**Chapter II**

**Russian Formalism, Psychology, and Psychoanalysis**

In this chapter, the writer would like to present some previous research and a great variety of theories related to the topic of the study. There would be a presentation from the theories of literature and structures of novel which include extrinsic and intrinsic elements, to the theories of psychology and psychoanalysis particularly regarding anxiety and defence mechanisms. At the end of the chapter, there are also descriptions in regards to Fyodor Dostoyevsky’s biography and the synopsis of Crime and Punishment.

1. **Previous Research**

In deciding the theme of the study, the writer has done research to find out the gaps in the topics that have not been explored in previous studies of the same object. Thus, in the following part, there would be an explanation regarding previous studies that are related in terms of the theme or the object of the study.

For related previous studies in regards to the similarity in the theme or topics, there are two studies that have been reviewed. The first one is a study by Rayes Syahran (2019) from Universitas Islam Negeri Maulana Malik Ibrahim Malang entitled “Anxiety and Defense Mechanisms of Jordan Garrison in Eric V. Copage’s Between Father and Son”. Syahran (2019) finds that the main character, Jordan, has witnessed the abuse of his father towards his mother and other forms of cruelty which causes him to have post-traumatic stress. This stress causes Jordan to always be alert and avoid anyone who reminds him of his father. To reduce his post-traumatic stress, Jordan does several self defence mechanisms such as projection, conversion, substitution, fantasy, and denial.

The second study is a study by Wa Ode Nia Fadillah (2018) from Universitas Hasanuddin entitled “Self Defense Mechanism of Character in Lawrence’s Lady Chatterley’s Lover”. Fadillah (2018) finds that the main character of the novel Lady Chatterley’s Lover is able to maintain his life using defence mechanisms such as repression, sublimation, projection, denial, and regression. In conclusion, both of these studies use Freud’s psychoanalytic theory regarding anxiety and defence mechanisms, the difference with this study is the research object.

For previous studies that are related in regards to the object, there are five studies that have been reviewed. The first one is a study by James Livingstone (2019) from University of Cambridge entitled “The Common Dreamscape: A Study of Dream Types in the Writings of Fedor Dostoevskii”. The focal point of this study is the analysis of dreams in the works of Dostoyevsky. Livingstone (2019) finds that dreams are an immersive force that draws characters into subconscious experiences in an extreme manner. The dreams are filled with energy, movement, colour, and imagery that are very evocative and full of feeling. Livingstone (2019) argues that the role of the dreams is to give insight on the conflicts of the characters and expose their tendencies and other motives. Furthermore, they can serve as time capsules, foreshadowing, and other devices that expose the critical future and past of the characters.

The second related study is a study by Chijioke Uwasomba (2009) from Obafemi Awolowo University entitled “A Socio-Psychological Exploration of Fyodor Dostoyevsky’s Crime and Punishment”. This study focuses on the sociological, philosophical, and psychoanalytic values in Crime and Punishment. Uwasomba (2009) finds an amalgamation of the philosophies of Hegel, Nietzsche, Sartre, Kierkegaard, Heidegger, and Marx in the object. Uwasomba argues that there are four intertwined themes in the novel, *id est*, existentialism, Marxian, Freudian, and Christianity.

The third related study is a study by Mukul Kaman (2019) from Guwahati, Assam entitled “The Paradoxical Character of Raskolnikov in Fyodor Dostoevsky’s Crime and Punishment”. This study focuses on the topical and paradoxical characteristics of Raskolnikov. Kaman (2019) argues that Raskolnikov is a topical and paradoxical character. Raskolnikov has two sides of personality and often makes it difficult for the reader to interpret or infer from one perspective. Kaman finds that the duality and the paradox of Raskolnikov’s character is shown by the image of Raskolnikov as a madman, a poet, and also a lover.

The fourth related study is a study by Aleesha Bharadwaj (2021) from Amity University Uttar Pradesh entitled “Psychological Portrayals in Fyodor Dostoevsky’s Crime and Punishment and Demons”. The focus of this study is to analyse the psychological portrayals in the novel and their relations with the author. Bharawaj (2021) finds that the concepts of Existentialism and Freudianism influence Dostoevsky’s work. Bharawaj also finds that Dostoevsky not only depicts characters using statements, but also using devices such as facial expressions, hallucinations, dreams, confessions, mystery, suspense, and dramatic dialogues or soliloquies.

The fifth study is a study by Kevin C. Rockwell (2014) from Providence College entitled “Applying Freudian Psychological Theory to The Literature and Life of Fyodor Dostoevsky”. Rockwell (2014) finds that many of Freud’s main theories, such as repression, trauma, and psychic components, can be used to analyse the characters and themes in Dostoevsky’s novels, particularly in understanding Crime and Punishment and The Double. Rockwell (2014) also uses the theories of Freudian psychology to find the red thread between Dostoevsky’s psychological complexities and the works he writes.

In conclusion, the difference between the first three studies and this study is the dissimilarity in the focal point. On the other hand, the last two studies focus on the relationship between a literary work and its author in terms of psychology. The difference between these two studies and this study is that the focus of the analysis is only the novel and not its relation with the author’s background.

Table 1. Previous studies and the intersection with this study

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| No. | Title | Topics/  Themes | Theories | Intersection |
| 1. | Anxiety and Defense Mechanisms of Jordan Garrison in Eric V. Copage’s Between Father and Son (2019) by Rayes Syahran | Psychology (Anxiety &  defence mechanisms) | Freud’s Psychoanalysis | Similar topics, different object |
| 2. | Self Defense Mechanism of Character in Lawrence’s Lady Chatterley’s Lover (2018) by Wa Ode Nia Fadillah | Psychology (Anxiety &  defence mechanisms) | Freud’s Psychoanalysis | Similar topics, different object |
| 3. | The Common Dreamscape: A Study of Dream Types in the Writings of Fedor Dostoevskii (2019) by James Livingstone | Psychology  (Dream types) | Freud’s psychoanalysis  René Girard | Different topics,  similar object |
| 4. | A Socio-Psychological Exploration of Fyodor Dostoyevsky’s Crime and Punishment (2009) by Chijioke Uwasomba | Socio-psychology | Existentialism  Marxism  Christianity | Different topics’ focus,  similar object |
| 5. | The Paradoxical Character of Raskolnikov in Fyodor Dostoevsky’s Crime and Punishment (2019) by Mukul Kaman | Paradoxical characterisation | Psychological theories | Different topics,  similar object |
| 6. | Psychological Portrayals in Fyodor Dostoevsky’s Crime and Punishment and Demons (2021) by Aleesha Bharadwaj | Psychological portrayals | Freud’s psychoanalysis | Different topics’ focus,  similar object |
| 7. | Applying Freudian Psychological Theory to The Literature and Life of Fyodor Dostoevsky (2014) by Kevin C. Rockwell | Psychological approach | Freud’s psychoanalysis | Different topics’ focus,  similar object |

1. **Literature and Novel as a Genre in Literature**

Literature, which derived from the Latin word *litteraturae* which means writings, can refer to many types of writings. Generally, it refers to writings that are fictional and imaginative, in particular poetry, prose-fiction, and drama (Abrams, 2015: 200). These types of writings are the distinctions within literature and are regarded as the genres in literature. According to Abrams, this distinction is similar to the earliest and most general division of literature into classes (lyric, epic/narrative, and drama) which are predominantly distinguished from “who speaks in the work”.

In terms of specific genres in classical literature, according to Aristotle and other classical critics which is quoted by Abrams (2015: 149), there are epic, tragedy, comedy, and satire. Throughout the years, the genres in literature have developed and also included biography, essay, and novel as part of the more-modern forms of literature. Novel, which derived from the Italian word *novella* meaning short prose story, is one of the most prevalent forms of literature in modern and post-modern era.

According to Abrams (2015: 252), the term novel can refer to a broad spectrum of writings. However, there is one similar characteristic between them which is that they are prose-fiction in prolonged forms. Abrams also states that novel is different from other forms of fiction such as short story and novelette which are shorter in forms. Due to the fact that novel is prolonged forms of narrative, novel enables the authors to portray a more complex, intricate, and wider variation of development and exploration in terms of characters, plots, settings, and motives.

Similar explanation has also been stated by Baldick (2015: 173). Baldick states that novel is “nearly always an extended fictional prose narrative”. In Baldick’s views, as a genre in literature, novel is exceptional. This is owing to the fact that some novels can be shorter than usual, non-fictional, or do not tell a story which means that novel overlooks the restrictions that may dictate other literary forms or genres. Furthermore, it does not follow a certain compulsory structure, style, or subject-matter. For instance, novel does not really have to mind rhymes and rhythms like poetry, nor does it have to be written solely in dialogues like drama.

In regards to the definitions above, generally, novel can be described as prolonged prose writings that are mostly fictional. Unlike other genres in literature that have strict rules of how they should be formed or structured, novel has no certain restrictions that have to be complied. This flexibility makes novel hard to be distinguished from real-life, as oftentimes it overlaps with reality as stated by Baldick (2015: 173). According to Baldick, novel often integrates elements of non-fictional prose such as history, autobiography, journalism and travel writings in terms of their structures and languages. It is not rare that the integration happens immensely that the non-fictional element overshadows the fictional element. Hence, despite the fact that it is mostly fictional and imaginative, it still can reflect the genuine aspect of real life. This reality-based aspect is what makes novel distinguishable from other genres in literature.

1. **Structures of Novel**

As fictional writings, the structures of novel also consist of elements of fiction that build the whole unity of the novel. Predominantly, the elements of fiction can be categorised into two types, *id est*, extrinsic elements and intrinsic elements. Extrinsic elements refer to the external causes that directly or indirectly influence the fiction itself such as the authors (their biography and their psychology), the society/environment (economic, social, and political conditions), ideas (philosophy), and other arts (fine arts and music) (Wellek & Warren, 1956: 73). On the contrary, the intrinsic elements of a fiction are the elements that directly construct the structure of the fiction such as plot, characters, and settings (Wellek & Warren, 1956: 214).

1. **Plot**

As one of the intrinsic elements of fiction, plot plays a significant role in a narrative. In general, plot can be described as the combination and relation of events and actions that is arranged in a certain way to form a complete unified narrative. This definition is in line with Abrams’s definition regarding plot. According to Abrams (2015: 293), in a drama or narrative, plot is “constituted by its events and actions, as these are rendered and ordered toward achieving particular artistic and emotional effects”. This what Abrams means by unity of action (or an artistic whole). It is when readers of a literary work comprehend the plot as a whole and well-organised series of actions. Furthermore, the plot is aimed toward the designed effect and every component part or incident is functional and has an effect on the plot (Abrams, 2015: 295).

Similarly, Eagleton (2013: 115) defines plot as the “logic or inner dynamic of the narrative”. Baldick (2015: 196), however, defines plot from a slightly different perspective. Baldick explains that usually plot tracks a shifting process wherein the characters are involved in a conflict from the emergence until the resolution. Thus, it can be concluded that plot consists of events and actions that are experienced by the characters. These events and actions can be arranged in a way that would create suspense due to its causal relationship. Due to this fact, the characters’ response towards these events are what drives the plot. The conflicts that the characters undergo are the main components of the events and action that build the plot.

In Russian Formalism, narrative structure is distinguished into two components, *id est*, fabula and syuzhet. The concept of fabula and syuzhet is equivalent to the distinction of story and plot. Fabula, according to Cobley (2014: 13), refers to the primary substance of a story which consists of the complete and chronological sequence of events. Essentially, fabula denotes all the events that are going to be told. On the other hand, syuzhet or plot is the final form whereby the story is presented (Abrams, 2015: 234) or the established form of narrative after the authors reorganise the events in a story. The distinction between these two components is based on the fact that at times the authors may disarrange the sequences of events in the final form of the narrative from A-B-C-D (primary materials) to B-A-C-D (final representation in narrative) in purpose to create a particular atmosphere.

1. **Character & Characterisation**

The word character is derived from the Greek word *charaktēr* which means to scratch or to engrave. In terms of literature, characters can be defined as the individuals, beings, or entities that are depicted in a narrative text that experience the events and actions that exist in the plot. Abrams (2015: 48) argues that characters are the individuals that are portrayed in dramas and narratives. Readers would apprehend these individuals from what and how they say (dialogue) and what they do (action); hence, they will be regarded as beings that possess distinct moral, intellectual, and emotional qualities.

According to E. M. Forster (1927), which is quoted by Abrams (2015: 48), characters can be distinguished into 2 types, which are:

1. A flat character (two-dimensional)

A flat character, according to Forster (1972), is constructed with only “a single idea or quality”. This type of character can simply be inferred by the readers owing to the fact that the authors portray them without any unique, particular, or distinctive traits.

1. A round character

A round character, according to Forster (1972), is intricate particularly in regards to their temperaments and motives. It may not be easy for readers to infer this type of character because they are portrayed with distinctiveness. This intricacy makes them similar to real-life individuals which can also add an element of shock for the readers.

Beside the term character, there is also characterisation. Characterisation is the way the authors establish the characteristics of the individuals in the narrative. According to Abrams (2015: 47-48) there are two methods of characterising, which are:

1. Showing (dramatic method)

According to Abrams, with this type of characterisation, the author solely portrays the characters’ inner thoughts (which consist of their feelings and responses towards events), dialogues/external speech, and actions. Then, the author lets the readers interpret and conclude the motives and temperaments that underlie the characters’ utterances and actions.

1. Telling

In this type of characterisation, according to Abrams, the author portrays and describes the characters in such a way that they dictate how the readers should interpret and evaluate the characters’ motives and temperaments.

1. **Setting**

As a mostly prolonged form of narrative prose, a fictional story must consist of descriptions of its settings. According to Abrams (2015: 362), setting is “…the general locale, historical time, and social circumstances in which its action occurs; the setting of a single episode or scene within the work is the particular physical location in which it takes place”. In regards to the definition above, setting, in terms of literature, is the descriptions of where the events in the story happen, when they happen, or the general eras when the story takes place. Thus, the settings of a fictional work play a major role in creating the perfect atmosphere and ambiance in a narrative.

1. **Psychology in Literature and Psychoanalysis**

Psychology is derived from the Greek words *psyche* meaning soul or mind and *logos* meaning discourse or reason. According to the American Psychological Association (APA), psychology is “the study of mind and behaviour” (Vandenbos, 2015: 860). Despite the fact that the etymology of psychology emphasises more on the mind aspect of an individual, in practice, psychology focuses more on the behaviour rather than the mind (Colman, 2015: 2120). Therefore, fundamentally, psychology studies the relationship between an individual’s mind and their behaviour.

The practice of research in psychology is conducted by investigating many aspects of human and animal behaviour such as their biological, cognitive, emotional, psychological, and social processes and/or stimuli. This is done via observation, experimentation, testing, and analysis (VandenBos, 2015: 860). Moreover, VandenBos states that the usage of psychological theories in practice is intended to have a variety of objectives. Firstly, it is done to figure out and treat disorders and dysfunctions whether it is mentally, emotionally, physically, or socially. Secondly, it is done to understand and improve human behaviour in different settings or activities. Lastly, it is done to reinforce various designs intended for human use such as machinery and building.

In relation to literature, as writings that usually employ human or anthropomorphic characters in the narrative, literary works often explore the psychological aspects of humans. This genre in literature is called literary psychology. Wellek and Warren (1956: 81) define psychology of literature as the psychological study of many aspects of literary works. For instance, it can be seen from the authors which include their study as type or individual and also their creative process. Alternatively, it can be seen from the types and laws of psychology that exist within the works. Or else, it can be seen from the effects of the works on the readers (audience psychology). Due to this aspect of literary works, attempts have been made to understand the psychology of the authors or the substance within the works itself. One of the efforts to analyse or criticise the psychological aspects of a literary works is by applying psychoanalytic theories.

The idea of psychoanalysis was first introduced by Sigmund Freud, an Austrian neurologist, in the early 1890s. Psychoanalysis is a dynamic form of psychology which consists of theories and techniques to analyse and treat psychological conditions such as mental disorders. Psychoanalysis does not only revolutionise the psychology fields, in fact, it also influences social and cultural studies, including literature. A criticism towards a literary work by applying psychoanalytic theory is called psychoanalytic literary criticism.

Applying psychoanalytic theories in literary criticism can also be done from many perspectives. According to Eagleton (2008: 155), based on the focal point of the analysis, psychoanalytic literary criticism can be categorised into four types. Eagleton argues that psychoanalytic literary criticism can be applied to the author, the contents, the formal construction, or the reader. On the other hand, Tyson (2015: 34) states that the practice of psychoanalytic criticism is based on two important foundations. The first one is that critics psychoanalyse literary characters because these characters are able to embody the psychological aspect of humans and not because they are perceived as real-life individuals. The second one is that similar to the analysis of characters from other point of views (such as feminism, Marxism, and post-colonialism), it is valid to psychoanalyse literary characters from their thoughts and behaviour because these depictions are interpreted as reflections of actual and factual issues. Thus, to analyse literary characters, the conventional psychoanalytic theories for real-life individuals are often used. One of the most influential and most used psychoanalytic theories are theories by the founder, Sigmund Freud.

Sigmund Freud’s psychoanalytic theories mostly explore the unconsciousness (desires, memories, and thoughts) of humans that drives their behaviours. In Freud’s views, every mental and behavioural problem that one experiences is caused by developmental problems or disparity in one’s components of psychic personality. One of Freud’s major theories regarding psychoanalysis is the id, ego, and superego, which are the three components that construct the psyche.

According to Freud (1960), the id is the series of unconscious primal and instinctual drives (pleasure based) which present from birth; the superego harbours conscience which values are acquired from parents and society and it acts as the judge of the ego; and the ego is the conscious agent that mediates between the external reality, the instinctual drives of the id, and critical tendency of the superego. When there is conflict between id, ego, and superego, anxiety can occur due to the disparity between the personality components. As a response towards the anxiety, at times, the mind will react by applying defence mechanisms to reduce the sense of anxiety.

1. **Anxiety**

In psychology, the general definition of anxiety is a state one experiences which is concerned with nervousness in regards to the possibility of failure, misfortune, or danger and is manifested by the feeling of uneasiness, dysphoria, somatic signs, and symptoms of tension (Colman, 2015: 623). In psychoanalysis, Sigmund Freud (1961: 6) distinguished anxiety (*angst*) into two types, *id est*, fright (*schreck*) and fear (*furcht*). According to Freud, anxiety refers to a certain condition wherein an individual anticipates a danger or braces for it, although that individual may not exactly know the danger. Fright, which is also known as neurotic anxiety, is the condition an individual experiences when they face a dangerous situation without having anticipated it which could be shocking for them. Fear or objective anxiety, on the other hand, is the condition in which a person is afraid of a concrete object.

This concept of anxiety is further described by Freud in relation to the components of the psyche. According to Freud (1949: 91), “Anxiety is a reaction to a situation of danger. It is obviated by the ego’s doing something to avoid that situation or to withdraw from it”. From this explanation, it can be concluded that the symptoms and emergence of anxiety are triggered by the ego when a person faces a dangerous situation and it is an indication for them to avoid that situation.

Thus, in Freud’s view, anxiety can be seen from two different approaches. The first one is anxiety is an expectation of trauma and the second one is anxiety is a replication of (past/previous) trauma in a reduced or weakened form. Freud (1949: 161) summarises these as “A danger-situation is a recognized, remembered and expected situation of helplessness”. Hence, according to Freud, anxiety is stimulated as a signal for help when a dangerous or threatening situation happens. It is the initial reaction towards the helplessness when trauma happens. Furthermore, the ego, which has experienced the trauma prior in a passive form, stimulates the anxiety in a weaker strength in purpose to make the danger situation under control (Freud, 1949: 162).

Anna Freud (1966) expands her father’s theory of anxiety into three distinct types; *id est*, superego anxiety, objective anxiety, and instinctual anxiety.

1. Superego Anxiety

Superego anxiety happens when instinctual or innate desires attempt to materialise itself by entering the consciousness in purpose to gain gratification. This process is done with the help of ego. However, during the process, superego prevents it when the desires and their gratification violate the values and morals that superego harbours. The ego surrenders to the superego and engages in a strife against the instinctual desire. Thus, the anxiety comes from the ego fearing the instincts because it fears the superego (Freud, 1966: 54-55). In short, superego anxiety happens when an individual fears of breaching the values and morals that exist as part of superego. Its manifestations are the sense of guilt and shame.

1. Objective Anxiety

Objective anxiety happens when the ego fears the instincts because it is afraid of concrete things in the outside world (Freud, 1966: 57). Essentially, the fear comes from external danger that may cause tangible risk. This type of anxiety is interchangeable with Freud’s (1961) theory regarding fear (*furcht*) anxiety.

1. Instinctual Anxiety

Instinctual anxiety happens when the ego is alarmed by the strength of the instincts or id. The ego is unconcerned about the instincts solely if it is under a controllable desire. Despite that, if the ego senses that the desires of the instinctual impulses become too extreme, it intensively suppresses the instinct to the point of anxiety (Freud, 1966: 59). This means that the anxiety happens due to the ego’s fear of the id’s instinctual desire taking over; thus, resulting in the punishment of manifesting those desires.

1. **Defence Mechanisms**

The term defence mechanism was initially used in psychoanalysis before it was also used in the general psychology and psychiatry field. In a very universal definition, defence mechanism is “a pattern of feeling, thought, or behaviour arising in response to a perception of psychic danger, enabling a person to avoid conscious awareness of conflicts or anxiety-arousing ideas or wishes” (Colman, 2015: 1006). According to Sigmund Freud (1923), which is quoted by Colman (2015: 1006), defence mechanism is “an unconscious function of the ego”. In regards to these explanations, defence mechanisms can be described as the ego’s response towards anxiety or dangerous situations. Defence mechanisms are applied unconsciously by the ego to escape the anxiety-inducing situations or to repress the anxiety itself.

Anna Freud (1966: 42) develops and elaborates further regarding the forms of defence mechanisms. The forms of defence mechanisms are as follows:

1. Regression

A defence mechanism wherein an individual returns to an earlier stage of development in the characteristics of how they act (behaviour), think, feel, or how they experience object relationship as a means to avoid or reduce anxiety (Colman, 2015: 2188).

1. Repression

A defence mechanism in which the psyche removes unwanted, defective, or inappropriate thoughts, feelings, or desires from consciousness (Colman, 2015: 2204).

1. Intellectualisation

A defence mechanism wherein an individual does an extensive amount of abstract thinking intended to limit worrying and distressing emotions or conflicts. In practice, particularly in therapy, this mechanism is used as a way to avoid the basic rules of psychoanalysis (Colman, 2015: 1501).

1. Reaction Formation

A defence mechanism in which an individual has unacceptable and threatening (unconscious) impulses; the mind rejects and substitutes those impulses with their polar opposite in the consciousness (VandenBos, 2015: 883).

1. Isolation

A defence mechanism in which one’s unwanted thoughts and feelings are prevented to have an associative relationship (or are separated) with other thoughts and feelings; thus, the unwanted thoughts and feelings will not often be triggered (Vandenbos, 2015: 566).

1. Undoing

A defence mechanism in which an individual experiences an emotional conflict related to an action and they deal with it by contradicting that action or trying not to materialise it. They do it by substituting the action with a fairly opposite action (Colman, 2015: 2577).

1. Projection

A defence mechanism in which positive or negative characteristics such as an unpleasant or unacceptable impulse, stressors, idea, influence, or responsibility of an individual is associated by them to other people (VandenBos, 2015: 843).

1. Introjection

A defence mechanism in which an individual (unconsciously) integrates an aspect or object of external reality inwardly, which can be another individual’s attitudes, values, or quality (VandenBos, 2015: 560).

1. Turning Against the Self/Deliberate Self-Harm

A defence mechanism wherein an individual directly and intentionally destructs their body parts by cutting, burning, scratching, hitting, or other methods. They may not do it with the conscious intention of suicide but the action may still cause injuries and damages to their body (VandenBos, 2015: 292).

1. Reversal

A defence mechanism in which an individual shifts their instinctual or innate objectives to their opposite such as from an active form to a passive form (Colman, 2015: 2224).

1. Sublimation

A defence mechanism in which an individual diverts their unconscious urges that are repressed and suppressed from gaining gratification into a more sustainable and appropriate channel or form of expression (Colman, 2015: 2434).

Other defence mechanisms that have also been mentioned by Sigmund Freud in his works are:

1. Denial

A defence mechanism in which an individual refuses or fails to concede consciously the thoughts, feelings, desires, or aspects of reality that would be too agonising or insufferable for them to face and accept (Colman, 2015: 1019).

1. Displacement

A defence mechanism wherein an individual deviates their emotional feeling about an object (the primary object that is usually the source of stress or trauma) to another object (substitute) associated with the primary object through a chain of association. The individual may choose the substitute object because it is less dangerous/threatening than the primary object; thus, the mechanism is able to evade or alleviate anxiety (Colman, 2015: 1064).

1. Rationalisation

A defence mechanism wherein an individual provides presumably logical and rational justification for their (unacceptable) action or behaviour which are motivated by unconscious instinctual impulses (VandenBos, 2015: 882).

1. **Fyodor Dostoyevsky and Crime and Punishment**

Not only had many of Dostoyevsky’s works become an object of study, but his personal life had also become an object of study for researchers. For instance, many people have studied the relation between his gloomy yet interesting life experiences with the essences of his works. The following biography of Fyodor Dostoyevsky is a brief summary from many of his translated novel introductions, Wikipedia, and Britannica.

Fyodor Mikhaylovitch Dostoyevsky was born in Moscow, Russian Empire on 11th of November 1821. He came from a very hard working and religious family. His father, Mikhail Dostoyevsky, was a military doctor and her mother, Maria Dostoyevskaya (née Nechayeva), came from a merchant family. He was the second child of the pair and he had six other siblings including Mikhail, his older brother, who would be one of the most influential persons and supporters in his literary career. The Dostoyevsky children spent their childhood in the area of Mariinsky Hospital where Mikhail Dostoyevsky took a post after he served as a military doctor in Moscow Hospital (Britannica, 2022).

Dostoyevsky’s love for literature started from a very young age as he used to listen to the family’s nanny, Alena Frolovna, reading tales, sagas, and legends. When he was a bit older, Maria used to teach him how to read and write whilst studying the Bible. Despite the fact that the family was very poor and had to live in only two-rooms, the Dostoyevsky parents had never forgotten the importance of reading and education. Mikhail, in particular, was said to be stern and harsh in his approach to his children’s education. Mikhail and Maria also used to have nightly readings which initiated the Dostoyevsky children to a wide range of literature. They used to read them the works of Pushkin, Schiller, Goethe, Miguel de Cervantes, and Homer. Dostoyevsky was especially influenced by the works of the Ukrainian writer, Nikolai Gogol (Wikipedia, 2022).

Dostoyevsky’s formal education started in 1833 when he was around 11 years old. His father sent him to study at boarding schools for some years. Then in May 1837, Dostoyevsky was sent to study at Nikolayev Military Engineering Institute in St. Petersburg. In the final examination, Dostoyevsky came out as third and worked as an engineer as soon as he graduated. At the same time, he also translated books including the works of Honoré de Balzac. Though, he then soon started to write his own novel due to financial difficulties. Dostoyevsky’s first novel was Poor Folk which was released on 15th of January 1846 and was posted in the St. Petersburg Collection. The release was a success and it allowed him to befriend other literary critics, writers, and poets such as Vissarion Belinsky and Nikolay Nekrasov (Britannica, 2022).

In 1849, Dostoyevsky was arrested due to his involvement with a group called Petrashevsky Circle. The group consisted of intellectuals who discussed the banned books of Belinsky and his banned letter to Gogol. They were also active in their discourses about freedom from censorship and the abolition of serfdom. Dostoyevsky and the other group members were sentenced to death by the order of Tsar Nicholas I. However, in the last moment before the execution, Dostoyevsky and his fellow group members were spared by the Tsar. The sentence was instead changed into penal servitude wherein Dostoyevsky served four years of exile at Katorga Prison Camp in Omsk, Siberia (Rampt, 2015). These events had caused an unhealed wound in Dostoyevsky’s mind and influenced him to portray human pain and suffering in many of his works.

Dostoyevsky’s prominent works had been recognised by many great intellectuals. For instance, Albert Camus, Friedrich Nietzsche, and Jean-Paul Sartre are only a few from many great people that had been influenced by Dostoyevsky. Ernst Hemingway, James Joyce, Virginia Woolf, Albert Einstein, Sigmund Freud, and Mikhail Bakhtin also admired Dostoyevsky’s works (Briggs, 2005). Beside influencing a number of great minds such as writers and philosophers, Dostoyevsky also drove the birth of Existentialism and Freudianism.

Throughout his literary career, Dostoyevsky wrote thirteen novels, three novellas, seventeen short stories, and other works. His major works that are still admired in this post-modern age are Poor Folk, Notes from Underground, The Idiot, Demons, The Brothers Karamazov, and Crime and Punishment.

Crime and Punishment was released in 1866. The chapters were released monthly as part of The Russian Messenger, a publication for literary works in Russia at that time. Similar to his first novel Poor Folks, Crime and Punishment also caught the attention, became a public sensation, and gained success from the Russian readers.

1. **Synopsis of Crime and Punishment**

Crime and Punishment started in the midst of a mental turmoil of a 23-year-old former law student, Rodion Raskolnikov, who lived in Saint Petersburg, Russian Empire. The poor student had been having a desire to kill an old pawnbroker, Alyona Ivanovna. As much as he tried to suppress the desire, he was unable to do so. Especially after he received a letter from his mother saying that his sister, Avdotya Romanovna, would marry a gentleman for the sake of Raskolnikov. Not wanting to be a burden for his family and feeling that he had to do something in his position, Raskolnikov then killed the old pawnbroker and took some of her valuable objects.

Due to his philosophical belief, he thought that he would not be guilty for the action. He thought that he was one of those extraordinary men that could transgress law and morals for the virtue of humanity. Despite what he believed, throughout the novel, Raskolnikov’s mental state deteriorated due to his guilt of going against his conscience. He experienced neurosis, paranoia, and anxiety. Although at some point, Raskolnikov felt as if he had redeemed his sins because he helped to pay for the funeral of a man he knew, Semyon Zaharovitch Marmeladov, who passed away after getting involved in an accident. Marmeladov’s family was very grateful for his kindness, especially his daughter, Sofya “Sonia” Semyonovna Marmeladov, who soon became Raskolnikov’s acquaintance. Simultaneously, Raskolnikov struggled to avoid getting caught because he had to deal with the head of the investigation of Alyona Ivanovna’s murder, Porfiry Petrovitch, who had been very suspicious of him from their very initial meeting.