Title: Synchronicity in *Crime and Punishment*
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Fyodor Dostoevsky's *Crime and Punishment* is rife with coincidences. This preponderance has evoked criticism among scholars; for instance, Ernest Simmons calls it "the principal artistic blemish in the work" (Simmons 169) and Philip Rahv writes that "It belongs to the stock-in-trade of melodrama" (Rahv 28). Indeed, the preponderance of coincidences stretches the credibility of the verisimilitude of events in the novel. This paper takes a different approach to the matter, arguing that Dostoevsky's use of coincidence is a conscious, deliberate choice on the part of the author, one with a particular goal in mind. Firstly, Dostoevsky marks crucial incidents of coincidence in the novel by emphasizing just how unusual and extraordinary they are. Secondly, Dostoevsky marks the coincidences as being perceived mystically by Raskolnikov. This conscious authorial marking of these events leads me to believe that Dostoevsky was engaged in describing a system of synchronicity, one akin to that later theorized by Carl Gustav Jung. Through his study of *Diary of a Writer*, Gary Saul Morson identifies "Dosotevsky's theory of 'synchronicity' that is, his idea that in certain periods [. . .] there may be significant, even occult links, between simultaneous events that have no causal connection" (Morson 191). Whereas in his later work Dostoevsky describes synchronicity in the macrocosm, this paper will examine the presence of synchronicity in the microcosm of *Crime and Punishment* by conducting a close reading of the passages in question, paying close attention to the choice of lexicon in describing these mystical events.

Morson, Gary Saul. *The Boundaries of Genre*. Austin: U of Texas P, 1981.

Rahv, Philip. "Dostoevsky in Crime and Punishment," in *Dostoevsky: A Collection of Critical Essays*, ed. René Wellek. Englewood, N.J., Prentice-Hall: 1962.

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