

Psychoanalysis of the Raskolnikov's dream in *Crime and Punishment*

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Abstract: Freud believes that most people who create art are those who express their wishes because they feel unfortunate in reality. Therefore, this study select the famous Russian writer Dostoevsky's famous work *Crime and Punishment* as the analysis text, and intend to explain and psychoanalyze the protagonist's dream in the text. There are many dreams in *Crime and Punishment*, including the dream of the protagonist Raskolnikov and the dream of Sverdrigaikov; This study utilizes Freud's relevant theories to conduct a psychological analysis of Raskolnikov's dreams before killing the old lady Ivanovna, mainly from two aspects: the implicit meaning of dreams and the source of dream materials.

Keywords: *Crime and Punishment*, Dream, Freud, Raskolnikov

1. Introduction

Freud believes that there is a close relationship between dream and literature. Dream and literature are both artistic creation expressing desire, and a means by which authors express and realize their desire^[1]. In his opinion, most people who create art are those who express their wishes because they feel unfortunate in reality^[1]. It is a way to satisfy their wishes in the form of fantasy in that their desire is suppressed in reality so that they can't vent. What they can do is to release their fantasy with the help of creation, only in this way can their fantasy be temporarily satisfied.

This study select the famous Russian writer Dostoevsky's famous work *Crime and Punishment* as the analysis text, and intend to explain and psychoanalyze the protagonist's dream in the text. There are many dreams in *Crime and Punishment*, including the dream of the protagonist Raskolnikov and the dream of Sverdrigaikov; There are Raskolnikov's dreams consisting of daydreams and nightmares before he killed the old woman Ariana Ivanovna and after the murder. In this paper, I mainly make psychoanalysis of Raskolnikov's dream before killing the old woman Ariana Ivanovna from two aspects: the implicit meaning of the dream and the source of dream materials. First of all, it is necessary to give a brief account of the dream.

2. Raskolnikov's dream before the murder

Raskolnikov had extremely contradictory thoughts before killing the old woman Ariana Ivanovna. At this time, after receiving a letter from his mother about his sister marrying a villain who might give her a bright future, he fell into neurotic meditation in extreme pain, worry and regret. In this way, the nightmare appeared. In the dream, Raskolnikov and his father witnessed the scene of a group of drunkards beating a mare to death, and the death of the mare caused a great shock in Raskolnikov's heart. This is Raskolnikov's first dream in *Crime and Punishment*. Dostoevsky spent more than 3000 words describing Raskolnikov's dream before killing the old woman Ariana Ivanovna and described the dream very truly. For this first dream, Dostoevsky believes that the dream and the process of the dream are so lifelike, and full of such ingenious and whimsical details that are completely compatible with the whole dream in art. If it were not a dream, the dreamer could not imagine these details, even artists like Pushkin and Turgenev^[2]. Dostoevsky seems quite satisfied with the dream he created. Therefore, if we wants to deeply interpret the novel, we must have a full understanding of the dream. So how can Dostoevsky imagine so detailed information about this dream? Why does the protagonist Raskolnikov have such a morbid, but vivid dream? Before analyzing this dream, let's first take a look at psychoanalytic theory and dream interpretation theory.

3. Psychoanalytic theory and and dream interpretation theory

3.1. *The manifestation of the subconscious*

Austrian doctor Sigmund Freud founded the psychoanalytic method in the late 19th century, which focused on the study of unconscious psychology. Its emergence has had a profound impact on the development of psychological science and Western humanities. In the early stages of the development of psychoanalysis, interpreting dreams held an unusual position, and it can even be said that interpreting dreams was almost equivalent to psychoanalysis. Freud has repeatedly expressed his special emphasis on dream interpretation technology. He pointed out that dreams are a bright avenue for understanding the subconscious activities of the mind, and the study of dreams can be seen as the most reliable method to explore the psychological processes deep within the heart^[1]. The famous psychologist Freud put forward a set of theories about dreams and techniques for interpreting dreams. He believes that dreams are the transformed expression and realization of people's subconscious desires, and a compromise between the suppressed subconscious impulse and the power of self-supervision^[3]. Therefore, the analysis of dreams is the best way for people to lead to people's subconsciousness. Like psychopathy or mistakes, dreams show people's subconscious motivation that they are not allowed to be self-conscious and not allowed to be expressed in an awake state. Many of these motives come from the repressed people's childhood life and childhood trauma, such as Oedipus complex. These desires are controlled and suppressed by consciousness during the day, but they are not eliminated. With the help of the weakening of people's self-control and supervision during sleep, these desires take advantage of the weakness and resurrected. On the one hand, Freud emphasizes that dreams are the expression of subconscious desire, but on the other hand, he points out that this expression is not straightforward, but modified. He believes that dreams have two contents: one is remembered in the morning, while it is difficult to embellish with words, which is called the content of explicit dreams, and the other is what should be in the subconscious, that is, potential dreams^[3]. The fixed relationship between the components of our dreams and their interpretation is called the symbolic relationship.

The composition of the dream itself is called a 'symbol' of the subconscious dream. If we are familiar with the symbols of ordinary dreams, the dreamer's personality, his living conditions and the impression we get before dreaming, we can usually interpret dreams immediately. In short, dreams are the manifestation of the subconscious. Specifically, the occurrence of dreams includes the following elements: firstly, the occurrence of dreams is driven by psychological internal forces, that is, the tendency to achieve desires. Generally speaking, when a person is in a conscious state, they are constantly seeking ways to achieve their suppressed desires. When entering a primary sleep state, the conscious level relaxes its vigilance, and those suppressed desires are modified and float from the subconscious level to the conscious level, appearing in the form of dreams, to achieve their desires. Therefore, dreams do have a certain connotation and it is also possible to interpret them using scientific methods. Secondly, there is a distinction between "obvious dreams" and "hidden dreams" in ". Freud referred to the things described in dreams as "the outward content of dreams", while he referred to the hidden things that he believed reflected deep desires and could only be achieved through the analysis of thoughts as "the implicit thoughts of dreams". This shows that his hidden dreams are still closely related to individual deep desires. He believes that desires that cannot be openly expressed and are inherently taboo, especially those related to sexual desire, are transformed into explicit content through the work of dreams. Interpreting dreams means seeking a hidden meaning of dreams, which is to reveal the implicit thoughts of dreams. He classified the sources of dreams into four categories: first, external sensory stimuli; The second is the sensory stimulation of the muscles; The third is the stimulation of the body, and the fourth is pure spiritual stimulation.

3.2. *The content and source of dreams*

Chinese scholar Liu Wenying further divides the subconscious of dreams into object subconscious and self subconscious, and points out that some of the components of object subconscious are realistic and some are unrealistic^[4]. Obviously, Raskolnikov's dream is closely related to his social class and unique personal experience. Raskolnikov, a talented student majoring in law have ideas and write good articles, but because his family is poor, he has to study and fight hunger all day. Although he has a room, he can almost be regarded as living on the streets. Although he yearns for the spiritual enjoyment of the intellectual class, he can not get rid of the basic material needs of the people at the bottom. It is precisely because of this unique and contradictory social identity that Raskolnikov has a broader and profound insight into his society. The humble economic life in the past is an indelible mark, and the

sensitive and thoughtful character brought by economic and social status is the source of Raskolnikov's pain. Therefore, the material of the dream actually comes from Raskolnikov's life experience. The external world is the wire that leads to the internal pathology of the characters, which leads to Raskolnikov's repeated hallucinations, somniloquy and even schizophrenic state.

4. The role of dreams: suggesting the occurrence of murder

4.1. The flashpoint of the murder: a letter from Raskolnikov's mother

After receiving the letter from his mother, Raskolnikov's remorse, regret and pain rises to a high level: as a law major, he suspends school because he can not pay his tuition and does not have enough to eat. Before that, in addition to living on his mother's pension of 120 gobies a year, his only income was a few gobi's sources of teaching, but now his work has become "thinking", and he can only earn a few small money by teaching children for himself. What can a few gobies do? [2]. Raskolnikov learns that his sister's tutoring work has to be stopped because of the malicious harassment of her master. Now it is not easy to clarify that the slander is still innocent, but she wants to marry a person who has no love, but may benefit a lot in all aspect [2]. Just because that man has a large fortune and still works in two places. This humiliation makes him feel extremely remorse. After struggling, he has a deep sense of powerlessness for the era he lives in. As a college student coming out of the lower class, he has overcome many difficulties and works so hard that he can shape and improve himself. His knowledge and thought is the only way for him to realize his identity transition, but he can't open his fists and get his due respect and status because of his lack of money and poor family.

Depressed, Raskolnikov has his first dream and this dream becomes the catalyst of his crime. He hoodwinks himself with the lies of saving all sentient beings, benefiting mankind and cleaning up social obstacles, while what he does is to look for high sound excuse for his evil thoughts. Therefore, with this "high hat", he has the confidence to break through the constraints of social morality and law, so he endows himself with power, saves himself and tries to benefits all sentient beings. As a "Napoleonic" character he wants to do, he does his best to prove that he is an "extraordinary" person. With the dream of breaking the existing social rules and taking some unconventional measures to eradicate the "social cancer" [2], he has such an idea, that is, to sacrifice some people -kill Ariana Ivanovna, the exploitative old woman, who is the obstacle to his achievement in order to create a new order. All these pretentious ideas strengthens his criminal thoughts.

But as a college student majoring in law, he is still afraid of killing. Besides, his innate moral principles also makes him hesitate. At this time, Raskolnikov's moral conscience and desire have a fierce conflict, "consciousness" and "subconscious" are in the stage of confrontation and interweaving, and the "conscious" examination and supervision can not inhibit the subconscious desire. Therefore, in Raskolnikov's consciousness, the "subconscious" and "consciousness" are no longer coordinated, which will inevitably cause the characters' extreme anxiety and even lead to mental illness. The disharmony of this personality system fully explains the state that Raskolnikov is always sick, sleepy and even insane in the novel. Freud believes that one of the ways to alleviate this anxiety is to rationalize the irrational behavior that causes anxiety. Therefore, for Raskolnikov, his mother's letter is the source of stimulation to "rationalize unreasonable behavior" [5]. Ultimately, the unexpected news forced him to take a step towards the murder plan.

4.2. The material source of dreams: Dostoevsky's self-expression

In accordance with Freud's understanding, Raskolnikov, the protagonist of Crime and Punishment, is Dostoevsky in the text world, so the protagonist's dream is also the author's subconscious dream in a certain sense. Moreover, although Crime and Punishment is not an autobiographical novel, it is a novel created by Dostoevsky based on himself. The experience of the protagonist in the novel is very similar to him. The author's description of Raskolnikov's dream is so realistic that people can't help asking: how could he create such strange and realistic dreams for his protagonist? In fact, we can find the source of dream materials from the author-Dostoevsky.

Dostoevsky's life and literary path is a profound tragedy, experiencing the pain of poverty, imprisonment, killing, wandering, debt and disease. In his early years, he is an extremely fierce advocate of social revolution, close to the advanced representative of civilian intellectuals at that time, and is obsessed with utopian socialism. Later, due to the suffering of bitter epidemic life and the edification of Christian doctrine, his thought changes greatly. He thinks that in the society at that time,

resistance is meaningless and he even shows the tendency to support the Czar government. However, in his heart, he is a deep-rooted rebel and revolutionary. He writes in his notes: "if you are not a slave, you will be a ruler". This sentence shows the depression of the protagonist in his works: if you are not a slave owner, you will be a slave; if you do not oppress others, others will oppress you. The special crime theory of the protagonist Raskolnikov is the reflection of Dostoevsky's thought: seizing the power to rule this society by all means to prove that he is an "extraordinary person" who can do whatever he wants. However, his anarchic resistance based on transcendentalism can never bring a new life to the ruled.

Besides, the author's lonely, indifferent and unbearable character is the behavioral basis of Raskolnikov's dream. In fact, Dostoevsky is a person much more complicated than any of the protagonists in his works: a genius, natural neuroticism, a morbid suitor, a person who has experienced death, hard labor, poverty and loneliness. On the basis of neuroticism, weakness, irregular life and overwork, he gets a psychological disease. He lived in fantasy, in the excitement of thought and the convulsion of body. Dostoevsky's complex and painful experience make him believe that it is useless to resist the society. The weak has only the fate of being oppressed and tortured, and only through suffering could they get happiness. This kind of mental torture causes him irreparable psychological trauma so that he shows a kind of morbid state. This morbid state also impresses the characters in his works. Dostoevsky's characters are obviously reflected in Raskolnikov, the protagonist of *Crime and Punishment*. Raskolnikov's dual personality and contradictory mood are the embodiment of the author's personality and his mood.

5. Conclusion

Dream, as an important image, plays an important role in a large number of literary works at all times. However, related to its own mystery and complexity, the dream in literary works is not random in the process of being created. Compared with the dream that naturally appears in the individual itself, what the reader is facing here is a dream encrypted by the author. In the text, the dream is relatively independent, closed and integrated, but it is essentially a part of the text, belongs to the text category, and is closely related to the roles and plots in the text. Just as in the novel *Crime and Punishment*, Raskolnikov's dream seems abrupt, in fact, Dostoevsky has his profound consideration in the creative process, which appropriately shows Raskolnikov's tangled and hesitant inner struggle, and adds a catalyst to the plot progress. Therefore, analyzing the generation mechanism of dreams and clarifying the creative intention of dreams is an important step to grasp the works. From this perspective, interpreting *Crime and Punishment* with psychoanalysis and understanding the dreams can also be regarded as a useful reference for fully understanding the novel.

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