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Freudian Analysis-I: The Critique of Fyodor Dostoevsky's *Crime and Punishment*

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Abstract: *Crime and Punishment* focuses the theoretical framework of Sigmund Freud's psychoanalytical analysis and the psychological complexity of Rodion Raskolnikov. This paper examines the complex relationship between distinct consciousness of individuals, social circumstances, and moral conflict, inner-stress of Raskolnikov's actions which emerges from a seam of poverty, isolation, and ideological extremism. His confidence in actual life with the superiority of extraordinary individuals that truly reflects a psychological defence mechanism. His individual connections with the surrounding rooted in tyranny and compensatory longing. The paper is drawing on Freud's concepts of instinct, repression, and palliative measures. It also argues that Raskolnikov's intellectual reasonings for crime are ultimately undermined by unconscious guilt and emotive unsteadiness. His imagined pre-eminence and proof of identity with figures, such as superhuman or Napoleon, of power purpose as misapprehensions that temporarily safeguard him from anguish but steadily increase his mental and moral catastrophe. The study further reveals how his emotional fragmentation demonstrates through alienation and anxiety. Additionally, the paper explores the role of interpersonal relationships with other characters by guiding Raskolnikov toward self-realization and redemption. Thus, the paper concludes that Dostoevsky presents crime not merely as a legal transgression but as a deeply psychological and ethical phenomenon. Ultimately, the Freudian perspective reveals that human suffering arises from unresolved inner conflicts that cannot be rationally suppressed.

Keywords: Psychoanalysis; Tyranny; Guiltiness; Isolation; Moral Conflict.

Introduction

In the novel *Crime and Punishment*, the author Fyodor Dostoevsky's leading role, Rodion Romanovich Raskolnikov, is represented as a mentally conflicted individual living in extreme poverty in St. Petersburg. His seclusion and worsening psychological condition are apparent in his inconsistent behaviour and obsessive feelings towards the society. Although logically skilful, he advances a system that rationalizes crime as a

balanced act committed by “extraordinary” individuals (Dostoevsky 87). His life circumstances are, either voice or choice, exploring true practical chance as well as across-the-board foremost that destitute mortality and the market. Actual fact in his life is so much to mean things that effectively battle of wits and woes. He understands that the very facts in the constructed society rooted out in nowhere but reason, something whirling in but the one for existence is nothing that could clearly justify the fact of human sufferings everywhere. Raskolnikov discards outmoded morals and views human values as immaterial and insignificant. However, this ethical stance obscures deep mental instability. His internal conflict echoes a fight between coherent thought and emotive disturbance, revealing the limits of pessimistic dogma (Dostoevsky 112). Raskolnikov believed that love, relation, affection, attachment and emotions are unsubstantiated and unconfirmed. He is lone and an isolated being. He is a fundamental sceptic that not only judge existence, but also doubling-doubting arrogance. He is a true rebel who would believe in nothing, and no purpose other than, perhaps, an impulse to destroy. Of course, no one requirements to walk by the side of dark feelings of the filth and futility of life. Here fellow who has faith in himself and acts upon his anxious actions. We likely remind his role of Shakespeare’s character, Macbeth, whose dialogue and attitude reveals loathing of life and useless fight in the end.

Psychological Conflict and Social Reality

Dostoevsky presents how external conditions such as social dearth and difference outline his distinct mindset. Raskolnikov’s crime emerges from both rational reasoning and factual adversity. His anguish comes through theoretical reasoning, emotional stipulation, and practical prospect. This progression places of interest the pressures between thought and action. Although he at first marks his crime as justified but the mental consequences reveal the meagreness of his perceptive. His suffering determines that moral misbehaviour cannot be separated from emotional and psychological realities (Dostoevsky 120). Raskolnikov's sufferings, state of mind and measures are made in three stages: fantasy from the construction of coherent ideas and denial of ethical mind, inevitability from bearable and unbearable motives and mortifications, and opportunity from individual assurances, practices and existential actualities. Crime endorses evil whereas penalty is the substance of authorizations through judicious or agonizing sufferings. Though guilty and punishment have unlike senses which are appropriate to the protagonist.

Freudian Analysis of Raskolnikov

Civilization and Its Discontents (1930), Sigmund Freud describes Raskolnikov's internal fight as a battle between instinctive drives and ethical consciousness. Freud argues that human suffering arises when external conditions fail to satisfy basic needs (Freud 31). Raskolnikov's life is really tough because he is poor and alone. This makes him feel even more miserable. He tries to deal with his problems in ways that do not work. The idea of suffering that Freud talks about shows that Raskolnikov thinks he is smarter than everyone but this is just a way to protect himself from his own feelings. He finds ways to make himself feel better but it just illusions. Freud's idea of palliative measures is apparent in Raskolnikov's belief on mind and delusion. Instead of confronting realism, he paradigms a false sense of superiority, classifying himself with historical figures such as Napoleon. This reflects an attempt to compensate for "feelings of inadequacy" (Freud 23). Feeling of affluent is, likely tempting him, to think that not only poverty level people truly price these noteworthy entities but also assumed of themselves that like what he made of contrast with Lizaveta, whereas most are indifferent to him. Part one, chapter one, Raskolnikov himself thought that her life-style as an expression of "dubious and inquisitive" (Dostoevsky 11). Yet the gap between his considerations and his actions is quite not inclusive, but his wants are wide-ranging, signifying that the circumstances are likely more multidimensional and multifaceted.

However, the failure of self-deception has clearly shown. His suppressed guilt resurfaces, creating psychological tension that undermines his intellectual justification. Freud called it that, "a sense of eternity, a feeling of limitless...oceanic" (Freud 8). He asserts that actions in life are a completely personal experience, not just a matter of belief but it serves as the foundation of the spirit and is embraced by a strong action. Raskolnikov justifiably refer to himself as religious based solely on this profound feeling at initial stage, even if, he thought himself, one dismisses all beliefs and illusions. The perspectives shared with his esteemed and trustworthy, Sonya to whom he shared his suffering and leading him to God's grace. It has seen and captured the enchantment of deception in him but thought himself in a challenging situation. He was unable to find the oceanic sensation within himself. Handling emotions scientifically is challenging

Desire, Power, and Illusion

Freud suggests that individuals are driven by desires for power, success, and recognition (Freud 7). Raskolnikov's obsession with these ideals reveals his struggle for identity and self-worth. His acceptance in power over socio-economical limitations reflects a longing to escape.

In spite of his rational perceptive, thoughts and actions remain uneven, unpredictable and inconsistent. This paradox specifies a fragmented mental state. His relations with Sonya reveal actions of helplessness, vulnerability which suggesting that his thought cannot fully defeat his emotional needs. Freud's idea of the "oceanic feeling," a sense of boundlessness and unity, is notably absent in Raskolnikov. Instead, he experiences alienation and disconnection, which intensify his suffering (Freud 8). This assertion appears in the protagonist to lack strong support in his view. Certainly, in the novel, Dostoyevsky shown that an emotion can only serve as a source of energy when it represents a profound desire. The emergence of a necessity for richness or comfortable life from his sensation of vulnerability and the desire it stirs for a father appears to be undeniable to anyone, particularly as this emotion Sonya is not merely inherited from early stage of her struggles but is continually sustained by the dread of what the dominant force of fate may deliver, "an evil, an unpleasantness" and "hard treatment" (Dostoevsky 65). Later, Raskolnikov identified Katerina Ivanovaany who drives Sonya into prostitution in a fit of rage, but later regrets it. She beats her children, but works ferociously to improve their standard of living. Therefore, the role of the oceanic feeling, which we believe in them, aims to restore boundless narcissism. The origin of the spirit or emotional attitude can be traced clearly to Sonya and his sense of helplessness.

Family Influence and Emotional Burden

Raskolnikov's psychological conflict is further shaped by his family relationships. His mother's words in letter remind emotional burden and tirelessly emphasizing her dependence on him. This burden pays to his sense of liability, responsibility, concern and mental stress or strain. As per Freud arguments, the proactive paternal figure can be applied here. Raskolnikov is anticipated to accept authority within his family, but his helplessness to fulfil this role leads to frustration and guilt (Freud 23). His reaction to his sister's proposed marriage reflects both moral concern and personal insecurity. His opposition reveals his struggle to reconcile ethical principles with emotional impulses (Dostoevsky 53). In the longest letter, more than eleven pages, from Pulcheria

Raskolnikova, we can understand the words of an impression ‘distressing details’, ‘falling into a state of horror’, ‘sowing dissension’, ‘aggrieved and indignant’, ‘the contemptuous stares and whispers’, ‘complete repentance’, ‘shedding floods of tears’, ‘a fair amount of irritation’, ‘words aren’t deeds’ and so on and so forth. It seems of her hopes, aspirations and opinions are fully trusted on him. Generally, hopes and opinions are build-up in the oneself but it clearly shown those are emotionally structured. Dostoevsky voiced his emotions while reading of her letter and after completion. His mother used twice of the same statement- ‘you’re everything to us- all our hopes and aspirations rolled into one’, in the beginning and the end. It focused far more on the fundamental origins of individuals emotion than on what the typical person perceives as their connection, that framework of beliefs and commitments that not only solves the mystery of this world for him with remarkable clarity on societal and economic status but also assures him that a gentle sense is overseeing him and will compensate for any deficiencies in life. Freud says that “a solicitous Providence” (Freud 23) is an average person who cannot conceive of this prudence or carefulness in any way other than as a highly elevated father, for only he could grasp the needs of humanity, or be moved by their pleas and calmed by their displays of regret what Raskolnikov committed wrong. The entire situation or trauma of Raskolnikov’s mind is so clearly juvenile and so he is out of touch with reality that seems for him who has a positive view of humanity, it’s distressing to consider that most people will never transcend this perspective on life, without thinking of things. Mother’s letter exhausted and beat him down. It is even more degrading to realize about Mr. Luzhin, Pyotr Petrovich, a well-off lawyer who tries to engage his sister, Dunya, that makes more significant number of individuals, who must recognize the untenability of this status, he who still attempts to defend it bit by bit, as if engaged in a series of lamentable rear-guard actions. Mother wishes to consider his son among the faithful, in order to reprimand father’s place who, attempt to safeguard the family faith by replacing him with an impersonal, imprecise, immaterial concept, and proclaim. Clearly, she thought of him to take place of father and as a great figure from history acted but that offers no excuse for her; we understand his motivations for doing so.

Words of his mother and Raskolnikov reaction accomplishments whereas at the same time proclaiming of his mind that, in terms of his present significance in their life, he can signify or substitute for one another, Dunya and Mr. Svidrigailov, Mr. Luzhin and finally Razumikhin. He disagreed to see his sister for getting married to Mr. Luzhin and thought of her sister’s life would be “on black bread and water rather than sell her soul”

(Dostoevsky 53). Freud says that life, without expectations truly, “entails too much pain, too many disappointments, impossible tasks ...indispensable” (Dostoevsky 25). Life likely aims to connect with the significance of every individual statement a bit by bit or through a unique method. Life as it exists is excessively difficult for everyone who think-less and thankless; and it also involves too much suffering, too many let downs, and unattainable challenges. He seeks to divert attention of his sister towards Mr. Luzhin when he concludes by state that “inner freedom for the sake of a bit of comfort” should not be sold (Dostoevsky 53). He with the suggestion that individuals should tend to their gardens; his logical pursuits represent another form of this distraction. Dostoevsky, in Part one, Chapter IV, says that “Raskolnikov had had practically no friends...to see any of them and received their visit with reluctance” (Dostoevsky 63). In terms of education, knowledge and convictions, getting a certain height in life, being the oneself is the utmost of the alternative pleasures. His mental state likely, those provided by education or knowledge, are mere illusions compared to reality; however, he himself remains mentally fulfilling due to the role that imagination occupies in his psychological existence. But the state of mind of students is being an “intoxicating agents influence”, as Freud says, our emotions are connected to the immediate surroundings (Dostoevsky 26). He who driven as superman of the society but his crime justifying himself as the human superiority and as a utilitarian act. His action, or any action in the surrounding, never goes off that haunts every face of life.

Alienation and Psychological Breakdown

After committing the crime, Raskolnikov experiences severe psychological distress. He becomes remote, worried, and confused. Reflection of his behaviour, as per Freud’s concept of repression, where suppressed fault reveals as psychological steadiness. His woes arise from various bases: physical weakness, external burdens, and social connections. Among these, his relationships with others are the most distressing, as they continually remind him of his crime (Dostoevsky 126). Freud notes that happiness is fleeting and dependent on the satisfaction of instinctual needs (Freud 31). Raskolnikov’s inability to achieve such satisfaction results in prolonged mental sufferings. In the Part Two, chapter I, it is not the pleasure principle that not at all outlines the agenda for his life's goals. He himself thought of its action insane. This belief governs the functioning of the mental tackle from the outset; its effectiveness is undeniable, yet its idea contradicts everything, impacting the society as well as the miniature. The cause-and-effect from the crime cannot be

executed at all, as the entire structure of existence opposes it; through his mental disorder or behaviours, it could be argued that the idea of human happiness is absent from the design of conception. Happiness, Freud argues that “originates from the immediate gratification of intense, pent-up needs and is inherently a fleeting experience” (Freud 31). His crime leads to a sensation and mere discomfort. The protagonist’s suffering is not merely a consequence of crime but a manifestation of internal psychological fragmentation. This potential for happiness is consequently restricted from the outset by his inherent nature. Being unhappy is considerably easier. His anguish arises from three sources: his own body; “memory intact”, ‘the delirium of a moment’, ‘breathing a deep, ‘joyful sigh from a whole lungs’ (Dostoevsky 112) and so on, which is fated to deteriorate, depreciate, denigrate and break down, and cannot avoid anxiety and pain as worsen, the external world; ‘burning with anger, damaged self-esteem’ and so on (Dostoevsky 120-1) which can unleash the strongest and most merciless forces of ruin upon him; and ultimately from his interactions with other people. The dissatisfaction stemming from this recent source appears to be more distressing than any other; he often views it as a somewhat unnecessary burden, even though it is no less an unavoidable destiny than the pain arising from different origins.

Delusion versus Reality

Raskolnikov’s belief on thoughts assists as both an escape and a cause of conflict. He constructs a reality in which his actions are justified, but this illusion cannot endure. Freud argues that such delusions are temporary and collapse under the pressure of reality (Freud 36). Dostoevsky demonstrates this through Raskolnikov’s gradual realization of his limitations. His belief in his superiority is undermined by his inability to cope with guilt and suffering (Dostoevsky 141). Raskolnikov’s justification of murder reflects what Freud identifies as the dominance of instinctual drives over ethical consciousness (Freud 23; Dostoevsky 87). In Part Two and Part Three, behaviour of “sense of alienation” (Dostoevsky 126), losing “all the power of sensation” (Dostoevsky 126), seized by “sense of terror” (Dostoevsky 129), becoming painstakingly “absent-minded and forgetful” (Dostoevsky 131), looking “deep amazement and a vacant, senseless terror” (Dostoevsky 147), “a state of excitement unusual” (Dostoevsky 238), “the state of utter anxiety” (Dostoevsky 239) clearly demonstrates its purpose in him. It visibly showed to realize conventionality from the external world by seeking happiness in the internal aspects of the mind. The sense of alienation and terror, in his characteristics, are even more marked and

noticeable. The link to reality is even more tenuous and fragile. He thought of action and behaviours as a gratification which is achieved through illusions, acknowledged as such it but without the gap between the soul and the body, illusion and reality interfering within him. These illusions stem from the realm of fantasy, which, during the emergence of the sense of reality, was specifically excluded from the requirements of the reality-test and designated for satisfying wishes that would be quite challenging to achieve. At the forefront of these imaginative delights lies him the appreciation of his action as a great work that, via the extraordinary or superman's influence, like Napoleon deed. His action, believed himself, inaccessible to those who are unable to make on their own. His personalities attuned the effect of crime which always struggle him come out of appreciation in life. Acts and behaviours merely as a never minor anaesthetic, submission at most a fleeting escape from life's difficulties; its power of normality is insufficient to help him forget honest suffering.

Madness and Redemption

As Raskolnikov's mental state deteriorates, he approaches madness. His attempt to reject reality and construct his own moral framework fails, confirming Freud's assertion that such efforts are unsustainable (Freud 36). However, the novel offers the prospect of retrieval. Sonya signifies concern, conviction, and ethical supervision. Through her effect, Raskolnikov commences to confront his fault and pursue forgiveness. Her role highlights the importance of human connection and spiritual renewal (Dostoevsky 65). Dostoevsky clearly demonstrates that Raskolnikov completely insane, senseless and vain. He reveals, "Fear enveloped his soul like ice, torturing him and turning in stiff and numb...suffering, such an unendurable sense of limitless horror" (Dostoevsky 141). It regards reality as the source of all suffering, as the one and only enemy, with whom life is intolerable and with whom, therefore, all relations must be broken off if one is to be happy in any way at all. As Freud argues that the man who goes against humanity "becomes a madman and usually finds no one to help him in carrying through his delusion" (Freud 36). The unsociable person turns his back on this world; he will have nothing to do with it. But he thought that he can do more than that; he can try to re-create it with rational action; try to build up another instead. He never thought of reality before a committing crime and from which the most unbearable features are eliminated and replaced by him corresponding to his own wishes.

Conclusion

Crime and Punishment, Dostoevsky offers a reflective study of human psychology. Through Raskolnikov's role, the novel inspects the values of ethical transgression and the complication of human inspiration. Freud's psychoanalytic concept suggests valuable intuitions into these refrains, emphasizing the relationship between instinct, fault, and woes. Raskolnikov's expedition reveals that intellectual reasoning cannot replace moral accountability. His suffering finally leads to self-awareness and the prospect of change.

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