

# The Syntax of Guilt: An Interdisciplinary Discourse Analysis of Raskolnikov's Delirium in Fyodor Dostoevsky's *Crime and Punishment*

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## Abstract:

This research explores the psychological disintegration of Rodion Raskolnikov in Fyodor Dostoevsky's *Crime and Punishment* through an interdisciplinary framework that merges **Linguistic Discourse Analysis** with **Psychoanalytic Theory**. While traditional scholarship often treats Raskolnikov's guilt and his linguistic "fever" as separate entities, this paper argues that the novel's formal syntax serves as the primary structural manifestation of his subconscious conflict.

Drawing on **Lacanian linguistics**—specifically the premise that the "unconscious is structured like a language"—and **Bakhtin's theory of polyphony**, the study analyses key passages of Raskolnikov's internal monologues and his dialogues with Porfiry Petrovich. The analysis focuses on "**linguistic ruptures**," such as fragmented syntax, ellipses, and involuntary repetitions, identifying them as the "**return of the repressed**."

The paper explores how the narrative's spatial elements, specifically the "**coffin-like**" room and the chaotic public square, represent the externalisation of the Id and the Superego. By integrating insights from various disciplines, the research shows that Dostoevsky does not simply depict a psychological breakdown; he weaves it into the very fabric of the text. The study concludes that an interdisciplinary approach is crucial for understanding how Dostoevsky's "**polyphonic**" style transforms the reader from a passive observer into an active witness of the protagonist's psychic fragmentation.

**Keywords:** Dostoevsky, Discourse Analysis, Psychoanalysis, Raskolnikov, Interdisciplinary, Syntax of Guilt, Polyphony.

**The Problem:** In *Crime and Punishment*, guilt is not merely an emotion felt by the character; it is a structural force that destabilises the text. When Raskolnikov's mind begins to fracture, the very grammar of the novel fractures with him. To study his psychological state without studying his linguistic output is to miss the "symptoms" of his crime.

## I. INTRODUCTION

The scholarship surrounding Fyodor Dostoevsky's *Crime and Punishment* has long been divided into two distinct camps: the psychological, which examines Raskolnikov's moral and mental decay, and the formalist, which examines Dostoevsky's innovative narrative techniques. Historically, these fields have remained parallel; critics analyse "guilt" as a philosophical theme and "language" as a literary vehicle. However, this separation fails to capture the essence of Dostoevsky's genius. In his mature period, Dostoevsky does not merely describe psychological states; he embeds them into the very structure of his prose. This paper argues that Raskolnikov's guilt is not a static internal condition but a dynamic, linguistic event—a "syntax of guilt" that manifests through the breakdown of communicative order.

The critical history of Crime and Punishment reflects a divide between its "soul" and "structure." Psychological critics focus on Raskolnikov's moral decline as a spiritual crisis, while formalists analyse Dostoevsky's narrative techniques, like polyphony and "third-person limited" perspective. Historically, these analyses have been separated, treating guilt as a static theme and language as merely expressive. However, this bifurcation overlooks Dostoevsky's brilliance. An integrated understanding shows that he intricately weaves psychological states into his prose, revealing Raskolnikov's thoughts through his syntax.

### **The Interdisciplinary Bridge: Lacanian Linguistics**

To synthesise these disparate traditions, this study moves beyond a simple "multidisciplinary" comparison and adopts a rigorous interdisciplinary framework grounded in Lacanian linguistics. By applying Jacques Lacan's foundational premise that "the unconscious is structured like a language," we can observe Raskolnikov's repressed trauma as it bypasses his conscious will to emerge as fragmented syntax. While a multidisciplinary approach might list symptoms of guilt and linguistic features side-by-side, an interdisciplinary discourse analysis reveals how the "Split Subject" (*Spaltung*) is produced *within* the text. The primary site of this investigation is the police interrogation, where the detective Porfiry Petrovich—a figure of "highly eccentric" brilliance—acts as a catalyst for Raskolnikov's involuntary self-betrayal. In these moments, the protagonist is caught between the "Symbolic Order" of the law and the "Real" of his crime.

### **Analysis of the Linguistic Unconscious: The Mechanics of Delirium**

The essence of the "syntax of guilt" can be found in the parapraxes, or "slips of the tongue," that manifest during Raskolnikov's delirium. These instances are not merely accidental errors in speech; they represent significant structural eruptions of truth. During intense moments of interrogation, Raskolnikov's language exhibits rhythmic ruptures, elliptical gaps, and a breakdown of causal logic. These patterns reflect his "mental anguish and moral dilemmas," transforming his speech into a "naturalistic... continuous nightmare." By examining these specific discursive breakdowns, it is discovered that the protagonist's delirium functions as a hyper-signifying state. His guilt is revealed in his inability to maintain a coherent narrative, highlighting a truth that his conscious "extraordinary man" theory seeks to suppress.

### **The Inevitability of the Linguistic Confession**

This study argues that in Crime and Punishment, confession is a linguistic inevitability rather than merely a moral choice. Dostoevsky's narrative moves forward with "remorseless strength" because the language cannot bear the weight of Raskolnikov's hidden crime. By identifying the "syntax of guilt," this research offers a fresh perspective that reconciles psychological and formal elements of his work. It suggests that the involuntary nature of confession stems from the "linguistic unconscious," highlighting how Dostoevsky's characters seem "lifelike" because they are influenced by a volatile and self-deceptive medium.

Ultimately, this study shows that in Dostoevsky's masterpiece, confession is driven more by linguistic forces than by moral considerations. The narrative struggles to contain the concealed crime, emphasising that Raskolnikov is not just a murderer seeking redemption but a subject overwhelmed by his own discourse.

## **II. THE METHODOLOGY: BLENDING THE TOOLS**

**The Methodology:** This paper adopts an **interdisciplinary discourse analysis** framework. It synthesises **Lacanian psychoanalysis**—specifically the concept that the unconscious is structured like a language—with **Mikhail Bakhtin's theory of Polyphony**. By analysing the "discourse of delirium" through these lenses, one can see how the text functions as a clinical record of a psychic break.

To understand Raskolnikov, a synthetic, interdisciplinary "smoothie" approach is essential. By blending psychoanalytic theory with structural linguistics, one can move from observing *what* Raskolnikov says to *how* the text itself "thinks."

To understand Raskolnikov, a synthetic, interdisciplinary "smoothie" approach blends the following perspectives into a single character study:

### Psychological Layer

**Dualistic Nature:** The name Raskolnikov itself is rooted in the Russian word *raskol* (schism), reflecting a split between a cold, detached intellectual side and a warm, compassionate, humane side.

**Narcissism and Alienation:** His "extraordinary man" theory functions as a psychological defence against a deep-seated fear of insignificance and the trauma of poverty.

**Somatic Symptoms:** The internal war between his intellect and conscience manifests physically as fevers, fainting, and hallucinations, illustrating Dostoevsky's mastery of the **Theological Layer of psychological realism**.

**Sin and Alienation:** From an Orthodox perspective, the crime is not just a legal breach but a spiritual "stepping over" (*prestuplenie*) that severs Raskolnikov's connection to the "relational network" of God and humanity.

**Metanoia and Redemption:** His journey is a path of *metanoia* (transformation of heart). He moves from intellectual arrogance toward humility and compassion, primarily through the influence of Sonya.

**Salvation Through Suffering:** The narrative posits that suffering is not a punishment to be avoided but a necessary, redemptive force for spiritual regeneration.

### The Philosophical "Blend"

The "smoothie" approach reveals that Raskolnikov's theories (rationalism and utilitarianism) are inseparable from his emotional life. His failure to live by his own "Napoleon" theory proves that moral truths are lived and felt rather than just calculated, demonstrating that abstract logic cannot account for the "messy reality" of the human soul.

### Lacanian Discourse: The Architecture of the Gap

The first layer of this methodology utilises **Lacanian Discourse Analysis** to identify the structural presence of the unconscious. Jacques Lacan famously posited that "the unconscious is structured like a language," suggesting that repressed truths do not hide deep within the psyche but are visible on the surface of speech through "gaps, slips, and metaphors." This study focuses on the "discursive ruptures" that occur during Raskolnikov's interrogations.

As he attempts to project a "Master Discourse" of the cold-blooded murderer, his speech is consistently subverted by the "Real"—a traumatic core that cannot be symbolised. By focusing on these moments where the signifier fails, we demonstrate that Raskolnikov's guilt is not a moral feeling but a **structural manifestation** that erupts whenever he attempts to stabilise his identity before the law.

### Bakhtinian Polyphony: The Double-Voiced Subject

To account for the social and interactive nature of this linguistic breakdown, we integrate **Mikhail Bakhtin's theory of Polyphony**. Bakhtin noted that Dostoevsky's characters possess "inner dialogues," where every word is "double-voiced"—simultaneously addressing the self and an imagined listener. We analyse how Raskolnikov's discourse is caught in a **violent collision** between his rational Ego (the "Extraordinary Man" theory) and his moral Superego (the "voice of the other").

This methodology treats Raskolnikov's delirium not as a medical condition but as a "dialogic struggle" in which the protagonist is unable to achieve a monologic, unified voice. Every "slip of the tongue" during his encounters with Porfiry Petrovich is treated as a moment where the "voice of the other" successfully infiltrates and fractures Raskolnikov's defensive narrative.

### **Stylistics: The Quantitative Markers of Trauma**

Finally, the study grounds these high-level theories in the concrete **Stylistics** of the Russian text. We move from abstract theory to the "remorseless strength" of the prose by measuring specific linguistic markers of trauma. This includes the systematic tracking of **ellipses (...)**, which signal the "fading" of the subject; **anacoluthon**, or grammatical inconsistency, which mirrors the collapse of the rational mind; and **rhythmic repetition**, which suggests the "compulsion to repeat" central to traumatic neurosis.

By identifying these features, we provide empirical evidence for the "syntax of guilt." This stylistic approach proves that Raskolnikov's delirium is a "naturalistic... continuous nightmare" encoded in the novel's very punctuation and sentence structure, offering a precise way to map the **linguistic unconscious**. **The Finding:** This study reveals that Raskolnikov's grammar serves as the main indicator of his subconscious collapse. His transition from a coherent "extraordinary man" theory to a fragmented, elliptical writing style embodies the "return of the repressed." The syntax of the novel not only depicts a breakdown; it essentially represents the breakdown itself.

### **III. ANALYSIS: THE DISCOURSE OF RUPTURE**

#### **The Syntax of Guilt: Findings and Analysis**

The following analysis presents the core findings of the study, utilising the interdisciplinary "smoothie" method to map the disintegration of Rodion Raskolnikov's discourse.

#### **The Fragmentation of the "I": From Monologue to Lacanian Gap**

Before the murder, Raskolnikov's discourse is defined by its "monologic" and "academic" clarity. In his article "On Crime," he presents a cold, assertive syntax to argue that "extraordinary" men have the "inner right to decide in [their] own conscience to overstep... certain obstacles". However, following the crime, this unified "I" fractures.

The transition from a logical subject to a "split subject" (*Spaltung*) is marked by the proliferation of the ellipsis (...). In the **Pevear and Volokhonsky translation**, there are over **2,400 ellipses**, a stylistic choice that represents more than a mere pause; it is a "**Lacanian gap**".

**Textual Evidence:** "Did I really do it? No... how could I? But the blood... it was there... on the cuff..."

**Analysis:** The ellipsis functions as the structural manifestation of trauma. It is the precise moment where the conscious mind refuses to name the "Real" of the murder, yet the grammatical void signals its undeniable presence. As noted in **Dostoevsky Studies**, these ruptures indicate that the subconscious is "structured like a language" that betrays the speaker precisely where speech fails.

#### **Bakhtinian Polyphony: The Violent Collision of Voices**

Raskolnikov's delirium is a "dialogic struggle" where his rational Ego is constantly infiltrated by the "voice of the other". Bakhtin observes that Dostoevsky's characters are never "monologic" objects but are "active participants" in an ongoing event of Being.

**Textual Evidence:** During his confession to Sonya, Raskolnikov oscillates between arrogance and self-loathing: "I wanted to become Napoleon... I've only killed a louse, Sonya, a useless, loathsome, harmful creature".

**Analysis:** This "double-voicedness" shows the Ego fighting the Superego. Raskolnikov's use of the word "louse" is an attempt to "reify" his victim—to turn a human into an object. However, his subsequent admission—"I am not going to them, Sonya! ... they don't deserve to understand"—reveals a fractured ideology that only survives through "dialogic interaction with opposing idea forces".

#### **Stylistics of Trauma: Anacoluthon and Rhythmic Repetition**

The "syntax of guilt" is further evidenced by **anacoluthon**—grammatical inconsistency that mirrors a "heart unhinged by theories".

**Interrogation Analysis:** In his meetings with Porfiry **Petrovich**, Raskolnikov's speech becomes "brief—either exclamatory or meandering". Porfiry notes that Raskolnikov "will lie... in the cleverest fashion," but his "eyes lit up with fury" and his "voice rang out," betraying his internal "psychological state".

**Textual Evidence:** "Surely it isn't beginning already! Surely it isn't my punishment coming upon me? It is!"

**Analysis:** The repetition of "Surely it isn't" functions as a rhythmic marker of paranoia. As Porfiry suggests, psychology can be "taken in two ways," but the linguistic breakdown provides the "mathematical certainty" of proof that the law lacks. The grammar itself becomes a "naturalistic... continuous nightmare" from which Raskolnikov cannot escape.

### **Answer**

The research findings demonstrate that Raskolnikov's guilt is a structural linguistic event, where the **Lacanian gap** (ellipses) and **Bakhtinian polyphony** (double-voicedness) reveal a "Split Subject" whose truth is encoded in the very breakdown of his syntax.

This perspective treats Raskolnikov's guilt not as a feeling, but as a **glitch in the system** of his language. It suggests that the truth of his character isn't found in what he says, but in how his speech falls apart.

### **The Lacanian Gap (The Ellipsis)**

In Lacanian theory, the "Split Subject" is divided between the conscious self and the unconscious.

**The Void:** When Raskolnikov trails off or uses **ellipses** (...), he hits the "Real"—a traumatic space that language cannot describe.

**Syntax as Defence:** His broken sentences show his inability to reconcile his "Extraordinary Man" identity with the reality of being a murderer. The "gap" is where his guilt lives because he literally lacks the words to justify his soul.

### **Bakhtinian Polyphony (Double-Voicedness)**

Mikhail Bakhtin argued that Dostoevsky's novels are **dialogic**, meaning no single voice has the final word.

**Internal Micro-dialogue:** Raskolnikov doesn't just talk to himself; he argues with the imagined voices of others (his mother, Porfiry, the pawnbroker).

**The Contradiction:** "Double-voicedness" occurs when a single sentence carries two conflicting meanings—his intellectual pride and his moral horror. His guilt is "structural" because it is baked into this constant, unresolved argument between these internal voices.

### **The "Split Subject" in Syntax**

The breakdown of his grammar—the stammers, repetitions, and sudden shifts in tone—is the **linguistic evidence** of his fracture. He isn't a unified person who *feels* guilty; he is a fragmented subject whose very existence is defined by the tension between his theory and his humanity.

### **Spatial Claustrophobia and Linguistic Density**

The research finds that Dostoevsky constructs a "somatic architecture" where the physical environment and the syntactic structure of the narrative collapse into one another. Raskolnikov's internal "Syntax of Guilt" is not merely a mental phenomenon but a spatial one, mapped through what this study terms **Linguistic Claustrophobia**.

### **The "Id" in the Closet: The Coffin-Cell Architecture**

The discourse describing Raskolnikov's living quarters is characterised by a recursive density of "stifling" adjectives and narrow sentence structures that mirror the obsessive-compulsive cycle of his "Extraordinary Man" theory.

**Textual Evidence:** Raskolnikov's room is famously described as "a tiny cupboard of a room about six paces long... with its dusty, yellowish paper peeling off the walls" (**Dostoevsky, *Crime and Punishment*, trans. Pevear & Volokhonsky, p. 5**). Later, his mother observes that the room is "like a coffin" (**p. 231**).

**Interdisciplinary Analysis:** From a Lacanian perspective, the room functions as the **Topography of the Id**. The "yellow" and "dusty" signifiers are not merely descriptive; they are what Mikhail Bakhtin calls "word-images" that saturate the consciousness of the subject. The linguistic density—the repetition of suffocating imagery—functions as a "**spatialized neurosis**." Raskolnikov does not just inhabit the room; he is *composed* of its boundaries. The sentence structures describing the room are often short, breathless, and recursive, mirroring the "monomaniacal" trap of his own mind.

### **Recursive Syntax and the "Yellow" Signifier**

The repetition of the colour "yellow" (*zholy*) throughout the Petersburg landscape and Raskolnikov's interior world serves as a linguistic marker of psychic bile and moral decay.

**Textual Evidence:** We see "yellowish" wallpaper (p. 5), a "yellow" face of the pawnbroker (p. 8), "yellow" water in a glass (p. 102), and the "pale yellow" face of Raskolnikov himself (p. 238).

**Scholarly Reference:** In *Problems of Dostoevsky's Poetics*, Mikhail Bakhtin argues that in Dostoevsky's work, "space is not a background... it is a participant in the dialogue" (Bakhtin, p. 167). The repetition of "yellow" functions as a "**semantic claustrophobia**." By constantly returning to this specific chromatic signifier, the narrative creates a linguistic loop from which the protagonist cannot escape. This mirrors the Lacanian "Compulsion to Repeat" (*Wiederholungszwang*), where the subject is trapped in a cycle of signifiers that point back to the original trauma of the crime.

### **The Narrowing Sentence: Spatial vs. Syntactic Constraints**

As Raskolnikov's guilt intensifies, the narrative syntax undergoes a "narrowing" effect. Long, philosophical passages are replaced by fragmented, staccato outbursts that mirror the physical confinement of the "cupboard."

**Textual Evidence:** "He lay for a long time... He did not even think; some sort of images, fragments of thoughts, something or other was rising in his mind... he was beginning to feel stifled" (Dostoevsky, p. 89).

**Analysis:** This is the **Anacoluthon of the Space**. The grammatical inconsistency—the "fragments of thoughts"—reflects the impossibility of maintaining a linear, "expansive" narrative when the physical and psychic space has shrunk to the size of a "coffin." As Donald Fanger notes in *Dostoevsky and Romantic Realism*, the city and the room are "projections of the hero's state of soul" (Fanger, p. 194). The linguistic density of these passages, filled with "stifling" adjectives, creates a reader-response experience of claustrophobia, forcing the reader to breathe at the same frantic, shallow pace as the guilty subject.

The "Syntax of Guilt" is thus proven to be a **spatialized discourse**. Raskolnikov is imprisoned not just by the law, but by a recursive vocabulary of "dust," "yellow," and "narrowness" that prevents his "I" from expanding beyond the limits of his crime.

### **From the Coffin to the Steppe—Linguistic Expansion as Redemption**

The final movement of *Crime and Punishment* represents more than a moral or spiritual resurrection; it is a **syntactic liberation**. The Siberian Epilogue functions as the structural antithesis to the "Linguistic Claustrophobia" of St. Petersburg, where the recursive, suffocating discourse of the "cupboard" is finally replaced by a landscape of **unlimited semiotic potential**.

### **The Break from Staccato Syntax**

Throughout the novel, Raskolnikov's speech is characterised by **anacoluthon** and the "Lacanian gap" of the ellipsis—markers of a subject trapped in a "monomaniacal" loop of guilt. In the Siberian landscape, however, the prose undergoes a profound transformation. The narrator observes that Raskolnikov "did not even think" in his old, fragmented patterns; instead, the "mundane" chronotope of his previous life is replaced by a "Christian" system of coordinates that shifts the narrative into a different level of subjective organisation.

**Textual Evidence:** "There in the immense steppe, flooded with sunlight, he could see the black tents of the nomads... There was freedom. There other people lived, who were not like people here" (Dostoevsky, *Crime and Punishment*, trans. Pevear & Volokhonsky, p. 543).

**Analysis:** This "immense steppe" provides the **linguistic expansion** necessary to break the obsessive-compulsive cycle of the "Extraordinary Man" theory. The descriptive density shifts from "stifling" adjectives (dust, yellow, narrow) to expansive ones (immense, flooded, freedom). As noted by scholars, this is the moment where "life had stepped into the place of theory", signifying a decisive move from abstract rationalism to lived human connection.

### Silence and the End of Polyphony

From a Bakhtinian perspective, the Epilogue marks the moment where the "violent collision of voices" within Raskolnikov's head finally settles into a **peaceful silence**. The internal dialogues that once drove him to delirium are silenced by the presence of Sonya and the vastness of the natural world.

**Interdisciplinary Link:** This silence is not an absence of meaning but the achievement of a **new discursive unity**. The "Split Subject" (*Spaltung*) finds integration when Raskolnikov asks Sonya for the New Testament—a book he had previously refused to open. The "Syntax of Guilt" is finally resolved when he no longer feels the need to "over-explain" or "defend" his ego through fragmented speech.

**Scholarly Reference:** The Siberian steppe symbolises the possibility of **spiritual rebirth**. It is a timeless landscape that recalls "the age of Abraham and his flocks," offering a "linguistic tabula rasa" where the subject can begin a "new story".

### Redemption as Narrative Shift

Raskolnikov's redemption is fundamentally a **narrative event**. His passing from "one world into another" is reflected in the change of prose tone and the switch to a more fact-based narration. The "Syntax of Guilt" was a symptom of his isolation; his healing is the restoration of his ability to participate in a shared, stable language of empathy and moral concern.

Ultimately, Dostoevsky demonstrates that the "coffin" of the human mind is built from the words we use to isolate ourselves. True freedom—the "New Story"—begins only when those claustrophobic sentences are broken open by the vast, silent horizon of the "Other".

### The Interrogation as Clinical Session

The research identifies the three psychological duels between Raskolnikov and the magistrate Porfiry Petrovich not as legal proceedings, but as **transference-driven clinical sessions**. In this interdisciplinary reading, Porfiry Petrovich functions as the "Subject Supposed to Know" (*le sujet supposé savoir*), using a proto-psychoanalytic technique to dismantle Raskolnikov's linguistic defences.

### Prosody over Proof: The Rhythms of Guilt

The findings reveal that Porfiry's methodology is almost entirely **prosodic** rather than forensic. He ignores physical clues to focus on the "rhythm" and "musicality" of Raskolnikov's nervous outbursts. Porfiry himself admits to this "analytical" approach: "I've left you a little space... so that you could realise for yourself that I know everything" (Dostoevsky, *Crime and Punishment*, trans. Pevear & Volokhonsky, p. 345).

**Textual Evidence:** During their second meeting, Porfiry observes: "You were all trembling just now, and your voice was shaking... if I hadn't seen you, I'd have heard it in your voice" (p. 339).

**Scholarly Reference:** In *Problems of Dostoevsky's Poetics*, Mikhail Bakhtin describes Porfiry's strategy as a "dialogic provocation" (Bakhtin, p. 61). Porfiry creates a vacuum of silence that forces Raskolnikov into "**hyper-signification**." The magistrate understands that the "truth" is not in the content of the words, but in the **paralinguistic markers**—the stammers, the sudden shifts in pitch, and the frantic speed of the speech.

### The Over-Explanation: The Lacanian "Full Speech" vs. "Empty Speech"

A critical finding is that Raskolnikov's guilt manifests through **linguistic excess**. In his attempt to appear innocent, he falls into the trap of "Empty Speech" (*parole vide*), providing too much detail and over-punctuating his denials.

**Textual Evidence:** Raskolnikov cries out: "*You're lying! I don't know your goals... I don't know anything... it's all a lie!*" (Dostoevsky, p. 342).

**Analysis:** The repetition of "*I don't know*" functions as a **denegation** (*Verneinung*). As Jacques Lacan notes in *Écrits*, the subject's "No" often serves to introduce a repressed "Yes" into the discourse (Lacan, p. 318). By over-explaining his ignorance, Raskolnikov creates a "symptomatic" discourse. His frantic use of exclamation points and dashes (—) represents a failure of the **Symbolic Order** to contain his anxiety; his grammar is "acting out" the crime his lips deny.

### Porfiry as the Psychoanalyst: The Analytical Space

The research positions the magistrate's office as the "**Analytical Space**." Porfiry adopts the "neutrality" of the analyst, allowing Raskolnikov's "slips" to become the primary evidence. He explicitly describes the criminal's psychological trap: "*He'll get himself tangled up, he'll talk himself into a corner... he'll provide his own mathematical proof*" (Dostoevsky, p. 334).

**Scholarly Reference:** Donald Fanger in *Dostoevsky and Romantic Realism* notes that Porfiry is the first "modern" detective because he works with "the materials of the soul" (Fanger, p. 201).

**Interdisciplinary Link:** This is the moment where the **Syntax of Guilt** reaches its climax. The "game of slips" is won by Porfiry because he recognises that Raskolnikov's delirium is a **communicative act**. When Raskolnikov loses control of his grammar, he is not merely "crazy"; he is **confessing via syntax**. As Porfiry famously tells him: "*You killed, Rodion Romanovich! You killed...*" (p. 460). The detective does not present a knife; he presents the subject's own broken discourse back to him as a mirror.

The interrogation scenes prove that Raskolnikov's "I" is a **fragmented subject**. His confession is triggered not by a moral epiphany, but by a **linguistic collapse** in the clinical presence of Porfiry. The magistrate successfully "reads" the murder through the gaps in Raskolnikov's prosody, proving that the unconscious is indeed "structured like a language."

## IV. CONCLUSION

By applying an interdisciplinary discourse analysis to *Crime and Punishment*, we move beyond seeing Raskolnikov as a mere "character" and begin to see him as a "linguistic subject." The crime he commits does not just weigh on his soul; it shatters his speech.

Dostoevsky's mastery lies in his ability to encode the "return of the repressed" into the very commas and dashes of his prose. Ultimately, Raskolnikov is not caught because of a forensic mistake, but because his subconscious—unable to bear the weight of the murder—forced his grammar to confess **The Inevitability of the Linguistic Confession**

The findings of this study demonstrate that in *Crime and Punishment*, guilt is not merely a thematic undercurrent or a moral weight; it is a **constitutive linguistic force**. By bridging Lacanian psychoanalysis with Bakhtinian polyphony and meticulous stylistic analysis, this research has mapped the "Syntax of Guilt" as a structural phenomenon that transcends the boundaries of the character's conscious mind. The transition of Raskolnikov's discourse from the cold, monologic precision of his "Extraordinary Man" theory to the fragmented, elliptical delirium of his post-crime existence marks the birth of the **Lacanian "Split Subject"** (*Spaltung*).

### Synthesis of Spatial and Syntactic Constraints

Our analysis of the "coffin-cell" architecture proves that Dostoevsky employs a **somatic syntax**. The linguistic density of Raskolnikov's environment—saturated with "stifling" adjectives and the recursive "yellow" signifier—serves as a spatialized neurosis. As Donald Fanger notes, the city is a "projection of the hero's state of soul" (Fanger, p. 194), but this study goes further to suggest that the *sentence*

structure itself narrows alongside the physical walls. The **anacoluthon** and **rhythmic repetitions** identified in the text are the "mathematical proofs" of a mind trapped in a **compulsion to repeat** (*Wiederholungszwang*). Raskolnikov's delirium is thus reclaimed not as a medical pathology, but as a state of **hyper-signification** where the subject's truth is most visible precisely where his grammar fails.

### The Interrogation as a Linguistic Event

The interrogation scenes with Porfiry Petrovich redefine the nature of the "literary detective." Porfiry acts as a proto-psychoanalyst who ignores physical evidence in favour of **prosody and parapraxes**. By focusing on Raskolnikov's "Empty Speech" and the "Lacanian gaps" (ellipses) in his denials, Porfiry demonstrates that the unconscious is indeed "structured like a language" (**Lacan, p. 318**). The magistrate's victory is not forensic; it is a triumph of **discourse analysis**. He successfully reads the murder in the "rhythm of the voice" and the "shaking of the grammar," proving that Raskolnikov's confession is a **linguistic inevitability**. The subject cannot lie because his syntax is already "acting out" the truth of the "Real."

### Final Implications and Scholarly Contribution

This interdisciplinary approach offers a transformative framework for Dostoevsky studies, reconciling the schism between formalist and psychological criticism. We conclude that Dostoevsky's polyphonic narrative is inherently psychoanalytic; the character is not a stable "I," but a site of **dialogic struggle** where the "voice of the other" (the law and the victim) eventually infiltrates and dismantles the ego's defensive narrative.

Ultimately, Raskolnikov's redemption in the Epilogue—where the "voices in his head fall silent"—is not just a spiritual rebirth but a **linguistic expansion**. The "Syntax of Guilt" is finally broken when the subject moves from the recursive, stifling discourse of the "cupboard" to the expansive, silent potential of the Siberian landscape. This research paves the way for future inquiries into how **narrative trauma** is encoded in the very punctuation of the 19th-century novel, positioning Dostoevsky as the premier architect of the **linguistic unconscious**.

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#### Secondary Literary Criticism

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