

# Dostoyevski

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# Dostoyevski's Literary Output

- Dostoyevski wrote many stories and books, some of which are considered among the greatest masterworks of world literature.
- Some of his later novels have a great deal of philosophical content.
- The first of these, *Notes from Underground* (1864), was called by Walter Kaufmann “the best overture for existentialism ever written.”
  - A French translation was read by Nietzsche and profusely praised by him.
- His next novel, *Crime and Punishment* (1866), contains themes of guilt and salvation, as well as the question of a “higher type” of human.
- The final novel, *The Brothers Karamzov* (1880), contains a famous chapter, “The Grand Inquisitor,” that explores the question of freedom and authority.

# Notes from Underground

- The narrative of *Notes from Underground* concerns a miserable, nihilistic, man (the “underground man”) who rails against the possibility of a utopian society.
- The work is a response to the novel *What Is to Be Done*, by Nikolay Chernyshevsky (1862), which describes such a society.
- Chernyshevsky was a revolutionary socialist who emphasized the role of the masses in ultimately bringing down the Russian autocracy.
- Despite (or perhaps because) of his misery, the underground man clings desperately to his individuality.
- His passionate inwardness and paradoxicalness is reminiscent of what was described, in a religious context, by Kierkegaard.
- The emphasis on individual human existence is the reason Dostoyevski is labeled as an “existentialist.”

# The Structure of *Notes from Underground*

- The book consists of a “diary” which is narrated by an un-named forty-year-old former government official.
- It is divided into two parts.
- Part I, “Underground,” consists in a long diatribe about the narrator’s condition, his view of the world, and his relation to society.
  - This part is the most directly philosophical portion of the book.
- In a footnote, Dostoyevski states that the narrator is a representative of his generation and a product of societal conditions at the time.
- The much-longer Part II, “À propos of the Wet Snow,” presents “the actual notes of this person concerning certain events of his life.”
  - This part is more of a psychological study, which is indirectly related to philosophy proper.

# “I Am a Spiteful Man”

- The narrator immediately establishes the paradoxical character of his thought and actions.
- He thinks he has a disease, yet he refuses to consult a physician.
- At first, he attributes this to superstition, but he then notes that belief in medicine is itself superstitious.
- The real explanation of his inaction is that it is from spite.
- He admits that he cannot harm the medical profession by refusing to consult them.
- He admits that he is only injuring himself, yet he insists that his actions are from spite.
  - “My liver is bad, well—let it get worse!”
- He makes a lame joke, admits that it was a despicable act, but deliberately does not erase it.

# I Am *Not* A Spiteful Man

- The narrator, who was a collegiate assessor, recounts his rude behavior toward all the petitioners who came before him.
- He then admits that his behavior was not from spite, because he was not spiteful or even embittered.
  - This is the “whole point, the real sting” of his apparently spiteful behavior.
- The real reason he behaved so badly was to amuse himself.
  - He had lied in describing himself as spiteful—out of spite!
- He was always conscious of “many elements” opposed to spite “absolutely swarming” within him.
- If treated pleasantly, he might be touched, but this reaction would torment him for many months.
- He had become sick from torment because he repressed these elements and refused to allow them any expression.

# Intelligence and Character

- The narrator has not succeeded in becoming spiteful, but he does not “know how to become anything.”
  - “Neither spiteful nor kind.”
  - “Neither a rascal nor an honest man.”
  - “Neither a hero nor an insect.”
- His tormenting consolation is that only a fool can become something, and “that an intelligent man cannot become anything seriously.”
- A man in the nineteenth century “must and morally ought” to become someone of character, a man of action.
- But a man of action is a limited creature.
- The narrator had worked at his job only to support himself.
- When he received an unexpected inheritance he quit, living in squalor yet beyond his means.

# Too Much Consciousness is a Disease

- The narrator had noted that he could not become an insect.
- He now explains it by saying that he is “too conscious,” which is in reality an illness.
- This is by contrast with the relatively low level of consciousness possessed by “all so-called direct persons and men of action.”
- It would be enough for life for a person of the nineteenth century to have half or a quarter of the consciousness of a contemporary inhabitant of St. Petersburg.
  - St. Petersburg is “the most theoretical and intentional town on the whole terrestrial globe.”
- The narrator then expresses pride in his disease, as others do as well.
- He reiterates his conviction that a great deal of consciousness is, in fact, a disease.

# Enjoyment in Degradation

- The narrator's reaction to “the sublime and beautiful” is to think ugly thoughts and do ugly deeds.
- This seems to him not be accidental, but to be a way he was bound to react.
- Eventually, he gave up his struggle against this reaction and carried it like a secret from everyone else.
- He began to develop “a sort of secret abnormal, despicable enjoyment” in returning to his squalid dwelling and tearing into himself for some loathsome act he had committed that day.
- The bitterness finally turned to sweetness, and then into positive enjoyment.
- He asks how this enjoyment is to be explained.

# The Inertia of the Acutely Conscious

- The initial explanation of the enjoyment in one's own degradation is that it is the product of being too intensely conscious of it.
- The narrator feels that he has reached “the last barrier,” so that he could not change his state even if he wanted to.
- This is the result of the “inertia” that continues the state of the degradation of every acute consciousness.
- So, in a sense, he is not to blame for being a scoundrel, though this is no consolation for recognizing that one is a scoundrel.
- It seems that the enjoyment arises from a sense of despair in the recognition that by a “law of nature” one is powerless to act.
- The basis for action will be explained further.

# Retreat to the Underground

- For ordinary, persons of action, “direct” persons (of whom the narrator professes envy), an act such as one of revenge is easily explained.
  - The feeling of revenge takes possession of their whole being, and they rush forward like enraged bulls.
- When they meet opposition that cannot be overcome (“the wall”), they accept the fact and even find some comfort in it.
- But the acutely conscious person is tormented by the barrier and in its presence thinks of himself as more of a mouse than a man.
  - No one asks him to see himself this way.
- While the ordinary person simply takes revenge to be justice, the mouse recognizes it for what it is.
- The mouse’s reaction is to go underground, tormenting himself with question upon question, amplifying his original feeling and never forgetting it.

# The Pleasure of Irresolution

- In his underground lair, the narrator finds himself acutely consciousness of the barrier to his action yet hopeful that it can be overcome.
- He oscillated back and forth between resolutions to act and repenting each resolution.
- It is the process that explains “the savor of that strange enjoyment of which I have spoken.”
- The process is “so subtle, so difficult of analysis” that “people of strong nerves” cannot understand what it is.
- When they have reason to act, they dedicate themselves to action.
- But when confronted with an impossibility due to the laws of nature, they will at once back off.
- Thus, they will never go underground and will never understand the perverse enjoyment to be found there.

# “Twice Two Makes Four”

- The “stone wall” which makes some actions impossible consists in “the laws of nature, the deductions of natural science, mathematics.”
- The strong-nerved person simply accepts these things as facts and learns to live with them.
- Even if it is proved that one is descended from monkeys, or that everyone is an egoist and virtue a myth, this still must be accepted.
  - It cannot be disproved that “twice two makes four.”
- Nature does not care whether one likes these results.
- The narrator vows that he will not accept these laws of nature, because he does not care for them.
- This rejection of the laws of nature only adds to his despair, because he feels himself to blame and not to blame for them, and because there is no one to feel vindictive against.

# The Pleasure of a Toothache

- It seems that the narrator's position implies that he should find despair, and hence pleasure, in any obstacle he cannot overcome.
  - Even something as trivial as a toothache can be a perverse source of pleasure.
- The initial reaction to the unrelenting pain is simply to moan in displeasure.
- But the sophisticated contemporary man will continue to moan—only in a malignant way.
- He realizes that he is “lacerating and harrassing himself and others for nothing.”
- Those he disturbs recognize that his moaning is only for his own amusement.
- A “voluptuous pleasure” arises from the disapproval of those he is annoying, as he admits that they have seen through him as a fraud.

# The Reasons for Action and Inaction

- The narrator asks how someone who tries to find enjoyment even in a toothache can have any measure of self-respect.
- He recounts that he would often intentionally get into trouble, feel repentant, and then realizes that his vows of reform were all a lie.
- The reason he gives for having intentionally courted trouble is that it is an escape from the *ennui* that stems from the recognition that everything is governed by laws of nature.
- Everyone who is “direct” is able to act because they stupidly identify a “primary” cause for acting, which puts their minds at ease.
  - They inflict punishment because it is “just” to do so.
- The intelligent man recognizes that, due to the regress of causes, no cause is primary, and so he cannot act (except out of spite, which the narrator lacks).
- There is no self-respect in this *ennui*.

# How to Respect Yourself

- The narrator laments that his inaction did not stem from laziness.
- He ironically describes laziness as a foundation for self-respect.
- If he were lazy, he would have a character, that of a “sluggard,” which would be a career for him.
- Such a life would resemble that of a man who devotes himself entirely to the enjoyment of fine wine.
  - He considered his devotion to wine to be a virtue and died feeling triumphant.
- The narrator might have chosen the life of a sluggard and glutton with a feeling for the “beautiful and sublime.”
- Had he done so, he would have had a great deal of self-respect and would have been considered an asset, which would be agreeable to hear “in this negative age.”

# Acting from the Knowledge of Advantage

- In Section VII, the narrator turns from describing himself to describing more generally the human condition.
- His focus is on the claim that nastiness is only the result of ignorance of what is truly to one's advantage.
- It is claimed further that it is impossible for one to act against what one knows to be to one's own advantage, so that the enlightened person would always do what is right.
- There are two main problems with this thesis.
  - Historically, people have consciously acted against their advantage out of "obstinacy and perversity" that sets them on a path that is difficult and absurd.
  - There is an advantage ("the most advantageous advantage") which is inconsistent with any calculus of advantages.
- The second of these facts explains the first: people who take the difficult and absurd path do so in pursuit of "the most advantageous advantage."

# Clearer Understanding but No Moral Progress

- In seeking “the most advantageous advantage,” people are willing to give up all the other advantages.
  - Honor.
  - Peace.
  - Prosperity.
- Theories that try to explain the “real” interests of humanity are merely “logical exercises.”
- An example is the historian Buckel, who deduces that as humanity progresses, it becomes less bloodthirsty.
- But it is obvious (for example from the American Civil War) that we are just as bloodthirsty as ever.
- In fact, all that civilization has given us is “the greater capacity for variety of sensations,” which may actually promote the enjoyment of bloodshed.
- Even though we see more clearly than in ancient “barbarous” times, we do not act as reason and science dictate.

# The “Most Advantageous Advantage” Revealed

- Perhaps it will be objected that there are still some old bad habits which stand in the way of people’s willing what is in their interests.
- Further, science will educate people that they in fact *cannot* will on their own.
  - Man “is something of the nature of a piano-key or the stop of an organ.”
- Everything is the result of laws of nature, and once these are discovered, humans will be relieved of all responsibility.
- Once humanity has become enlightened in this way, it will experience halcyon days and erect the “Palace of Crystal.”
- Even if society were rationally (and boringly) ordered, there will still be a spirit of rebellion against the social order.
- The reason is that independent choice is “the most advantageous advantage.”

# In Defense of Free Will

- Perhaps the alleged “independent choice” can itself be explained entirely by laws of nature.
- But if this were to happen, all desire would cease and humans would become like piano-keys.
- Then maybe it would be best for us simply to accept this.
- Yet rationality is only a small part of life, and in living we do stupid things that defy all reason.
- So doing preserves “the most precious thing for mankind,” which is “our personality, our individuality.”
- Humanity has proved itself stupid over the ages, and “the only thing one cannot say is that it’s rational.”
- Even those sages who seek to set a moral example are eventually false to themselves.
- And even if people were maximally happy or proved to be piano-keys, they would make catastrophic choices simply to demonstrate their freedom.

# Certain Events in the Life of the Narrator

- In Part II of his notes, the narrator recounts “certain events of his life” which serve to illustrate the points he had made more abstractly in Part I.
- In the course of these events, the narrator makes a number of absurd choices, culminating in a choice that is truly catastrophic for him.
- Perhaps his goal is to demonstrate his freedom, but it may be that he is simply too sick to tolerate the thought of a normal life.
- The narrative revolves around four more or less extended events.
  - His elaborate attempt to insult an officer.
  - His brief plunge back into society.
  - His humiliation at a dinner party.
  - His encounter with the prostitute Liza.

# The Underground Man at the Office

- Even as a young man of twenty-four the narrator was gloomy and led a solitary life.
- During his twenty years of service at a low-level government office, the narrator was alienated from his co-workers.
- He maintained a conventional appearance to mask his alternating feelings of superiority and inferiority toward his fellow-workers.
- What infuriated him was that they were lowly, even ugly, but they were not at all self-conscious in the way that he himself was.
- The narrator could not bring himself to look these people in the face and was fearful of looking ridiculous in front of them.

# Decent People Are Cowards and Slaves

- The narrator acknowledges that he is morbidly sensitive.
- He thinks of himself as a coward and a slave.
- But he states that this is the condition of a “decent person” in the modern age, and indeed in all ages.
- No decent person is valiant.
- Even if a decent person were to behave valiantly on some occasion, he would soon enough retreat in the face of some threat.
- Only donkeys and mules are valiant, and then only until they are pushed up against the wall.
- But donkeys and mules are not proper models for the behavior of decent people.

# Russian and European Romanticism

- The narrator notes that no one was like him and he was like no one else.
- But at times he was for no reason overtaken by “skepticism and indifference,” which led him to seek the company of others.
- Of course, he would reproach himself for this behavior, branding himself as being a “romantic.”
- He distinguishes the Russian romantic from the German and French “transcendental” romantics.
- Russian romantics are grounded in reality, while the European romantics are quite detached from it.
- The intelligent romantic (as opposed to someone seduced by European romanticism) is something of a rogue, acting opportunistically while holding on to his ideals.

# Plunging into Vice

- The narrator's dalliance with social life soon came to an end, and he was almost always alone.
- He tried to suppress his violent internal turmoil with "external impressions," which he found in reading.
- But reading was no substitute for reality, so he became bored and went out into the world.
- There, he plunged into petty, degrading vice.
- He tries to justify this in various ways.
  - Nothing in his surroundings was worthy of his respect and attracted him.
  - He had "an hysterical craving for incongruity."
- His admission of, and attempt to justify, his lowly behavior are the result of his vow not to lie in telling his story.

# The Affair of the Officer

- In a tavern, an officer unceremoniously lifted the narrator out of his way—an act which the narrator did not protest.
- The narrator rationalizes his cowardly behavior by blaming it on vanity, which made him fear being misunderstood by the surrounding rabble.
- For years, he nourished his spite and plotted his revenge.
  - He would stand in front of the officer as he was coming toward him on the street and refuse to get out of his way.
- He borrowed money in order to be dressed decently, plotted the officer's comings and goings.
- Several times he moved out of the way at the last second, but when he was considering giving up the plan, he chanced into the officer and rammed him.

# The Dream of “The Sublime and the Beautiful”

- The narrator’s elation at his act of heroism ended after a few days, and he once again retreated into his underground lair.
- He tried to escape his self-torment with thoughts of “the sublime and the beautiful,” fancying himself as a hero and not a “chicken heart.”
- During these times, he felt happy and felt that reality was opening up for him.
- He felt in his fantasies a love that does not exist in reality.
  - He triumphed over everyone, and they recognized his superiority.
  - He forgave all those who had opposed him.
  - He fell in love, acquired a fortune, and then gave it away.
- In the end, he recognized this fantasizing as “vulgar and contemptible.”

# One Must Endure Humans to Embrace Humanity

- The narrator's love of humanity inspired by his dreams of "the sublime and the beautiful" motivated him to try to show some affection to some existing human.
- So, when he had dreamt enough, he went to visit his one acquaintance, who was his boss at the office.
- These visits were most uncomfortable for him, which led him to defer temporarily his desire to embrace all of humanity.
- One day when he was unable to endure his solitude or to visit his boss, he went to the home of an acquaintance from school, Simonov.
- He had generally hated his school-mates and was hated by them, but at times he had been close to Simonov.
- He recognized that it was a mistake to go, which itself was a reason for him to knock on Simonov's door.

# The Narrator's School-Mates Plan a Party

- At Simonov's apartment were two other school-mates who had hated the narrator and presently ignored him as if he were a fly.
- His own reaction was to be humiliated because of his lowly social station, as exemplified by his being badly dressed.
- The school-mates were planning a party for a vulgar friend, Zverkov, who had recently inherited a fortune.
- There had been an incident between Zverkov and the narrator when they were both in school.
  - Zverkov had been boasting about his future sexual exploits, which led to the narrator's verbally attacking him.
  - The attack was not out of sympathy for women, but because the other students had applauded his boasts.
  - Eventually, the two parted on good terms.
- The narrator succeeds in persuading his school-mates to allow him to attend the dinner, wanting to go because it would be unseemly for him to do so.

# The Narrator's School Days

- The narrator is moved to recollect his unhappy days as an orphan who was sent to a boarding school by distant relatives.
- He was mercilessly taunted by the stupid boys there, whom he thought of as not being “real people” in that they knew nothing of life.
- Rather than trying to win them over, the narrator longs to humiliate them.
- His weapon was to excel in his studies, so that he was no longer mocked, though he was still hated.
- He genuinely desired a social life, but things never worked out.
- One time he had a friend, but he repaid the boy's affections by tyrannizing him.

# At the Party for Zverkov

- The thought of attending the party for Zverkov excites the narrator as being “the real thing.”
- There, he would gain his revenge by getting the upper hand on the vulgar people who would be there (though he really did not care how it would turn out).
- The time had been changed without his having been told, so he has to wait an hour before anyone shows up.
- Zverkov treats the narrator as an inferior.
- Embarrassed to reveal his shabby circumstances, the narrator mocks Zverkov’s speech.
- Drunk, the narrator condemns people of Zverkov’s type, thus causing a scene.
- But rather than provoking a duel, as he would have liked, the narrator is simply ignored by the party-goers.
- He tries to apologize to Zverkov, who replies that it would be impossible for him to be insulted by the narrator.

# From the Party to the Brothel

- After becoming quite drunk, the members of the party decide to adjourn to a house of prostitution.
- The narrator borrows money to follow them, intent on humiliating them.
- He humorously contrasts the latest “reality” with his romantic fantasies, and then declares himself to be a scoundrel for making light of what he is doing.
- This thought is dismissed because “everything is lost!”
- The narrators’ plan is to “give it to” Zverkov by pulling the hair of his prostitute and pulling Zverkov’s ears.
- He recognizes the plan as being obviously absurd.
- This stops him for a while, but a twist of fate takes him to the brothel anyway.

# The Narrator Meets the Prostitute Liza

- The narrator's plan is thwarted when the partiers had already left the parlor with their women.
- Instead of the revelers, he meets the somber young prostitute, Liza.
- He begins to question her after a long period of silence.
- He paints a bleak picture of the inevitable doom of a young prostitute.
- Then he romanticizes the life that Liza left, dwelling on the relation between a father and her daughter.
- Liza points out that many fathers are eager to sell their daughters into marriage.
- The narrator counters by saying that a woman in a bad marriage should count her blessings.
- He claims that love is "a holy mystery" which will overcome the early problems in marriage and lead eventually to a "union of souls."

# The Narrator Tries to Humiliate Liza

- Liza responds by telling the narrator ironically that he speaks “somehow like a book,” which provokes an “evil feeling” in him.
- He admits that he had not realized that her irony had covered up her feelings, which in her innocence she held back out of pride.
- He then turns his rage against Liza and does his best to humiliate her.
- In other circumstances, he could fall in love with her, but here in the brothel he can only dominate her.
- Her love is her priceless treasure, but that treasure has no value here in the brothel, since any lover would have to share her.
- Her ultimate fate will be grim, as she will fall into debt, move to more squalid brothels, and eventually be abandoned to die in a filthy corner, with no one to remember her.

# The Narrator Drives Liza to Despair

- The narrator's speech has its intended effect, and he states that he had never before witnessed such despair.
- He asks for her forgiveness and gives her his address.
- Her response is to retrieve a love-letter sent to her by a medical student who "knew nothing" of her situation.
- Her aim was to show that she was loved, even though she recognized that nothing would come of it.
- At this point, the narrator leaves the brothel, amazed by his sentimentality and upset that Liza might actually call on him in his shabby underground hole.
- He considers going to Liza to explain himself and to beg her not to come, but this makes him wrathful and determined to crush her.
- He then begins dreaming about saving her and declaring that he knew about her love from the start.

# Liza Visits the Underground Hole

- The narrator gets into a confrontation with his servant, Apollon, whom he hates and who hates him.
- In the midst of this dispute, Liza finally comes to visit him.
- Although he is humiliated by his ragged dress and wretched dwelling-place, he professes not to be ashamed and indeed becomes hysterical.
- Liza tells him that she wants to get away from the house of prostitution.
- The narrator responds by telling her that the object of his sentimental speech there was to humiliate her.
- He had no intention of saving her, but was only playing with words.
- He is an egoist who only played at being her hero, and he is ashamed—a fact for which he blames Liza.

# Liza Embraces the Underground Man

- The narrator confesses to Liza the worm-like baseness of his existence.
- After asking why she is “confronting” him in his hole, he realizes that she loves him and recognizes that he is unhappy.
- She rushes to him and embraces him, which, of course, puts him to shame.
- Whereas he had played the hero to her victim, it is now she who is the heroine and he the humiliated creature.
- He reacts in his usual way, by attempting to dominate and tyrannize her, wishing to master and possess her.
- He declares that he hates her, and she now embraces him rapturously.
- But she then realizes the game he is playing and retreats behind a screen, crying.

# The Narrator Rationalizes His Inability to Love

- The narrator, while distraught, realizes that he cannot love Liza because even in his dreams, he only conceptualized “love” in terms of mastery and moral superiority.
- All he wants is to be left alone.
- He had not reckoned that she had come to love him rather than to hear his “fine sentiments.”
- Because “real life” was now oppressing him again, he only wanted the “peace” of solitude.
- He gives her money, the final act of cruelty (as she was a prostitute), which she throws away.
- She runs away, and he tries in vain to find her.
- He wants to beg forgiveness, but he realizes that this is to no purpose, as he would hate her and try to dominate her tomorrow.
- “Which is better—cheap happiness or exalted sufferings? Well, which is better?”

# The Underground Man as Anti-Hero

- This ends the memoirs of the underground man.
- He has illustrated by his actions his conviction that the “most advantageous advantage” is to act out of caprice and against what is otherwise in his self-interest.
- He describes the situation by saying that the writing of the story is not so much a literary production as corrective self-punishment.
- He has not written a novel, because a novel needs a hero, while he is an anti-hero.
- He asks rhetorically if we are not all cripples like him.
- Without books, we would have no idea what to do.
- We do not know how to live and are oppressed at the prospect of being “real” human beings.

# Crime and Punishment

- Two years later, Dostoyevsky published his first great novel, *Crime and Punishment*.
- The protagonist Raskolnikov (another anti-hero), in some ways resembles the underground man.
- Leading an equally humiliating life, he sets out to do something “real.”
- His “real act” is to commit a terrible crime, though in the name of a higher consciousness.
- The engine of the novel is the police investigation of the crime.
- But the real theme is the gradual development of a feeling of guilt in his conscience.
- Like the underground man, his life become intertwined with that of a prostitute, this one named Sonia.
- In the end, Sonia moves him to embrace Christianity and to attempt to atone for his crime.

# The Idiot and The Possessed

- Two of Dostoyevsky's great novels appeared in the years 1868 and 1871.
- *The Idiot* had as its central thesis that a person with the qualities of Jesus would find it impossible to live in modern times.
- The book is thus an indictment of modern life as inhospitable to true Christianity.
- In *The Possessed*, Dostoyevsky turns from psychology to politics.
- He portrays revolutionary reformers (which he was before being sent to prison) as being utterly misguided.
  - These were some of the "terrorists" of the nineteenth century, who in religious terms are portrayed as demonically possessed.
- The message of the novel is that only Christian faith, and not political revolution, can bring salvation.

# The Brothers Karamazov

- The last of Dostoyevsky's great novels, *The Brothers Karamazov*, was published in 1880.
- This novel is a vast, sweeping tale centered on the theme of morality versus immorality.
- The three brothers personify three very different kinds of human beings.
  - The religious (Alyosha).
  - The sensualist (Dmitri).
  - The rationalist (Ivan).
- Aside from its portrait of these (and other) psychological types, the novel grapples with several philosophical issues.
- In one chapter ("Rebellion"), the characters come up against the problem of evil, specifically in the case of cruelty toward innocent children.
- The solution is supposed to lie in the power of Jesus to forgive all sins.

# The Grand Inquisitor

- The most famous passage in the book is a fable about an inquisitor in the Spanish Inquisition.
- Jesus comes back to earth and is quickly imprisoned by the church authorities.
- He is told by the inquisitor that he has no right to return, since the welfare of souls has been turned over to the church.
- Jesus's error was to invite humans to love him freely rather than enslaving them.
- The inquisitor, who is really an atheist, claims that the promise of freedom is misunderstood, and that human beings must be held in check by three powers.
  - Morality.
  - Mystery.
  - Authority.
- The response is that Jesus wanted to be loved freely rather than as the result of the enslavement of humanity.