop him; he will over step everything in his way. To be precise, he will become aggressive. These two aspects independently appear and determine his behaviour. They evoke, firstly, aggression and cruel desires in him which he can express either in a civilized manner in his literary works, or uncivilized – in murder. Secondly, his worship of human sorrow in Sonia leads Raskolnikov to remorse and confession. (Ermakov, 1999) In the former state, he is Napoleon, who 'has the right', and in the latter, he is a louse, 'a trembling creature'. As hard as he tries to understand these two completely opposite tendencies in him, he is unable because their roots are beyond the conscious comprehension. This is precisely why all his attempts at understanding are doomed to fail.

Ermakov (1999) suggests that the both tendencies with their opposition should be considered as a result of difficult internal and external conditions. These conditions force Raskolnikov to regress back to infantile stage with all its anxieties. Freud (1923) emphasizes the complicated processes of child psychosexual development and object choice. At the oedipal stage, boy not only identifies with his father and takes up a position in relation to his mother, he as well identifies with his mother taking up her place in relation to the father. This complicated decussation of relations (e.g. active and passive, aggressive and submissive) rests upon dual nature of infantile experiences.

Freud (1916) emphasized the unconscious guilt of the pale criminal and the need to be punished which is derived from the Oedipus complex. In *Criminals from a sense of guilt* (Freud, 1916) Freud links criminal behaviour with an unbearable sense of guilt which is present before the criminal act, he suggests that guilt is the primary driver of the commission of the crime. Freud makes a reference to the character of the pale criminal from Nietzsche's work 'Thus spake Zarathustra' when explaining that the pale criminal acts because his unconscious guilt and desire for punishment are externalized. The sense of guilt can only be alleviated by the commission of the criminal act. The presence of the guilt before the crime pointed out to Freud that it is rooted in an unresolved Oedipus complex (Freud, 1916). Successfully negotiated or mastered Oedipus Complex is crucial for a person's 'normal' functioning, because its failure leads to dysfunctionality of an individual.

Briefly, stage of psychosexual development, when the father acts as a castrator for a child and reclaims the mother for himself, involves Oedipal situation (complex). The child is frightened at such perspective and this anxiety leads him to repress his desire for the mother. He is also forced to repress his aggression at his father and replaces it with identification with the father. The inability to successfully negotiate the Oedipus complex and failure in passing through this stage of psychosexual development leaves a child with an unbearable sense of guilt. (Freud, 1916) The mastered Oedipus complex, on the other hand, helps individuals to navigate their way through many relationships in life.

Freud (1916) continues with the hypothesis that the conscience of mankind appears to be an inherited mental force. It suggests that feelings towards ones father are always ambivalent. Freud (1931) writes about men who lived in primal hordes. One male dominated the horde and had all the females for himself. The rest of the brothers desired to possess the same so they murdered and devoured him. Freud (1931) suggests that after the murder the feelings of hate were replaced with those of remorse.

Thus, in order to alleviate this guilt they prohibited the killing of the totem animal which represented the father and proclaimed a prohibition on incest by imposing exogamy. According to Freud, the repressed affection they had for their father was bound to find its way back, and it did so in the form of remorse. They satisfied their repressed hatred by murdering the father and by doing so they reinforced their wish to identify with him. This resulted in the father being more powerful than ever before, and it gave them a way to cope with their excruciating guilt. This corresponds to the two fundamental aspects of the Oedipus complex.

Freud (1923) describes the neurotics whose sense of guilt leads them to illness. Their sufferings from illness act as fulfillment for their need for punishment. Dostoyevsky describes Raskolnikov as a suffering man. He is ill and delirious, he is in a state of confusion and paranoia. Freud (1923) suggests that one punishment can be replaced by another, and Raskolnikov, in one sense, achieved this sort of replacement when he confessed and accepted to serve his sentence in Siberia.

Raskolnikov is a bright young man who has rationalized on the basis of the poverty around him and his financial ruin, he has acted as judge and executioner of the old lady. He believes that the world will be a better place without her. We can assume that this is not a normal reaction to poverty. In the following chapters I will endeavor to demonstrate that Raskolnikov's crime is a result of inner conflicts originated from the dysfunctional familial structure.

Chapter Two. Mother-father-son.

" It is curious that this man who, even in my childhood, made such an impression upon me, who had such a crucial influence on the whole bent of my mind, and who perhaps has even cast his shadow over the whole of my future, still remains, even now, a complete enigma to me in many respects."

(Dostoyevsky, 'The Adolescent')

Lacan views Oedipus complex as a Triad – the mother, the child and the imaginary phallus. The mother's desire is represented by the imaginary phallus, which is a lack that the child attempts to embody. The child tries to become the object of satisfaction for the mother by means of identification with the phallus. The father's role is to intervene as a symbolic representation of the law. The father prohibits the incestuous desire for the mother as well as the mother's desire for the child. Therefore, the father represents social order and the cultural imperative. The frustration the child undergoes is commonly accompanied by an educative suppression what prevents any fulfilment of the drives. The situation also allows the child to get an insight into that is forbidden to him; and it results in the child viewing the same sex parent as both an agent of sexual prohibition and as an example of its transgression. (Lacan, 1938) So, the tension is resolved by repression of sexual tendencies which will stay latent until puberty, and by the sublimation of parental imago which will perpetuate a representative ideal in consciousness. According to Lacan, this double process is fundamentally important for it remains inscribed in the psyche as two permanent agencies: super ego and ego ideal, which represent the completion of the oedipal crisis. It is the metaphoric substitution, to be more precise, the desire of the mother is substituted by the Name of the Father. Verhaeghe (1995) describes master signifiers that correspond to 'primary symbol' or 'primary symptom'. The master signifier in oedipal situation is repressed through the father's intervention which regulates the child's jouissance. The paternal metaphor castrates both the mother and the child. In other words, the name of the father is the central signifier which is received by repression of primal phantasy about complete pleasure. The name of the father therefore, signifies the lack which results from this repression. The symbolic father was a crucial agency for Lacan. Lacan emphasizes that Freud stressed that the father Freud wrote about was not meant to be the real father but a representation. Lacan elaborates by suggesting that father's function can be performed by whatever takes the place of the mother's main other role in life. (Bailly, 2009)

The murdered father of the primal horde, 'lives' on as this bearer of language, of differentiation, of meaning, of repression (the superego), on the one hand, and promise (the ego ideal) on the other. The father is the 'spokesman' who explains the world. (Weatherill, 2007, p. 3)

Weatherill (2007) outlines two functions of the father in psychoanalytic understanding: the one who breaks the incestuous Oedipal bond, and saves the child from psychosis; and the one who serves as a shield against death. He notes that the death of the father could be experienced as a hole that opens in

the Real. Lacan, for example, notes the psychotic structure in an individual which results from something blocking the primary repression that does not allow the paternal metaphor to occur. (Dor, 1997) This kind of failure at the Oedipal stage makes an individual prone to a psychotic breakdown if the foreclosed signifier, the name of the father, is called into symbolic opposition to the subject at some stage later in life. Hence, this sort of failure in negotiating the Oedipus complex may result in a criminal act. Acceptance of the paternal metaphor serves as a shield also because it allows the child something to identify with. It is a defence against the psychological pain brought by castration. (Bailly, 2009) Castration allows the child to take up a subjective position in the world. It provides the child with ego-ideal and leads to the formation of the superego. The transition from the imaginary position into the symbolic position is only possible, according to Lacan, through castration. "The incompleteness of the symbolic castration and the persistence of the Phallic phantasy may lead to the development of personality disorders." (Bailly, 2009, p. 84)

The absence of the father in Dostoyevsky's *Crime and Punishment* may act as a motive for the crime. Isakov (2012) suggests that Raskolnikov's will and thought are linked together by something third, the third that escapes conscious grasp. He proposes that this third instance is Raskolnikov's father complex, the guilt he has before his father. The father is absent in the novel. He is mentioned briefly and mostly indirectly, for example, 'father's watch', 'and father's friend'. Furthermore, the father's name is not explicitly said in the novel, nevertheless, we know it from Rodion's patronymic name Romanovich that indicates that father's name was Roman. Isakov (2012) notes the peculiarity of the absence of the name of the father considering obvious closeness of the family. The reader gets to know more about the father only in the last chapter. It is known then that he was a literary man, however, unlike his son he did not succeed in being published. This revelation takes place during the last meeting between Raskolnikov and his mother, when after they break up she suddenly stops being interested in her son's real life and becomes preoccupied with her phantasies around Rodya's destiny. Before her death, it becomes clear that she was aware of her son's crime, and this points to the fact that the 'father's history' appears in her ill state of mind at the same time with the hysterical prohibition of her 'son's history'. Based on the later Isakov (2012) supposes that the obliviousness of the father's name in the novel has the same nature. More precisely, it was forgotten because it is associated with crime. Breger (1982) writes about the totality of the novel and suggests that the stories are correlated. Therefore, all characters are interconnected and provide more insight into the story. Thus, in order to see a clearer picture of the father, two structurally similar 'miserable families', the Raskolnikov and the Marmeladov¹, should be considered.

¹ According to Isakov (2012), word 'father' and its derivatives are used in Russian version of the novel sixty times. The twenty one times the word regards to Raskolnikov's father. There are only two characters among all in the novel who are referred to with variations of the word 'father', they are Marmeladov and Svidrigailov. In both cases, the father addressed is a 'bad father', as well as, both characters die from

suicide, in one instance, it is an obvious suicide, whereas in the other - implied. Both deaths evoke strong feelings of guilt and desire to act in Raskolnikov.

Raskolnikov is very impressed by Marmeladov's story, including the story about the first husband of Katerina Ivanovna, the one who "gave way to cards, got into trouble and with that he died." (Dostoyevsky, 2007, p. 26) Isakov (2012) based on the idea of full totality in the novel supposes that something similar could have happened to Raskolnikov's father (e.g. gambling, embezzlement of money). He hints that the father's crime may have been to do with the money, hence, the money is part of Raskolnikov's father complex. (Loseva, 2008) Raskolnikov's attitude towards the money is rather peculiar; he seems disinterested yet preoccupied, at the start, with having funds to help others. There are several episodes in the novel when Raskolnikov gives money away without counting or knowing how much he has given. After the crime he does not take all the money despite knowing where the old woman kept it, he takes only around 500 rubles as opposed to 3000 as per his initial plan. Raskolnikov tries to get rid of the money the following morning; he hides it on the streets under a rock next to ditch/ outhouse. It is a rather spontaneous decision; therefore, considering the nature of the hide place, we can refer to the intimate relationship between money and dirt. (Freud, 1908) Raskolnikov lives by means of his father's money, either the money posted by his mother from his father's pension or the money he got after he pawned off his father's watch.

It can be assumed that there is a disappointment in men on the mother's account. She speaks of Raskolnikov's father as a weak man who failed to meet her standards. This attitude is reflected in her speech "Your father sent twice to magazines – the first time poems (...) and the second time a whole novel (...) and how we prayed that they should be taken – they weren't!" (Dostoyevsky, 2007, p. 506), as if she is saying – 'your father failed, he was not good enough'. She compares Rodya to his father's friend who fell into the well in the court yard and no one found him till next day, when told that the other night Rodya ran away in a state of delirium. Such a comparison can be interpreted as if she suggests that he too could have died stupidly, like his father's friend and the father would not be that far of his friend, as Russian proverb states 'Tell me who's your friend and I'll tell you who you are'.

According to Loseva (2008), Raskolnikov wants to justify his father's crime and clear his name by proving that one can commit the crime and remain a descent man. In other words, he tries to repeat his father's crime from a position of a civilized/ responsible member of community as opposed to the position of a man who is backed into a corner. However, while considering this theory the fact of murder remains unknown for both the reader and Raskolnikov himself, "... But it was the devil that killed that old woman, not I" (Dostoyevsky, 2007, p. 415). Hence, the meaning of the murder stays incomprehensible, suggesting a more complicated and rooted deeper in the unconscious nature of the crime.

Loseva (2008) emphasizes the significance of paternal figures in the novel (e.g. Marmeladov, Svidrigailov, Porfiry Petrovich). She points out that Raskolnikov's father failed to intervene as it is represented in his first dream. Therefore, Porfiry Petrovich symbolically acts as the father who performs an act of castration. Raskolnikov's encounter with Porfiry evokes oedipal emotions in him, "And at that moment there was such a rush of hate in his weary heart that he might have killed either of those two – Porfiry or Svidrigailov." (Dostoyevsky, 2007, p. 443) Hence, Svidrigailov represents the negative father complex, whereas, Porfiry – positive. Raskolnikov's oedipal attitude towards Porfiry is illustrated when Porfiry confronts him by saying that he knows that Raskolnikov is the murderer. Raskolnikov's reaction to his accusations is similar to the reaction of a child who misbehaved "'It was not I murdered her,' Raskolnikov whispered like a frightened child caught in the act." (Dostoyevsky, 2007, p. 452) Then, Raskolnikov hears Porfiry out, who talks to him like a father to a son. He explains the murder to Raskolnikov, he addresses the feelings and emotions experienced by the murderer. He understands Raskolnikov's crime but at the same time he makes him aware that what he did was not acceptable. Porfiry addresses the reasons behind the crime, and by talking it through with Raskolnikov, allows him to see the murder as something that can be comprehended. He is the father, at that moment, who lays down the law; in a sense, he facilitates the resolution of Raskolnikov's Oedipus complex. From this point of view, the novel can be considered as Raskolnikov's transgression from dyadic relations to triadic. As Raskolnikov is not a real person, it allows us to presume that such a late paternal intervention can be successful, as well as, precisely because he is a literary character, we may freely speculate about his psychical structure and unconscious motives.

Chapter Three. Dreams.

“In a morbid condition of the brain, dreams often have a singular actuality, vividness, and extraordinary semblance of reality. At times monstrous images are created, but the sitting and the whole picture are so truth-like and filled with details so delicate, so unexpectedly, but so artistically consistent, that the dreamer, were he an artist like Pushkin or Turgenev even, could never invent them in the waking state. Such sick dreams always remain long in the memory and make a powerful impression on the overwrought and deranged nervous system.”

(Dostoyevsky ‘Crime and Punishment’)

The dream is a very particular state of mind when a person’s consciousness is somewhat suspended. It alters the meaning of the dream by making it more difficult to interpret. Especially, considering that the part of the message was once conscious and later repressed, and the other part never reached consciousness. Dreams may help to reveal unconscious desires, primitive anxieties, and they can often be their metaphorical elaboration, but other times they can be a symptomatic manifestation. It is present in Freudian psychoanalysis that the world is the world of desire. Desire became that mystery that opened up to Freud in 1895 in the course of dream interpretation. Dream, according to Freud, has a wish fulfillment characteristic. Desire induces to act our psychical apparatus (Freud, 1900). Freud demonstrates that symptoms, dreams, lapsus have extremely complex determinations, that they often have unexpected ramifications and roots in the unconscious. The dream world shows how experiences impact individuals. “Thinking it out as a guardian of sleep and the same time as a true royal road to the unconscious, psychoanalysis sees dream world in the light of symbolism and metaphor, an abstract but deeply evocative language and, through this, representable and communicable.” (Micu, 2014, p.83) Freud (1900) talks about the manifest content of the dream being like a rebus, he emphasizes that its meaning lies with the idea hidden behind images. Dream works by means of distortions, symbolization, displacement, condensation and secondary revision.

The rage Raskolnikov feels after reading the letter firstly explodes in a dream of extreme violence. Raskolnikov dreams that he is a small boy walking with his father in the city of his childhood. They pass a tavern crowded with drunken and brawling peasants who are led by Mikolka. Mikolka owns a wagon and has an old, skinny mare in a harness. He starts to beat it, forcing the mare to move the wagon which is too heavily loaded. He beats her more and more, shouting and laughing. He becomes more enraged as the mare is less able to pull, then he takes out a shaft and starts to beat the mare, since it does not work, he pulls out a crow bar and smashes the mare to death. Onlookers are shouting, some of them protest, Mikolka replies by saying ‘My property’ implying that he can do to it whatever he wants. Little Raskolnikov who witnesses this violent scene becomes horrified. He attempts to rescue the mare but all is effortless. He flings himself on the dead mare, kisses and embraces her. Raskolnikov wakes up thinking, "can it be, that I shall really take an axe, that I shall strike her on the head, split her skull open...

that I shall tread in the sticky warm blood.' (Dostoyevsky, 2007, p. 7) He already knows dream's connection with his 'project' he had contemplated for weeks. Based on his own interpretation, he sees himself as Mikolka. The dream, in one sense, represents his plan to murder the old woman. The pawn broker is old and useless just like the mare. The murder weapon is introduced in the dream, as someone offers to finish the mare off with an axe. Raskolnikov's rage portrayed in Mikolka is laid bare. It is stripped of any rational justifications. (Breger, 1982) Freud (1900) writes about various interpretations of a dream. He points out that the dream arises from the mind of the dreamer therefore, its different characters and various emotions are representatives of the dreamer's unconscious life. Mikolka represents Raskolnikov who saves the unjustly treated and who punishes those like Mikolka. Such people are perceived by Raskolnikov as cruel, violent and unfair, they possess others like property. Raskolnikov is not only the angry Mikolka who thirsts for blood; he is also the innocent little boy who is horrified by the violent act. If the old mare represents the maternal figure then the latter interpretation suggests that little Rodya is terrified at the violence directed upon her. Already in the dream we can see the semblance in projections. More precisely, the old woman and the mother are incorporated in the mare. The rage Mikolka-Raskolnikov has towards his mother could only be expressed through displacement. He cannot be angry at the mother directly, so he has to find the way around it.

Raskolnikov is too represented by the old mare. He is a victim, unfairly treated, struggling under the burdening weight. There are examples in the novel that lead to consider such identification with the poor, the victims. For example, he identifies with Sonya and Marmeladov children; he wants to help the poor and the miserable by carrying out his project. Breger (1982) suggests that it is precisely this sense of unfairness that fuels Raskolnikov's rage.

Raskolnikov the mare is struggling under the load imposed on him by his relationship with the mother. He cannot take it anymore; he cannot fulfil her desire, assuming there was no symbolic castration that would separate both the mother and the child, Raskolnikov is still his mother's imaginary phallus. Trying to fill in her lack he is unsuccessful, the impossibility of such aim overwhelms him. The ambivalence of feelings creates conflict in him as he is raging against her and endlessly loves her. The father is present in the dream who Raskolnikov addresses his cry for help, he asks him to intervene and stop the struggle. The wish to be separated from the mother is shown in the scene when Raskolnikov flings upon the mare, he loves it, he cannot let go. The father appears that instant and snatches him up and carries him out of the crowd.

Raskolnikov's impotence and powerlessness appear itself via the dream. He wants to act, though he cannot. He is a little boy who is a priori weak, defenseless, perhaps, just like his brother who we know from the dream died in infancy and was buried by his grandmother's side. The little boy in the dream is almost invisible to the rest of the crowd, even his father cannot find him at first. Is that how Raskolnikov experiences himself through others? It seems as if he does not exist. The conflicting nature of

Raskolnikov is introduced through two opposite images of the church and the tavern. The two represent comforting piece and unsettling anxiety on the edge of violence. Razumihin pinpoints this conflicting nature of Raskolnikov by describing him as "he is morose, gloomy, proud and haughty (...) suspicious and fanciful. (...) He has a noble nature and a kind heart (...) it's as though he were alternating between two characters." (Dostoyevsky, 2007, p. 2018)

As Freud emphasizes in his 'The Interpretation of Dreams' analysis of the dream is firmly connected with the dreamer and his associations in relation to it. Thus, in order to interpret the dream it helps to know what do the horse, the driver, the crowd and the little boy signify to Raskolnikov. Without access to the dreamer's interpretation of the dream we can only guess and speculate of its meaning.

The dead mare may too represent part of Raskolnikov. On the one hand, it may symbolise his loss of sanity, as upon awakening he knows there is no turning back, and subsequently he falls ill. Therefore, the loss of reality is represented through the dead mare. He loses the part of him who carries the weight of responsibilities and obligations. On the other hand, he overestimated his power and bent under the pressure. Just like Mikolka inviting so many people into his cart, Raskolnikov tried to help people to the detriment of himself.¹

¹ Raskolnikov gives all his money to Marmeladov's wife and earlier to an officer who he instructs to hire a cab for the drunken girl he was worried about. Things he does and intends to do do not match his actual capacity. Moreover, the amount of people Mikolka has in the cart corresponds to the amount of people Raskolnikov cared for. There are six people in the cart and there are six people whose wellbeing seemed important for Raskolnikov: two children saved from the fire, two Marmeladov children, Mother and Sister.

Chapter Four. The Crime.

"As she was so short, the blow fell on the very top of her skull. She cried out, but very faintly, and suddenly sank all of a heap on the floor, raising her hands to her head. In one hand she still held 'the pledge'. Then he dealt her another and another blow with the blunt side and on the same spot. The blood gushed as from an overturned glass, the body fell back. He stepped back, let it fall, and at once bent over her face; she was dead. Her eyes seemed to be starting out of their sockets, the brow and the whole face were drawn and contorted convulsively."

(Dostoyevsky, Crime and Punishment)

One of the most significant contributions of psychoanalysis to the understanding of mental processes is discovery of unconscious mental life. The unconscious follows its own laws. In light of conscious system unconscious contents appear irrational. There is communication between these two systems, where such irrational contents, of which man is unaware and over which he has no control, intervene in his thoughts, decisions and actions and thus influence his life.

Raskolnikov's sense of insecurity, doubts in his power come from his unconscious and they could be depicted from amongst various motives of his crime. He wants to try, to see if he has 'the dearnings':

I wanted to find out then and quickly whether I was a louse like everybody else or a man.

Whether I can step over barriers or not, whether I dare to stoop to pick up or not, whether I am a trembling creature or whether I have the right... (Dostoyevsky, 2007, p.415)

There are two observable tendencies in Raskolnikov's crime which have different meaning to him. Raskolnikov does not understand the nature of his crime. He is not aware of his own unconscious motives. As far as he is concerned, the crime is due to love for him. "Oh, if only I were alone and no one loved me and I too had never loved anyone! *Nothing of all this would have happened.*" (Dostoyevsky, 2007, p.513) This gentle, mournful, childish confession points to the infantile origin of the crime. (Ermakov, 1999) Raskolnikov strives to be a hero for his mother's and sister's sake. The mother keeps reminding him how important he is that he is all their hope. He is a substitute for his dead father, therefore, he has to be as strong, perhaps, even stronger like Napoleon, a hero whom all is permitted. This is how his infantile phantasy imagines a hero, and this is how he justifies his crime, "Crime? (...) That I killed a vile noxious insect, an old pawnbroker woman, of use to no one! ... Killing her was atonement for forty sins. She was sucking the life out of poor people. Was that a crime?" (Dostoyevsky, 2007, p.511) That is his reasoning, he killed as so many others, but he had a great intention:

I wanted to do good to men and would have done hundreds, thousands of good deeds to make up for that one piece of stupidity, not stupidity even, simply clumsiness, for the idea was by no means so stupid as it seems now that it has failed... (...) By that stupidity I only wanted to put myself into an independent position... (...) (Dostoyevsky, 2007, p.511)

He continues saying that now he is further than ever from understanding his crime. That is precisely right as it is difficult, if possible at all, to understand the meaning of his crime from only conscious psychical processes point of view.

Gentle, insecure Raskolnikov murders the old woman in order to become a hero. He believes it would have worked, if only he could stand the test. He came up with many excuses and justifications for his crime so it serves a great cause in his opinion. He even found a perfect victim, the one who could have been killed by anyone with one important difference that no one would have dared, unlike him. He wanted to find out whether he was an ordinary man or extraordinary. Repressed aggressive tendencies in Raskolnikov are expressed by means of his theory about extraordinary people. Ermakov (1999) suggests that Raskolnikov wanted to 'kill' his weakness and femininity, characteristics that made him prone to self-sacrifice.¹ Ironically, he did not commit the murder for his own sake; in fact, he did it for his mother as he had to become a strong, aggressive, brutal man. His sense of failure is illustrated in one of his dreams when he is killing the old woman again, though she is not dying she laughs at him instead, she and others, peeping at him from the bedroom, laugh at his impotence.

He is drawn to prostitute Sonya after the crime, as his infantile notion of purity of his loved ones restrains him. In other words, his childish perception of sexual as something criminal leads him to a sinful and despised harlot who he identifies with after being dirtied by the crime. His attitude towards her is shown in him falling down on his knees before her and kissing the hem of her skirt. He believes that dishonour touched her only mechanically leaving her soul and heart intact. Moreover, this pinpoints Raskolnikov's desire to preserve the purity of a woman. He had to project all the 'dirt' from his mother on to the old woman, as he could not bear seeing his mother differently. This substitution allowed him to kill his mother as well as his father, his sister and himself in the pawnbroker. The doubles of characters in Dostoyevsky's work allow making this suggestion. For instance, it can be seen from the passage when Raskolnikov confesses to Sonya and sees Lizaveta in her. The representation of his mother in the old woman is also explained in his inability to face his mother after the crime.

The question of guilt which is the core of Raskolnikov's crime should be viewed, as suggested by Ermakov (1999), as the crime against the mother and the father, where the crime is understood as the sexual intercourse. Thus, this incomprehensible, unconscious sense of guilt leads the subject to actions which conspicuously uncover the cause of this feeling in the unconscious, as this is where everything that

¹ The femininity aspect of Raskolnikov as outlined by Ermakov (1999), perhaps, may be associated with homosexuality, drawing attention to one of Freud's interpretation of President Schreber's psychosis as defence against homosexuality.

is unpleasant and unacceptable is repressed.

According to Freud (1916), the analytic work leads to conclude that sense of guilt is derived from the Oedipus complex, to be precise, from the primal primitive desire to eliminate a rival – father, and to possess the mother, as it happened to the Theban king. Parricide and incest are two great crimes; the most severe ones that already existed in primary civilization. (Freud, 1931)

Isakov (2012) draws attention to two important aspects of the text in understanding Raskolnikov's crime. First of all, Raskolnikov twice in the novel is referred to as a 'first born', once, by himself after reading his mother's letter, "It's all Rodya, precious Rodya, her first born!" (Dostoyevsky, 2007, p. 540). On another occasion, his mother addresses to him, "Rodya, my darling, my first born" (Dostoyevsky, 2007, p.508). Isakov (2012) stresses that on both occasions the title 'first born' is not only a reference to the birth order, but expresses a certain value, a merit which serves as a foundation for love and admiration. The responsibilities this title entails seem to become a burden to Raskolnikov. He is unable to bare the pressure of being the saviour and the only hope for his family. As he is the only son, it is his duty before his mother and sister to protect them. However, as we know from the text he was not always the only son as there was a brother who died in infancy. Did Raskolnikov wish for his younger brother's death during intrusion complex? Raskolnikov being a child witnessed the impact of the brother's death on the mother, this could have evoked feelings of guilt in him if he had wished for the same to happen and now was faced with its consequences. He had taken back his supremacy but at what cost? He has become for his mother the only joy and he incorporated all her love including the love she had for the dead child. In a sense, he may be even replaced his dead brother.¹

¹ There is an error in the text of the novel that Isakov (2012) pays attention to. The younger daughter of the Marmeladov is called by different names in different parts of the novel. Isakov (2012) presumes that this discrepancy holds together two important emotional culminations in the novel expressed through the scenes of death and madness: the death of Marmeladov and the madness of Katerina Ivanovna. In first instance, the girl is called Lida, in the second – Lenya. (*This is not reflected in the English version translated by Constance Garnett (2007). The name Lida remains throughout). Both semantic and textual errors can be attributed to the relationship between Raskolnikov's younger brother and Marmeladov's younger daughter. (Isakov, 2012) insists that the younger brother was in fact the elder brother (based on the above mentioned error in the text), and that Raskolnikov has taken his 'elder' brother's place, hence, the title 'first born' is burdening and foreign.

There is no mention of the name of the younger brother in the novel. Moreover, the reader gets to know about him only from a little passage in Raskolnikov's first dream:

Near his grandmother's grave, which was marked by a stone, was the little grave of his younger brother who had died at six months old. He did not remember him at all, but he had been told about his little brother, and whenever he visited the graveyard he used religiously and reverently to cross himself and to bow down and kiss the little grave. (Dostoyevsky, 2007, p. 65).¹

Moreover, there are several indirect and rather vague linguistic references to 'little brother'. More precisely, the affectionate diminutive suffixes are used throughout the text of the dream, in English text it is reflected mostly by means of such phrases as 'thin little sorrel beast' and 'the poor horse'. Most of the words used with affectionate diminutive suffixes addressed as victims of a violent act. In addition, the word 'brothers' is present six times in the narrative of the dream and it comes from the murderer.² Raskolnikov gets to see the old woman's younger sister for the first time right after he had the dream. "Raskolnikov caught sight of her, he was overcome by a strange sensation as it were of intense astonishment, though there was nothing astonishing about this meeting" (Dostoyevsky, 2007, p. 71), it coincides with his final decision to act "he felt suddenly in his whole being that he had no more freedom of thought, no will, and that everything was suddenly and irrevocably decided." (Dostoyevsky, 2007, p. 72).

The sudden loss of his will and his thought points to a deep unconscious motive for the murder. (Loseva, 2008) Isakov (2012) suggests that Raskolnikov's unconscious structure subordinates his imaginary world and combines various elements together in his dream as well as in his daily events.³

¹ Isakov (2012) proposes that the double name of the Marmeladov's girl is an anagram to male's name LEONID (Lena-Lida). Moreover, the double name also reflects the names of both murdered sisters: Liza-Alena. As a result, Isakov (2012) suggests that the name LEONID should not be overlooked as it is not an accidental association.

² The English translation does not reflect the word 'brothers' in the narrative of the dream. Unlike original version of the text, people who Mikolka addresses are called 'mates' in the English version translated by Constance Garnett (2007).

³ As far as the text of the novel is concerned, the activity of the unconscious structure is represented by means of anagrams that are derived from variations of the name LEONID. (Isakov, 2012)

Loseva (2008) proposes that Raskolnikov's unconsciousness is concentrated in his phantasmic idea of the primogeniture, which connects him with his dead brother. Isakov (2012) argues that

Raskolnikov does not identify with the brother as the brother's name has no meaning in his consciousness. However, if there is a slight hint at brother's name whether it is in fragmented, vague or metonymic form, (e.g. the combination of names of two sisters) Raskolnikov loses his 'will'. So, what is at stake here is identification of Raskolnikov's aim-oriented activity with passive contemplation of 'the little grave of his younger brother'. Thus, passivity of a 'dead' object leads to activity of the subject that turns into nonexistence of the victims. (Isakov, 2012)

Both Freud and Lacan, note the significance of the relationship between passivity and activity. Freud (1914(1918)/2001) notes that the unconscious recollections about the subject's infantile passivity may become threatening for the activity of an adult's desire. The latter is symbolically illustrated in wolf man's dream, where motionless 'not scary' wolves evoke terror in the child. The unexplainable terror is brought about by passivity that transforms the situation of observation into the failed recollection of the primal scene. The activity of an object scared the boy, and remained in his psyche as unaccountable:

That is to say, he suddenly woke up, and saw in front of him a scene of violent movement at which he looked with strained attention. In the one case the distortion would consist in an interchange of subject and object, of activity and passivity: being looked at instead of looking. In the other case it would consist in a transformation into the opposite; rest instead of motion. (Freud, 1914(1918)/2001, p. 35)

Lacan, on the other hand, accentuates psychic activity at the mirror stage, when a child by means of metonymic signifier assigns a position of absent mother. The latter activity should be appropriately recalled at post pubertal stage. In other words, it has to be 'encoded' as activity of the subject, whereas, in fact, it is a quality of an object. This 'encoding' is carried out by means of '*object a*', or '*small other*' which activity is exemplary for any subjective representations in the imaginary. (Isakov, 2012)

Raskolnikov performs two kinds of action by activating his phantasy of a first born. Firstly, he strives to be worthy of the 'first born', what at the same time corresponds to be worthy of the father's name. However, the father's name is not entirely pure, so, Raskolnikov attempts to substitute it with the name of Napoleon. As primogeniture of Napoleon has nothing to do with the birth order, it is an attempt at gaining primogeniture in terms of law, the power above the power. Secondly, the substituting name is placed under 'the name of the brother' that indicates a loss of control over his activity. Therefore, the activity does not return via metaphoric substitution after breaking off with 'the name of the father'. It then directly symbolises passivity of the little brother in the grave. Hence, the murder is, in this case, 'rationally' accomplished active passivity, or symbolic return of the dead brother. (Isakov, 2012)

Chapter Five. Raskolnikov, a pale criminal?

"It would have been difficult to sink to a lower ebb of disorder, but to Raskolnikov in his present state of mind this was positively agreeable. He had got completely away from everyone, like a tortoise in its shell, and even the sight of a servant girl who had to wait upon him and looked sometimes into his room made him writhe with nervous irritation. He was in the condition that overtakes some monomaniacs entirely concentrated upon one thing."

(Dostoyevsky, 'Crime and Punishment')

In his work on Dostoyevsky (1927) Freud writes about three character traits in criminals' structure, these are egoism, absence of love and a strong destructive urge. Dostoyevsky realised with increasing clarity at the later stage that the real motive for the crime was not economic, therefore, supporting criminal from a sense of guilt theory, which is yet to see the light in the works of Sigmund Freud.

Ermakov (1999) emphasizes that Raskolnikov's sense of superiority over poor Sonya is what attracts him to her. His narcissism places him above her as he is intelligent, handsome, and irresistible. The narcissistic part of his psyche leads him to theorise about two sorts of people and undoubtedly position himself with the extraordinary ones. According to Freud (1914), the narcissistic attitude arises from the libido being directed to the ego instead of being directed to external objects. He proposes that megalomania aspect that is a characteristic of narcissism was present in a human being from the beginning. He writes that in both children and primitive people such traits as over-estimation of one's power and the 'omnipotence of thoughts' are observable. Therefore, Freud (1914) assumes there was original libidinal cathexis of the ego. There is an antithesis between ego-libido and object-libido - the more the one is engaged, the more the other becomes exhausted. He suggests that the highest phase the object-libido is capable of reaching is seen in the state of being in love, and Freud (1914) points out that the opposite of this condition is self-perception of the 'end of the world'. The transition from object-libido away from the ego and towards the external objects is clearly observed in Raskolnikov falling in love with Sonya, this as well marks his recovery.

Freud (1914) writes that illness makes libidinal energy be drawn back to the ego. It results in bringing up the narcissistic characteristics in an individual. He notes too that the state of sleep has the same effect. Examining Raskolnikov's behaviour, it is important to note that he is presented to the most part as ill. This is how he is introduced to the reader from the first passages of the novel:

... he had been in an overstrained irritable condition, verging on hypochondria. He had become so completely absorbed in himself, and isolated from his fellows that he dreaded meeting, not only his landlady, but anyone at all.(...) He had given up attending to matters of practical importance; he had lost all desire to do so. (Dostoyevsky, 2007, p. 13)

According to Freud (1914), hypochondria is characterised by preoccupation with illness, here libido has been withdrawn from people and from external objects, it becomes ego libido. Throughout the novel Raskolnikov was in a state of illness. He was consumed by his thoughts. Mostly he would lose connection with reality and spend hours, sometimes days, staying indoors in a state of sleepy delirium. Rosenfeld (1964) as cited in Crockatt (2006) suggests that hypochondria is fixated in the narcissistic phase. He adds that infantile confusional states are central to this illness; therefore, he concludes that hypochondria is a narcissistic illness.

Freud (1914) notes that such states as megalomania, omnipotence of thoughts, and a withdrawal of libido away from the external world are present in psychotic patients. Such characteristics are parts of Raskolnikov's character. He thought of himself as Napoleon, and was determined to test the theory that great people can sacrifice others for greater good. Lacan views that the cause of psychosis is the foreclosure of the name of the father. This happens when the child has not integrated into metaphoric functioning. Thus, the failure to submit to the paternal metaphor leads to a psychotic structure. The latter may be caused by a fusional relationship between mother and child when mother does not wish either to bring into play a wider law to submit to it both herself and the child; or when she fails to enter into discourse about her responsibilities and place in society. (Bailly, 2009) We can speculate that Raskolnikov's mother equipped herself with an imaginary Phallus (Rodya) and Raskolnikov became the phallus as the object of her desire. Based on Pulcheria Aleksandrovna's relationship to Raskolnikov, we may suggest that symbolic castration did not take place, and, according to Lacanian hypothesis, the name of the father was foreclosed. When Raskolnikov was encountered with something that required the lacking signifier, his world collapsed. In chapter two I have outlined the argument for Raskolnikov being a criminal from a sense of guilt, but does this new information challenge this? Is there enough to ask the question about a possible psychotic structure in the main character's structure?

Can one possess both neurotic and psychotic traits? In psychoanalytic theory, it is impossible. There are three separate mental structures: neurotic, psychotic and perverse. These cannot co exist, it is one or another. However, Raskolnikov is not a real person; therefore, we can assume he can be an exception to the rules.

Dostoevsky tends to split his characters in his works so, one character can possess arbitrary opposite traits. Moreover, by looking in to the meaning of the name Raskolnikov in Dostoyevsky's native language, we can see that the root of the word is 'raskol (pакoн)' what translates into English as *split*. The name speaks for itself when Raskolnikov is confronted with such different oppositions in him. He is essentially split that impacts on his conflict.

The symbolic connection with the murder and Raskolnikov's name can be observed. However, it is only noticeable when referring to his name in Russian. The full name in Russian spells as Родион

Романович Расколников, capital letter resembles an ax, that was the murder weapon. Triple *P* in the name coincides with the number of blows Raskolnikov made to kill the old woman. Apart from that, we can further speculate about the significance of number three, as it too coincides with the number of the killed. To be more precise, Raskolnikov murders the old woman, her sister Lizaveta, and, according to him later in the novel, himself "I murdered myself, not her! I crushed myself once for all, forever..." (Dostoyevsky, 2007, p. 415) Furthermore, considering the fact that 'Lizaveta was continually with child' (Dostoyevsky, 2007, p. 75) as Raskolnikov once overheard before the murder, the child can also represent the third victim.

There is repetition in Raskolnikov's behaviour. The number three represents this repetition in a sense that it does not happen once, it happens more times. In Raskolnikov's case, he does not kill once, he kills three times. He then desires to repeat the murder, in particular the experience and the feelings the act evoked in him, he returns back to the crime scene - "The same bell, the same cracked note. He rang it a second and a third time. He listened and remembered. The hideous and agonisingly fearful sensation he had felt then began to come back more and more vividly. He shuddered at every ring and it gave him more and more satisfaction." (Dostoyevsky, 2007, p. 178) He is rather displeased to find that there is no evidence left of his act, as even blood is washed off the floors. His attempt at reliving the murder is later shown in the dream when he tries to murder the old woman again.

Freud (1914) writes about repetition and suggests that via repetition a person acts out something previously forgotten and repressed. Such repetition brings him back into a situation that was experienced as traumatic. Traumatic repetitions could also be seen as the result of an attempt to master the original trauma. For example, Freud (1920) wrote about a child's play as an attempt to turn passivity into activity, when a child by repeating something that was experienced as unpleasurable turns it in to something he is taking an active part in, and gains control over it.

As far as Raskolnikov is concerned, we can speculate that number three may be a representative of the Oedipal situation, as mother-father-son relationship. The drama of Oedipal stage is replayed in Raskolnikov's criminal act, with the old woman representing his father and Lisaveta, perhaps, represents his mother¹.

In this thesis I initially attempted to explore the idea that Raskolnikov is a criminal from a sense of guilt. However, examining the text I came to wonder about his mental structure.

¹Lisaveta is constantly pregnant in the novel, therefore she is a potential loving, kind mother in Raskolnikov's eyes. She is also possessed by tyrannic old woman.

As he is a literary character, we have very limited access to information about him, therefore, we can only speculate based on what we know from Dostoyevsky's style of writing. More precisely, the ever present theme of doubles in Dostoyevsky's works allows us to use other characters in the novel as parts of the main character in order to get a fuller picture of the main character. Most importantly, because he is a literary character we may assign more than one structure to him.

Conclusion.

I started the thesis with assumption that Raskolnikov is a pale criminal who, as Freud (1916) emphasizes, is forced to commit a criminal act due to externalized inner conflict, and who is driven by the sense of guilt that originates from this conflict. However, as I continued to work with the text in its original form, I started to doubt whether Raskolnikov is solely a criminal from a sense of guilt. It appeared that his constant hypochondriac state pointed to characteristics that Freud (1914) believed can be attributed to a psychotic patient. In order to find more information and support the question of the thesis I examined various aspects of the novel regarding Raskolnikov: his dreams, relationships, thoughts.

The relationships with his mother and his father are central pieces of the story, as they form something like a template for his future relationships. He is as ambivalent towards people in his life as he is towards the mother and the father. He wishes to gain independence from the mother but all his attempts bring him back to his infantile position. He struggles with the impossibility of his desire.

Raskolnikov phantasized about the resolution of his complex by altering the reality around him. Freud (1924) distinguishes between neurotic and psychotic relation to the loss of reality. He suggests that neurosis avoids reality, whereas, psychosis denies reality and attempts to alter it. Examining the neurotic subject, Freud (1924) emphasizes the origins of the neurosis when ego does not accept the piece of the id, an instinct, and suppresses it. If repressions is not undergone 'successfully' the suppressed instinct comes back via compromise - symptom. Frustration accompanies the subject as it goes along with that piece of infantile instinct that was not repressed and remained in the psyche. This frustration is always external. In this conflicting circumstance, the ego tries to comply with reality and attempts to silence the id.

As it was assumed that Raskolnikov's Oedipus complex was not resolved and repression failed, his infantile desire comes back via symptoms such as his hypochondria, frustration and the murder as a culmination of it.

In conclusion, after examining the novel in light of psychoanalytic theories, I would like to say that Raskolnikov's crime could be viewed as an attempt at trying to resolve his Oedipal drama. His unconscious guilt alongside with his narcissistic illness made him seek help in crime. Raskolnikov's curse is a struggle of the person whose dysfunctional structure forces him to behave against the norms of society in an attempt to find its way out and resolve itself. The character of Raskolnikov incorporates various aspects of a neurotic and psychotic person, it comes as no surprise as Dostoyevsky in his works tried to understand the nature of the human psyche. But unlike Freud he did it by creating fictional characters who reflected the problematic of a real person's psychical structure.

The above would be contradictory to our original hypothesis that Raskolnikov is a criminal from a sense of guilt, that he is neurotic. But, if we take into consideration that Raskolnikov is a literary character who can possess any structure and can fall into more than one category that defines psychical structures, then we can hypothesize that all aspects reviewed, neurotic and psychotic, could have led him to crime. With regards to Porfiry Petrovich who we assumed have installed the paternal metaphor in Raskolnikov, we can say that there are two aspects neurotic and psychotic that led him to the murder and that belated intervention of the father solved his Oedipal crisis. I would like to point out that there could be two different interpretations of the crime and its origins with regards to two different psychical structures, however, I would remain with the original hypothesis and I will leave the second interpretation and would like to highlight that the psychotic structure in Raskolnikov could be investigated and explored as a separate piece of work.

Therefore, I would like to conclude by suggesting that the whole novel, on the other hand, can be seen as an Oedipal situation, where a child is represented by Raskolnikov and the rest of the characters are falling into two groups, one represents the mother and the other one - the father. Raskolnikov the child misbehaves and searches for the father who would lay down the law and help to separate from the mother. He succeeds, at the end, with the help of Porfiry Petrovich and finds a woman who he can now be with as once he wanted to be with his mother. Dostoyevsky marks this transgression in the following passage:

But that is the beginning of a new story - the story of the gradual renewal of a man, the story of his gradual regeneration, of his passing from one world into another, of his initiation into a new unknown life. (Dostoyevsky, 2007, p. 539)

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