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M.J. Baldrige (4 year, Valdosta State University, USA), T.I. Shustrova, PhD, ass. prof.

RASKOLNIKOV: ANALYSIS OF PERSONALITY

Lots of people and scientists and psychologists try to understand what is Raskolnikov from «Crime and Punishment» of Feodor Dostoevsky? And why this figure has become to be important for the modern American society? There is no the exact answer and the analysis bellow is the version in question only.

Raskolnikov a young man of his early twenties, gaunt and depressed. A young man lost with in his abyss of despair and thought. To say that Raskolnikov was the most noblest of men would not be exactly true, but even in the most lost of us avarice can give way to the nobility of sacrifice, and the foulest of actions committed can reincarnate even the most decayed and rotten of hearts.

What happens to a man who graciously accepts a devil's whisper? Raskolnikov is a perfect example of this. Swimming in his lost days of despair he laid upon his couch looking up at his coffin's ceiling, brooding in the whispers of his own devilish creation. His mind corrupt and uninfluenced upon by sensibility his plans became concrete. This to me is probably one of the most identifiable traits as most of us have struggled with depression and antisocial positioning from time to time.

Seeing as how mental instability was such a grave issue of the time, Dostoevsky could have possibly been trying to explain how the loss of self control and depression can lead to the most unthinkable of acts. This is prevalent today, not only in Saint Petersburg but in the rest of the world. Alcoholism, homelessness, crimes against one's own family could all be considered a part of this.

Life in the city of eternal light (white nights) does not seem to be that much different now then as it was in the 1800's when the book was written. The same fights with alcoholism homelessness and apathy are still being fought on the streets to day. Just the other day two of these examples could be seen. While riding on the metro there where two former soldiers in one of the cars. They where dressed in the uniforms of their former pride. They wore O.D. green and black camouflage dress with black boots and the blue beret that signifies the pride of the desantnik (paratrooper). One was playing an old, splintered wooden guitar and singing the saddest song of his soldier going to war who is promising his mother that he will return safely. The other that stood there sang along while using his cold, gray metal crutches to support his now one-legged torso. After the song was finished, they then began to beg for change and left from the metro cart.

The other example would be on another day there was another soldier dressed in the same manner with a blue beret and one pant leg bent back so as to cover the now stump of his former leg. Upon his left mangled hand that now bore only three fingers was an old rusted ring and in his right was a small, bluish purple bag for the receiving of change. Behind him was his mother, pushing him in his wheelchair. They entered the car from one side, and she pushed the old, rickety, squeaking wheelchair from one side of the car to the other. While pushing, she told the story of how her son had lost his leg while fighting in the war. Written like a historic novel, one could see the words of his pain and pride lost etched across his face. He willingly accepted each kopek and ruble with an incoherent mutter that leaked the pungent, vaporous fumes of alcohol with each movement of his lips.

Upon seeing these two examples, the idea that Dostoevsky was trying to put across became concrete. What horrors must have taken place to bring these people to such a circumstance? One finds the same example in «Crime and Punishment» after Marmaladov is run over by horse and buggy and dies at home in front of his wife Katerina Ivanovna and children.

Upon this happenstance, Ivanovna decides to throw a morning party for her recently departed husband. Unfortunately, this does not work out quite so well, and Katerina finds herself seemingly

homeless and unable to cope with the problems at hand. Soon after, Ivanovna decides to take her children onto the streets and make them sing and dance for change in the most disgraceful and forceful of manners.

The final identifiable trait of Dostoevsky's «Crime and Punishment» would have to be a woman's love and the redemption that it gives. Though Dostoevsky is not normally considered a romantic, and «Crime and Punishment» is not a romantic novel, one can see the romanticism and the redemption given in the form of Sonia.

A whore, a scarlet, a woman severely tainted by the drunken touch of morales men; many that did not know her might have called her this. An angel, a savior, a fragile woman of the pure soul; others that had experienced her inherent good nature would have said. Both of these could be said, and this would be true in saying them. Dostoevsky goes on to show how an inherent good side will win over the perverse, and how a woman's pure love not only heals the wounds of the receiver, but also heals the scars of the giver as well.

Raskolnikov, with nowhere else to go, reluctantly turned to Sonia for redemption and love. Upon this, he found it in the most unexpected of forms. At first, Raskolnikov did not approach Sonia for the love that she could give, but in the end, that is exactly what he received. After admitting to his crimes and being sent to Siberia, Sonia followed against his wishes. For many years, she withstood his shuns and self-degradation; many times visiting him as he would either not say a word to her or revile her in the cruelest of ways. But eventually, through her perseverance and unfathomable love, Raskolnikov could no longer think of himself as the dead soul that he believed himself to be, and fell into her arms on the banks of a lowly work camp in the form of a new man's beginning.

Beginning and end, life and death, and the sorrows that trace a man's footsteps from his conception to his eventual demise, is all that encompasses this great title. The characters, each with their own life, are portrayed in such a way that the reader may have a hard time separating their reality from the fictional reality of «Crime and Punishment». So when the humbly inscribed words of this 2005 writer now living in St. Petersburg, one could only say that through the reading of an author so great, his world of the late eighteenth century St. Petersburg no longer only lives on the sun-bleached pages of an old book received through the mail, but have come to life in a surrealistic manner that only everyday life can display.

So if there was only one question to be asked, it would have to be what is your crime, and how far will you take your own personal punishment?