

TRIBHUVAN UNIVERSITY

Suffering and Redemption in Dostoevsky's *Crime and Punishment*

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Abstract

Fyodor Dostoevsky, in his widely acclaimed novel *Crime and Punishment*, depicts the Christian conviction of suffering and redemption. By applying theoretical methodological tools of Christianity and its ideology of sin and guilt, confession and redemption, the researcher claims that the novel explores the protagonist's quest for redemption through the confession of sin and acceptance of immense suffering.

Table of Contents

Acknowledgements iii

Abstract iv

Table of Contents v

1. INTRODUCTION 1

Dostoevsky and His Theological Conviction 1

Critical Responses on the Novel *Crime and Punishment* 6

2. THE CONCEPT OF SIN: A CHRISTIAN PERSPECTIVE 14

Sin and Guilt 20

Voluntary Suffering of Christ: God's Plan to Redeem the Sinners 23

Redemption from Sin 27

Confession of Sin 31

The Concept of Suffering 34

3. TEXTUAL ANALYSIS OF *CRIME AND PUNISHMENT* 39

Death and Rebirth of a Sinner 39

Resurrection of Lazarus in *Crime and Punishment* 60

4. CONCLUSION 63

Works Cited 66

1. INTRODUCTION

Dostoevsky and His Theological Conviction

Fyodor Mikhailovich Dostoevsky (1821-1881) is considered one of the greatest writers in world literature. The great Russian writer, the might of whose artistic talent Goethe considered equal to that of Shakespeare alone, gave expression in his writings to the boundless suffering of the mankind. Best known for his novels *Crime and Punishment*, *The Brothers Karamazov*, he attained profound philosophical insights which anticipated important developments in twentieth-century thoughts including psychoanalysis and existentialism. Dostoevsky concentrated on the psychological portrayal of his complex, dualistic characters who struggle for good and evil, theism and atheism and the strength of the characterization saves the novel from being a mediocre work. In addition, Dostoevsky's powerful literary depictions of the human condition exerted a profound influence on modern writers such as Franz Kafka, whose works further develop some of the Russian novelist's themes. The writer's own troubled life enabled him to portray characters who are emotionally and spiritually down trodden and who in many cases epitomize the traditional Christian conflict between body and soul with deep sympathy. Not only this Russian has the ability to touch the people through his description of human nature, sinfulness and suffering, but also he seems to have a wonderful grasp of the growing problems of the world as can be seen when he said, "West has lost Christ and that is why it is dying; that is the only reason" (12).

According to Earnest J. Simmons, Dostoevsky's attachment with God is purely devotional. Simmons further sees Dostoevsky's conviction that Europe is

dying spiritually because of her attachment with materialism and it is Russia which will save it from such falling and lead towards kingdom of God. Here Simmons comments on V. Yermilov's writing in his book *Fyodor Dostoevsky* as:

He also echoes Dostoevsky's favourite belief that Europe stands on the bank of destruction because of her revolutionary materialism and the denial of the Christ that Russia, which lives not for itself but for the whole world, will in the end lead Europe to the kingdom of God and salvation. (Simmons 40)

Dostoevsky also had the talent of understanding the motive behind the action of man; particularly of the sinners. Dostoevsky captured these motives and put them into the master pieces such as *Crime and Punishment*, *The Brother Karamazov* and *The Possessed*. He used his stories of human nature to the philosophical ideas of life and death and contrasted with what man is like to what man will face after death.

At this juncture, it can strongly be asserted that Dostoevsky's literary works are the field of constant strife between truth and untruth; his heroes are rent by the struggle within their souls between the hypnotic influence of bourgeois rapaciousness on the one hand and on the other loathing for temptations of the bourgeois world. This constant struggle being transposed to another plane and shown as the age-old conflict between Satan and God for the soul of men. This dualism is treated as a never-ending and in essence, static struggle between good and evil in man, something that cannot be resolved by the limited and earth bound mind and emotions of the human beings. The protagonist of *Crime and Punishment*, Rodion Raskolnikov contemplates between abysses of good and evil,

within his single soul containing the ideal of the Madonna and the ideal of Sodom; a fatal and an insurmountable contradiction.

The struggle between good and evil in the heart of the man was the source of the exquisite torment for Dostoevsky and his heroes, and played a so important part in his works, for it was indissolubly bound up with a theme that permeated all his writings. Dostoevsky always felt a vital interest in the frontiers between good and evil in man. Even his portrayals seemed to carry an echo of these moral searchings. Ernest J. Simmons further writes:

Dostoevsky's heart and mind were a battle field where religion and atheism clashed, suffering was exalted and rejected, submission and revolt were contracted, and thoughts of the inevitability of evil, perversion and suffering did not over shadow the firm religious conviction but it strengthened the belief on God and Christ. (28)

This strong conviction on God and Christ and all the sufferings have the purifying meaning for Dostoevsky. He believes that we, human beings bear within ourselves a mass of criminality and together with it a terrible guilt which has yet in no way expiated; and though we do not know it to be in us, filling our soul with inexplicable gloom. And each time, we experience any suffering part of our guilt is expiated, something that is iniquitous leaves us and we feel light and joy become loftier and pure. Dostoevsky was strongly convinced that man should bless any affliction because in it we are visited by God. On the contrary, those who have an easy life should feel alarm at the retribution in store for them. Because, according to Christian moral teaching, all men are equally in fault to one another, and all men are believed to be guilty of their original sin and also the sin of their own. Dostoevsky believes that all men must accept the punishment as

Christ suffered and taught us to suffer. The image of Christ is seen by Dostoevsky as the supreme criterion of the truth. In this sense, Dostoevsky's works and novels are the novels for the Church and of the Church, the author asserting that the salvation of men lies with the God and Orthodox Church, which alone is capable of guarding humanity against the triumph of evil.

In Dostoevsky's novels, it is described that some characters are drawn into crisis of moral decline. They initially question about the faith in God, and by falling in the temptation of false belief of 'everything is permitted', they place themselves in the centre of universe rather than the God and commit the extreme acts like murder. But ultimately, they return to the world of God by repenting their action and suffer for the redemption of their soul. Indeed, in the name of humanity, both Rodion Raskolnikov and Ivan Karamazov, spiritually Dostoevsky's good and strongest characters, become rebel against God and society. But atheistic rebellion leads Dostoevsky's characters to the antichrist principle of everything is permitted. One cannot help rising up in revolt against this world of ours, but in so doing one should not be guided by the cynical slogan that 'everything is permitted'. How is this contradiction to be resolved? In Dostoevsky's writings, this is the crucial problem.

On what foundations could mankind create firm moral standards? How could an atheistic rebellion against God be resolved and again be united with Him? These were the problems of major concern to Dostoevsky. And ultimately he found answer to Christ and God's moral standards. In Dostoevsky's view, the triumph of ethical standards is only possible on a religious basis and through the moral perfection of the individual.

Dostoevsky's meek characters are embodiments of genuine morality, goodness, and humanism. Meekness should not be equated to human weakness and lack of moral fibre. Sonya Marmeldov, Alyosha Karamarov are not weaklings who have submitted to the evils of the world. Their strength lies in the firm conviction which is grounded in religion, the willingness to suffer for all mankind, and the faith in the immortality of soul. To all of them Christ is the criterion of morality.

Among these questions, and contradictions, Dostoevsky again presents the conflict between faith and doubt as a struggle between simple love for humanity and complicated theorizing about humanity. In his novel, *Crime and Punishment* Sonya and Raskolnikov both argue convincingly for their ideas but Sonya's simple faith is more impressive than Raskolnikov's highly complex doubt. Dostoevsky frequently makes compelling abstract cases for two sides of an argument, and then through the example of character's behaviour, indicates the superiority of love, faith over God and goodness. It can also be understood as Dostoevsky's confirmation in Raskolnikov and Sonya perhaps he sees a man who will suffer, a soul who might thus be redeemed.

That is why, in Dostoevsky's writings, we see a kind of huge pyramid, its broad foundations filled with portrayal of human suffering. On this foundation rise the massive and complex problems of rebellion and submission, timidity and ferocity, with moral and amoral ideas growing more active, towering at the apex are the philosophical problems of life and death, of man's place in the universe, of religion and atheism.

Thus, many readers, like so many leading film directors abroad, have felt drawn by the aspect of crime and detection in Dostoevsky's novels. Of course the

latter have their full share of murder, suicide insanity, prison camps and crime detection. But it would be a serious mistake and a vulgar over simplification to see his writing in this light alone. Dostoevsky turns to a murder because the very act of murder is an extreme form of the violation of moral law. A murderer is some one who has cast off the criteria of good and evil and lost all that is human in him. It is to restore society's moral laws that Dostrovsky studies the psychology of the murderer and analyses crime. There is supreme retribution in Raskolnikov and Dmitri Karamazov being sentenced.

Dostoevsky's *Crime and Punishment*, which is the matter of the present research paper, is one of the most powerful works in world literature. It deals with a person's sin and its consequences. It voices the author's will for the entirely moral and ethical world. The impoverished hero, Raskolnikov who is nihilist and who commits the extreme act of murder and opposes the divine and moral rules and values, ultimately, accepts the divine power and immense suffering for the redemption of his soul. The protagonist falls on the temptations of the Napoleonic theory, and in a wish whether can he kill a woman and remain with no guilt and remorse, he goes against the moral and ethical responsibilities. Then he struggles between good and evil, reason taking place of the living process. The evil means of destructive theory, 'everything is permitted' leads him to murder a woman usurer. His prison experience and suffering teaches him to live life with the realization that happiness cannot be achieved by a reasoned plan but must be earned by suffering.

Critical Responses on the Novel *Crime and Punishment*

Dostoevsky, who is one of the dominant figures in world literature, exploited universal themes such as pain, suffering, morality, religion amorality etc

in his writings. As a realist, he sought to reveal the deep darkness and constant struggle of good and evil in human soul. He was also impressed by Russian writers such as Gogol, Belinsky, Puskin and others who advocated socialist realism in Russia. *Crime and Punishment* is a popular novel by Fyodor Dostoevsky that has received at the centre of the critical interest and has received much critical appraisals since its first publication in 1866. Dostoevsky's writing in *Crime and Punishment* can not be confined to any particular style. Its language, idea, theme and other features in the presentation have made it distinct from other novels. Dostoevsky gained much more popularity through his writings, especially because of *Crime and Punishment*, which is mainly about the quest of a protagonist to redeem himself from the sin that he committed by following the impractical theory of extraordinary person. With the constant struggle between two sides of his mind good and evil, virtue and vice the protagonist, Raskolnikov defeats the evil sides of his mind at last and confesses his sin to the god and accepts the suffering to atone his sin.

The critical responses on *Crime and Punishment* present different critics' views regarding its theme and technique. Various critics of the novel in different periods of time have commented from different perspectives.

From the beginning of his literary career, Dostoevsky was much praised for his psychological insight into the human mind. He has presented social contradictions of life in his novels. His liberal humanitarian ideas are contradictory to his revolutionary and reactionary world view. Yuri Olesha comments, "In Dostoevsky's fiction, the objective truth of life, the vital logic of the development of reality is at war with false abstract schemata" (125).

Talking about Dostoevsky's language and technique, Mikhail Bakhtin argues that Dostoevsky institutes a new genre, the 'polyphonic' novel, which is characterised by the multiplicity of voices present in it, none of which are subjected to the authoritarian control of the writer himself. David Forgacs quotes Bakhtin thus: "Dostoevsky like Goethe's Prometheus, creates not voiceless slaves (as does zeus), but rather free people who are capable of standing beside their creator, of disagreeing with him and even of rebelling against him"(195). Forgacs is right in his saying that Dostoevsky's 'polyphonic' style differs from that of 'monologic' voiceless characters. Dostoevsky gave full freedom of speech to his characters.

Fyodor Dostoevsky was deeply interested in human soul. He presents his heroes tragically suffering in their harsh situation. All of his heroes search for freedom from debased condition. In a sense, Dostoevsky was a creator of existentialism. The French existentialist philosopher J.P. Sartre called Dostoevsky as the pioneer of existentialism, especially, during the nineteenth century Russia. He was a leader of the nihilists group. Masaryk about the Dostoevsky's portrayal of physical as well as metaphysical world comments as:

Dostoevsky was the first force upon nihilism reflection upon its own relationships in the field of metaphysics and in that of the philosophy of religion; he was the first to make a serious attempt to grasp its general significance, though preliminary essays in this direction may be found in the writings of Bakunin and Herzen. Subsequently, building upon the foundation laid by Dostoevsky, Nietzsche conceived nihilism metaphysically and in its world wide and historical relationships. (73)

Of course, he was the founder of nihilism but unlike other Russian nihilists, Dostoevsky brought serious insight into philosophy without any doubt. Many people accepted him as Nietzsche prior to Nietzsche. Dostoevsky laid the foundation and other thinkers developed it.

Dostoevsky's presentation of Raskolnikov who holds the belief of superman in *Crime and Punishment* reminds us of the Nietzschean belief in world literature. The concept of separatedness, alienation, loneliness of humans from the world that Dostoevsky brought in the character of Raskolnikov is the outcome of his prison experience in his fifties. In this connection, another critic, Belkin, writes, "He was tormented by the sense of separatedness, of disunity with mankind, which he felt immediately after committing the crime"(21).

Dostoevsky's central character Raskolnikov wanted happiness; but rather than getting the real joy, this person is alienated from the mass of people, and feels lonely and suffers because of the sin he committed earlier.

Despair and soreness of Dostoevsky's characters remind us of the autocratic Tsarist regime under which Dostoevsky was brought up and began his literary pursuit. The domination of the landlords on the serfs, on the working class by industrialists was sharply criticized in some of his novels. In the novel *Crime and Punishment*, the pawn broker woman and Luzhin, one of the male characters in the novel represent bourgeoisie characteristics where as Sonia, Raskolnikov, his sister Dunya and other characters represent the proletariat. V. Yermilov, a contemporary critic, in this connection views:

The ruthless exploitation of the peasantry by the landowners with the resultant growth of the peasant movement, the sharpening of the class struggle, the crying need of the abolition of serfdom and the

development of social consciousness and revolutionary thought – all these exerted a powerful influence on the young Dostoevsky, who had a keen perception of the general situation and breathed the air of all times. Such things found full expression in his works of the period. (19)

Yermilov further asserts about the belief that society was responsible for such crimes. He says, "Raskolnikov fills the air of bourgeois society, and the author stresses that such ideas and moods are characteristics of the atmosphere of the time the novel was set in" (171).

The European countries, including Russia, at the time of sixties and the seventies faced a moral decay. The literary field too was much affected by secularism with nihilistic philosophy. Dostoevsky's writings produced at the very time were filled with the problem of nihilism. At this point, a critic named Thomas Garrigue Masaryk views:

The essence of the moral decay of Europe and Russia, the essence of 'Secularisation', is discerned by Solov'ev as by Dostoevsky in atheism, in the turning away from God, in godlessness, which manifests itself as modern subjectivism and individualism, as the doctrine of superman. (267)

Crime and Punishment has been quite popular since its publication. It has been staged as a play with the name *Petersburg Dreams* and has even been developed in a film. The confession of crime that Raskonikov does is said to be man's return to true life. It is a kind of salvation in religions sense. His feeling of guilt depicts the moral aspect of mankind that lacked in individuals like Raskolnikov who tried to revolt against God's authority. For Lev Kuldzanov, the

director of the film, the story of Raskolnikov is like the story of man who has tried to overstep the border of the permissible to assert his human personality. He further comments at the conclusion of the novel in these lines, "In our adaptation we have refrained from screening the epilogue in which Dostoevsky, in a highly expressed form, summed up the conclusions of his long novel affirming the possibility of a man's return to true life" (156). Georgi Taratorkin, who plays the role of Raskolnikov in the film *Crime and Punishment*, is of the same view. To him "Punishment is a link in the chain of return to the good" (160).

Among the 20th century critics, J.M. Murry calls Dostoevsky a moralist. He says, "Dostoevsky can point the moral in the imperishable stuff of humanity, he can show the very pulses of the heart which drives the murderer to the stool of repentance" (33). Dostoevsky presents Raskolnikov so artistically that readers have an inexpressible sympathy of watching the sinner in his self created suffering and torture after the confession of his sin.

Besides the various other symbols, Dostoevsky uses many Christian symbols which has attracted the attention of many critics. Sonya persuades Raskolnikov not only to confess but also to atone the suffering and come to live in the world once again as a human being who is in contact with every other living creatures and who obey the morality of God. She has faith in God and inspires him to believe in God. For Dostoevsky, a human being resurrected to a new life is similar to the rising of Lazarus from the dead. At this moment, a critic George Gibian writes, "I am the resurrection and the life is a refrain in this book of man who lost his life and found it again" (990). In the series of the comment on the hero's moral loss and struggle between vice and virtue in his dualistic heart and his repentance over the sin he committed, a critic, Ernest J. Simmons writes:

The hero is one of them, a profoundly human, suffering nihilist in whose soul life and theory conflict. On one level, in fact, the work is a social novel, a satirical debunking of radical youth preaching Chevnyshevsky's doctrine of revolutionary democracy.

But the novel's focus concerns Raskolnikov's tormented struggle between good and evil. Dostoevsky goes well beyond the "idea of Rastignac" in dissecting the impulses that lead his dualistic hero to kill and then repent. (27)

Simmons, in the same context of conflict between Raskolnikov's reason and the morality in his mind argues further:

Although motivation for the murder is ambiguous, the novel's central idea is unmistakable: reason cannot take place the living process of life. For Raskolnikov dialectics had taken the place of life. In prison, his Satanic pride, which had led him violate the moral law, gives way to the realization that happiness cannot be achieved by a reasoned plan of existence but must be earned by suffering. (27)

The modern critics on *Crime and Punishment* evaluate the novels as an ethical and moral lesson to the world of amoral and sinners. The self punishment of Raskolnikov is certainly a moral code for all immoral. Dostoevsky creates the use of simple arithmetic in the case of Raskolnikov's plan to kill a woman usurer. But his protagonist could not stand on his own because his so-called rational principle which violated the God's attributions of holiness, love and truth goes completely wrong. Morally Raskolnikov felt guilty and confessed his crime ultimately. Savva Danglov quotes Dostoevsky from his notebooks, where he

talks about moral thus: "The best people become known for their superior moral qualities and superior moral influence" (78).

Although this text has been viewed from different perspectives, this text very strongly manifest the character's quest for redemption which is yet to be explored fully. This novel has been viewed from existential, Marxist and other perspectives too. Despite the numerous works done on this text, the issue which I am doing has not been explored yet. So, this issue which is very much crucial in this novel will be dealt at its fullest in this research paper. The theoretical tools will be discussed in the second chapter. And textual analysis of the novel will be done in the third chapter whereas the conclusion will be drawn in the fourth chapter.

2. THE CONCEPT OF SIN: A CHRISTIAN PERSPECTIVE

Religion is the belief that makes our consciousness and thinking. The moral values and ethics of human beings are determined by the religious credo which people adopt. The tradition, social values, norms, cannot be rejected as long as we remain in this society. So, sin and guilt are the terms viewed especially by traditions of religious ethics. The perceptions of such beliefs like sin and guilt varies widely in the precise way in which different religious traditions defined them in historical era. So, it is the social construction of religion, which defines these beliefs like sin and guilt.

The Oxford Advanced Learner's Dictionary defines religion as: "belief in the existence of God or Gods, esp. the belief that they created the Universe and gave human beings a spiritual nature which continues to exist after the death of the body." Similarly, religion, according to Dellinberger, can be understood broadly as: "historical communities of faith" (321) and a community can be understood as "a sharing in a common loyalty, in common goals and norms and aspirations. It is a sharing of a perspective, a way of seeing things" (322). In this way, we can put forward the argument that religion is a community of faith, an institute that wants to see all people in society living in a life of virtue and giving them knowledge of virtue.

The religious institutions like church regard sin as reality. They claim that it is universal and tragically real. Christian believers argue that men are guilty as sinners before God because of their primal disobedience to God.

Christians believe that Bible is a book written largely about the sinners. It relates the story of first man's sin, the terrible consequences of sin in the history of

mankind. Churches have pre-occupied with the belief of sin that they take sin not as an illusion, but as a tragic reality. Such churches claim that sin is a fact and recognized in the Bible, religions of mankind and in literature. The Hutchinson church of God makes the following remarks illustrating how sin is actually presented by Bible. Such Biblical presentation of sin may be for mankind to learn from other's mistakes in past as Hutchinson church of God talks in chapter - XI:

Photographers sometimes touch up photographs to remove scars, wrinkles, and warts but the Bible pictures man as just as he is. It does not attempt to hide the faults of its heroes. It records Noah's drunkenness, Abraham's lie, David's murder and adultery, and Peter's denial. It shows men just as they are. The Bible is a book written for sinners. The gospel message of repentance, salvation and redemption is addressed for sinners. It points men to the Lamb of God, who gave Himself to save the lost. The Bible everywhere pictures sin as something real and tragic [...]. (Lesson 11)

According to these churches, if we go through the religions of human beings, we know that the existence of sin is acknowledged by all of the religions. According to these religions, this truth of pre-existence of sin can be seen from the fact that priesthoods, sacrifices and penances have always been important matters in the great religions of the world.

As discussed earlier, religious believers view that sin is everywhere, real and universal. They claim that history of nations is largely a record of human sins and their dreadful consequences. Not only history but also present world is also full of such sins. That is why, there is the need of laws, locks and policeman as Alva G. Huffer claims:

Human governments know that sin exists. They recognize the sinfulness of man's nature. Accordingly, they enact laws and impose penalties in efforts to curb sin's influence in social relationships. If there were no sin, there would be no need for laws, locks, policemen, or prisons; there would be no need for self-protection against crime. (190)

After drawing the conclusion that the sin is universal and world is full of sinners, which is presented in holy Bible, in literature and is recognized even by human governments, now it is relevant to mention the views of different theologians regarding the sin. Dr. Augustus H. Strong offers the following definition: "Sin is lack of conformity to the moral law of God, either in act, disposition, or state" (qtd. in Huffer 198-199). In the same way, Dr. Charles Hodge, Professor of Theology in Princeton a century ago, wrote: "The true nature of sin is alienation from God and opposition to his character and will" (qtd. in Huffer 199). Similarly, James Orr argues: "Sin, in the Biblical view consists in the revolt of the creature will from its rightful allegiance to the sovereign will of God, and the setting up of a false independence, the substitution of a life for self for life- for - God" (qtd. in Huffer 197).

From this comment of Orr, it concludes that sinners try to revolt from God's reign and sovereign will of God and try to set themselves in false independence. Selfishness or pride is primary for them and their life becomes for themselves not for God. In the same way, contributing to the article "Soteriology" in the *Twentieth Century Encyclopaedia*, Kenneth J. Foreman wrote the following explanations about sin's nature:

Sin is a corruption of the nature of man, so that although by creation he was intended for fellowship with God and to reflect His nature ("in God's Image"), he now is not only unfit for that fellowship, a part from salvation, but without desire for it; indeed, he is in practise in rebellion against God. (qtd. in Huffer 199)

Similarly, *The Westminster Larger Catechism* defines sin as: "Sin is any want of conformity unto, or transgression of, any law of God given as a rule to reasonable creature" (198).

By going through all these definitions of sin, we can conclude that sin is unlike God's character, opposition to God's government, and transgression of God's moral laws. Sin is always determined by God's moral attributes. His three primary moral attributes are: holiness, love and truth. Ungodliness is failure to be Godlike in character. Undoubtly, sinners fail to possess moral likeness to God. Sin is the predisposition to resist God's absolute authority. In sin man asserts himself in an active hostility and antagonism to the ruler of the universe. He places himself at the centre of his universe of thought and action and he seeks to occupy God's supreme position.

As sinners, all men are guilty before God. They deserve condemnation and punishment. So, the need of repentance is universal because sin is universal among men. The fact that God commands all men to repent reveals that all men are sinners and guilty. Guilt, therefore, designates the transgressor's relation to God's moral standards. Moral laws are expressions of God's moral standards. This fact shows that sin is universal and tragically real.

Roman Catholic's Perception of Sin

In medieval age, one of the major communities of faith was Roman Catholicism. Just like other viewers, Roman catholicists viewed sin as deviation from moral and ethical norms or virtue. They asserted that man could not finally understand himself apart from God.

In medieval period, people who were against God's moral law were excluded from 'Holy communion' until they showed repentance by undergoing a certain period of public penance, which included the practices like public humiliation, fasting or the wearing of sackcloth and other austerities. At the end of that public penance, when church was satisfied, they were publicly reconciled to the church or 'Holy communion'.

Roman Catholics believed that God alone could forgive sins. These people had strong and firm belief that God was gracious but human beings were weak, cruel and sinful. There seems to be an unspoken belief that there was no such single person who was really sorry for the sins s/he committed. And sacraments of reconciliation performed by Church or priests are the manifestations of the mercy of God to all such cruel sinners. Jostein Gaarder reiterates the same idea: "[...] throughout the medieval period the point of departures has always been God" (200). Man's nature was regarded emphatically sinful.

Protestant's Perception of Sin

This was the movement, which came as a reaction of strict catholic moral codes and beliefs led mainly by protestant leader Martin Luther. John Calvin and other reformers' views about God and man were not different as they regarded human beings as sinners and God as Saviour. However, this was the liberal church as

compared to the medieval church. About Protestant Christianity Dillenberger offers following view:

Protestantism can be understood as a protest against Roman Catholicism. It was a reform, which was prepared by numerous tendencies in the medieval church. The reformation was not merely protest against Roman Catholic Church that began in the sixteenth century but it was the ripe fruit of central tendencies within the church. (311)

In this period, John Calvin and Martin Luther developed new faith about man and God. Again, they also viewed man as sinner. However, the situation at the time of reformers was of freedom. However, their views about the original sin were not different as that of the catholic. The reformers at this time did not please the Catholic Church as this was the time of reformation. Protestant leader John Calvin views 'original sin' in these words:

Scriptures teach that man was estranged from God through sin and is heir to worth, subject to the curse of eternal death, excluded from all hope of salvation beyond every blessing of God, the slave of Satan, captive under the yoke of sin, destined finally for a fearful destruction and already involved in it. (qtd. in Porter 28)

For protestant Christianity sin is pride, and self concern which manifests man apart from God. Sin is the activity of man which is done apart from faith and which therefore is not done for God but for self. That is why Luther spoke of sin as 'separation from God'. Here, the question arises as to the relation to God and question of fundamental motivation. That is, what is not faith is sin.

In this context, Luther declares that the heart of natural man is curved up within himself so sin is inevitable.

The reformers concluded this also that man attempts to cover up his true state continually and his unwillingness to accept himself as sinner is part of his sin. The church of Roman Catholic also has similar view to this belief of Reformers as they said that only a rare person is really sorry for his sin.

Sin and Guilt

This discussion of sin and guilt is based on the ideas of Paul Ricoeur as presented in the book *The symbolism of Evil*. In this book, Ricoeur elaborates extensively sin and guilt as the most primal symbols of evil. According to Ricoeur, defilement, sin and guilt are primary symbols of evil. If we rely on holy Bible for the definition of evil, it mentions:

From within, out of the heart of the men, proceed evil thoughts, adulteries, murders, thefts, deceit, lasciviousness, wickedness, an evil eye, blasphemy, pride foolishness: all these evil things come from within, and defile the man. (Mark 7:21-23)

Ricoeur views that the realism of guilt can be understood better if it is approached through sin. For Ricoeur, guilt is only advanced point of a radically individualised experience. The feeling of guilt is the feeling of responsibility, the responsibility of sinner's own action and it's consequence. To admit that one has committed sin is the internalisation of guilt, and this guiltiness is burden of sin.

So, this feeling of sense of guilt points to more fundamental experience of sin, which indicates all men and indicates their real situation. Ricoeur discusses guilt concentrating on four points. 1. The Birth of a New stage; 2. Guilt and penal Imputation; 3. Scrupulousness, and; 4. The Impasses of Guilt.

Ricoeur views that the feeling of guilt is loss of bond with the origin, insofar as that loss is felt. It is the conscience that becomes the measure of evil in a completely solitary experience. So, this internalisation of guilt brings amendment in sinner's life. It is a change in feeling, a way of thinking for one who wishes for moral regeneration. The wicked sinner who had perverted already from God's path will find a right and just way if he is converted and amended in his life. According to Ricoeur this emphasis is finally placed on mercy is beyond doubt. Here he depends the saying of Ezek as.

If I say to the wicked, Thou shalt die, and he returns from his sins and practises righteousness and justice, if he returns the pledge, restores what he has stolen, observes the laws that give life and ceases to do evil, he be forgiven. (51)

If we extend these lines, what can be convinced that God wants moral amendment in sinners' life through the feeling of guilt. As said by Ezek, if the sinner realizes his evil and obeys the law of creator he shall be forgiven.

According to Ricoeur, guilt cannot be reduced to fault. He discusses guilt in these terms:

Guilt is understood through a double moment starting from the two other stages of fault: A moment of rapture and a moment of resumption. A moment of rapture that causes a new stage to emerge - the 'guilty' man and a moment of resumption by which a new experience is charged with the earlier symbolism of sin and even of defilement. [...] in short a concept of the servile will. (100 - 101)

Guilt inherits their primordial symbols of symbolism of sin and defilement in the moment of rapture and resumption cited above. Ricoeur makes it clearer in general terms:

Guiltiness is never anything else than the anticipated chastisement itself, internalised and already weighing upon consciousness and as dread is from the beginning of the way of internalisation of defilement itself in spite of the radical externality of evil. Guilt is the moment contemporaneous with defilement itself. (101)

So we are convinced that guilt represents internalisation and personalization of the consciousness of sin. As talked earlier guiltiness is burden of sin. Guilt is loss of bond with origin. Guilt, according to Ricoeur expresses the promotion of "conscience" or conscience morale (moral consciousness).

In his long essay about guilt as Birth of a New Stage, Ricoeur quotes Ezekiel and Jeremiah and illustrates his understanding of sin as communal and guilt as individual:

In those days they shall say no more,
The fathers have eaten sour grapes
And the children's teeth are set on edge,
But everyone shall die for his own iniquity;
each man that eats sour grapes,
his own teeth shall be set on edge.

(Jeremiah 31:29-30)

In this way, we understand the 'we' of the confession of the sin and loneliness of guilty conscience. Ricoeur talks about equalitarian experience of sin and the graduated experience of guilt where every one can agree about graduated

imputation and all - inclusive accusation. In this sense, Ricoeur quotes the following from Hebrew literature.

For I know my sin,
And my fault is always before me.
Against thee, thee only, have I sinned;
I have done that which is evil in thy sight

(qtd. in Ricoeur 104)

In this way, from religious and philosophical point of view, sin involves guilt. As sinners, all men are guilty before God. Sin is a factor in their lives. for which they are responsible and chargeable. Guilt is analogue of accusation. In the moment of complete honesty, man is guilty as he feels himself guilty sins.

After examining and finding the fact that all human beings are descendant offspring of Adamic inheritance of sin and guilt and also the guilt of their actual action of evil and defilement, the quest for possible redemption from sin is at the heart of each Christian and every human being who repent for the sin. This research work hereafter again examines the Christ's foundation of redemption and human thirst of liberation from sin by different actions, which could carry them nearer to God.

Voluntary Suffering of Christ: God's Plan to Redeem the Sinners

Crucifixion was a form of capital punishment used by Romans for execution of slaves, foreigners, and vilest of criminals. It was the most agonizing and humiliating death which that cruel age could imagine. The crucified one was left hanging on the cross in agony, starvation, and exposure. Crucifixion was a lingering death; it usually required three to six days for the victims to die. Our saviour, Jesus Christ, however, died after being only six hours on the cross. Jesus

died on the 14th day of the Jewish month. He was thirty-three and one-half years of age. Alva G. Huffer in his book, *Systematic Theology*, comments about the execution of Christ:

The execution of the Christ was contrary to justice. He had done nothing wrong to deserve death. He was innocent. Jewish religious leaders, chief priests elders were instigators of the plot to put him to death. These leaders were jealous of Christ's Popularity with the common people. They hated the light of the world because their deeds were evil. (276)

Huffer's statement shows that the crucifixion of the Christ was the greatest crime of all ages. Man murdered the perfect, sinless Son of God. He was rejected by the Jews, betrayed by Judas and crucified by Roman ruler. The crucifixion of Christ is regarded as the blackest event in the history of mankind. A more tragic crime cannot be imagined than this. Believing that it was the God's Plan to redeem the sinners, Huffer about the crucifixion views:

On the other hand, however, the crucifixion of Christ was the most wonderful event that has ever occurred on earth. It was the most sublime moment in God's plan of salvation and redemption of the sinners. At the moment, when men were murdering God's son through hate, God was sacrificing His Son through love. The cross was the scene of both murder and sacrifice. Man so hated that they murdered; God so loved man that He gave His Son on the cross. (277)

The transforming power of Christ's death is not in the tragedy but in the sacrifice. The murderers of Christ in no way share the glorious achievement of

Christ's sacrifice. Believers are not indebted to Judas because he betrayed Christ. Men's salvation and redemption are made possible not by the fact that men murdered Christ, but by the glorious truth, that God gave his only begotten son to be his own sacrificial Lamb to take away the sin of the world.

Christ's death can be viewed from two sides: the side of men and the side of divine. From the human perspective, it was only a tragedy but from divine perspective, it was divine sacrifice for sinners. For human beings, this event was the worst crime so it was regarded as tragedy. But from divine perspective, it was the God's greatest gift and the sign of God's love to human beings. So it can be contrasted that human beings regarded this event as just a murder but a sacrificial death for sinners from God's side. So, human beings regarded that the Jews planned the death of the Christ. Judas betrayed and Christ was crucified. For human beings, Christ's death was no more than human plan. According to Huffer, human beings were completely unaware about God's plan to take away the sins of the world and give eternal life to them through His Son's sacrifice, where death of Christ was the basis for the redemption from human sin.

So it can rightly be said that Jesus is the only mediator between God and men. His death alone is the basis for reconciliation. If men reject the Christ of the cross, there remains no other sacrifice for them. He is the only way to God. When the sinners receive Jesus as substitute, sacrifice and saviour, they become virtually united with Him. They enter into Christ and Christ enters into them. In consequence to this vital relationship, Huffer says, God can justly treat the sinner as if he himself had obeyed the precepts and suffered its penalty. On the basis of Christ's imputed righteousness, God as judge declares that the sinner is righteous in relation to the divine law. In this context, Huffer further gives his views that the believers who are

virtually united with Christ by their conversion are free from any penal imputation though they have committed the sin and its penalty must be paid. He says:

God's holy nature requires that the penalty for every sin committed in the universe must be paid. The death of his Son upon the cross was the payment of sin's penalty for believers. Being without sin, Jesus did not need to die himself. Through love, Jesus voluntarily sacrificed Himself and died as the believer's substitute. Believers, who are united with Christ through conversion, therefore are free from condemnation. (283)

Jesus voluntarily submitted to crucifixion. Of his own will, He gave Himself for sinners. Huffer quotes the saying of the Christ at that moment; He said, "No man taketh it from me, but I lay it down of my self." (John 10: 18) The Lamb of God was not compelled to be man's sacrifice. He voluntarily chose the cross because of his love for mankind. Two truths are thus united: God gave His Son and the Son gave Himself. The Jews could never have arrested Jesus, and the Romans could never have crucified him if Jesus wanted to save himself. He wanted to offer himself for death as sacrifice for sinner's redemption. Jesus knew that if he saved himself, he would save no others. He was determined to die for the sin of the world. Christ's sacrificial death revealed the love of God and Christ for sinners. It was an act of unparalleled love that Christ consented to bear for men's sin. The Father was not obliged to provide a sacrifice for sinners, and the son was not obliged to be sacrificed apart from the redemptive plan to all sinners. Theologist Huffer views that the death of the Christ is unique. It stands alone, a solitary event in the history of man. There has never been another death like this. His sacrifice can never be duplicated. His sufferings can never be equated. The

uniqueness of his death consists in its purpose; importance and His infinite worth as the Son of God. Regarding the nature of Christ's suffering Huffer says:

Countless men have suffered; many have been executed unjustly, however, the death of the Christ is unique not because he died as a martyr or experienced a humiliating death, but because he alone is the lamb of God who died for the sin of the world. His death was not merely martyrdom; it was a sacrifice. (280)

So, through His plan of redemption, God provided a means where by sin's penalty could be paid and sinners be forgiven. Jesus, the sinless son of God, voluntarily became the sinners substitute. In his sacrificial death, he paid the wages of sin for believers. God offered sinners redemption through his son, Jesus Christ. This is grace! grace is God's freely given love in its relation to the needs of the sinful men.

Redemption from Sin

Redemption is liberation of a slave from bondage by payment of a price. This slave, here is sinner who is in bondage of devil because of his sin. In order to be liberated from that sin, the sinner must repent, convert and accept the God and the divine law. The sinner on his own merit, stands before his holy Judge as a condemned criminal, guilty of sin and worthy of suffering. He is unholy, desecrated, polluted and profane. Only God's forgiving power can redeem him from his earthly sin. When the repentant sinner receives Jesus as his substitute, he becomes virtually united with Him. He enters into Christ and Christ enters into him. The word "redeem" according to Alva G Huffer, is translated from three Greek words: agorazo, to acquire at the forum (Rev. 5:9; 14: 3,4), exagorazo, to acquire out of the forum, (Gal. 3:13; 4:5), and lutroo, to loose by a price (Luke

24: 21; Titus 2:14; 1 pet 1:18) (qtd. in Huffer 378). God, the redeemer, performs his work of redemption through Jesus, the redeemer. Slaves of sin are in bondage, "sold under sin" (Rom. 7:14). God, the Redeemer, purchases slaves of sin with precious blood of his Son, who voluntarily gave his life as a ransom price for sinners. The Redeemer, then sets the prisoners free and are given the perfect freedom. So, sinner's guilt can be removed only through the payment of the sin's penalty. Sinner deserves punishment; he is obligated to satisfy God's justice. The sinner is under God's wrath and condemnation. However, if the sinner repents for his sin and confesses his guilt before Holy Father, he will be forgiven. Through his power of redemption, God provided a means where by sinners penalty can be paid and forgiven. The sinner's conversion is another condition upon which forgiveness of sin is bestowed. Conversion, which includes repentance, faith and baptism, is the means where by the sinner enters into a redemptive relationship with God through Christ.

Repentance is recognition, regret and renunciation of sin from one's life. It involves a change in one's thinking, feeling and a purpose towards sin in a view of his relationship with God through Christ. All men need to repent from the sin and to accept forgiveness that God has provided through His grace and His son's sacrifice. That is why, repentance is one of the basic requirements for redemption from sin. This element of repentance is related to sinner's feelings. Heart sorrow for sin results in humility. Christian humility begins at repentance. Repentance of sin is not complete unless it includes a voluntarily abandonment of sin which is confession. In order to repent, first of all, a sinner must recognize his action as sin, which violates the God's moral standards. So, he needs to see his personal

guilt, defilement and helplessness before God and know that redemption from sin is made possible only by the union with God through acceptance of guilt.

Recognition of sin requires searching of one's heart in the light of God's moral standards. 'Hutchinson Church of God' says what the sinner must do as: "One needs to pray, search me, O God, and know my heart: try me and know my thoughts: and if there be any wicked way in me, and lead me in the way ever lasting" (Lesson 11).

If the sinner recognizes himself as sinner and asks for forgiveness, God leads him towards redemption. Redemption is the gift of God, which is provided through His Goodness and vicarious suffering in the cross and His resurrection.

Therefore, when the sinner recognizes and repents for his sin, he is now converted into a new life and adopted by the God and redeemed from the sin at last. That is why, again, 'Hutchinson Church of God' encourages all the sinners to repent their sin saying, "Repent and be baptised everyone of you in the name of Jesus Christ for the remission of Sin. And why now terriest thou? arise, and be baptised and wash away thy sin, calling on the name of the Lord" (Lesson 12). So, when the sinner accepts the vicarious suffering of Christ as the basis of redemption and feels guilt in his sin through confession and conversion, he is progressively saved from the penalty of Sin. He has therefore, now no condemnation, and is justified before God. As one surrenders himself to Christ's transforming power and lives a trustful obedience to Him as Lord his sins are forgiven.

Now, it can be safely concluded that human beings are basically sinners. They are the enemies, dead, defiled, and unholy in the eyes of God. But fortunately, God has such forgiving power that they can be redeemed from their unholy deeds and

get newness of life. Hutchinson Church of God gives the true situation of human beings and their position before God as:

As debtors, Sinners need forgiveness. As condemned criminals, they need justification. As enemies of God, they need reconciliation. As slaves of sin, they need redemption. As defiled and unholy, they need sanctification. As dead, they need newness of life. As poor strangers, they need adoption. (Lesson.12)

So, an outstanding blessing included in God's gift of redemption is forgiveness of sin. When a sinner is redeemed from his sin by the vicarious suffering of Christ, and sinner's repentance and conversion, the bridge between God and him is built. Through divine forgiveness men's sins have been washed away. After the redemption from sin, Hutchins Church of God gives the following condition of men as:

He has become as "white as the snow" (Isa. 1:18; Psa. 51:7). His sins have been removed from him "as far as east is from the west" (Psa. 103:12). His iniquities have been subdued, and his sins have been butted out, sought for and not found, cast behind God's back (Isa. 38: 17), and remembered no more (Jer. 31:34). (qtd in Lesson 12)

In conclusion, Christians have been liberated from sin's bondage when they become servants of God. Christian liberty is not licence to do evil. Believers are free to do, not what they want to do, but what they ought to do. One finds life's greatest freedom when one obeys Christ as Lord. To be a servant of God and His son is life's greatest privilege. To live in obedience to such a glorious Lord is to find life at it's best.

Confession of Sin

Confession of sin in private or in prayer plays an important role in the lives of every Christians for the purification of the soul. It is the best way of recognizing one's evil act as sin and asking for forgiveness and redemption from the sin with the Lord saviour. Confessing of sin is the best way of developing spirituality within the heart of the believers. One may deny the power and existence of God and commit sin, which is against the law of God, but later on, with the heartfelt guilt and repentance, he/she may confess the crime and hope of forgiveness from sin. So, in the worship and prayer, Christians give thanks for God's marvellous mercy, confess their sins, hope to be renewed in mind and spirit, and hear the meaning of particular passage of scripture interpreted by the ministers all in the faith that God will make himself known in their daily existence.

Confessing or admitting one's own sin is just like saying, 'forgive me my father, for I have sinned' with the saviour. The word confession derives from the Latin word Confiteor which means to confess a sin or fault but in general sense the word can also mean to acknowledge or a vow. Thus, with the Latin root, one may speak of the sinner who confesses his sin, or of the martyr who confesses his faith or belief. So, the common way to view the confession of sin is one part of the entire sacrament or sanctification.

In Catholic teaching, the sacrament of penance is method given by Christ to the Catholic Church by which individual men and women may confess sins committed after baptism and have them absolved by priest. Catholics believe that no priest, as an individual man, however, pious or learned has power to forgive sins. This power for them belongs to God alone; however they believe, God can and does exercise it through the Catholic priesthood. Catholics believe God

exercises the power of forgiveness by means of sacraments of reconciliation. For Catholics confession of sin is for healing of soul and regain the grace of God.

Dellinberger says:

The penitent must confess mortal sins in order to restore his/her connection to God's grace and not to merit hell. The sinner may confess venial sins as well as mortal sins not previously confessed.

The intent of this sacrament is to provide healing for the soul as well as to regain the grace of God, lost by sin. (214)

The Catholic Church teaches that the sacrament of reconciliation is the only way in which a person can receive forgiveness for mortal sins committed after baptism. However, perfect contrition is an extra ordinary way of removing guilt of mortal sin before or without confession. If there is no opportunity of confessing to a priest such contrition would include the intention of confessing. Such examples of mortal sins include murder, blasphemy and fornication. If a person guilty of mortal sin and dies without either receiving the sacrament or experiencing perfect contrition with the intention of confessing, he/she will receive eternal damnation.

In protestant Churches it is believed that no intermediary is necessary between the Christian and God. The confession of sins therefore is done mainly private, in prayer before God. However confession is often encouraged when a wrong has been done to a person as well as to God.

So, it has been rightly said that the responsibility of every Christian is to confess his/her sins before God. God's message in gospel says, "If we say that we have no sins, we deceive ourselves, and the truth is not in us. If we confess our sins, He is faithful and just to forgive us our Sins, and to cleanse us from all

unrighteousness" (1 John 1: 8,9). God is able to be 'just' when He forgives the Christian's sin because Jesus paid the penalty for that sin. God will cleanse the Christian from all unrighteousness if the Christian will confesses his sins. The Bible pictures confession of sin as an act of the child of God in the Father's family and household. Paul emphasized the need for Christians to Judge themselves and to confess their sins before God when he said, " For if we would Judge ourselves, we would not be judged. But when we are judged, we are chastened of the Lord, that we should not be condemned with the world" (1 Cor.11:31,32).

Daily examination of one's thoughts, words and actions, and the confession of sins to God are necessary for all Christians. As a merchant, at the end of the day, checks the condition of his business, believers need daily to examine their lives in the light of God's moral standard for mankind. With David, the believer should pray, "search me, O God, and know my heart; try me and know my thoughts; and see if there is any wicked way in me, and lead in the way everlasting" (Psa. 139:23, 24). As the believer progresses in the spiritual life, he will constantly recognize additional factors in his life which is contrary to God's will and which needs to be changed. The Christian's attitude toward sin is hatred of sin in his own life and forgiveness of sin in the lives of others. Christian should make immediate, specific confession of all known sin to God. Daily and particular confession of sin is better than a weekly and general confession of sin. The liturgical services of many churches contain general confessions of sin, which are prayed by all worshippers. These general confessions of sins are valuable when sincerely prayed by the believers. They are inadequate, however, in that they do not provide for the confession of specific sins in the individual. William law, in his devotional classic, *A Serious Call to a Devout and Holy Life* wrote:

For if your own particular sins are left out of your confession, your confessing of sin in general has no more effect upon your mind, if you had only confessed that all men in general are sinners. And there is nothing in any confession to show that it is yours but so far as it is a self -accusation, not of sin in general, or such as is common to all others, but of such particular sins, as are your own proper shame and reproach. (369)

The Christian should confess all known sin to God immediately and in detail. The Christian should accept God's forgiveness of his sins and depend upon Christ's power to overcome temptations and to amend his life.

The Concept of Suffering:

Suffering is ordained as the essential human condition in Genesis within the Christian tradition. Therefore, suffering is one of the essential ways in which Christians know that they are the sinners and try to liberate themselves from sin by accepting immense suffering.

Christianity as a religion seems to be founded upon a profound belief in the self-revelation of god in Christ who endured severe suffering. If Jesus Christ suffered for the sake of sinners, there is a reason to say that worldly beings certainly should take the way of suffering for the atonement of their sin and regain unity with god. If Christ has some relationship with god, a man has something to do with Christ himself. A man calling himself a Christian should follow the way of Christ by catching the way of suffering, the way Christ took. In this context, it is also relevant to quote Latourette who says that "in Christ God sets fourth the true goal of man; the goal that he has designed man to attain" (ix). These views of Latourette clearly assert the fact that to expiate the sin and in a hope of redemption

sinner must go through the difficult life of suffering as Christ did. Only through the hard life and self-torture like Christ's suffering on cross, man can hope to redeem himself from the sin that he committed. By choosing the true path of difficulty and pain like Christ, man can be released from the sin. That is way, it has been rightly said that if we suffer, we shall also reign with Him. Jesus said, "If any one desires to come after Me, let him deny himself and take up his cross daily, and follow Me" (Luke 9: 23). When true Christian chooses to deny himself and follow the Christ, he chooses to suffer for the Lord. Jesus suffered for us and we should count it an honour to suffer for him. In Acts 5: 41 the Apostle rejoiced that they were counted worthy to suffer for Jesus Christ! Jesus said that we should rejoice when we suffer for His sake, because great is our regard in Heaven. Peter tells us that it is our duty to follow our Lord's example in suffering and tells us to be happy when we suffer and not to be ashamed. Such people may appear to have been tortured (suffered) in this present life, but Bible says they are truly blessed for they have many treasures laid up for them in heaven.

Apart from the treasures laid up in heaven, as Bible says, it is widely accepted that suffering does not go without its result in this world before death. It provides the sufferer either new insight or moral amendment so as to develop spirituality within the sufferer and pave the way nearer to God to reconcile with Him in a hope of redemption. It can be said that human beings necessarily get new achievement through torture and suffering. Sometimes the suffering can push one to vengeance and violence. Sometimes it leads one to such a state that the subject is completely changed and follows a completely new standard with new spiritual power as most of the sages did. Either forced by outside power or

intended by the subject himself, the suffering works as a catalyst for an individual to resurrect himself from earthly filth and atone from the sin.

So, the notion of torture or suffering is that the sufferer tries to expiate himself from his sinful state to a moral regeneration. It is mainly the Christian notion that the act of suffering has purifying effect on human spirit allowing for salvation in God. The sufferer through voluntarily torture may gradually transform his life from sinful stage to the believer in God. For moral salvation the sinner can repent for sin and vow for newness of life through suffering and transformation.

Indeed, the desire to punish the body, there by promoting suffering, persists in some strands of Christianity. Traditionally, suffering has been regarded as the character building and educative preparing the soul for real life after death. It builds the character, purges and brings us closer to God. As such suffering was often and is often searched out alternatively, as a punishment for sin or wrong doing which is believed to bring redemption from the sin. To this way of Christian belief the greater a person's sin, the greater the extent of their suffering. They say, as talked earlier suffering is something necessary for moral development releasing the sin. The misgivings about the role of suffering in Christianity are important challenges to conventional theology and it should be taken seriously. Nevertheless, despite the reservations, suffering persists as a significant theme within Christianity. For ultimately at the centre of the Christianity is the cross of Christ, symbol of torture, death and suffering. It is no accident that the cross is the most universally recognized image of Christianity; for the cross is the heart of message. If we remove the cross and the concept of suffering, message of Christianity will be warped beyond recognition. So, the concept of suffering

exists at the heart of Christian's faith and not only it is present but it continues to transform the lives. Thus, it becomes the duty of every Christian to embrace this concept. For the spectators suffering may generate the feeling of horror and compassion yet for the believers the process of suffering can be a much more mysterious and glorious experience and it becomes the feeling of healing spirituality. It is of course painful and sometimes proves destructive to faith, leading eventually to atheism. But for many the pain and suffering can become an occasion for revelation – a deeper insight to God. And that is why it's not uncommon for people to find faith and experience a deepening of faith in amidst the turmoil of suffering, perhaps as they approach their own death.

The reasons why the experience of suffering can be destructive for some is an in-decipherable matter. But for most it becomes the revelatory of faith and oneness to God. Most of all, the potential for finding redemption through suffering is the heart of Christianity. And it exists because of the Christ of the cross. Jesus who followed his calling by God to the point of death, refused to give in to hatred even as he hung on the cross and, through his agonizing pain overcome the evil (sin committed by pre-human beings) symbolized by resurrection for the liberation of the human sin. Thus, the cross and suffering of the Christ is central to Christianity and provides Christians with a model for dealing with their own suffering for possible redemption.

Christ's cross is significant because it shows Him sharing our humility. Christ on the cross reflects to us a God who has taken His creation so seriously that He is willing to share our human nature to the full. Here Latourette says:

Such a God is not distant, and unapproachable. Such a God understands, empathises and can stay alongside as in our moments

of dark and despair. This is very significant for it means that we can see something of our selves of our human suffering; reflected in God. God does not remove Himself from our experiences but shares in them because of his boundless love. This is something that many who suffer describe – a sense of closeness to God; a reassurance of God's presence. (184)

That is why the great man and woman of the Christian faith are often people who have suffered profoundly and in so doing experience the profundity of God's love and redemption.

3. TEXTUAL ANALYSIS OF *CRIME AND PUNISHMENT*

Death and Rebirth of a Sinner

Crime and Punishment is a story of a murder committed on the principle of a killer who wishes by his action to set himself outside and above the divine law and social moral codes. It is a story of a murderer who attempts to prove himself 'the superman' killing an innocent woman, thus plunging himself into the base world of sin. Rodion Raskolnikov, a spiritually barren nihilist and an atheist, at the time of murder, returns to the world of God and attempts to redeem himself in the eyes of God and society by the confession of crime and acceptance of immense suffering thus expiating the sin. In this sense, this story of murderer is the story of his spiritual death and rebirth, and also his down fall and salvation from crime.

In this novel *Crime and Punishment*, the so-called 'extraordinary man' theory by which Raskolnikov is influenced, plays an important role. Rodion Raslolnikov, a poverty ridden and psychologically battered, believes himself to be exempt from the laws of ordinary men. Convincing himself on the principle of 'extra-ordinary man' and Super human, this killer believes that he is above the laws of morality and above the laws of divine that rules the whole world. His murder of the pawn broker is in part a consequence of his belief that he is above the law and an attempt to establish the truth of his superiority. It is this credo that makes him believe that he has the right to murder Alena Ivanovna, the pawn broker.

The question of why Dostoevsky projected his hero with Napoleonic thinking reminds us the extraordinary theory of Nietzsche and Hegel. At that time, there were two main schools of thoughts on the subject, the opponents of which were philosophers George Hegel and Freiderich Nictzsche. Both

philosophers believed that there were certain, select, handful of extra ordinary people in the world whose duty is to rescue the poor people and work for the welfare and betterment either of others or of self. Both believed that these extraordinary people were above the laws of ordinary man and did not have to submit to their moral code. However, Philosophers differed on the motivation of the extraordinary man. Hegel believed that the 'superman' could ignore the laws as long as his actions benefited the race of man as a whole. On the other hand, Nietzsche believed that the superman could break the laws in order to benefit himself alone.

In a way, Raskolnikov submits to both theories of extraordinary man. He believes that in order to prove himself such a man- god, he must commit a murder. Only by shedding blood in all coolness and deliberation can he rise from the class of ordinary slavish humans into that of the great free spirits like Napoleon. He finally admits to Sonya that he killed pawn broker just to see if he could do it. He wanted to know whether he was a "Napoleon" able to commit an evil act and live with no remorse and guilt. Towards the end of the novel, in a confession statement to his beloved Sonya, he says, "I wanted to make myself a Napoleon and that is why I killed her "(*Crime and Punishment* 397). Thus we find reversal after the action of killing, that he loses the battle with himself because, according to Rodya's theory a true superman feels no remorse or guilt after committing a crime because he is saviour, however, he experiences both, raising doubts about his status, theory and belief.

At this juncture, what is important to understand is why Raskolnikov believes himself to be extra ordinary person? Firstly, Raskolnikov's perilous financial state and near destitution cause him to be pushed to the edge of sanity.

Raskolnikov is a noble soul corrupted by false philosophy. He is an intellectual pride and is expelled student from the university because of the dire poverty. He is hopelessly in debt to his landlady. Because of this, she has stopped sending dinner up to him. He has not paid his back rent so he slips out unnoticed from the eyes of the landlady. On the other hand, his sister Dunya is exploited as a house servant because of poor financial condition. In such a continual struggle, Raskolnikov is entangled and crushed by all types of deficiencies in his life, functions as a back force of generating the false notion of superman.

At the time, when he hatches the plot against the money lender he regards himself as liberator of the whole humanity. He says, " ... yes ... a man holds the fate of the world in his hands, and yet ..." (1). He believes that he wants to kill Alyona because she was a blood sucking leach on the body of the poor. Raskolnikov believes he is doing mankind a service by removing the dishonest and unfair pawnbroker. He thinks that the old woman is crazy, greedy, deaf and evil. She charges the scandalous rates of interest, devours the well-being of others and having reduced her younger sister to the stage of a servant; oppresses her with work. At last, he decides to kill and rob her so as to make his mother, who is living in the providences happy, and he will be able to save his sister from a degrading marriage and then finish his studies by going abroad. Now it is ultimately understood that his final goal is to benefit himself not the others.

Above all, in generating all these theories to kill other people and rob them plays the dominant role of men's sinful nature. Because, according to Christianity, people are inborn sinners and they are the descendent offsprings of Adamic inheritance of sin and guilt. By birth people are always lured by such evil activities. This happens because their habit, behaviour and all activities are pre-

occupied with sin. According to Christian credo every subject on this earth is brutal and savage. He has animalistic nature and quality inside the heart. By creating the false theory, which may help him, he doesn't drawback to commit the sinful action like murder, rape and fornication. As Christian religion claims every human beings posses such sinful quality and brutality and such subjects are all the time haunted and driven by the evil thoughts in the latent level of mind. And committing the sin is the manifest action of such evil thoughts and evil mentality which people inherited from their origin. Because of this very fact men themselves present men's sinful nature everywhere even in the different genres of literature. Also human government know that, such sin exists. With the view to curb sin's influence in social relationships government in act laws and impose penalties. If there were no sin, there would be no need for laws, locks, policeman or prison, there would be no need for self-protection against crime.

Man commits crimes in a wish to benefit himself, his selfish nature and pride. He wants to enjoy his sinful nature remaining in a complete hostility with God, the ruler of the universe. Unfortunately, man is happy in this complete debased and fallen world. In a complete degraded and vice world of sin, man wishes fulfilling his wants by committing sin. This happens because of the primal inheritance of sin. Human being's forefathers were sinners and this world itself is full of such sinners. More than that our origin is also the origin of sin. Why is world full of such sinners, evil thinkers and wrong doers? Because of their primal inheritance of sin. In this world, man has deviated from moral and ethical norms or virtue. Unlike the God, men in this fallen world are cruel and unfaithful. This sin is real and tragic whether we believe it or not, it is universal and always among us. Raskolnikov, the central character in this novel comes in this world with the

heredity of the sinful nature from the origin. His habit of mind and behaviour all are pre-occupied with the wish of committing sinister action and disobey the God. From the very beginning of the novel, he is obsessed and haunted by the thinking of murder of an innocent woman. Raskolnikov, the everyman, falls on the temptation of false theory, as he is also the descended offspring of Adam and Eve. As Adam and Eve were tempted by snake and fell to the chaotic world of sin and lived a tragic life full of sorrow, despair and quarrel, Raskolnikov the offspring sinner falls and lives a spiritually deserted tragic life. He uses this philosophy as unfair means to commit an evil act and becomes a tragic figure all over his life. Raskolnikov, because of his temptation to sin, falls in the tragic life of suffering with ever hunting sense of guilt and fear of eternal condemnation in the hell. For those who disobey the cosmic order ruled by God and commit the sin, suffering is inevitable. They must suffer for the expiation of sin and to cleanse in the eyes of God. That is why human suffering is ordained as an essential condition in Genesis.

Whatever motives may have been behind the murder whether to benefit other or to himself, he is certainly an atheist and a sinner in the eyes of God and religion, he is the defier of God's regime. What he has committed is actually the sin and he has violated the God's moral attributions: holiness, love and truth. He is a ruthless person who has no sympathy and love over other like the God's holy character. His violence or murder cannot be justified by whatever cause may be behind it. As discussed in the previous chapter of sin, in Raskolnikov's action, we find lack of conformity with the God. While evaluating him placing in the eyes of Christianity, he has alienated from God and is in opposition to God's will. This sinner fails to possess moral likeness of God. He is in active hostility and

antagonism to the ruler of the universe. So, Raskolnikov has gone against God's reign and sovereign will of the God.

No humane person with any values is able to commit a heinous crime against God's love without some feeling of guilt or remorse afterwards. After Rodion commits the murder, his spiritual isolation grows because of his intense guilt and half-delirium into which his guilt throws him. Slowly this guilt festers and eats away at his conscience until the point of suffering, reached by confession, thus leading to redemption and salvation there after. Throughout the novel, the main character, Raskolnikov, is stricken with guilt and suffering that eventually lead to his confession and redemption motivated by many forces. Thus, the very fact that this ruthless killer is now suffering from guilty conscience from the very beginning can be understood by his confession statement towards the end of the novel. The narrator says, "when he was asked what had induced him to volunteer a confession, he answered that it was sincere remorse and the feeling of guilt" (513).

From the very moment, when Rodion murders old woman, his personality and behaviour change drastically. After the act of sin, his psychological process of crime unfolds. The questions which he cannot resolve well up raises in his mind, the feelings he had not foreseen or suspected torment his heart because the feeling of guilt and responsibility comes forth. God's truth and earthly law always hovers around his heart and mind. By the strong sense of guilt, he finds substance in nothing, lacking the substance in himself. When he is living in a guilt-ridden mentality, the world no longer gives him a handle to grasp. He cannot find the conformity with the objects near by. Raskolnikov is in half-delirium condition and panic- stricken that he does not know himself of what he is doing. He is living

a lie. Worse, he is living a lie in the sight of the God who knows and loves the truth. He undergoes a tragic situation and it is the consequence to a man who struggles to hide a terrible sin in the depth of his heart. Raskolnikov recognizes his action as sin and has complete repentance over his action. Commenting upon his guilty psyche, the narrator says:

A strange idea flashed into his mind: he would get up, go over to Nikodim Fomich and tell him all that had happened the day before, down to the last detail, and then go back with them to his room and show them the things in the corner under the wall-paper. The impulse was so strong that he get up to carry it out. (99)

These above lines give lucid clue of what is hovering inside Raskolnikov's mind. These sentences give remarkable features by which we can assert that he is suffering from strong sense of his guilty psyche and internal pain and suffering within himself is unbearable. The real suffering begins from here when he regards his actions as sin. Fortunately this suffering becomes a milestone for his resurrection and rebirth spiritually later on. This suffering will be for the redemption and salvation of his corrupt soul. When he feels guilty and his action against divine and moral law, he does not have control over himself and he is panic-stricken. He suddenly realizes that he is against God's regime. This killer suddenly takes his deed as rubbish and has less faith over it. He believes that he is living a flesh, a mass of mussels and a desert of spirituality. Raskolnikov says, "I ought to spit on all of them, and on my own behaviour! it's all wrong ! it's all wrong !..." (104).

In a monologue he talks with himself regarding his action as base and mean, he says, "... for what you underwent all those torments and consciously performed such base, vile and ignoble actions" (104). This taking his deed as immoral and base begins when he has moral development inside himself. So, he wants to confess his crime and accept the grater kind of suffering for the purification of his soul. The question arises from where does such strong impulse arise? certainly from his inner conscience. But the problem with this sinner is that he has attraction and repulsion over confessing the crime and atone the suffering at the same time. He wants to amend his life, renounce the violence and renew his life. However he does not admit his filth publicly and this sudden attraction and repulsion goes on until he finally admits his sin and responsibility before the God.

At present, it seems that there is a clash between his heart and mind. So, this sinner is completely bewildered of his filth. On the other hand, the torture begotten by the feeling of guilt is so grave that he starts falling sick. In amidst of such painful suffering of Raskolnikov the narrator gives the real picture of his internal torment saying, "His face, now that he had turned away from the engrossing flower on the wallpaper, was extraordinarily pale and had an expression of intense suffering, as though he had just undergone a painful operation or been subjected to torture" (137). Because of the excessive thinking over the sin, he goes too far in the imagination for the events that has never occurred in his living apartment. He shows the frenzied activity to his caretaker Nastarya and asks the irrelevant questions because he is panic stricken of remorse caused by the sin.

Though he shows such activities, he does not become entirely unconscious throughout the whole time of his illness; he lays in a fever, delirious and

sometimes in half-consciousness. Though he is suffering from sickness, he is not ready to take help from others. His spiritual isolation becomes intolerable because of these all. Above all, the effects of his crime in cutting him off from the sweet intercourse of humanity are developed in great detail in the many scenes with his sister, his mother, and his friend Razumikhin. Asserting the conclusion that his isolation and suffering is engendered by the continuous internal psychological conflict because of his sinful and immoral act which Rodya time and again questions with himself, the Doctor named Zosimov says, "...it is, so to say, a product of many complex moral and material influences, anxieties, worries, certain ideas ... and other things" (198). As discussed earlier, Raskolnikov is caught up in the dilemma of confessing and seeking atonement because he fears meriting hell. His soliloquy shares the fear, "Shall I tell them or shall I not? Oh ... the devil! [...]. The most shameful thing that I carried it out so stupidly ... Well, to hell with that, too!" (164). His such lucid expression gives us clues that he is living with the fear of eternal condemnation in hell because what he has committed is sin against the creator who loved the human beings and gave His son on the cross.

Raskolnikov's dilemma for confession in his soliloquy shows that there are two forces constantly struggling with each other in his mind. These forces are the force of good and evil. He is still on the demarcation line of confessing the crime and atone it by suffering or remain in the tragic and evil world of temptation. He has internal realization that what he committed is actually the sin and he must confess and atone it by suffering. Yet, he still lives in a duality of mind. A guilty person should take the responsibility of his heinous sin, but because of the continuous struggle between the two forces of vice and virtue, Raskolnikov is

denying his responsibility. This denial of responsibility comes when the evil forces activate in his mind and he tries to rationalize and justify his crime. Confession with oneself and confession to God at the time of loneliness may be easy and he does the same but admitting one's crime in public is a different and difficult task. That is why, he soliloquies to himself shall I tell them or shall I not. Means, he is still lured by sinful notion hence it has become difficult to unknot the tie with the devil. At this time, he is in dilemma between choosing the two paths, the path to redemption and the path to damnation in hell. He is not willing or does not want the condemnation in the hell and wishes for confession. Because if he does not confess before God, or authority and does not expiate the sin by suffering, he believes, he will certainly merit hell. Still, there is another drive in his heart, which is forbidding him to bring it into practice. Undoubtedly, it is the struggle between the devil side of the mind and virtuous side of the mind. When the good forces of his mind are active, he wishes to go in the lap of God and accept Jesus as the mediator between him and God but when evil forces are active, he questions about the existence of God. The process of confession of sin and acceptance of Christ as mediator between sinner and God is the conversion of a sinner into a religious believer and sufferer but Raskolnikov's evil force is now holding him back in doing so.

In amidst of such dilemma in mind when the two forces are continuously struggling side by side, Raskolnikov goes straight to his beloved Sonya, who has been supporting her miserable family by the sole means open to her, prostitution. However Sonya is profoundly religious and believes that his only salvation is in the confession of his sin to God. She is much impressed by Christian beliefs and embodies the Christian faith. Though she is living a base life, she has the purity of

soul. She always prays to God. Always she has gospel, which she recites at the time of despair and difficulty to bring her nearer to God. Dostoevsky symbolizes Sonya as an earthly saviour of Raskolnikov who plays the vital role for the conversion of the Raskolnikov into religious sufferer. In addition, Sonya is the feminine soul who has been depicted as embodying the Christian virtues of compassion, self-sacrifice, gentleness, faithfulness, devotion and love. Sonya is a woman whose passionate faith dominates her reason, yet she has God's wisdom. Dostoevsky depicts the faith of Sonya as divinely beautiful, which coincides with her view of aesthetic perfection of Christianity as the basis for its divine inspiration.

Sonya, on the other hand, sees that her eternal life has begun on earth. So, her faith in God gives her inspiration and hope amidst the pain and sorrow she faces. Her communion with God gives her the strength to carry on, even though she faces the humiliation of poverty and prostitution. Sonya is aware of her sinful nature, yet her acceptance of God's redemptive power allows her to experience His unconditional love and compassion while in a fallen world. Sonya here serves as a messenger of God's truth for the unbelieving male character, Raskolnikov. Sonya, as a messenger of God's salvation, leads Raskolnikov to faith and redemption. Her words, prayers, and actions reflect God's love and forgiveness, and it is her testimony that helps engender a change in Raskolnikov's heart. According to Dostoevsky's Christian world view, God's spirit can transform to the human heart even in a fallen world.

Raskolnikov's this visit to Sonya in her lodgings is in preparation for his later confession. Dostoevsky's belief that suffering leads to salvation and redemption and that through suffering man's sins are purified or expiated are now

brought into foreground. It now becomes apparent that Raskolnikov is attracted to Sonya because in her he finds the symbol and representation of all the humanity. As discussed earlier, she is much impressed by God's redemptive power who later on encourages Raskolnikov to confess his filth and bear the suffering by wearing the cross. At this meeting with Sonya, Raskolnikov suddenly asks her to find the rising of Lazarus in the gospel, the legendary figure who was raised by the Christ from his grave and got a new life. Raskolnikov here requests Sonya to find the same lesson and read it for him. He asks:

'Where is that about Lazarus ?' he asked abruptly.

Sonya looked steadily at the ground without answering. She was standing turned a little away from the table.

Where is that about the rising of Lazarus? Find it for me, Sonya'

She glanced at him sidelong.

'You are looking in the wrong place... In the fourth gospel...'

She whispered sternly, Without moving towards him. (312)

With the intense wish of Raskolnikov, she starts reading gospel. It is by motionlessly listening the gospel, which is about the preaching and teaching of the Christ, Raskolnikov is confessing his sin before God. The narrator says, "... and drawing a painful breath, Sonya read clearly but strongly, as though she herself were confessing her faith for all to hear" (314). It was actually Raskolnikov was confessing his sin and faith over God (within his heart) who wishes to be renewed and resurrected like Lazarus, figuratively. By giving the ancient allusion of Lazarus, Dostoevsky wishes readers to understand the internal wish of Raskolnikov that he has the will of redeeming himself in the eyes of God by confessing the sin. Raskolnikov is wishing for the rebirth by admitting the sin he

committed. As Lazarus was resurrected from the grave and given newness of life and was adopted by Christ, Raskolnikov by confessing his sin and adopting sacrament process wishes for renewal and regeneration of his life. His confession of sin by listening the gospel in private is for conversion to a believer of the God and gets redemption and salvation ultimately.

In a fresh discussion with Sonya about the rising of Lazarus, Raskolnikov again suddenly vows of telling the truth about the murder of Alena, Ivanovana. When Sonya listens to such matter, she startles with terror and chills with fear. She burns inside with the possibility that any of her nearest and dearest person might be guilty. Sonya asks:

'Do you really know who killed her?' She asked, turning cold with horror, and looking at him wildly. 'I know, and I will tell you ... you, and only you! I have chosen you [...]. He went out. Sonya had looked at him as if he were mad; but she seemed insane herself, and she felt it. Her head was spinning. 'Good heavens'! How does he know who killed Lizaveta?. (317)

Sonya passes a feverish and delirious night reading the gospel. Rodya, however, keeps on postponing about telling the truth. It is difficult for him to unburden the matter before Sonya like a women delivering a child. On the other side, Sonya is also reluctant to listen because of her fear that Raskolnikov himself might be the guilty person. Knowing this fact, he approaches Sonya step by step by measuring her heart. He approaches Sonya's heart in an indirect way with the pause and breaking of sentences. Raskolnikov is torn between the desires to confess and atone, and cowardice, which holds him back. In his private self he finds himself guilty and confesses by his heart listening the gospel but his public

self is holding him back to confess the sin in public. However, at present, he is struggling to confess it before Sonya. He again repeats that he knows the murderer of Liziveta. This statement of Raskolnikov terrifies Sonya further and seizes her last hope and plunges into deep perplexity. To Sonya's frightened response, he first asks her to guess. When Sonya cannot, he tells her to take a "Look well" at him (393). At this point, somehow the dreadful knowledge is communicated to Sonya and all of her suffering suddenly becomes magnified. And when there was no hope, no doubt remained, she bursts in a terrible wail from her breast. Powerlessly, she falls back on the bed, with her face in the pillow. When Sonya is fully convinced that the sin had been committed by Raskolnikov, she feels a great pain and torture in the deepest fathom of her heart. Her frenzied actions show her pain and suffering:

As if she did not know what she was doing, she jumped up and, wringing her hands, walked into the middle of the room, but quickly came back and sat down again beside him, so close that their shoulders almost touched. Suddenly, as if she had been stabbed, she started, cried out, and flung herself, without knowing why, on her knees in front of him. (394)

With such almost abnormal activities, Sonya begs him to save himself by legal and religious confession because Rodya is now turning away from society and God. Dostoevsky's point here is that by committing the evil action like sin which is hated by God and Church, Rodya is destroying his own spirit and he is staying in a complete hostility with God. He is not allowing himself to function as he was made to function, and as a house divided against it cannot stand, Raskolnikov cannot survive as a man in a world turned against and disrupted

beyond recognition by his act of violence and societal dissent. He must choose either one path or another. His fragmented self in good and evil cannot remain any longer. He must choose either the virtuous way or vile trail amidst the continuous fight of good and evil in his mind. And by now he almost decides to submit to the God and authority. So, long unfamiliar feelings poured like a flood into Raskolnikov's heart and melted it in an instant. Also, a sudden feeling of tenderness flooded in Rodya's heart and softened it as he asked Sonya, "Then you will not forsake me, Sonya?" he said, looking at her almost with no hope. "No, no! Never, nowhere!" cried Sonya. "I will follow you. Wherever you go" (395). After the revelation of crime, Sonya promises that she will follow him even to Siberia. This is not just an idle promise, she takes part of Raskolnikov's suffering upon herself. As soon as Sonya mentions Siberia, Raskolnikov again attempts to explain, rationalize or justify the murders. This happens because, as discussed earlier, his evil side is active now and is trying to rationalize his sin. Raskolnikov himself accepts this fact that his spirituality is dominated by the evil factors. He says, "Sonya, I have an evil heart, note that; it explains many things. I came here because I am evil. There are people who would not have come. But I am coward and ... an infamous wretch" (397). These lines clearly indicate the internal conflict between the evil and good forces and also the duality present in his mind.

Sonya, on the other hand is aware that Raskolnikov is suffering tremendously and his suffering increases her's. She is also aware that the suffering is the path to redemption. Raskolnikov's earthly saviour, oddly is young woman Sonya, who continuously attempts him to lead the way towards redemption. She tries to suppress his evil thought and is trying to pull him back from the debased world of devil to the world of Gods. It is because, she knows that in order to

redeem and save in the divine eye, Raskolnikov first must win the devil forces by which his public self is tempted and cannot confess the sin. Along with the Sonya's effort, Raskolnikov now is trying to defeat the devil side of his mind and slowly and gradually dragging himself towards the virtuous world. He affirms that it was the devil side dragging him at the time of sin. He says, "I know myself that it was the devil dragging me along Hush, Sonya, hush!" he repeated with gloomy insistence. I know all that I thought it all out and whispered it over to myself, while I lay there in the dark" (401).

Affirming with his saying, Sonya replies, 'oh, stop, stop! Cried Sonya, flinging up her hand, "you have strayed away from God, and God has stricken you, and given you over to the devil! ..." (401). Raskolnikov again says, "Sonya! I wanted to prove only one thing to you, that he devil was pulling me along then, and that he made it clear to me after that that I had not the right to travel by that road..." (402). Raskolnikov, here accepts that he had chosen the wrong road of which he had not right to travel. Certainly every creature in this world should obey the cosmic order of divine law and no one has the right to break it and take a journey towards the fallen path. Because he had travelled a wrong way, Raskolnikov here accepts that devil was pulling him and he was driven by its will.

By this period, in a constant conflict between the two drives of his mind, it seems now that he wants to break himself from the knot of devil and join the heart of God by confessing his crime in public and accepting the immense suffering for the redemption from the sin. It seems that in Raskolnikov's heart there is slow but gradual progress from one world to another. Along with the constant struggle with the evil forces in his mind, he is slowly paving the way towards redemption by confessing and atoning the suffering. At the time of optimum struggle in his mind,

Sonya, his beloved comes as a Christ figure to rescue him from the monstrous world of sin. When Sonya is fully convinced that devil lived inside Raskolnikov while murdering, and now he is repenting for the sin he committed, she advises him a way to redeem and be the part of the God by confessing his sinister action on the cross-roads. She suggests:

Go at once, this instant, stand at the cross-roads, first bow down and kiss the earth you have desecrated, then bow to the whole world, to the four corners of the earth, and say aloud to all the world: "I have done murder". Then God will send you a life again. Will you go? Will you go?. (403)

While listening to such suggestion, he throws an arrow of question to Sonya with a deep perplexity. He says, " you mean prison, don't you, Sonya? 'you think I must denounce myself ?' he asked gloomily" (403).

When Raskolnikov says this with immense pain, Sonya further says, "Accept suffering and achieve atonement through it - that is what you must do" (403). Now it is clear that the role of confession of sin and suffering is important in Christianity for the expiation of sin and also for the purification of soul. Sonya here brings about the Christian belief of public confession of sin, for the renewal of life and be the part of the world and divine. Meaning is the sinner like dead at the time of sin, however can regain life if he confesses the sin and atones the suffering. Only after confession of sin in public or in church God will give the sinner a life again. So, suffering for sinners is necessary for the Chastisement and purification of soul in Christianity. That is why people suffer and seek atonement for the remission of the sin they commit. If any one becomes disobedient, the Bible says that heavenly Father will rebuke and chasten them. To chasten is to

punish or correct for moral development. Christian believers regard that suffering is like our faith testing. People voluntarily suffer, physically or mentally, to release the sin they commit. By allowing people to suffer, God is showing us that something is wrong. If every thing were all right between God and man, there would be no sorrow, and no suffering.

Raskolnikov, the protagonist has strayed away from the God and cosmic order, so he is suffering and he must suffer more for the sin he committed. Raskolnikov is separated from God because of the sin he committed. So he is destined to suffer and he must choose the path of suffering to cleanse himself from sin. Christian devotees have the belief that God does not enjoy seeing anyone suffer, but he does allow people to suffer for various reasons. One is that if a subject or people have never received the Lord Jesus Christ as the saviour, the God wants such subject or people their need for suffering. Sometimes God has to allow tragedy to enter a life in order to get someone to look to him for salvation. Raskolnikov's suffering comes as a reaction of his disobedience to God and his unfaithfulness about the existence of God. He is blasphemous when he utters, "Perhaps God doesn't exist" (308).

Raskolnikov did not accept the God as saviour and Christ as mediator between sinner and God. Because of such unfaithfulness his tragedy begins. Sonya's reinforcement for confession and acceptance of immense suffering in comparison to present one is for Raskolnikov's redemption from the sinister action. Linking to the biblical allusion Sonya, again asks Raskolnikov to accept the cross. She says, "Do you wear a cross?" (405). She states that at the time of public confession, both of them will pray to the God together and accept the cross, which Rodya affairs. Sonya further says, "We are going to suffer together, we will

bear the cross together" (405). Dostoevsky's reference of Biblical allusion here bears as much importance as the confession and suffering of the Raskolnikov for his redemption. Raskolnikov's acceptance of suffering for atonement from his own sin and Christ's voluntarily suffering on the cross can be paralleled.

Jesus Christ voluntarily suffered on the cross in order to expiate the sin of the whole world. Christ bore the sin of Adamic fall to redeem the sinners of the world. Here, Raskolnikov accepts the suffering not to redeem the world but as a quest to redeem himself from the fall tempted by his own false philosophy. Raskolnikov by this time defeats the devil side of his mind which has made him reluctant to confess and suffer. By this time, Raskolnikov completely breaks a knot with the devil and suppresses the unvirtuous part of his heart. He is now ready to bear the suffering and enter a new, revitalized and regenerated life. Then he goes to Sonya and asks, "well, where are the crosses?" (502). Then "Silently Sonya took the two crosses, of cypress-wood and copper, from the drawer, made the sign of cross over herself and over him, and hung the little cypress-wood cross on his breast" (502). After hanging the symbolic cross of suffering he says, "This, then, is a symbol that I am taking up my cross. As if my earlier sufferings had been mere trifles!" (502). Sonya, here begs Rodya, to pray to the God at least once a day. She requests him saying, "Make the sign of the cross, and pray, once at least, Sonya begged in a timid shaking voice. 'Oh, if you wish: just as you like. And with all my heart, Sonya, with all my heart ...'" (503).

Ultimately, both of them start on the way of suffering and obedience. Narrator says that Raskolnikov goes to the cross roads and asks for forgiveness from God and People, and confesses his sin publicly. He begins:

It was I..." began Raskolnikov.

Drink some Water:

'It was I who killed the old woman and her sister, Lizaveta, with an axe, and robbed them'.

Illya Petrovich opened his mouth. People ran in from all sides.

Raskolnikov repeated his statement.... (510-511)

In this way, Raskolnikov "... so freely and accurately acknowledged his guilt in every other respect" (513). After the confession of his sin publicly, he is sent to Siberia for harder and painful communal work. There he involves himself in religious activities. The atheist who questioned about the existence of God now turns out to be a great religious sufferer. Without God, he now does not see his own existence. The person who had been annoyed by religions and holy books, has now New Testament under his pillow-which he himself has asked for. He, now, recites it time and again.

On the other hand, Sonya befriends him even in Siberia. On the day of Christmas, she meets and offers the gifts to all the convicts. In this way, she involves herself in charitable work. The Christian virtue of love, charity and faith can be seen hidden deep down in her heart. She also attempts to redeem herself with such Christian virtues. Raskolnikov's heart by this time is cherished and bloomed by the love of Sonya. Both of them are entering into the new future. Narrator says. "Love had raised them from the dead, and the heart of each held endless springs of life for the heart of the other" (526). Both of them turn out to be co-redeemers. Raskolnikov cannot survive without Sonya's aid, neither could Sonya have been redeemed if Raskolnikov had not come along in need of redemption for himself; She would have continued her base work on street. The

bedlam of Raskolnikov's emotion and guilt drives him to confers with the aid of Sonya, and with his aid, Sonya flees her depraved life and seeks a higher level of existence in an aesthetic Siberia. The ultimately fallen woman can only understood the ultimately fallen man. The theme of mutual redemption is best seen through the eyes of Adam and Eve. Sonya clings to Christ in a hope of resurrection and it is her unconditional love that breaks the hard and hopeless heart of Raskolnikov. It is the sacrificial love of Sonya that protects and saves Raskolnikov from eternal condemnation. The literary portrayal of resurrection by love points us to the great hope of the only one (Christ) who had victory over death; in whose love and sacrifice we find our only hope and greatest joy. Dostoevsky illustrates a few important ideas when he examines the prostitute in this novel. He shows us that even the lowliest of the lowly are loved by the Father, and through their sufferings they gain merit. He also shows us the fact that they too can be redeemed and can function as instruments of grace.

Raskolnikov, on the other side regularly goes to the church and prays along with many other repentant convicts. The narrator vividly gives the description of the sinners' attempt to redeem absolving by the priest in the Church as: "In the second week of Lent it was his turn, with the rest of his barrack, to prepare for the sacrament. He went to Church and prayed with the others" (522). In this period of forty days from Ash Wednesday to the day before Easter, during which Raskolnikov fasts and prays in memory of Christ's suffering. These forty days, he devotes to fasting and penitence in commemoration of Christ's fasting in the wilderness. Raskolnikov is the penitent who is regretting and wishing to atone for the sins he committed. And in this period of Lent, he prepares for sacrament in which he does penance and confesses his sin under the direction of confessor or

the priest in the Church. By such true devotion to God, Rodya is sanctificatied and absolved by the priest in the church and vows to be renewed again. This sacrament of reconciliation is the way in which a person can receive forgiveness from mortal sins committed even after baptism. Christian people believe that if we confess our sins, God will forgive our sins and cleanse us from all our unrighteousness as he is merciful and just. So, it is also believed that confession of mortal sins is the biblical path to redemption. Like the gospel's preach confession purges one's sins and leads to renewal; thus Raskolnikov, despite being physically imprisoned, is emotionally redeemed and can now strive for a new life.

Ultimately, it can strongly be asserted that Raskolnikov has entered into a redemptive relationship with the God. The bridge between God and him is built. And he is adopted by the heavenly father. Raskolnikov who had spiritually died at the time of murder, has now resurrected and taken a rebirth, figuratively. The narrator says, "But that is the beginning of a new story, the story of the gradual renewal of a man, of his gradual regeneration, of his slow progress from one world to another..." (527).

Certainly, Raskolnikov has crossed the demarcation from debased world of sin to the spiritual world. Raskolnikov's new birth would result in new ness of life in his remaining days and joy with Sonya on the other side. So, all who believe in Christ are given the hope of newness of life even in the present world.

Resurrection of Lazarus in *Crime and Punishment*

In Dostoevsky's *Crime and Punishment*, Raskolnikov undergoes a period of extreme psychological upheaval. By comparing this death and rebirth of Raskolnikov's psyche to the story of the resurrection of Lazarus, Dostoevsky

emphasizes not only the gravity of his crimes, but also the importance of acceptance of guilt.

From the moment when Raskolnikov murders the old woman, his personality begins to change drastically. Dostoevsky challenges the reader to understand the madness which ensues by first demonstrating that the ideas and convictions to which Raskolnikov clung died along with the women. While the reader struggles with this realization, Dostoevsky incorporates the Biblical legend of Lazarus as a symbolic mirror for Raskolnikov's mind. By connecting the two, the reader encounters the foreshadowing of a rebirth of morals and beliefs, though what form this may assume remains cryptic. As references to Lazarus continue to occur, the sense of parallelism increases in intensity. Just as Raskolnikov slowly struggled through madness, Lazarus lay dying of a terrible disease. When Lazarus eventually dies Raskolnikov mimes this by teetering on the edge of insanity, the death of the mind. Eventually Sonya begins to pull Raskolnikov back to reality by relieving a portion of his guilt. As his Christ figure, she accomplishes this by providing the moral and spiritual sturdiness which Raskolnikov lost after his debasement during the murders. Sonya affects him not by active manipulation, but via her basic character, just as Christ personified his beliefs through the manner in which He lived His life. No matter what Raskolnikov says or does to her, she accepts it and looks to God to forgive him, just as Jesus does in the Bible. This eventually convinces Raskolnikov that what he did was in fact a crime and that he must repent for it and seek atonement.

Through this realization, Raskolnikov decides he must redeem himself not only in the eyes of the law, but in the eye of God as well. By foreswearing his old philosophy and accepting his guilt, Raskolnikov again mirrors Lazarus's

acceptance of Jesus as his savior. While Lazarus accepts his new life through his rebirth, Raskolnikov acknowledges his guilt and therefore allows his mind to begin life anew. Raskolnikov's final realization of his love for Sonya summarizes the moral of the Christian philosophy that through love of Christ comes eternal life. This final act allows a definite conclusion to both the tale of Lazarus and the story of Raskolnikov. By withholding the ultimate destination of Raskolnikov's life, Dostoevsky keeps the foreshadowing mostly obscure until both the reader and Raskolnikov are prepared to accept all of its ramifications.

4. CONCLUSION

The extreme and firm believer of Christian Orthodox Church and morality, Fyodor Dostoevsky had the notion and deep conviction that every one on this earth should suffer in order to achieve the cosmic harmony. He agrees with the Christian credo that suffering has the purifying effect on human soul and it's for the purgation of the wicked soul on this earth. Dostoevskyian conviction that sinner's redemption and salvation by God is possible only through the confession of sin and tolerance of immense suffering strikes the deep core of *Crime and Punishment* and its hero's quest for redemption and moral resurrection amidst of inner conflict of good and evil.

The central character Raskolnikov draws-back from Christian ethics and morality for time being and there seems to be a moral void in him because of the false temptation of 'everything is permitted', a self created theory. He at first doubts in the existence of the God and places himself at the centre of the universe rather than the creator and commits the extreme act of sin like murder. This disbelief and suspicion initially emerges because of his inheritance of sin from the primal origin. Just like Adam and Eve who fell on the temptation and disobeyed the God and their eternal fall began from there, Raskolnikov bears his own fall by questioning over faith and committing the sin. However, in Raskolnikov this disbelief comes as a pretext for strengthening his belief. The question over faith emerges as a background for sustaining his belief because only by committing the sin he realizes what morality is. Just like the saying 'the person who does not lie, cannot know the truth', Raskolnikov's scepticism over God assists him to create the firm trust over God. Again, Raskolnikov's murder of a woman ironically

becomes the first step towards his moral development paving the way towards redemption by accepting the immense suffering.

Though Raskolnikov had murdered an innocent pawn broker in an experiment to find whether he can kill and feel guiltless, he starts to suffer from ever haunting sense of guilt and repentance. His action of murder results in severe spiritual upheaval and physical ordeal. After the sin, Raskolnikov unendurably suffers from the anxiety of meriting the eternal damnation in the hell. But, the significant problem with this character is that though he has fear of eternal damnation in hell, and is suffering from the internal guilt and regret for his sin, he still withholds to accept the responsibility of his action. Instead of redeeming himself through suffering he rather strives to rationalize the sin. Amidst of such duality of good and evil inside his consciousness, the drives of his mind are split into sainthood and devilhood. Raskolnikov endeavours to confess his sin and atone it by suffering when the virtuous side of his mind is active but when his wicked side is active, he is again pulled back from the thinking of confession. In a course of such persistent scuffle between two forces of his mind: devilhood and sainthood, Sonya, his beloved, comes up as his earthly saviour who continuously attempts to pull him towards the path of redemption. She is aware that Raskolnikov must defeat his devil side of mind and accept the immense suffering for the redemption of his sin. At the time of optimum struggle in his heart, Raskolnikov at last defeats the temptation of evil side and accepts the cross given by Sonya, symbolically the acceptance of the cross of the Christ and His suffering. By this time, he wishes for taking rebirth and moral resurrection from the fallen world. Raskolnikov's frequent wish for reading the rising of Lazarus bears much importance for the rebirth of faith and belief in his soul.

The central character, Raskolnikov, who was an atheist and questioned the validity of faith and committed sin, now accepts the redeeming power of God and turns into a religious sufferer in an attempt to redeem himself from the sin. However, he atones this suffering not for the redemption of the all sinners as Christ suffered but to redeem his wicked soul. By this time, Raskolnikov understands that to expiate the sin and for redemption from it, he must go through the difficult life of suffering because only through the hard life and self-torture like Christ's suffering on cross, he can quench the quest of redemption from the filth he committed. Thus, Raskolnikov the protagonist has entered into a redemptive relationship with the God. His acceptance of suffering is recovery of faith and oneness with God. His acceptance of suffering has become an occasion for revelation and a deeper insight into God. The bridge between him and God is built. Raskolnikov, who had died spiritually at the time of murder, has now got resurrected and got redemption and salvation by regaining his faith in God.

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