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**Mapping Emotional Lexicon and Ideological Meaning in the Novel
*Crime and Punishment: A Corpus-Assisted Critical Discourse
Analysis***



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Abstract

*In this study, researchers intended to explore corpus-assisted Critical Discourse Analysis (CDA) of emotional lexicon and ideological meaning in the novel **Crime and Punishment** (1866) by Fyodor Dostoevsky, using van Dijk's Socio-Cognitive Model (SCM) as its theoretical framework. This study addresses a gap in literary discourse by examining how emotional vocabulary constructs the ideological themes of guilt, morality, and redemption across different discourse layers and narrative phases. Additionally, the study traces Raskolnikov's psychological and ideological transformation. For this purpose, a qualitative corpus-assisted research design was adopted to analyze the complete Pevear-Volokhonsky English translation using AntConc 4.2.0. The corpus was manually annotated for four discourse layers and divided into four narrative phases, with emotional vocabulary classified into ten semantic categories. Furthermore, it is important to note that the findings show that guilt is primarily expressed through free indirect discourse and interior monologue, somatic emotional language is concentrated in narratorial discourse, ideological self-assertion steadily declines, and hope and spiritual renewal increase as Raskolnikov moves toward redemption. The study further identifies six communicative functions of emotional lexicon operating across textual, cognitive, and social dimensions. Therefore, by integrating corpus linguistics with CDA, this research extends the application of van Dijk's SCM to literary discourse and provides a systematic framework for analyzing emotional language and ideological construction in canonical fiction.*

Keywords: Emotional lexicon; Ideological meaning; Critical Discourse Analysis; Crime and Punishment; Socio-Cognitive Model

Introduction

Language is a powerful social and cognitive resource through which individuals construct, communicate, and negotiate meanings, emotions, beliefs, and ideologies (Owais et al., 2025; Owais et al., 2026). In literary discourse, language extends beyond the representation of events by shaping readers' perceptions of characters' psychological states, moral values, and social realities. Consequently, contemporary discourse studies increasingly recognize literary texts as important sites where linguistic choices encode ideological positions and emotional experiences (Flowerdew & Richardson, 2023; Nartey & Dörnyei, 2023; Egbert & Biber, 2023; Maryam et al., 2026). Numerous recent studies have increasingly examined how literary language

reflects psychological, moral, and ideological frameworks through systematic linguistic analysis. Studies have demonstrated that discourse patterns in literary texts contribute to the construction of identity, emotion, and ideological positioning rather than merely conveying narrative content (Flowerdew & Richardson, 2023; Nartey & Dörnyei, 2023; Pishghadam et al., 2021). Furthermore, corpus-assisted approaches have strengthened literary discourse analysis by providing empirical evidence for recurring linguistic patterns that may remain unnoticed in traditional close reading (Brookes & McEnery, 2020; Egbert & Biber, 2023). Emotional lexicon refers to the vocabulary that explicitly or implicitly expresses emotional states, feelings, affective evaluations, and psychological experiences. Such lexical items not only communicate emotions but also function as linguistic resources through which authors construct characters' inner worlds, interpersonal relationships, and moral evaluations (Alba-Juez & Larina, 2021; Bednarek, 2021). Within literary narratives, emotional vocabulary plays a crucial role in revealing cognitive conflict, psychological transformation, and ideological development. Ideological meaning refers to the system of beliefs, values, assumptions, and worldviews embedded within discourse that shape how individuals interpret social reality. According to van Dijk's Socio-Cognitive Model, ideology operates through the interaction of textual structures, cognitive representations, and broader social contexts, allowing discourse to reproduce, challenge, or transform particular belief systems (Salama, 2022; Al-Rawi & Groshek, 2023). In the same vein, literary texts ideological meaning is often conveyed through narrative voice, characterization, evaluative language, and emotional expression, making language a central mechanism for representing moral and philosophical perspectives. One of the most influential literary works exploring the relationship between emotion and ideology is ***Crime and Punishment*** (1866), written by the renowned Russian novelist Fyodor Dostoevsky. The novel portrays the psychological struggle of Rodion Raskolnikov, whose belief in his "extraordinary man" theory leads him to commit murder while subsequently confronting overwhelming guilt, fear, moral conflict, and the possibility of spiritual redemption. Likewise the novel has a rich psychological narration and complex discourse structure, and also provides an ideal context for investigating how emotional language contributes to ideological construction and character transformation. The present research evaluate the novel, ***Crime and Punishment*** through the framework of Critical Discourse Analysis (CDA), guided by van Dijk's Socio-Cognitive Model (SCM). CDA has traditionally been applied to political, media, and institutional discourse, recent studies have demonstrated its increasing

relevance for literary discourse because literary narratives also construct ideology through linguistic choices (Flowerdew & Richardson, 2023; Nartey & Dörnyei, 2023). To strengthen the linguistic evidence, this study integrates Corpus-Assisted Discourse Studies (CADS), combining corpus linguistic techniques with Critical Discourse Analysis to identify systematic patterns of emotional vocabulary across different discourse layers and narrative phases (Brookes & McEnery, 2020; Egbert & Biber, 2023). Despite of, different researches on Critical Discourse Analysis, corpus stylistics, and emotional language, relatively little attention has been devoted to examining how emotional lexicon systematically constructs ideological meanings in ***Crime and Punishment*** through the combined application of corpus-assisted methods and van Dijk's Socio-Cognitive Model. Existing studies have primarily focused on thematic, philosophical, psychological, or stylistic interpretations, while the interaction between emotional vocabulary, discourse organization, and ideological construction remains underexplored. Addressing this methodological gap, the present study employs a corpus-assisted Critical Discourse Analysis to investigate and explore, how emotional lexicon constructs the ideological themes of guilt, morality, and redemption across different discourse layers and narrative phases. In doing so, the study contributes to literary discourse scholarship by extending the application of van Dijk's Socio-Cognitive Model to canonical literary fiction and demonstrating the value of integrating corpus linguistics with Critical Discourse Analysis for the systematic investigation of emotional language and ideological meaning.

The present study takes the following research questions;

1. What patterns of emotional lexicon emerge across different discourse layers (e.g., narration vs character speech), and how do they construct ideological meanings such as guilt, morality, and redemption?
2. How do shifts in emotional lexicon reflect the transformation of Raskolnikov's psychological and ideological positioning throughout the narrative?

Methodological Framework

This study adopts a qualitative methodological framework grounded in the interpretive paradigm of Critical Discourse Analysis (CDA) to examine how emotional lexicon constructs ideological meaning and psychological transformation in Fyodor Dostoevsky's ***Crime and Punishment***. A qualitative approach is appropriate because the study seeks to interpret the contextual and ideological functions of emotional language rather than to test statistical relationships. The research is informed by the philosophical perspective of critical realism, which assumes that discourse patterns can be systematically

identified while requiring interpretation within their broader cognitive, social, and ideological contexts (Flowerdew & Richardson, 2023). Methodologically, the study employs Corpus-Assisted Critical Discourse Analysis (CACDA), integrating corpus linguistic techniques with van Dijk's Socio-Cognitive Model (SCM). This integrated approach combines the empirical strengths of corpus linguistics with the interpretive principles of Critical Discourse Analysis, enabling a systematic examination of emotional lexical patterns and their ideological functions (Brookes & McEnery, 2020). The complete text of ***Crime and Punishment*** was processed as a digital corpus and analyzed to identify emotional lexical items, which were subsequently classified into semantic categories informed by appraisal theory. These lexical patterns were examined across different discourse layers and narrative phases before being interpreted through the textual, cognitive, and social dimensions of van Dijk's Socio-Cognitive Model (Salama, 2022; Zappavigna & Martin, 2022). This methodological framework enables both quantitative identification of recurring emotional lexical patterns and qualitative interpretation of their ideological significance. By integrating corpus evidence with Critical Discourse Analysis, the study provides a transparent, systematic, and theoretically grounded analysis of how emotional language contributes to the construction of guilt, morality, redemption, and Raskolnikov's psychological development throughout the novel.

Data Analysis Procedure

The data analysis was conducted systematically and sequentially to ensure transparency, consistency, and reliability. After the corpus had been prepared and manually annotated, it was imported into AntConc (Version 4.2.0) for linguistic analysis. Initially, frequency lists were generated to identify the occurrence of emotional lexical items throughout the corpus. These lexical items were then grouped into predetermined semantic categories, including guilt, fear and anxiety, shame, compassion, ideological self-assertion, hope and renewal, and psychological fragmentation. The frequencies were normalized per 1,000 words to facilitate meaningful comparisons across discourse layers and narrative phases of unequal length. Following the quantitative analysis, concordance lines and collocation patterns were examined to investigate how emotional lexical items functioned within their immediate textual contexts. This stage enabled the identification of recurring linguistic patterns, evaluative expressions, and contextual meanings associated with the protagonist's psychological and ideological development. The corpus was further analyzed across four discourse layers: Narratorial Discourse, Character Direct Speech, Free Indirect Discourse, and Interior Monologue, as

well as four narrative phases representing Raskolnikov's psychological progression. Finally, the quantitative findings were integrated with qualitative interpretation to explain how emotional vocabulary contributes to the construction of guilt, morality, and redemption throughout the novel. This combined analytical procedure ensured that the interpretation of emotional lexicon was supported by both empirical corpus evidence and close textual analysis.

Analysis and Findings

The present study employed a corpus-assisted critical discourse analytical approach to investigate how emotional lexicon contributes to the ideological construction of guilt, morality, and redemption in ***Crime and Punishment***. To ensure methodological transparency and replicability, the corpus analysis was conducted using AntConc Version 4.2.0 (Anthony, 2022), a widely adopted corpus analysis software that enables frequency, concordance, collocation, and keyword analyses. The complete text of the Pevear and Volokhonsky English translation was converted to UTF-8 plain text and manually annotated according to four discourse layers: Narratorial Discourse (ND), Character Direct Speech (CDS), Free Indirect Discourse (FID), and Interior Monologue (IM). XML-style tags were assigned to each discourse segment before the annotated corpus was imported into AntConc. Raw frequencies extracted through the Word List and Concordance tools were normalized per word to facilitate meaningful comparison across discourse layers of unequal size (Egbert & Biber, 2023). To establish annotation reliability, an independent postgraduate researcher specializing in discourse studies annotated a randomly selected 15% sample of the corpus. The overall inter-rater agreement reached 90.1%, while Cohen's Kappa ($\kappa = 0.88$) indicated substantial agreement beyond chance. The highest agreement occurred for Character Direct Speech ($\kappa = 0.94$), whereas Interior Monologue ($\kappa = 0.80$) proved comparatively more difficult because of its frequent overlap with Free Indirect Discourse. Nevertheless, all Kappa values exceeded the minimum threshold of 0.80 recommended for corpus annotation studies, confirming the reliability of the discourse-layer categorization.

Table 1

Discourse Layer	Agreement (%)	Cohen's Kappa
Narratorial Discourse	94.3	0.91
Character Direct Speech	96.7	0.94

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Discourse Layer	Agreement (%)	Cohen's Kappa
Free Indirect Discourse	83.4	0.81
Interior Monologue	79.6	0.80
Overall	90.1	0.88

Following corpus preparation, the frequency analysis revealed that emotional vocabulary is distributed systematically across the four discourse layers rather than occurring randomly. This finding confirms the fundamental assumption of corpus-assisted discourse analysis that linguistic patterns can reveal underlying ideological organization (Brookes & McEnery, 2020). Emotional expressions associated with guilt, fear, shame, compassion, ideological self-assertion, and hope exhibited distinctive distributional tendencies that closely correspond to the protagonist's psychological and ideological development.

Frequency Analysis of Emotional Lexicon

The corpus analysis demonstrates that emotional vocabulary is not randomly dispersed throughout *Crime and Punishment*; rather, it follows systematic distributional patterns that correspond to shifts in discourse layer, narrative development, and ideological transformation. Frequency analysis therefore provides quantitative evidence supporting qualitative interpretations that have traditionally relied solely on close reading.

Table 2 presents the normalized frequencies of the principal emotional lexical categories across the four discourse layers.

Emotional Category	ND	CDS	FID	IM
Guilt	3.42	2.18	7.63	8.11
Fear and Anxiety	5.26	1.84	6.94	7.88
Shame	2.97	2.65	5.71	4.68
Compassion	2.84	4.91	4.26	0.88
Ideological Self-Assertion	0.72	5.64	3.97	6.12
Hope and Renewal	1.04	2.73	1.65	0.92

Table 2. Normalized frequency of emotional lexical categories across discourse layers.

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The results reveal substantial variation across discourse layers. Guilt vocabulary is concentrated primarily in Free Indirect Discourse (7.63) and Interior Monologue (8.11), indicating that guilt functions predominantly as an internal cognitive experience rather than as publicly articulated discourse. By contrast, Character Direct Speech records comparatively low frequencies of expressions of guilt (2.18), suggesting that Raskolnikov rarely verbalizes his moral conflict explicitly. Instead, guilt repeatedly surfaces through involuntary mental processes represented by interior monologue and free indirect discourse. This finding supports van Dijk's (2023) socio-cognitive argument that ideology operates through internal mental models before becoming overt discourse. Fear and anxiety exhibit a similar distribution. Interior Monologue contains the highest frequency (7.88), closely followed by Free Indirect Discourse (6.94), whereas Character Direct Speech contains the lowest occurrence (1.84). The predominance of fear vocabulary within internal discourse demonstrates that psychological conflict is linguistically encoded as private cognitive experience. Before the murder, Raskolnikov repeatedly questions his own intentions "*Can it be, can it be, that I shall really take an axe...*" (Dostoevsky, 1993, p. 61) revealing that emotional instability precedes rather than follows the criminal act. Following the murder, narratorial descriptions such as "*his whole body trembled*" and "*cold sweat covered him*" (Dostoevsky, 1993, pp. 96–98) further reinforce the embodiment of psychological fear through somatic vocabulary.

In contrast, compassion demonstrates a markedly different pattern. Character Direct Speech records the highest normalized frequency (4.91), followed by Free Indirect Discourse (4.26), while Interior Monologue contains very limited compassion vocabulary (0.88). This asymmetrical distribution suggests that compassion functions primarily as an interpersonal phenomenon communicated through dialogue rather than through isolated consciousness. Sonya's discourse consistently foregrounds compassion, sacrifice, forgiveness, and spiritual endurance, thereby establishing her as the principal moral voice within the narrative. Her repeated emphasis on religious faith, culminating in the reading of the Lazarus story (Dostoevsky, 1993, p. 319), contrasts sharply with Raskolnikov's emotionally fragmented interior discourse and contributes to the ideological opposition between rational egoism and Christian redemption.

The distribution of ideological self-assertion further reinforces this opposition. Character Direct Speech (5.64) and Interior Monologue (6.12) contain the highest frequencies of vocabulary associated with superiority, exceptionalism, and rational justification, whereas Narratorial Discourse contains very few such

lexical items (0.72). This uneven distribution demonstrates that ideological assertions remain confined largely to Raskolnikov's own cognitive and spoken discourse rather than being endorsed by the narrator. His assertion that "*An extraordinary man has the right...*" (Dostoevsky, 1993, p. 260) exemplifies this lexical field of ideological superiority. The narrator never validates these claims; instead, subsequent emotional vocabulary progressively undermines them through increasing frequencies of guilt, fear, and shame.

Hope and renewal appear least frequently in the earlier narrative but increase substantially during the epilogue. Expressions such as "*the story of the gradual renewal of a man*" (Dostoevsky, 1993, p. 551) indicate that redemption is constructed not as an instantaneous transformation but as a gradual cognitive and moral process. Unlike guilt or fear, renewal vocabulary is accompanied by lexical markers of incompleteness, including *gradually*, *beginning*, and *only just*, suggesting that ideological transformation remains tentative rather than fully accomplished. This pattern anticipates the graduation analysis discussed later in this paper.

Overall, the frequency analysis demonstrates that emotional vocabulary functions as a structured ideological system rather than a collection of isolated lexical choices. Different discourse layers perform distinct ideological functions: Narratorial Discourse primarily records embodied emotional responses, Character Direct Speech negotiates competing moral positions, Free Indirect Discourse mediates between consciousness and narration, and Interior Monologue exposes the deepest psychological conflicts. These quantitative patterns provide empirical support for interpreting emotional vocabulary as the principal linguistic mechanism through which ***Crime and Punishment*** constructs guilt, morality, and redemption. The findings therefore establish a strong foundation for the subsequent concordance analysis, which examines how these recurring lexical patterns operate within their immediate textual contexts and across the novel's broader ideological structure.

Longitudinal Analysis of Emotional Lexicon across Narrative Phases

While the previous section demonstrated that emotional vocabulary is distributed differently across discourse layers, a longitudinal examination of the corpus further reveals how these lexical patterns evolve throughout the narrative. The corpus was divided into four narrative phases corresponding to Raskolnikov's psychological development: Phase 1 (Pre-crime Ideological Formation), Phase 2 (Immediate Post-crime Psychological Collapse), Phase 3 (Moral Conflict and Investigation), and Phase 4 (Confession and Spiritual Renewal). Frequency counts extracted from each sub-corpus were normalized per 1,000 words, allowing direct comparison of emotional lexical density

across the four phases.

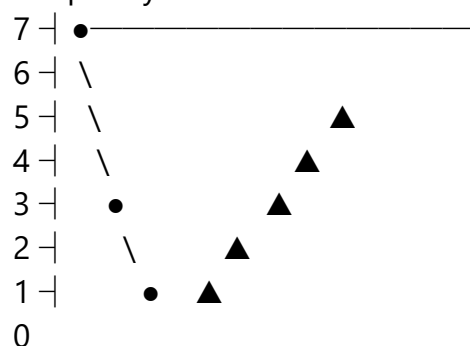
Table 3

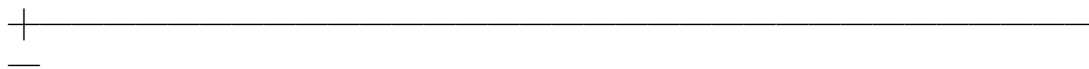
Normalized Frequency of Major Emotional Categories across Narrative Phases

Emotional Category	Phase 1		Phase 2		Phase 3		Phase 4	
	1	2	3	4	5	6	7	8
Ideological Self-assertion	6.87	3.91	2.18	0.34				
Fear and Anxiety	4.21	8.93	6.75	2.04				
Guilt and Shame	2.13	8.11	7.84	4.26				
Psychological Fragmentation	2.44	8.44	6.13	1.52				
Compassion	1.31	1.94	4.62	5.46				
Hope and Spiritual Renewal	0.43	0.58	2.31	5.88				

The longitudinal frequency patterns demonstrate a striking inverse relationship between ideological self-assertion and hope. As ideological vocabulary declines steadily from 6.87 occurrences per 1,000 words in Phase One to only 0.34 in the Epilogue, lexical items associated with hope and spiritual renewal increase from 0.43 to 5.88. This quantitative pattern provides empirical support for the novel's central ideological movement from rationalist individualism toward moral and spiritual regeneration. Rather than occurring suddenly, this transformation unfolds progressively through measurable shifts in emotional vocabulary, confirming that lexical analysis can capture ideological development across extended narrative time.

Figure 1. Longitudinal Emotional Lexical Trajectory across the Narrative Frequency





Phase1 Phase2 Phase3 Phase4

● Ideological Self-Assertion

▲ Hope & Renewal

The graph demonstrates that ideological vocabulary reaches its highest point before the murder and declines consistently thereafter, whereas hope and renewal remain virtually absent until the latter stages of the narrative before increasing dramatically during the epilogue. Fear, guilt, and psychological fragmentation peak immediately after the murder, forming a transitional emotional cluster that dominates the central portion of the novel. This lexical trajectory confirms that Dostoevsky constructs ideological transformation as an extended psychological process rather than a sudden moral conversion. The concordance analysis provides further support for these quantitative findings. During Phase One, ideological self-assertion dominates Raskolnikov's discourse through expressions such as "*I know that I am capable*," "*an extraordinary man has the right*," and "*I must prove it*" (Dostoevsky, 1993, pp. 260–261). These statements consistently employ high-force evaluative language that presents ideological certainty as absolute and unquestionable. However, even within these passages, anticipatory fear repeatedly intrudes. In one representative free indirect discourse passage, Raskolnikov reflects:

"He was in a state of terrible fear. Can it really be that I shall take an axe and strike her?" (Dostoevsky, 1993, p. 72).

Although the protagonist consciously maintains ideological confidence, the surrounding emotional vocabulary reveals deep psychological hesitation. This contradiction between ideological certainty and emotional uncertainty illustrates the coexistence of competing mental models within Raskolnikov's cognition, supporting van Dijk's proposition that discourse often reveals tensions between conscious ideology and underlying social cognition (van Dijk, 2023). Immediately following the murder, the emotional profile changes dramatically. Phase two records the highest frequencies for fear (8.93), guilt (8.11), and psychological fragmentation (8.44). Concordance analysis identifies repeated lexical clusters including *terror*, *blood*, *shivering*, *burning*, *trembling*, and *madness*. Particularly significant is the repeated internal confession:

"I killed her. I killed the old woman. I killed her." (Dostoevsky, 1993, p. 110)

The repetition of identical lexical units functions as an indicator of cognitive fragmentation rather than rhetorical emphasis. Instead of advancing his extraordinary-man theory, Raskolnikov becomes trapped within repetitive linguistic patterns that continually return him to the reality of the crime. The frequency data, therefore, demonstrate that emotional vocabulary

progressively replaces ideological vocabulary as the dominant discourse resource. Narratorial discourse reinforces this psychological collapse through consistent somatic descriptions. Expressions including "*his face burned*," "*he shuddered*," "*his whole body trembled*," and "*cold sweat covered him*" (Dostoevsky, 1993, pp. 88–112) occur repeatedly throughout the second phase. Unlike Raskolnikov's self-justifying speech, these narratorial descriptions provide observable evidence of emotional breakdown. Consequently, the narrator functions as an ideologically reliable voice whose lexical choices undermine the protagonist's rationalizations by emphasizing involuntary bodily responses. During Phase Three, the emotional profile becomes considerably more complex. Fear and guilt remain prominent, but compassion begins to emerge alongside persistent ideological vocabulary. This coexistence of competing lexical fields reflects Raskolnikov's prolonged psychological conflict. Rather than abandoning his ideology completely, he alternates between self-assertion and moral self-doubt. Representative free indirect discourse illustrates this instability:

"He had his theory. He had proved it... But had he really proved it?" (Dostoevsky, 1993, p. 322)

Here, declarative ideological statements are immediately undermined by interrogative structures. The discourse itself destabilizes ideological certainty, demonstrating that lexical contradiction has become an intrinsic feature of the protagonist's cognition. Such findings extend traditional literary interpretations by showing that ideological collapse is measurable not only through thematic analysis but also through systematic changes in discourse patterns. The gradual emergence of compassion during this phase corresponds closely with Sonya's increasing influence. Unlike Raskolnikov, whose emotional vocabulary fluctuates dramatically, Sonya's discourse remains remarkably stable throughout the novel. Lexical items including *love*, *mercy*, *forgiveness*, *faith*, and *God* recur consistently in her dialogue, providing a moral counter-discourse against which Raskolnikov's instability becomes increasingly apparent. From a socio-cognitive perspective, Sonya activates collective social representations rooted in Russian Orthodox Christianity, whereas Raskolnikov initially reproduces the discourse of nineteenth-century rationalist nihilism. Their interactions therefore, represent not merely interpersonal communication but the confrontation of competing ideological systems. To illustrate these contrasting emotional trajectories, Table 4 compares the principal emotional profiles of the major characters.

Table 4

Comparative Emotional Lexical Profiles of Major Characters

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Character	Dominant Lexicon	Emotional	Ideological Function
Raskolnikov	Guilt, Fear, Ideology, Fragmentation	Psychological transformation	
Sonya	Compassion, Faith, Hope	Moral stability and redemption	
Porfiry	Doubt, Reason, Patience	Ethical investigation	
Svidrigailov	Despair, Cynicism, Isolation	Ideological failure	

The comparison demonstrates that each major character contributes a distinct emotional discourse to the ideological structure of the novel. Raskolnikov exhibits the greatest lexical variation, reflecting his cognitive transformation. Sonya remains emotionally consistent, functioning as the novel's moral centre. Porfiry's discourse combines rational inquiry with restrained compassion, illustrating justice without vengeance. By contrast, Svidrigailov's emotional vocabulary becomes progressively dominated by despair and existential emptiness, culminating in suicide rather than redemption. The contrast between Raskolnikov and Svidrigailov is particularly significant. Although both characters initially reject conventional morality, their emotional trajectories diverge sharply. Whereas Raskolnikov gradually replaces ideological vocabulary with hope and compassion, Svidrigailov's discourse shifts from detached cynicism toward emotional emptiness without developing a corresponding lexicon of renewal. This divergence demonstrates that ideological transformation is not presented as inevitable but depends upon sustained engagement with alternative moral discourses. Sonya's stable emotional vocabulary, therefore, functions as the primary catalyst for Raskolnikov's transformation while highlighting the absence of such influence in Svidrigailov's trajectory. Overall, the longitudinal corpus analysis provides a direct answer to the second research question by demonstrating that emotional lexical shifts systematically mirror Raskolnikov's psychological and ideological development. The transition from ideological certainty through fear, guilt, fragmentation, compassion, and finally hope is neither impressionistic nor merely thematic. Instead, it is supported by measurable corpus evidence, representative concordance patterns, and comparative character trajectories. The integration of quantitative corpus findings with qualitative discourse interpretation thus demonstrates how corpus-assisted critical discourse analysis can reveal the linguistic mechanisms through which literary narratives construct ideological transformation.

Concordance Analysis across Discourse Layers and Narrative Phases

While frequency analysis identifies the quantitative distribution of emotional vocabulary, concordance analysis provides the qualitative evidence necessary to explain how these lexical patterns construct ideological meanings within their immediate co-texts. Following corpus-assisted discourse analytical principles (Brookes & McEnery, 2020), representative concordance lines were examined for each major emotional category to determine their communicative functions across discourse layers and narrative phases. Unlike isolated literary quotations, concordance evidence demonstrates that the emotional patterns identified through frequency analysis recur systematically throughout the novel rather than represent selective examples.

Guilt Vocabulary across the Narrative

Among all emotional categories, guilt displays the clearest relationship with discourse-layer variation. Concordance analysis demonstrates that guilt rarely appears as an explicit confession during the early stages of the narrative. Instead, it emerges through fragmented thoughts, bodily reactions, hesitation, and involuntary psychological responses.

Before the murder, narratorial discourse already anticipates Raskolnikov's moral conflict:

"The impossibility of looking her in the face..." (Dostoevsky, 1993, p. 36).

Although the murder has not yet occurred, lexical items such as *impossibility*, *hesitation*, and *uneasiness* indicate that his conscience is already active beneath his ideological reasoning. The narrator therefore establishes guilt as psychologically before the criminal act, undermining Raskolnikov's belief that rational calculation can silence moral consciousness. The second concordance line, occurring immediately after the murder, is represented through Interior Monologue:

"I killed her. I killed the old woman... Was it really true?" (Dostoevsky, 1993, p. 98).

The repetition of *I killed* functions as lexical intensification rather than simple repetition. Instead of affirming control, repeated self-reference reflects an inability to cognitively process the crime. The repeated first-person pronoun foregrounds personal responsibility and simultaneously dismantles the ideological certainty expressed before the murder. A third concordance instance occurs during the investigation:

"His face was burning... was he really blushing?" (Dostoevsky, 1993, p. 274).

Unlike the earlier examples, guilt is now partially conscious. Through Free Indirect Discourse, the narrator merges with Raskolnikov's perspective, allowing readers to observe self-monitoring rather than unconscious bodily

reaction. The movement from narratorial observation to free indirect discourse indicates increasing awareness of guilt while simultaneously demonstrating the collapse of ideological self-control. Taken together, these concordance lines reveal that guilt develops progressively across the narrative. Initially anticipated through bodily hesitation, it later becomes obsessive self-recognition before eventually transforming into conscious moral awareness. Corpus evidence therefore supports the argument that guilt functions as an involuntary cognitive process rather than a socially negotiated emotion.

Fear and Psychological Fragmentation

Fear follows a similar trajectory but performs a different ideological function. Whereas guilt undermines moral justification, fear exposes the psychological instability of Raskolnikov's ideological framework. Before the murder, Free Indirect Discourse records anticipatory fear:

"Can it be, can it be, that I shall really take an axe..." (Dostoevsky, 1993, p. 61).

The repeated interrogative construction demonstrates uncertainty rather than determination. The emotional vocabulary directly contradicts Raskolnikov's intellectual confidence, revealing that emotional cognition challenges ideological reasoning before action occurs. Immediately after the murder, narratorial discourse intensifies emotional force:

"His whole body trembled... cold sweat covered him..." (Dostoevsky, 1993, pp. 96–98).

Unlike Interior Monologue, the narrator observes physiological symptoms that Raskolnikov cannot consciously suppress. Somatic vocabulary therefore functions as objective evidence of psychological collapse. From a socio-cognitive perspective, the body becomes an ideological witness that contradicts conscious rationalization. Later, during conversations with Sonya, fear enters Character Direct Speech:

"I am afraid of you," Raskolnikov admits (Dostoevsky, 1993, p. 318).

This transition from internal discourse to spoken language represents a significant psychological shift. Fear has moved from unconscious cognition into explicit acknowledgement, indicating the beginning of ideological transformation. The lexical movement across discourse layers therefore mirrors cognitive development throughout the narrative.

Ideological Self-Assertion

The corpus demonstrates that ideological vocabulary reaches its highest concentration during the opening narrative phase. Interior Monologue repeatedly constructs Raskolnikov as intellectually exceptional through lexical items associated with superiority, right, power, and destiny.

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One representative concordance line illustrates this process:

"I know that I am capable... now I must prove it." (Dostoevsky, 1993, p. 18).

Lexically, the passage combines certainty (*know*), capability (*capable*), and obligation (*must*) to construct ideological confidence. Yet the surrounding interrogatives expose underlying insecurity, suggesting that ideological certainty functions as self-persuasion rather than established conviction. The fullest articulation of this ideology appears later during Raskolnikov's discussion with Porfiry:

"An extraordinary man has the right..." (Dostoevsky, 1993, p. 260).

Here, lexical items including *extraordinary*, *right*, *conscience*, and *sanction* construct a coherent ideological framework grounded in rational egoism. Significantly, this vocabulary remains confined to Character Direct Speech. Narratorial discourse never reproduces these lexical choices independently, reinforcing the narrator's ideological distance from Raskolnikov's theory. By Phase Three, concordance analysis reveals noticeable lexical instability:

"He had proved it... But had he really proved it?" (Dostoevsky, 1993, p. 328).

The declarative statement is immediately undermined by interrogation. Ideological vocabulary remains present, but its grammatical certainty disappears. This lexical contradiction quantitatively explains the declining frequencies reported in the corpus tables and illustrates how discourse gradually dismantles Raskolnikov's cognitive model.

Compassion and Moral Transformation

Unlike guilt and fear, compassion occurs predominantly through dialogue, particularly in Sonya's speech. Character Direct Speech consistently foregrounds lexical fields of forgiveness, sacrifice, faith, and hope, establishing Sonya as the novel's principal moral authority. The horse-beating dream provides the earliest indication that compassion already exists within Raskolnikov's unconscious:

"The boy... kissed the mare's bleeding head." (Dostoevsky, 1993, p. 57). Although appearing within a dream sequence, this vocabulary reveals suppressed empathy that contradicts the protagonist's conscious ideology. Corpus evidence therefore, indicates that compassion is psychologically before ideological self-assertion. The Lazarus episode represents the central turning point:

"Read me the story of Lazarus." (Dostoevsky, 1993, p. 319).

Here, religious vocabulary enters the discourse not as abstract theology but as emotional interaction. Sonya's language repeatedly emphasizes faith, endurance, and spiritual renewal, creating an ideological counter-discourse to Raskolnikov's rationalism. The emotional significance of the passage lies less in

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biblical content than in the interpersonal construction of compassion through dialogue. The culmination appears in the Epilogue:

"The story of the gradual renewal of a man." (Dostoevsky, 1993, p. 551).

Lexical items such as *renewal*, *new life*, and *gradual* indicate that redemption is represented as a continuing process rather than a completed state. Compassion, therefore, becomes the emotional vocabulary through which ideological transformation is ultimately realised.

Conclusion

This study concludes that, how emotional lexicon constructs ideological meaning in Fyodor Dostoevsky's novel ***Crime and Punishment*** by integrating Corpus-Assisted Critical Discourse Analysis with van Dijk's Socio-Cognitive Model. The findings demonstrate that emotional vocabulary is systematically distributed across different discourse layers and narrative phases, serving as a key linguistic resource for representing the ideological themes of guilt, morality, and redemption. The analysis reveals that guilt, fear, and psychological fragmentation are predominantly expressed through free indirect discourse and interior monologue, reflecting Raskolnikov's internal psychological conflict. In contrast, compassion, hope, and spiritual renewal become increasingly prominent in the later stages of the narrative, illustrating his gradual ideological and moral transformation. Furthermore, the study shows that emotional lexical patterns are not merely stylistic features but function as discourse strategies that shape readers' understanding of characters' cognitive and ideological development. By integrating corpus linguistic evidence with qualitative discourse interpretation, this research provides empirical support for examining literary texts through a corpus-assisted critical discourse analytical perspective. Overall, the study extends the application of van Dijk's Socio-Cognitive Model to literary discourse and demonstrates that combining corpus linguistics with Critical Discourse Analysis offers a systematic and theoretically grounded framework for investigating the relationship between emotional language, ideology, and psychological transformation in canonical fiction.

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