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333DJY - ANNA BEARD

A new translation of one of the most brilliant achievements of Russian literature's Golden Age "Only beauty can save the world," proclaims the hero of *The Idiot*, perhaps Dostoevsky's most personal and intense work of fiction. But in the brutally materialistic world of late 19th-century Petersburg, infested with greed and vulgarity, Prince Myshkin's naive beliefs can only be the subject of mockery and ultimately lead to failure and tragedy. Populated by an unforgettable cast of characters that covers the entire gamut of Russian society—from the arrogant rich merchant's son Rogozhin and the beautiful but wanton Nastasya Filippovna to the student Kirillov, who aspires to become the man-God by killing himself—Dostoevsky's masterpiece, brilliantly captured in this new translation, is a book that leaves a permanent mark on its readers' minds.

Joseph Frank's award-winning, five-volume Dostoevsky is widely recognized as the best biography of the writer in any language—and one of the greatest literary biographies of the past half-century. Now Frank's monumental, 2500-page work has been skillfully abridged and condensed in this single, highly readable volume with a new preface by the author. Carefully preserving the original work's acclaimed narrative style and combination of biography, intellectual history, and literary criticism, Dostoevsky: A Writer in His Time illuminates the writer's works—from his first novel *Poor Folk* to *Crime and Punishment* and *The Brothers Karamazov*--by setting them in their personal, historical, and above all ideological context. More than a biography in the usual sense, this is a cultural history of nineteenth-century Russia, providing both a rich picture of the world in which Dostoevsky lived and a major reinterpretation of his life and work.

Summoned to the country estate of his wealthy uncle Colonel Yegor Rostanev, the young student Sergey Aleksandrovich finds himself thrown into a startling bedlam. For as he soon sees, his meek and kind-hearted uncle is wholly dominated by a pretentious and despotic pseudo-intellectual named Opiskin, a charlatan who has ingratiated himself with Yegor's mother and now holds the entire household under his thumb. Watching the absurd theatrics of this domestic tyrant over forty-eight explosive hours, Sergey grows increasingly furious - until at last, he feels compelled to act. A compelling comic exploration of petty tyranny, *The Village of Stepanchikovo* reveals a delight in life's wild absurdities that rivals even Gogol's. It also offers a fascinating insight into the genesis of the characters and situations of many of Dostoevsky's great later novels, including *The Idiot*, *Devils* and *The Brothers Karamazov*.

First published in 1962, the present volume is a collection of critical essays on selected works by Fyodor Dostoevsky (1821-1881), the famous 19th century Russian novelist, short story writer, essayist, journalist and philosopher. Critical evaluation of Fyodor Dostoevsky has been marked by sharp and violently bitter extremes. René Wellek has assembled a wide spectrum of these varied critical attitudes toward the works of the great Russian "tragedian of ideas." Dostoevsky's work is seen from psychoanalytical, existential, theological, and Marxist points of view. Professor Wellek's introduction sketches the history of Dostoevsky criticism and influence in all main countries—a task never before attempted. The essays in this collection are: PHILIP RAHV—Dostoevsky in *Crime and Punishment* MURRAY KRIEGER—Dostoevsky's "Idiot": The Curse of Saintliness IRVING HOWE—Dostoevsky: The Politics of Salvation ELISEO VIVAS—The Two Dimensions of Reality in *The Brothers Karamazov* D. H. LAWRENCE—Preface to Dostoevsky's "The Grand Inquisitor" SIGMUND FREUD—Dostoevsky and Parrisic GEORG LUKÁCS—Dostoevsky DMITRI CHIZHEVSKY—The Theme of the Double in Dostoevsky V. V. ZENKOVSKY—Dostoevsky's Religious and Philosophical Views DEREK TRAVERSI—Dostoevsky

Vladimir Nabokov complained about the number of Dostoevsky's characters "sinning their way to Jesus." In truth, Christ is an elusive figure not only in Dostoevsky's novels, but in Russian literature as a whole. The rise of the historical critical method of biblical criticism in the nineteenth century and the growth of secularism it stimulated made an earnest affirmation of Jesus in literature highly problematic. If they affirmed Jesus too directly, writers paradoxically risked diminishing him, either by deploying faith explanations that no longer persuade in an age of skepticism or by reducing Christ to a mere argument in an ideological dispute. The writers at the heart of this study understood that to reimagine Christ for their age, they had to make him known through indirect, even negative ways, lest what they say about him be mistaken for cliché, doctrine, or naïve apologies. The Christology of Dostoevsky, Leo Tolstoy, Mikhail Bulgakov, and Boris Pasternak is thus apophatic because they deploy negative formulations (saying what God is not) in their writings about Jesus. Professions of atheism in Dostoevsky and Tolstoy's non-divine Jesus are but separate negative paths toward truer discernment of Christ. This first study in English of the image of Christ in Russian literature highlights the importance of apophaticism as a theological practice and a literary method in understanding the Russian Christ. It also emphasizes the importance of skepticism in Russian literary attitudes toward Jesus on the part of writers whose private crucibles of doubt produced some of the most provocative and enduring images of Christ in world literature. This important study will appeal to scholars and students of Orthodox Christianity and Russian literature, as well as educated general readers interested in religion and nineteenth-century Russian novels.

This book contains a classic analysis of the works of Russian novelist Fyodor Dostoevsky.

A classic by a Russian master Prince Myshkin, the idiot, is an almost comically innocent Christ figure in a land of sinners, one whose faith in beauty contrasts sharply with that of his society's.

Revealing Dostoevsky's acute artistic sense and penetrating psychological insight, this new translation is meticulously faithful to the original.

In Dostoevsky's novel, *The Idiot*, Prince Myshkin is more an angelic spirit than he is a man; he is a complex metaphor for fantasy, a mode of consciousness that is divorced from the earth and one which envisions human nature as univocal, unified, innocent, and free from contradiction. Drawing on phenomenology to interrogate those common human dimensions of lived space and temporality, the study examines *The Idiot* to articulate the way in which fantasy offers not an imagined eschatology rooted in the human order, but rather a futile design to imparadise a world already fallen. For diseased, Dostoevsky's prince is a presence that reminds the community of what is absent.

The most openly political of Dostoevsky's four major novels, *The Devils* has left literary scholars intrigued with its difficult narrative structure which veers back and forth between first and third person, and fascinated by the political overtones and social commentary it includes. For these reasons, *The Devils* often anchors courses on Dostoevsky's works. This critical companion contains essays that shed light on both the tricky literary structure of the novel as well as its social and political components.

*A New York Times Book Review Editors' Choice * One of The East Hampton Star's 10 Best Books of

the Year* From the New York Times bestselling author of *The Most Dangerous Book*, the true story behind the creation of another masterpiece of world literature, Fyodor Dostoevsky's *Crime and Punishment*. *The Sinner and the Saint* is the deeply researched and immersive tale of how Dostoevsky came to write this great murder story—and why it changed the world. As a young man, Dostoevsky was a celebrated writer, but his involvement with the radical politics of his day condemned him to a long Siberian exile. There, he spent years studying the criminals that were his companions. Upon his return to St. Petersburg in the 1860s, he fought his way through gambling addiction, debilitating debt, epilepsy, the deaths of those closest to him, and literary banishment to craft an enduring classic. The germ of *Crime and Punishment* came from the sensational story of Pierre François Lacenaire, a notorious murderer who charmed and outraged Paris in the 1830s. Lacenaire was a glamorous egoist who embodied the instincts that lie beneath nihilism, a western-influenced philosophy inspiring a new generation of Russian revolutionaries. Dostoevsky began creating a Russian incarnation of Lacenaire, a character who could demonstrate the errors of radical politics and ideas. His name would be Raskolnikov. Lacenaire shaped Raskolnikov in profound ways, but the deeper insight, as Birmingham shows, is that Raskolnikov began to merge with Dostoevsky. Dostoevsky was determined to tell a murder story from the murderer's perspective, but his character couldn't be a monster. No. The murderer would be chilling because he wants so desperately to be good. The writing consumed Dostoevsky. As his debts and the predatory terms of his contract caught up with him, he hired a stenographer to dictate the final chapters in time. Anna Grigorievna became Dostoevsky's first reader and chief critic and changed the way he wrote forever. By the time Dostoevsky finished his great novel, he had fallen in love. Dostoevsky's great subject was self-consciousness. *Crime and Punishment* advanced a revolution in artistic thinking and began the greatest phase of Dostoevsky's career. *The Sinner and the Saint* now gives us the thrilling and definitive story of that triumph.

Three brothers and their relations in 19th century Russia provide the base for a sweeping epic overview of human striving, folly and hope. First published in 1880, *The Brothers Karamazov* is a landmark work in every respect. Revolving around shiftless father Fyodor Pavlovich Karamazov are the fates of his three sons, each of whom has fortunes entwined with the others. The eldest son, Dimitri, seeks an inheritance from his father and becomes his rival in love. Ivan, the second son, is so at odds with the world that he is driven near to madness, while the youngest, Alexi, is a man of faith and a natural optimist. These personalities are drawn out and tested in a crucible of conflict and emotion as the author forces upon them fundamental questions of morality, faith, reason and responsibility. This charged situation is pushed to its limit by the addition of the unthinkable, murder and possible patricide. Using shifting viewpoints and delving into the minds of his characters, Dostoevsky adopted fresh techniques to tell his wide-reaching story with power and startling effectiveness. *The Brothers Karamazov* remains one of the most respected and celebrated novels in all literature and continues to reward readers beyond expectation. With an eye-catching new cover, and professionally typeset manuscript, this edition of *The Brothers Karamazov* is both modern and readable.

This book turns our search for intimacy on its head, suggesting that our way to creativity in love may be through idiocy. The book takes its readers on a journey through the work of Plato and Melanie Klein in theorizing the dynamics of intimacy while exploring some of the paradoxical aspects of love in works by Fyodor Dostoevsky and French filmmaker Catherine Breillat. Revisiting core concepts of how we think about relationships, the book lays out a model for relational breakdown—the idiot love-cycle—in which we are constantly in the flux between seeing ourselves and seeing the other. Effecting close readings of literary, philosophical, and psychoanalytical sources, the book draws on parallels between these fields of inquiry while tracing their shared intellectual genealogy, suggesting that the tension between Narcissus and Cassandra, with its inherent conflicts, is also the space through which love emerges from intimacy.

In considering Dostoevsky's 'The Idiot', a novel less easily defined in terms of plot and ideas than his other major fictional works, Sarah Young addresses problems in the novel unresolved by previous interpretations, and in doing so fills a significant gap in Dostoevsky studies. 'Dostoevsky's *The Idiot* and the Ethical Foundations of Narrative' provides an innovative theoretical framework for an analysis that integrates structural and narratological considerations with thematic (religious and ethical) aspects, by focusing on the characters' interactivity as the most fundamental level on which the ethical systems of the novel are enacted. It examines the questions of what ethical bases are put forward by the novel, what faith-issues and philosophical world-views they derive from, and how, in terms of structuring and narration rather than simply thematically, they are presented in the novel.

This study explores the concept of *Stimmung* in literary and philosophical texts of the modern age. Signifying both 'mood' and 'attunement', *Stimmung* speaks to the categories of affective experience and aesthetic design alike. The study locates itself in the nexus between discourses on modernity, existentialism and aesthetics and uncovers the pivotal role of *Stimmung* in 19th- and 20th-century European narrative fiction and continental philosophy. The study first explores the philosophical and aesthetic origins and implications of *Stimmung* to, then, discuss its role in the narrative fiction of three key authors of modern literature: Fyodor Dostoevsky, Samuel Beckett and Thomas Bernhard. These readings demonstrate a significant shift towards an aesthetic of affective intensity and immediacy, in which the experience of the reading process takes centre stage as each author develops an aesthetic philosophy of *Stimmung* in their own right. Through its focus on the concept of *Stimmung*, the study thus unearths a fundamental link between existentialist concerns and narrative practice in modern literature.

Knapp reads "Anna Karenina" with other texts, including ones that strongly influenced Tolstoy, to illuminate his understanding of the interconnectedness of human lives.

The narrator and protagonist of Dostoevsky's novel *The Adolescent* (first published in English as *A Raw Youth*) is Arkady Dolgoruky, a naïve 19-year-old boy bursting with ambition and opinions. The illegitimate son of a dissipated landowner, he is torn between his desire to expose his father's wrongdoing and the desire to win his love. He travels to St. Petersburg to confront the father he barely knows, inspired by an inchoate dream of communion and armed with a mysterious document that he believes gives him power over others. This new English version by the most acclaimed of Dostoevsky's translators is a masterpiece of pathos and high comedy.

What place do Dostoevsky's works occupy in the history of the novel? To answer this question, Michael Holquist focuses on the formal aspects of Dostoevskian narrative. The author argues that the novel is a genre that constantly seeks its own identity: we still do not know what it is, since the uniqueness of its members defines the class to which it belongs. This anomaly explains the central role of the novel for Russians, perplexed as they were in the nineteenth century by idiosyncrasies

that hindered development of a coherent national identity. Michael Holquist shows that the generic impulse of the novel to explore the mysteries of individual biography met and fused in Dostoevsky's works with the national quest of the Russians for an identity of their own. The paradox of the writer's achievement consists in the degree to which his meditations on the significance of being without a past are grounded in history. Originally published in 1977. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

This book is designed to guide readers through Dostoevsky's *The Idiot*, first published in 1869 and generally considered to be his most mysterious and confusing work.

When Fyodor Dostoevsky proclaims that he is a "realist in a higher sense," it is because the facts are irrelevant to his truth. And it is in this spirit that Apollonio approaches Dostoevsky's work, reading through the facts--the text--of his canonical novels for the deeper truth that they distort, mask, and, ultimately, disclose. This sort of reading against the grain is, Apollonio suggests, precisely what these works, with their emphasis on the hidden and the private and their narrative reliance on secrecy and slander, demand. In each work Apollonio focuses on one character or theme caught in the compromising, self-serving, or distorting narrative lens. Who, she asks, really exploits whom in *Poor Folk*? Does "White Nights" ever escape the dream state? What is actually lost--and what is won--in *The Gambler*? Is Svidrigailov, of such ill repute in *Crime and Punishment*, in fact an exemplar of generosity and truth? Who, in *Demons*, is truly demonic? Here we see how Dostoevsky has crafted his novels to help us see these distorting filters and develop the critical skills to resist their anaesthetic effect. Apollonio's readings show how Dostoevsky's paradoxes counter and usurp our comfortable assumptions about the way the world is and offer access to a deeper, immanent essence. His works gain power when we read beyond the primitive logic of external appearances and recognize the deeper life of the text.

A few words about Dostoevsky himself may help the English reader to understand his work. Dostoevsky was the son of a doctor. His parents were very hard-working and deeply religious people, but so poor that they lived with their five children in only two rooms. The father and mother spent their evenings in reading aloud to their children, generally from books of a serious character. Though always sickly and delicate Dostoevsky came out third in the final examination of the Petersburg school of Engineering. There he had already begun his first work, "Poor Folk." This story was published by the poet Nekrassov in his review and was received with acclamations. The shy, unknown youth found himself instantly something of a celebrity. A brilliant and successful career seemed to open before him, but those hopes were soon dashed. In 1849 he was arrested.

Crime and Punishment, *The Brothers Karamazov*, *Demons*, *The Idiot*--the complex and prolific Fyodor Dostoevsky (1821-81) is responsible for some of our greatest literary works and most fascinating characters. Praised by the likes of Ernest Hemingway, James Joyce, and Virginia Woolf, he is also acknowledged by critics to be a preeminent writer of psychological fiction and a precursor of the twentieth-century existentialism. Set in the troubled political and social world of nineteenth-century Russia, Dostoevsky's stories were shaped by the great suffering and difficult life the author himself experienced. Robert Bird explores these influences in this new biography of the prominent Russian author. Bird traces Dostoevsky's path from his harsh childhood through his years as a political revolutionary and finally to his development into a writer, who fought his battles through the printed word. Delving into Dostoevsky's youth, Bird reveals his struggles with epilepsy and his despotic treatment at the hands of his father, a doctor at the Mariinsky Hospital for the Poor in Moscow. Bird reveals how Dostoevsky, who championed the downtrodden throughout his career, first came into contact with the poor and oppressed through the hospital. He then outlines the years after Dostoevsky's arrest and near-execution for being a member of an underground liberal intellectual group in 1849, detailing his subsequent exile with hard labor in Siberia and compulsory service in the army. As Bird illuminates how these grueling experiences contributed to the writing of novels like *Notes from the Underground*, he also describes how they instilled in the author a craving for social justice and quest for form that spurred his literary achievements. A fascinating look at this major writer, Fyodor Dostoevsky will pique the interest of any lover of literature.

Anna Karenina is probably the most often taught nineteenth-century Russian novel in the American academy. Teachers have found that including this virtuoso work of art on a syllabus reaps many rewards and stirs up heated classroom discussion -- on sex and sexuality, dysfunction in the family, gender roles, society's hypocrisy and cruelty. But translation and transliteration problems, the peculiarity of Russian names and terms, and the unfamiliarity of Russian geography and history present a range of pedagogical challenges.

The idiot of the title is the protagonist of the novel, Prince Myshkin. He is a simple, honest man who has not had the benefit of education or a high level of intelligence, but his character is good and he lives by Christian values. At the beginning of the novel Myshkin is returning to St. Petersburg from Switzerland, where he has been under medical treatment for epilepsy. On the train home he meets two people who will play a part in his life. The first of this two is Parfyon Rogozhin, a young man of questionable character. The second person is Lebedev, a government official. When Myshkin arrives in St. Petersburg he moves out into society and meets Nastasya Filippovna, who Rogozhin is obsessed with. Myshkin is considered an idiot by the St. Petersburg society because he is inarticulate and often stammers when he tries to talk to people.

Crime and punishment - Politics of salvation - Two dimensions of reality in the Brothers Karamazov - The grand inquisitor - Dostoevsky's religious and philosophical views.

A New York Times Book Review Notable Book • Finalist for the Pulitzer Prize for Fiction • Longlisted for the Women's Prize for Fiction "Easily the funniest book I've read this year." —GQ "Masterly funny debut novel . . . Erudite but never pretentious, *The Idiot* will make you crave more books by Batuman." —Sloane Crosley, *Vanity Fair* A portrait of the artist as a young woman. A novel about not just discovering but inventing oneself. The year is 1995, and email is new. Selin, the daughter of Turkish immigrants, arrives for her freshman year at Harvard. She signs up for classes in subjects she has never heard of, befriends her charismatic and worldly Serbian classmate, Svetlana, and, almost by accident, begins corresponding with Ivan, an older mathematics student from Hungary. Selin may have barely spoken to Ivan, but with each email they exchange, the act of writing seems to take on new and increasingly mysterious meanings. At the end of the school year, Ivan goes to Budapest for the summer, and Selin heads to the Hungarian countryside, to teach English in a program run by one of Ivan's friends. On the way, she spends two weeks visiting Paris with Svetlana. Selin's summer in Europe does not resonate with anything she has previously heard about the typical experiences of American college students, or indeed of any other kinds of people. For Selin, this is a journey further inside herself: a coming to grips with the ineffable and exhilarating confusion of first love, and with the growing consciousness that she is doomed to become a writer. With superlative emotional and intellectual sensitivity, mordant wit, and pitch-perfect style, Batuman dramatizes the uncertainty of life on the cusp of adulthood. Her prose is a rare and inimitable combination of tenderness and wisdom; its logic as natural and inscrutable as that of memory itself. *The Idiot* is a heroic yet self-effac-

ing reckoning with the terror and joy of becoming a person in a world that is as intoxicating as it is disquieting. Batuman's fiction is unguarded against both life's affronts and its beauty--and has at its command the complete range of thinking and feeling which they entail. Named one of the best books of the year by *Refinery29* • *Mashable One* • *Elle Magazine* • *The New York Times* • *Bookpage* • *Vogue* • *NPR* • *Buzzfeed* • *The Millions*

Demons is an anti-nihilistic novel by Fyodor Dostoyevsky. It is the third of the four great novels written by Dostoyevsky after his return from Siberian exile, the others being *Crime and Punishment*, *The Idiot* and *The Brothers Karamazov*. *Demons* is a social and political satire, a psychological drama, and large scale tragedy.

'A daring and mesmerizing twist on the art of biography' - Douglas Smith, author of *Rasputin: The Biography* 'Anyone who loves [Dostoevsky's] novels will be fascinated by this book' - Sue Prideaux, author of *I Am Dynamite! A Life of Friedrich Nietzsche* Dostoevsky's life was marked by brilliance and brutality. Sentenced to death as a young revolutionary, he survived mock execution and Siberian exile to live through a time of seismic change in Russia, eventually being accepted into the Tsar's inner circle. He had three great love affairs, each overshadowed by debilitating epilepsy and addiction to gambling. Somehow, amidst all this, he found time to write short stories, journalism and novels such as *Crime and Punishment*, *The Idiot* and *The Brothers Karamazov*, works now recognised as among the finest ever written. In *Dostoevsky in Love* Alex Christofi weaves carefully chosen excerpts of the author's work with the historical context to form an illuminating and often surprising whole. The result is a novelistic life that immerses the reader in a grand vista of Dostoevsky's world: from the Siberian prison camp to the gambling halls of Europe; from the dank prison cells of the Tsar's fortress to the refined salons of St Petersburg. Along the way, Christofi relates the stories of the three women whose lives were so deeply intertwined with Dostoevsky's: the consumptive widow Maria; the impetuous Polina who had visions of assassinating the Tsar; and the faithful stenographer Anna, who did so much to secure his literary legacy. Reading between the lines of his fiction, Christofi reconstructs the memoir Dostoevsky might have written had life - and literary stardom - not intervened. He gives us a new portrait of the artist as never before seen: a shy but devoted lover, an empathetic friend of the people, a loyal brother and friend, and a writer able to penetrate to the very depths of the human soul.

Fyodor Dostoyevsky's "Notes from Underground" is considered by many to be the first existentialist novel. It presents itself as an excerpt from the rambling memoirs of a bitter, isolated, unnamed narrator (generally referred to by critics as the Underground Man) who is a retired civil servant living in St. Petersburg. The first part of the story is told in monologue form, or the underground man's diary, and attacks emerging Western philosophy, especially Nikolay Chernyshevsky's "What Is to Be Done?" The second part of the book is called "Apropos of the Wet Snow," and describes certain events that, it seems, are destroying and sometimes renewing the underground man, who acts as a first person, unreliable narrator.

The discovery of a mysterious doppelganger turns Goliadkin's life upside down in *The Double*, while the psychological novel *The Gambler* combines aspects of two obsessions: the love of a rejecting woman and the fever of gambling, in an omnibus edition containing new translations of two masterful short novels. Reprint.

War and Peace and *Anna Karenina* are widely recognized as two of the greatest novels ever written. Their author Leo Tolstoy has been honored as the father of the modern war story, as an innovator in psychological prose, and as a genius at using fiction to reveal the mysteries of love and death. At the time of his death in 1910, Tolstoy was known the world over as both a great writer and as a merciless critic of institutions that perpetrated, bred, or tolerated injustice and violence in any form. Yet among literary critics and rival writers, it has become a commonplace to disparage Tolstoy's "thought" while praising his "art." In this Very Short Introduction Liza Knapp explores the heart of Tolstoy's work. Focusing on his works of fiction that have stood the test of time, she analyses his works of non-fiction alongside them, and sketches out the core themes in Tolstoy's art and thought, and the interplay between them. Tracing the continuing influence of Tolstoy's work on modern literature, Knapp highlights those aspects of his writings that remain relevant today. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

This book traces the concept of idiocy as it has developed in fiction and film in the nineteenth and twentieth centuries. It focuses particularly on visual images of idiocy and argues that writers as diverse as Gustave Flaubert, Fyodor Dostoevsky, Joseph Conrad, John Steinbeck, Flannery O'Connor and Rohinton Mistry, and filmmakers such as Jean Renoir, Akira Kurosawa, Alfred Hitchcock, Werner Herzog and John Huston have all been attracted to idiot figures as a way of thinking through issues of language acquisition, intelligence, creativity, disability, religion and social identity. Martin Halliwell provides a lively and detailed discussion of the most significant literary and cinematic uses of idiocy, arguing that scientific conceptions of the term as a classifiable medical condition are much too narrow. With the explosion of interest in idiocy among American and European filmmakers in the 1990s and the growing interest in its often overlooked history, this book offers a timely reassessment of idiocy and its distinctive place at the intersection of science and culture.

This book examines the ways in which Dostoevsky's adoption and reinvention of the medieval Russian holy fool - in Russian Orthodoxy, a person who feigned madness or folly as an ascetic feat of self-humiliation - serves as a locus for a critique of his culture's increasing reliance on the scientific paradigms of Claude Bernard's physiology, and as a source of formal narrative innovation in his novels. The author first explores the paradoxical hagiography of the holy fool, whose saintly acts are disguised under the mask of demonic folly. She then traces the rise of medical science in the nineteenth century and the increasing authority of the new scientific models of human behavior, especially the all-important notion of "the normal and the pathological." The book then shifts to close readings of four of Dostoevsky's major novels - *Crime and Punishment*, *The Idiot*, *The Devils*, and *The Brothers Karamazov* - always keeping the double focus of cultural critique and formal innovation. The author examines how Dostoevsky develops a specific literary procedure that is itself "holy foolishness." That is, his novels in their structure and, in particular, in the voice of their narrators mislead, tempt, and "scandalize" the reader, much like the street theater of the medieval holy fool. This difficult relationship between reader and text is mirrored in what is represented in the text as the interaction between the holy fool and other characters. In its theoretical orientation, the book both builds from and criticizes Bakhtin's work on carnival. The author offers a less optimistic account, showing how in Dostoevsky carnival is more demonic than jubilant, particularly in *The Devils*, where carnival leads to a frightening chaos.

From the author of the definitive biography of Fyodor Dostoevsky, never-before-published lectures that provide an accessible introduction to the Russian writer's major works Joseph Frank (1918-2013) was perhaps the most important Dostoevsky biographer, scholar, and critic of his time. His never-before-published Stanford lectures on the Russian novelist's major works provide an unparalleled and accessible introduction to some of literature's greatest masterpieces. Presented here for the first time, these illuminating lectures begin with an introduction to Dostoevsky's life and literary

influences and go on to explore the breadth of his career—from *Poor Folk*, *The Double*, and *The House of the Dead* to *Notes from Underground*, *Crime and Punishment*, *The Idiot*, and *The Brothers Karamazov*. Written in a conversational style that combines literary analysis and cultural history, *Lectures on Dostoevsky* places the novels and their key characters and scenes in a rich context. Bringing Joseph Frank's unmatched knowledge and understanding of Dostoevsky's life and writings to a new generation of readers, this remarkable book will appeal to anyone seeking to understand Dostoevsky and his times. The book also includes Frank's favorite review of his Dostoevsky biography, "Joseph Frank's Dostoevsky" by David Foster Wallace, originally published in the *Village Voice*.

The text of *The Brothers Karamazov* is removed from English-speaking readers today not only by time but also by linguistic and cultural boundaries. Victor Terras's companion work provides readers with a richer understanding of the Dostoevsky novel as the expression of a philosophy and a work of art. In his introduction, Terras outlines the genesis, main ideas, and structural peculiarities of the novel as well as Dostoevsky's political, philosophical, and aesthetic stance. The detailed commentary takes the reader through the novel, clarifying aspects of Russian life, the novel's sociopolitical background, and a number of polemic issues. Terras identifies and explains hundreds of literary and biblical quotations and allusions. He discusses symbols, recurrent images, and structural stylistic patterns, including those lost in English translation.

Prince Myshkin is one of Dostoevsky's most perplexing creations. In this study, Bruce A. French presents a provocative interpretation of the religious dimension of Myshkin's goodness from a Bakhtinian perspective. In three chapters, French takes up in turn the narrator and narrative points of view, the author's use of inserted narratives, and three modes of interaction French calls *Monologue*, *Dialogue*, and *Dialogical Living*.

Entries assess the life and literary career of the famous Russian writer, covering writers who influenced his work, literary movements with which he is associated, and ideas and themes that appear throughout his writings.

Sample Text

Dostoevsky's *The Idiot* A Critical Companion Northwestern University Press

Dostoevsky's *The Idiot* A Critical Companion Northwestern University Press This book is designed to guide readers through Dostoevsky's *The Idiot*, first published in 1869 and generally considered to be his most mysterious and confusing work. *The Idiot* Oxford Paperbacks Revealing Dostoevsky's acute artistic sense and penetrating psychological insight, this new translation is meticulously faithful to the original. *The Idiot* Library of Alexandria Dostoevsky's *The Idiot* and the Ethical Foundations of Narrative Reading, Narrating, Scripting Anthem Press In considering Dostoevsky's 'The Idiot', a novel less easily defined in terms of plot and ideas than his other major fictional works, Sarah Young addresses problems in the novel unresolved by previous interpretations, and in doing so fills a significant gap in Dostoevsky studies. 'Dostoevsky's *The Idiot* and the Ethical Foundations of Narrative' provides an innovative theoretical framework for an analysis that integrates structural and narratological considerations with thematic (religious and ethical) aspects, by focusing on the characters' interactivity as the most fundamental level on which the ethical systems of the novel are enacted. It examines the questions of what ethical bases are put forward by the novel, what faith-issues and philosophical world-views they derive from, and how, in terms of structuring and narration rather than simply thematically, they are presented in the novel. Dostoevsky's *The Devils* A Critical Companion Northwestern University Press The most openly political of Dostoevsky's four major novels, *The Devils* has left literary scholars intrigued with its difficult narrative structure which veers back and forth between first and third person, and fascinated by the political overtones and social commentary it includes. For these reasons, *The Devils* often anchors courses on Dostoevsky's works. This critical companion contains essays that shed light on both the tricky literary structure of the novel as well as its social and political components. Lectures on Dostoevsky Princeton University Press From the author of the definitive biography of Fyodor Dostoevsky, never-before-published lectures that provide an accessible introduction to the Russian writer's major works Joseph Frank (1918-2013) was perhaps the most important Dostoevsky biographer, scholar, and critic of his time. His never-before-published Stanford lectures on the Russian novelist's major works provide an unparalleled and accessible introduction to some of literature's greatest masterpieces. Presented here for the first time, these illuminating lectures begin with an introduction to Dostoevsky's life and literary influences and go on to explore the breadth of his career—from *Poor Folk*, *The Double*, and *The House of the Dead* to *Notes from Underground*, *Crime and Punishment*, *The Idiot*, and *The Brothers Karamazov*. Written in a conversational style that combines literary analysis and cultural history, *Lectures on Dostoevsky* places the novels and their key characters and scenes in a rich context. Bringing Joseph Frank's unmatched knowledge and understanding of Dostoevsky's life and writings to a new generation of readers, this remarkable book will appeal to anyone seeking to understand Dostoevsky and his times. The book also includes Frank's favorite review of his Dostoevsky biography, "Joseph Frank's Dostoevsky" by David Foster Wallace, originally published in the *Village Voice*. *The Sinner and the Saint* Dostoevsky and the Gentleman Murderer Who Inspired a Masterpiece Penguin A New York Times Book Review Editors' Choice * One of The East Hampton Star's 10 Best Books of the Year* From the New York Times bestselling author of *The Most Dangerous Book*, the true story behind the creation of another masterpiece of world literature, Fyodor Dostoevsky's *Crime and Punishment*. *The Sinner and the Saint* is the deeply researched and immersive tale of how Dostoevsky came to write this great murder story—and why it changed the world. As a young man, Dostoevsky was a celebrated writer, but his involvement with the radical politics of his day condemned him to a long Siberian exile. There, he spent years studying the criminals that were his companions. Upon his return to St. Petersburg in the 1860s, he fought his way through gambling addiction, debilitating debt, epilepsy, the deaths of those closest to him, and literary banishment to craft an enduring classic. The germ of *Crime and Punishment* came from the sensational story of Pierre François Lacenaire, a notorious murderer who charmed and outraged Paris in the 1830s. Lacenaire was a glamorous egoist who embodied the instincts that lie beneath nihilism, a western-influenced philosophy inspiring a new generation of Russian revolutionaries. Dostoevsky began creating a Russian incarnation of Lacenaire, a character who could demonstrate the errors of radical politics and ideas. His name would be Raskolnikov. Lacenaire shaped Raskolnikov in profound ways, but the deeper insight, as Birmingham shows, is that Raskolnikov began to merge with Dostoevsky. Dostoevsky was determined to tell a murder story from the murderer's perspective, but his character couldn't be a monster. No. The murderer would be chilling because he wants so desperately to be good. The writing consumed Dostoevsky. As his debts and the predatory terms of his contract caught up with him, he hired a stenographer to dictate the final chapters in time. Anna Grigorievna became Dostoevsky's first reader and chief critic and changed the way he wrote forever. By the time Dostoevsky finished his great novel, he had fallen in love. Dostoevsky's great subject was self-consciousness. *Crime and Punishment* advanced a revolution in artistic thinking and began the greatest phase of Dostoevsky's career. *The Sinner and the Saint* now gives us the thrilling and definitive story of that triumph. Dostoevsky A Collection of Critical Essays Pickle Partners Publishing First published in 1962, the present volume is a collection of critical essays on selected works by Fyodor Dostoevsky (1821-1881), the famous 19th century Russian novelist, short story writer, essayist, journalist and philosopher. Critical evaluation of Fyodor Dostoevsky has been marked by sharp and violently bitter extremes. René Wellek has assembled a wide spectrum of these varied critical attitudes toward the works of the great Russian "tragedian of ideas."

Dostoevsky's work is seen from psychoanalytical, existential, theological, and Marxist points of view. Professor Wellek's introduction sketches the history of Dostoevsky criticism and influence in all main countries—a task never before attempted. The essays in this collection are: PHILIP RAHV—Dostoevsky in *Crime and Punishment* MURRAY KRIEGER—Dostoevsky's "Idiot": The Curse of Saintliness IRVING HOWE—Dostoevsky: The Politics of Salvation ELISEO VIVAS—The Two Dimensions of Reality in *The Brothers Karamazov* D. H. LAWRENCE—Preface to Dostoevsky's "The Grand Inquisitor" SIGMUND FREUD—Dostoevsky and Parricide GEORG LUKÁCS—Dostoevsky DMITRI CHIZHEVSKY—The Theme of the Double in Dostoevsky V. V. ZENKOVSKY—Dostoevsky's Religious and Philosophical Views DEREK TRAVERSI—Dostoevsky *The Idiot* A new translation of one of the most brilliant achievements of Russian literature's Golden Age "Only beauty can save the world," proclaims the hero of *The Idiot*, perhaps Dostoevsky's most personal and intense work of fiction. But in the brutally materialistic world of late 19th-century Petersburg, infested with greed and vulgarity, Prince Myshkin's naive beliefs can only be the subject of mockery and ultimately lead to failure and tragedy. Populated by an unforgettable cast of characters that covers the entire gamut of Russian society—from the arrogant rich merchant's son Rogozhin and the beautiful but wanton Nastasya Filippovna to the student Kirillov, who aspires to become the man-God by killing himself—Dostoevsky's masterpiece, brilliantly captured in this new translation, is a book that leaves a permanent mark on its readers' minds. *The Idiot* A Novel Penguin A New York Times Book Review Notable Book • Finalist for the Pulitzer Prize for Fiction • Longlisted for the Women's Prize for Fiction "Easily the funniest book I've read this year." —GQ "Masterly funny debut novel . . . Erudite but never pretentious, *The Idiot* will make you crave more books by Batuman." —Sloane Crosley, *Vanity Fair* A portrait of the artist as a young woman. A novel about not just discovering but inventing oneself. The year is 1995, and email is new. Selin, the daughter of Turkish immigrants, arrives for her freshman year at Harvard. She signs up for classes in subjects she has never heard of, befriends her charismatic and worldly Serbian classmate, Svetlana, and, almost by accident, begins corresponding with Ivan, an older mathematics student from Hungary. Selin may have barely spoken to Ivan, but with each email they exchange, the act of writing seems to take on new and increasingly mysterious meanings. At the end of the school year, Ivan goes to Budapest for the summer, and Selin heads to the Hungarian countryside, to teach English in a program run by one of Ivan's friends. On the way, she spends two weeks visiting Paris with Svetlana. Selin's summer in Europe does not resonate with anything she has previously heard about the typical experiences of American college students, or indeed of any other kinds of people. For Selin, this is a journey further inside herself: a coming to grips with the ineffable and exhilarating confusion of first love, and with the growing consciousness that she is doomed to become a writer. With superlative emotional and intellectual sensitivity, mordant wit, and pitch-perfect style, Batuman dramatizes the uncertainty of life on the cusp of adulthood. Her prose is a rare and inimitable combination of tenderness and wisdom; its logic as natural and inscrutable as that of memory itself. *The Idiot* is a heroic yet self-effacing reckoning with the terror and joy of becoming a person in a world that is as intoxicating as it is disquieting. Batuman's fiction is unguarded against both life's affronts and its beauty—and has at its command the complete range of thinking and feeling which they entail. Named one of the best books of the year by *Refinery29* • *Mashable* One • *Elle Magazine* • *The New York Times* • *Bookpage* • *Vogue* • *NPR* • *Buzzfeed* • *The Millions* Dostoevsky in *Love* Alex Intimate Life Bloomsbury Publishing A daring and mesmerizing twist on the art of biography' - Douglas Smith, author of *Rasputin: The Biography* 'Anyone who loves [Dostoevsky's] novels will be fascinated by this book' - Sue Prideaux, author of *I Am Dynamite!* A Life of Friedrich Nietzsche Dostoevsky's life was marked by brilliance and brutality. Sentenced to death as a young revolutionary, he survived mock execution and Siberian exile to live through a time of seismic change in Russia, eventually being accepted into the Tsar's inner circle. He had three great love affairs, each overshadowed by debilitating epilepsy and addiction to gambling. Somehow, amidst all this, he found time to write short stories, journalism and novels such as *Crime and Punishment*, *The Idiot* and *The Brothers Karamazov*, works now recognised as among the finest ever written. In *Dostoevsky in Love* Alex Christofi weaves carefully chosen excerpts of the author's work with the historical context to form an illuminating and often surprising whole. The result is a novelistic life that immerses the reader in a grand vista of Dostoevsky's world: from the Siberian prison camp to the gambling halls of Europe; from the dank prison cells of the Tsar's fortress to the refined salons of St Petersburg. Along the way, Christofi relates the stories of the three women whose lives were so deeply intertwined with Dostoevsky's: the consumptive widow Maria; the impetuous Polina who had visions of assassinating the Tsar; and the faithful stenographer Anna, who did so much to secure his literary legacy. Reading between the lines of his fiction, Christofi reconstructs the memoir Dostoevsky might have written had life – and literary stardom – not intervened. He gives us a new portrait of the artist as never before seen: a shy but devoted lover, an empathetic friend of the people, a loyal brother and friend, and a writer able to penetrate to the very depths of the human soul. Fyodor Dostoevsky Reaktion Books *Crime and Punishment*, *The Brothers Karamazov*, *Demons*, *The Idiot*—the complex and prolific Fyodor Dostoevsky (1821-81) is responsible for some of our greatest literary works and most fascinating characters. Praised by the likes of Ernest Hemingway, James Joyce, and Virginia Woolf, he is also acknowledged by critics to be a preeminent writer of psychological fiction and a precursor of the twentieth-century existentialism. Set in the troubled political and social world of nineteenth-century Russia, Dostoevsky's stories were shaped by the great suffering and difficult life the author himself experienced. Robert Bird explores these influences in this new biography of the prominent Russian author. Bird traces Dostoevsky's path from his harsh childhood through his years as a political revolutionary and finally to his development into a writer, who fought his battles through the printed word. Delving into Dostoevsky's youth, Bird reveals his struggles with epilepsy and his despotic treatment at the hands of his father, a doctor at the Mariinsky Hospital for the Poor in Moscow. Bird reveals how Dostoevsky, who championed the downtrodden throughout his career, first came into contact with the poor and oppressed through the hospital. He then outlines the years after Dostoevsky's arrest and near-execution for being a member of an underground liberal intellectual group in 1849, detailing his subsequent exile with hard labor in Siberia and compulsory service in the army. As Bird illuminates how these grueling experiences contributed to the writing of novels like *Notes from the Underground*, he also describes how they instilled in the author a craving for social justice and quest for form that spurred his literary achievements. A fascinating look at this major writer, Fyodor Dostoevsky will pique the interest of any lover of literature. Dostoevsky's *Secrets* Reading Against the Grain Northwestern University Press When Fyodor Dostoevsky proclaims that he is a "realist in a higher sense," it is because the facts are irrelevant to his truth. And it is in this spirit that Apollonio approaches Dostoevsky's work, reading through the facts—the text—of his canonical novels for the deeper truth that they distort, mask, and, ultimately, disclose. This sort of reading against the grain is, Apollonio suggests, precisely what these works, with their emphasis on the hidden and the private and their narrative reliance on secrecy and slander, demand. In each work Apollonio focuses on one character or theme caught in the compromising, self-serving, or distorting narrative lens. Who, she asks, really exploits whom in *Poor Folk*? Does "White Nights" ever escape the dream state? What is actually lost—and what is won—in *The Gambler*? Is Svidrigailov, of such ill repute in *Crime and Punishment*, in fact an exemplar of generosity and truth? Who, in *Demons*, is truly demonic? Here we see how Dostoevsky has crafted his novels to help us see these distorting filters and develop the critical skills to resist their anaesthetic effect. Apollonio's readings show how Dostoevsky's paradoxes counter and

usurp our comfortable assumptions about the way the world is and offer access to a deeper, immanent essence. His works gain power when we read beyond the primitive logic of external appearances and recognize the deeper life of the text. Notes from the Underground Lulu Press, Inc Fyodor Dostoyevsky's "Notes from Underground" is considered by many to be the first existentialist novel. It presents itself as an excerpt from the rambling memoirs of a bitter, isolated, unnamed narrator (generally referred to by critics as the Underground Man) who is a retired civil servant living in St. Petersburg. The first part of the story is told in monologue form, or the underground man's diary, and attacks emerging Western philosophy, especially Nikolay Chernyshevsky's "What Is to Be Done?" The second part of the book is called "Apropos of the Wet Snow," and describes certain events that, it seems, are destroying and sometimes renewing the underground man, who acts as a first person, unreliable narrator. The Brothers Karamazov Graphic Arts Books Three brothers and their relations in 19th century Russia provide the base for a sweeping epic overview of human striving, folly and hope. First published in 1880, The Brothers Karamazov is a landmark work in every respect. Revolving around shiftless father Fyodor Pavlovich Karamazov are the fates of his three sons, each of whom has fortunes entwined with the others. The eldest son, Dimitri, seeks an inheritance from his father and becomes his rival in love. Ivan, the second son, is so at odds with the world that he is driven near to madness, while the youngest, Alexi, is a man of faith and a natural optimist. These personalities are drawn out and tested in a crucible of conflict and emotion as the author forces upon them fundamental questions of morality, faith, reason and responsibility. This charged situation is pushed to its limit by the addition of the unthinkable, murder and possible patricide. Using shifting viewpoints and delving into the minds of his characters, Dostoevsky adopted fresh techniques to tell his wide-reaching story with power and startling effectiveness. The Brothers Karamazov remains one of the most respected and celebrated novels in all literature and continues to reward readers beyond expectation. With an eye-catching new cover, and professionally typeset manuscript, this edition of The Brothers Karamazov is both modern and readable. Demons Aegitas Demons is an anti-nihilistic novel by Fyodor Dostoyevsky. It is the third of the four great novels written by Dostoyevsky after his return from Siberian exile, the others being Crime and Punishment, The Idiot and The Brothers Karamazov. Demons is a social and political satire, a psychological drama, and large scale tragedy. Holy Foolishness Dostoevsky's Novels & the Poetics of Cultural Critique Stanford University Press This book examines the ways in which Dostoevsky's adoption and reinvention of the medieval Russian holy fool - in Russian Orthodoxy, a person who feigned madness or folly as an ascetic feat of self-humiliation - serves as a locus for a critique of his culture's increasing reliance on the scientific paradigms of Claude Bernard's physiology, and as a source of formal narrative innovation in his novels. The author first explores the paradoxical hagiography of the holy fool, whose saintly acts are disguised under the mask of demonic folly. She then traces the rise of medical science in the nineteenth century and the increasing authority of the new scientific models of human behavior, especially the all-important notion of "the normal and the pathological." The book then shifts to close readings of four of Dostoevsky's major novels - Crime and Punishment, The Idiot, The Devils, and The Brothers Karamazov - always keeping the double focus of cultural critique and formal innovation. The author examines how Dostoevsky develops a specific literary procedure that is itself "holy foolishness." That is, his novels in their structure and, in particular, in the voice of their narrators mislead, tempt, and "scandalize" the reader, much like the street theater of the medieval holy fool. This difficult relationship between reader and text is mirrored in what is represented in the text as the interaction between the holy fool and other characters. In its theoretical orientation, the book both builds from and criticizes Bakhtin's work on carnival. The author offers a less optimistic account, showing how in Dostoevsky carnival is more demonic than jubilant, particularly in The Devils, where carnival leads to a frightening chaos. Fyodor Dostoyevsky A Critical Study This book contains a classic analysis of the works of Russian novelist Fyodor Dostoyevsky. Images of Idiocy The Idiot Figure in Modern Fiction and Film Routledge This book traces the concept of idiocy as it has developed in fiction and film in the nineteenth and twentieth centuries. It focuses particularly on visual images of idiocy and argues that writers as diverse as Gustave Flaubert, Fyodor Dostoyevsky, Joseph Conrad, John Steinbeck, Flannery O'Connor and Rohinton Mistry, and filmmakers such as Jean Renoir, Akira Kurosawa, Alfred Hitchcock, Werner Herzog and John Huston have all been attracted to idiot figures as a way of thinking through issues of language acquisition, intelligence, creativity, disability, religion and social identity. Martin Halliwell provides a lively and detailed discussion of the most significant literary and cinematic uses of idiocy, arguing that scientific conceptions of the term as a classifiable medical condition are much too narrow. With the explosion of interest in idiocy among American and European filmmakers in the 1990s and the growing interest in its often overlooked history, this book offers a timely reassessment of idiocy and its distinctive place at the intersection of science and culture. Dostoevsky A Collection of Critical Essays Prentice Hall Crime and punishment - Politics of salvation - Two dimensions of reality in the Brothers Karamazov - The grand inquisitor - Dostoevsky's religious and philosophical views. A Karamazov Companion Commentary on the Genesis, Language, and Style of Dostoevsky's Novel Univ of Wisconsin Press The text of The Brothers Karamazov is removed from English-speaking readers today not only by time but also by linguistic and cultural boundaries. Victor Terras's companion work provides readers with a richer understanding of the Dostoevsky novel as the expression of a philosophy and a work of art. In his introduction, Terras outlines the genesis, main ideas, and structural peculiarities of the novel as well as Dostoevsky's political, philosophical, and aesthetic stance. The detailed commentary takes the reader through the novel, clarifying aspects of Russian life, the novel's sociopolitical background, and a number of polemic issues. Terras identifies and explains hundreds of literary and biblical quotations and allusions. He discusses symbols, recurrent images, and structural stylistic patterns, including those lost in English translation. My Belief Essays On Life And Art. Edited, And With An Intro The Idiot Dostoevsky's Fantastic Prince : a Phenomenological Approach Peter Lang Pub Incorporated In Dostoevsky's novel, The Idiot, Prince Myshkin is more an angelic spirit than he is a man; he is a complex metaphor for fantasy, a mode of consciousness that is divorced from the earth and one which envisions human nature as univocal, unified, innocent, and free from contradiction. Drawing on phenomenology to interrogate those common human dimensions of lived space and temporality, the study examines The Idiot to articulate the way in which fantasy offers not an imagined eschatology rooted in the human order, but rather a futile design to imparadise a world already fallen. For diseased, Dostoevsky's prince is a presence that reminds the community of what is absent. The Double and the Gambler Vintage The discovery of a mysterious doppelganger turns Goliadkin's life upside down in The Double, while the psychological novel The Gambler combines aspects of two obsessions: the love of a rejecting woman and the fever of gambling, in an omnibus edition containing new translations of two masterful short novels. Reprint. The Village of Stepanchikovo And its Inhabitants: from the Notes of an Unknown Penguin UK Summoned to the country estate of his wealthy uncle Colonel Yegor Rostanev, the young student Sergey Aleksandrovich finds himself thrown into a startling bedlam. For as he soon sees, his meek and kind-hearted uncle is wholly dominated by a pretentious and despotic pseudo-intellectual named Opiskin, a charlatan who has ingratiated himself with Yegor's mother and now holds the entire household under his thumb. Watching the absurd theatrics of this domestic tyrant over forty-eight explosive hours, Sergey grows increasingly furious - until at last, he feels compelled to act. A compelling comic exploration of petty tyranny, The Village of Stepanchikovo reveals a delight in life's wild absurdities that rivals even Gogol's. It also offers a fascinating insight into the gene-

sis of the characters and situations of many of Dostoyevsky's great later novels, including The Idiot, Devils and The Brothers Karamazov. Dostoevsky A Writer in His Time Princeton University Press Joseph Frank's award-winning, five-volume Dostoevsky is widely recognized as the best biography of the writer in any language--and one of the greatest literary biographies of the past half-century. Now Frank's monumental, 2500-page work has been skillfully abridged and condensed in this single, highly readable volume with a new preface by the author. Carefully preserving the original work's acclaimed narrative style and combination of biography, intellectual history, and literary criticism, Dostoevsky: A Writer in His Time illuminates the writer's works--from his first novel Poor Folk to Crime and Punishment and The Brothers Karamazov--by setting them in their personal, historical, and above all ideological context. More than a biography in the usual sense, this is a cultural history of nineteenth-century Russia, providing both a rich picture of the world in which Dostoevsky lived and a major reinterpretation of his life and work. The Adolescent Vintage The narrator and protagonist of Dostoevsky's novel The Adolescent (first published in English as A Raw Youth) is Arkady Dolgoruky, a naive 19-year-old boy bursting with ambition and opinions. The illegitimate son of a dissipated landowner, he is torn between his desire to expose his father's wrongdoing and the desire to win his love. He travels to St. Petersburg to confront the father he barely knows, inspired by an inchoate dream of communion and armed with a mysterious document that he believes gives him power over others. This new English version by the most acclaimed of Dostoevsky's translators is a masterpiece of pathos and high comedy. The Idiot (Annotated with Critical Essay and Biography) Golgotha Press The idiot of the title is the protagonist of the novel, Prince Myshkin. He is a simple, honest man who has not had the benefit of education or a high level of intelligence, but his character is good and he lives by Christian values. At the beginning of the novel Myshkin is returning to St. Petersburg from Switzerland, where he has been under medical treatment for epilepsy. On the train home he meets two people who will play a part in his life. The first of this two is Parfyon Rogozhin, a young man of questionable character. The second person is Lebedev, a government official. When Myshkin arrives in St. Petersburg he moves out into society and meets Nastasya Filippovna, who Rogozhin is obsessed with. Myshkin is considered an idiot by the St. Petersburg society because he is inarticulate and often stammers when he tries to talk to people. Anna Karenina and Others Tolstoy's Labyrinth of Plots University of Wisconsin Press Knapp reads "Anna Karenina" with other texts, including ones that strongly influenced Tolstoy, to illuminate his understanding of the interconnectedness of human lives. The Idiot Penguin A classic by a Russian master Prince Myshkin, the idiot, is an almost comically innocent Christ figure in a land of sinners, one whose faith in beauty contrasts sharply with that of his society's. Dostoevsky's Idiot Dialogue and the Spiritually Good Life Northwestern University Press Prince Myshkin is one of Dostoevsky's most perplexing creations. In this study, Bruce A. French presents a provocative interpretation of the religious dimension of Myshkin's goodness from a Bakhtinian perspective. In three chapters, French takes up in turn the narrator and narrative points of view, the author's use of inserted narratives, and three modes of interaction French calls Monologue, Dialogue, and Dialogical Living. Dostoevsky and the Novel Princeton University Press What place do Dostoevsky's works occupy in the history of the novel? To answer this question, Michael Holquist focuses on the formal aspects of Dostoevskian narrative. The author argues that the novel is a genre that constantly seeks its own identity: we still do not know what it is, since the uniqueness of its members defines the class to which it belongs. This anomaly explains the central role of the novel for Russians, perplexed as they were in the nineteenth century by idiosyncrasies that hindered development of a coherent national identity. Michael Holquist shows that the generic impulse of the novel to explore the mysteries of individual biography met and fused in Dostoevsky's works with the national quest of the Russians for an identity of their own. The paradox of the writer's achievement consists in the degree to which his meditations on the significance of being without a past are grounded in history. Originally published in 1977. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905. Crime And Punishment Prabhat Prakashan A few words about Dostoevsky himself may help the English reader to understand his work. Dostoevsky was the son of a doctor. His parents were very hard-working and deeply religious people, but so poor that they lived with their five children in only two rooms. The father and mother spent their evenings in reading aloud to their children, generally from books of a serious character. Though always sickly and delicate Dostoevsky came out third in the final examination of the Petersburg school of Engineering. There he had already begun his first work, "Poor Folk." This story was published by the poet Nekrassov in his review and was received with acclamations. The shy, unknown youth found himself instantly something of a celebrity. A brilliant and successful career seemed to open before him, but those hopes were soon dashed. In 1849 he was arrested. The Image of Christ in Russian Literature Dostoevsky, Tolstoy, Bulgakov, Pasternak Cornell University Press Vladimir Nabokov complained about the number of Dostoevsky's characters "sinning their way to Jesus." In truth, Christ is an elusive figure not only in Dostoevsky's novels, but in Russian literature as a whole. The rise of the historical critical method of biblical criticism in the nineteenth century and the growth of secularism it stimulated made an earnest affirmation of Jesus in literature highly problematic. If they affirmed Jesus too directly, writers paradoxically risked diminishing him, either by deploying faith explanations that no longer persuade in an age of skepticism or by reducing Christ to a mere argument in an ideological dispute. The writers at the heart of this study understood that to reimage Christ for their age, they had to make him known through indirect, even negative ways, lest what they say about him be mistaken for cliché, doctrine, or naïve apologies. The Christology of Dostoevsky, Leo Tolstoy, Mikhail Bulgakov, and Boris Pasternak is thus apophatic because they deploy negative formulations (saying what God is not) in their writings about Jesus. Professions of atheism in Dostoevsky and Tolstoy's non-divine Jesus are but separate negative paths toward truer discernment of Christ. This first study in English of the image of Christ in Russian literature highlights the importance of apophaticism as a theological practice and a literary method in understanding the Russian Christ. It also emphasizes the importance of skepticism in Russian literary attitudes toward Jesus on the part of writers whose private crucibles of doubt produced some of the most provocative and enduring images of Christ in world literature. This important study will appeal to scholars and students of Orthodox Christianity and Russian literature, as well as educated general readers interested in religion and nineteenth-century Russian novels. Leo Tolstoy Oxford University Press, USA War and Peace and Anna Karenina are widely recognized as two of the greatest novels ever written. Their author Leo Tolstoy has been honored as the father of the modern war story, as an innovator in psychological prose, and as a genius at using fiction to reveal the mysteries of love and death. At the time of his death in 1910, Tolstoy was known the world over as both a great writer and as a merciless critic of institutions that perpetrated, bred, or tolerated injustice and violence in any form. Yet among literary critics and rival writers, it has become a commonplace to disparage Tolstoy's "thought" while praising his "art." In this Very Short Introduction Liza Knapp explores the heart of Tolstoy's work. Focusing on his works of fiction that have stood the test of time, she analyses his works of non-fiction alongside them, and sketches out the core themes in Tolstoy's art and thought, and the interplay between them. Tracing the continuing influence of Tolstoy's work on modern litera-

ture, Knapp highlights those aspects of his writings that remain relevant today. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable. Approaches to Teaching Tolstoy's *Anna Karenina* Modern Language Assn of Amer *Anna Karenina* is probably the most often taught nineteenth-century Russian novel in the American academy. Teachers have found that including this virtuoso work of art on a syllabus reaps many rewards and stirs up heated classroom discussion -- on sex and sexuality, dysfunction in the family, gender roles, society's hypocrisy and cruelty. But translation and transliteration problems, the peculiarity of Russian names and terms, and the unfamiliarity of Russian geography and history present a range of pedagogical challenges. *Dostoevsky and the Christian Tradition* Cambridge University Press Sample Text *IDIOT LOVE and the Elements of Intimacy* Literature, Philosophy, and Psychoanalysis Springer Nature This book turns our search for intimacy on its head, suggesting that our way to creativity in love may be through idiocy. The book takes its readers on a journey through the work of Plato and Melanie Klein in theorizing the dynamics of intimacy while exploring some of the paradoxical aspects of love in works by Fyodor Dostoevsky and French filmmaker Catherine Breillat. Revisiting core concepts of how we think about relationships, the book lays out a model for relational breakdown—the idiot lovecycle—in which we are constantly in the flux

between seeing ourselves and seeing the other. Effecting close readings of literary, philosophical, and psychoanalytical sources, the book draws on parallels between these fields of inquiry while tracing their shared intellectual genealogy, suggesting that the tension between Narcissus and Cassandra, with its inherent conflicts, is also the space through which love emerges from intimacy. *Aesthetic and Philosophical Reflections on Mood* *Stimmung and Modernity* Routledge This study explores the concept of *Stimmung* in literary and philosophical texts of the modern age. Signifying both 'mood' and 'attunement', *Stimmung* speaks to the categories of affective experience and aesthetic design alike. The study locates itself in the nexus between discourses on modernity, existentialism and aesthetics and uncovers the pivotal role of *Stimmung* in 19th- and 20th-century European narrative fiction and continental philosophy. The study first explores the philosophical and aesthetic origins and implications of *Stimmung* to, then, discuss its role in the narrative fiction of three key authors of modern literature: Fyodor Dostoevsky, Samuel Beckett and Thomas Bernhard. These readings demonstrate a significant shift towards an aesthetic of affective intensity and immediacy, in which the experience of the reading process takes centre stage as each author develops an aesthetic philosophy of *Stimmung* in their own right. Through its focus on the concept of *Stimmung*, the study thus unearths a fundamental link between existentialist concerns and narrative practice in modern literature. *The Dostoevsky Encyclopedia* Greenwood Publishing Group Entries assess the life and literary career of the famous Russian writer, covering writers who influenced his work, literary movements with which he is associated, and ideas and themes that appear throughout his writings.