

## Dostoevsky A Writer In His Time

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.

I will say at once that Stepan Trofimovitch had always filled a particular rôle among us, that of the progressive patriot, so to say, and he was passionately fond of playing the part--so much so that I really believe he could not have existed without it. Not that I would put him on a level with an actor at a theatre, God forbid, for I really have a respect for him. This may all have been the effect of habit, or rather, more exactly of a generous propensity he had from his earliest years for indulging in an agreeable day-dream in which he figured as a picturesque public character. He fondly loved, for instance, his position as a "persecuted" man and, so to speak, an "exile." There is a sort of traditional glamour about those two little words that fascinated him once for all and, exalting him gradually in his own opinion, raised him in the course of years to a lofty pedestal very gratifying to vanity. In an English satire of the last century, Gulliver, returning from the land of the Lilliputians where the people were only three or four inches high, had grown so accustomed to consider himself a giant among them, that as he walked along the streets of London he could not help crying out to carriages and passers-by to be careful and get out of his way for fear he should crush them, imagining that they were little and he was still a giant. He was laughed at and abused for it, and rough coachmen even lashed at the giant with their whips. But was that just? What may not be done by habit? Habit had brought Stepan Trofimovitch almost to the same position, but in a more innocent and inoffensive form, if one may use such expressions, for he was a most excellent man. I am even inclined to suppose that towards the end he had been entirely forgotten everywhere; but still it cannot be said that his name had never been known. It is beyond question that he had at one time belonged to a certain distinguished constellation of celebrated leaders of the last generation, and at one time--though only for the briefest moment--his name was pronounced by many hasty persons of that day almost as though it were on a level with the names of Tchaadaev, of Byelinsky, of Granovsky, and of Herzen, who had only just begun to write abroad. But Stepan Trofimovitch's activity ceased almost at the moment it began, owing, so to say, to a "vortex of combined circumstances." And would you believe it? It turned out afterwards that there had been no "vortex" and even no "circumstances," at least in that connection. I only learned the other day to my intense amazement, though on the most unimpeachable authority, that Stepan Trofimovitch had lived among us in our province not as an "exile" as we were accustomed to believe, and had never even been under police supervision at all. Such is the force of imagination! All his life he sincerely believed that in certain spheres he was a constant cause of apprehension, that every step he took was watched and noted, and that each one of the three governors who succeeded one another during twenty years in our province came with special and uneasy ideas concerning him, which had, by higher powers, been impressed upon each before everything else, on receiving the appointment. Had anyone assured the honest man on the most irrefutable grounds that he had nothing to be afraid of, he would certainly have been offended. Yet Stepan Trofimovitch was a most intelligent and gifted man, even, so to say, a man of science, though indeed, in science... well, in fact he had not done such great things in science. I believe indeed he had done nothing at all. But that's very often the case, of course, with men of science among us in Russia....

Fyodor Dostoevsky (1821 - 1881), was a Russian novelist, short story writer, essayist, journalist and philosopher. Dostoyevsky's literary works explore human psychology in the context of the troubled political, social, and spiritual atmosphere of 19th-century Russia. He began writing in his 20s, and his first novel, *Poor Folk*, was published in 1846 when he was 25. His major works include *Crime and Punishment* (1866), *The Idiot* (1869), and *The Brothers Karamazov* (1880). His output consists of eleven novels, three novellas, seventeen short novels and numerous other works. In this book: *The Brothers Karamazov Crime and Punishment*

This fifth and final volume of Joseph Frank's biography of Fyodor Dostoevsky details the last decade of the writer's life, a time that won him the universal approval towards which he always aspired.

Fyodor Mikhailovich Dostoevsky (1821–1881), one of the greatest novelists of the 19th century, continues to be one of the writers most focused upon in academia throughout the world. With the recent opening of numerous archives in the former Soviet Union, much new material has come to light that has not yet been incorporated in published works or standard curricula. The Dostoevsky Archive comprehensively documents the entire life of the Russian novelist, using contemporary Russian source documents, the author's own letters and notes and those of his family, and the memoirs of his contemporaries. This fullscale reference work includes a detailed chronology, an annotated bibliography, and brief biographies of important contemporaries. Fully indexed.

*The Brothers Karamazov* also translated as *The Karamazov Brothers*, is the final novel by the Russian author Fyodor Dostoyevsky. Dostoyevsky spent nearly two years writing *The Brothers Karamazov*, which was published as a serial in *The Russian Messenger* and completed in November 1880. The author died less than four months after its publication. *The Brothers Karamazov* is a passionate philosophical novel set in 19th century Russia, that enters deeply into the ethical debates of God, free will, and morality. It is a spiritual drama of moral struggles concerning faith, doubt, and reason, set against a modernizing Russia, with a plot which revolves around the subject of patricide. Dostoyevsky composed much of the novel in Staraya Russa, which inspired the main setting. Since its publication, it has been acclaimed as one of the supreme achievements in world literature.

Winner of the AATSEEL Outstanding Translation Award This is the first paperback edition of the complete collection of writings that has been called Dostoevsky's boldest experiment with literary form; it is a uniquely encyclopedic forum of fictional and nonfictional genres. The Diary's radical format was matched by the extreme range of its contents. In a single frame it incorporated an astonishing variety of material: short stories; humorous sketches; reports on sensational crimes; historical predictions; portraits of famous people; autobiographical pieces; and plans for stories, some of which were never written while others appeared in the Diary itself.

Admirers have praised Fedor Dostoevsky as the Russian Shakespeare, while his critics have slighted his novels as merely cheap amusements. In this critical introduction to Dostoevsky's fiction, Victor Terras asks readers to draw their own conclusions about the 19th-century Russian writer. Discussing psychological, political, mythical and philosophical approaches, Terras deftly guides readers through the range of diverse and even contradictory interpretations of Dostoevsky's rich novels.

This volume, the fourth of five planned in Joseph Frank's widely acclaimed biography of Dostoevsky, covers the six most remarkably productive years in the novelist's entire career. It was in this short span of time that Dostoevsky produced three of his greatest novels--*Crime and Punishment*, *The Idiot*, and *The Devils*--and two of his best novellas, *The Gambler* and *The Eternal Husband*. All these masterpieces were written in the midst of harrowing practical and economic circumstances, as Dostoevsky moved from place to place, frequently giving way to his passion for roulette. Having remarried and fled from Russia to escape importuning creditors and grasping dependents, he could not return for fear of being thrown into debtor's prison. He and his young bride, who twice made him a father, lived obscurely and penuriously in Switzerland, Germany, and Italy, as he toiled away at his writing, their only source of income. All the while, he worried that his recurrent epileptic attacks were impairing his literary capacities. His enforced exile intensified not only his love for his native land but also his abhorrence of the doctrines of Russian Nihilism--which he saw as an alien European importation infecting the Russian psyche. Two novels of this period were thus an attempt to conjure this looming spectre

of moral-social disintegration, while *The Idiot* offered an image of Dostoevsky's conception of the Russian Christian ideal that he hoped would take its place.

At first glance, the works of Fedor Dostoevsky (1821-1881) do not appear to have much in common with those of the controversial American writer Henry Miller (1891-1980). However, the influencer of Dostoevsky on Miller was, in fact, enormous and shaped the latter's view of the world, of literature, and of his own writing. *The Making of a Counter-Culture Icon* examines the obsession that Miller and his contemporaries, the so-called Villa Seurat circle, had with Dostoevsky, and the impact that this obsession had on their own work. Renowned for his psychological treatment of characters, Dostoevsky became a model for Miller, Lawrence Durrell, and Anais Nin, interested as they were in developing a new kind of writing that would move beyond staid literary conventions. Maria Bloshteyn argues that, as Dostoevsky was concerned with representing the individual's perception of the self and the world, he became an archetype for Miller and the other members of the Villa Seurat circle, writers who were interested in precise psychological characterizations as well as intriguing narratives. Tracing the cross-cultural appropriation and (mis)interpretation of Dostoevsky's methods and philosophies by Miller, Durrell, and Nin, *The Making of a Counter-Culture Icon* gives invaluable insight into the early careers of the Villa Seurat writers and testifies to Dostoevsky's influence on twentieth-century literature.

*The House of the Dead* is a semi-autobiographical novel published in 1861-2 in the journal *Vremya* by Russian author Fyodor Dostoyevsky, which portrays the life of convicts in a Siberian prison camp. The novel has also been published under the titles *Memoirs from the House of The Dead* and *Notes from the Dead House* (or *Notes from a Dead House*). The book is a loosely-knit collection of facts, events and philosophical discussion organised by "theme" rather than as a continuous story. Dostoyevsky himself spent four years in exile in such a camp following his conviction for involvement in the Petrashevsky Circle. This experience allowed him to describe with great authenticity the conditions of prison life and the characters of the convicts.

"A political outcast, a victim of poverty, a compulsive gambler, and an epileptic, Dostoevsky nevertheless produced some of the greatest literary works of all time: *Crime and Punishment*, *The Idiot*, *Notes from Underground*, *The Gambler*, *The Brothers Karamazov*." "This volume, which is for anyone who seeks an acquaintance with this complex genius, surveys the main facts of Dostoevsky's life and his contributions to literature. It offers some of the reasons for his reputation as a creative artist, one who has inspired a biographical and critical literature of immense proportions." "Drawing on the latest research on Dostoevsky's life, Alba Amoia begins with a concise biography before examining in succeeding chapters the novels, novellas and long tales, short stories, theater, memoirs, and journalism. A separate chapter at the conclusion significantly looks at the Russian periodicals of Dostoevsky's time." "Dostoevsky's teeming works, with their extraordinary insight, speak to us in our own century in ways their author could not have foreseen. During the Bolshevik Revolution, a critic asked, "Is it not strange how Dostoevsky seems to revive every time our way of life dissolves in a fiery ferment?" In the ferment of another revolution, in 1990, a Russian parliamentarian, speaking of the old Soviet dispensation, again poignantly invoked Dostoevsky: In the writer's admonishment that happiness cannot be constructed if its foundation is flawed by the tears of a single child."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

"White Nights" is a short story by Fyodor Dostoyevsky, originally published in 1848, early in the writer's career. Like many of Dostoyevsky's stories, "White Nights" is told in first person by a nameless narrator; the narrator is living in Saint Petersburg and suffers from loneliness. He gets to know and falls in love with a young woman, but the love remains unrequited as the woman misses her lover with whom she is finally reunited.

*A Little Hero* is a work by Fyodor Dostoyevsky. Fyodor Mikhailovich Dostoyevsky (11 November 1821 - 9 February 1881), sometimes transliterated Dostoevsky, was a Russian novelist, short story writer, essayist, journalist and philosopher. Dostoyevsky's literary works explore human psychology in the troubled political, social, and spiritual atmosphere of 19th-century Russia, and engage with a variety of philosophical and religious themes. He began writing in his 20s, and his first novel, *Poor Folk*, was published in 1846 when he was 25. His major works include *Crime and Punishment* (1866), *The Idiot* (1869), *Demons* (1872) and *The Brothers Karamazov* (1880). His oeuvre consists of 11 novels, three novellas, 17 short novels and numerous other works. Many literary critics rate him as one of the greatest psychologists in world literature. His 1864 novella *Notes from Underground* is considered to be one of the first works of existentialist literature. Born in Moscow in 1821, Dostoyevsky was introduced to literature at an early age through fairy tales and legends, and through books by Russian and foreign authors. His mother died in 1837 when he was 15, and around the same time he left school to enter the Nikolayev Military Engineering Institute. After graduating, he worked as an engineer and briefly enjoyed a lavish lifestyle, translating books to earn extra money. In the mid-1840s he wrote his first novel, *Poor Folk*, which gained him entry into St. Petersburg's literary circles. In the following years, Dostoyevsky worked as a journalist, publishing and editing several magazines of his own and later *A Writer's Diary*, a collection of his writings. He began to travel around western Europe and developed a gambling addiction, which led to financial hardship. For a time, he had to beg for money, but he eventually became one of the most widely read and highly regarded Russian writers. His books have been translated into more than 170 languages. Dostoyevsky influenced a multitude of writers and philosophers, from Anton Chekhov and Ernest Hemingway to Friedrich Nietzsche and Jean-Paul Sartre. In his youth, Dostoyevsky enjoyed reading Nikolai Karamzin's *History of the Russian State*, which praised conservatism and Russian independence, ideas that Dostoyevsky would embrace later in life. Before his arrest for participating in the Petrashevsky Circle in 1849, Dostoyevsky remarked, "As far as I am concerned, nothing was ever more ridiculous than the idea of a republican government in Russia." In an 1881 edition of his *Diaries*, Dostoyevsky stated that the Tsar and the people should form a unity: "For the people, the tsar is not an external power, not the power of some conqueror ... but a power of all the people, an all-unifying power the people themselves desired." While critical of serfdom, Dostoyevsky was skeptical

about the creation of a constitution, a concept he viewed as unrelated to Russia's history. He described it as a mere "gentleman's rule" and believed that "a constitution would simply enslave the people". He advocated social change instead, for example removal of the feudal system and a weakening of the divisions between the peasantry and the affluent classes. His ideal was a utopian, Christianized Russia where "if everyone were actively Christian, not a single social question would come up ... If they were Christians they would settle everything". He thought democracy and oligarchy were poor systems; of France he wrote, "the oligarchs are only concerned with the interest of the wealthy; the democrats, only with the interest of the poor; but the interests of society, the interest of all and the future of France as a whole-no one there bothers about these things." He maintained that political parties ultimately led to social discord. In the 1860s, he discovered Pochvennichestvo, a movement similar to Slavophilism in that it rejected Europe's culture and contemporary philosophical movements, such as nihilism and materialism.

The Double Fyodor Mikhailovich Dostoyevsky Translator: Constance Garnett Classic Literature The Double centers on a government clerk who goes mad. It deals with the internal psychological struggle of its main character, Yakov Petrovich Golyadkin, who repeatedly encounters someone who is his exact double in appearance but confident, aggressive, and extroverted, characteristics that are the polar opposites to those of the toadying "pushover" protagonist. The motif of the novella is a doppelganger (Russian "dvoynik"). Golyadkin is a titular councillor. This is rank 9 in the Table of Ranks established by Peter the Great. As rank eight led to hereditary nobility, being a titular councillor is symbolic of a low-level bureaucrat still struggling to succeed. Golyadkin has a formative discussion with his Doctor Rutenspitz, who fears for his sanity and tells him that his behavior is dangerously antisocial. He prescribes "cheerful company" as the remedy. Golyadkin resolves to try this, and leaves the office. He proceeds to a birthday party for Klara Olsufyevna, the daughter of his office manager. He was uninvited, and a series of faux pas lead to his expulsion from the party. On his way home through a snowstorm, he encounters his double, who looks exactly like him. The following two thirds of the novel then deals with their evolving relationship. At first, Golyadkin Sr. (the original main character) and Golyadkin Jr. (his double) are friends, but Golyadkin Jr. proceeds to attempt to take over Sr.'s life, and they become bitter enemies. Because Golyadkin Jr. has all the charm, unctuousness and social skills that Golyadkin Sr. lacks, he is very well-liked among the office colleagues. At the story's conclusion, Golyadkin Sr. begins to see many replicas of himself, has a psychotic break, and is dragged off to an asylum by Doctor Rutenspitz.

This is the first full-length study in English of Camus's life-long fascination with the works of the Russian writer Feodor Dostoevsky. The purpose of the book is to demonstrate the ways in which Dostoevsky's thought and fiction served to stimulate and crystallize Camus's own thinking. Davison lucidly identifies the lines of divergence and counter-arguments which Camus produced as answers to the challenge of Dostoevsky's Christian/Tzarist vision of life. The traditional methods of comparative literary criticism are jettisoned in favour of the more exciting claim that Camus's literary and philosophical texts can be read as precise and detailed replies to some of Dostoevsky's central beliefs about immortality, religion and politics. The study ranges freely over the entirety of the works of both major writers.

Mr. Prohartchin is a work by Fyodor Dostoyevsky. Fyodor Mikhailovich Dostoyevsky (11 November 1821 - 9 February 1881), sometimes transliterated Dostoevsky, was a Russian novelist, short story writer, essayist, journalist and philosopher. Dostoyevsky's literary works explore human psychology in the troubled political, social, and spiritual atmosphere of 19th-century Russia, and engage with a variety of philosophical and religious themes. He began writing in his 20s, and his first novel, *Poor Folk*, was published in 1846 when he was 25. His major works include *Crime and Punishment* (1866), *The Idiot* (1869), *Demons* (1872) and *The Brothers Karamazov* (1880). His oeuvre consists of 11 novels, three novellas, 17 short novels and numerous other works. Many literary critics rate him as one of the greatest psychologists in world literature. His 1864 novella *Notes from Underground* is considered to be one of the first works of existentialist literature. Born in Moscow in 1821, Dostoyevsky was introduced to literature at an early age through fairy tales and legends, and through books by Russian and foreign authors. His mother died in 1837 when he was 15, and around the same time he left school to enter the Nikolayev Military Engineering Institute. After graduating, he worked as an engineer and briefly enjoyed a lavish lifestyle, translating books to earn extra money. In the mid-1840s he wrote his first novel, *Poor Folk*, which gained him entry into St. Petersburg's literary circles. In the following years, Dostoyevsky worked as a journalist, publishing and editing several magazines of his own and later *A Writer's Diary*, a collection of his writings. He began to travel around western Europe and developed a gambling addiction, which led to financial hardship. For a time, he had to beg for money, but he eventually became one of the most widely read and highly regarded Russian writers. His books have been translated into more than 170 languages. Dostoyevsky influenced a multitude of writers and philosophers, from Anton Chekhov and Ernest Hemingway to Friedrich Nietzsche and Jean-Paul Sartre. In his youth, Dostoyevsky enjoyed reading Nikolai Karamzin's *History of the Russian State*, which praised conservatism and Russian independence, ideas that Dostoyevsky would embrace later in life. Before his arrest for participating in the Petrashevsky Circle in 1849, Dostoyevsky remarked, "As far as I am concerned, nothing was ever more ridiculous than the idea of a republican government in Russia." In an 1881 edition of his *Diaries*, Dostoyevsky stated that the Tsar and the people should form a unity: "For the people, the tsar is not an external power, not the power of some conqueror ... but a power of all the people, an all-unifying power the people themselves desired."

*Poor Folk*, sometimes translated as *Poor People*, is the first novella by Fyodor Dostoyevsky, written over the span of nine months between 1844 and 1845. Dostoyevsky was in financial difficulty because of his extravagant living and his developing gambling addiction; although he had produced some translations of foreign novels, they had little success, and he decided to write a novel of his own to try to raise funds. Inspired by the works of Gogol, Pushkin, and Karamzin, as well as English and French authors, *Poor Folk* is written in the form of letters between the two main characters, Makar Devushkin and Varvara Dobroselova, who are poor second cousins. The novel showcases the life of poor people, their relationship with rich people, and poverty in general, all common themes of literary naturalism. A deep but odd friendship develops between them until Dobroselova loses her interest in literature, and later in communicating with Devushkin after a rich widower Mr. Bykov proposes to her. Devushkin, a prototype of the clerk found in many works of naturalistic literature at that time, retains his sentimental characteristics; Dobroselova abandons art, while Devushkin cannot live without literature. Contemporary critics lauded *Poor Folk* for its humanitarian themes. While Vissarion Belinsky dubbed the novel Russia's first "social novel" and Alexander Herzen called it a major socialist work, other critics detected parody and satire. The novel uses a complicated polyphony of voices from different perspectives and narrators. Initially offered by Dostoyevsky to the liberal-leaning magazine *Fatherland Notes*, the novel was published in the almanac, *St. Petersburg Collection*, on January 15, 1846. It became a huge success nationwide. Parts of it were translated into German by Wilhelm Wolfsohn and published in an 1846/1847 magazine. The first English translation was provided by Lena Milman in 1894, with an introduction by George

Moore, cover art design by Aubrey Beardsley and publication by London's Mathews and Lane.

The Idiot is a novel written by the 19th-century Russian author Fyodor Dostoyevsky. It was first published serially in *The Russian Messenger* between 1868 and 1869. The Idiot, alongside some of Dostoyevsky's other works, is often considered one of the most brilliant literary achievements of the "Golden Age" of Russian literature.

When Fyodor Dostoyevsky 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 Dostoyevsky'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 Dostoyevsky 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 Dostoyevsky'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.

In a fascinating analysis of critical themes in Feodor Dostoyevsky's work, René Girard explores the implications of the Russian author's "underground," a site of isolation, alienation, and resentment. Brilliantly translated, this book is a testament to Girard's remarkable engagement with Dostoyevsky's work, through which he discusses numerous aspects of the human condition, including desire, which Girard argues is "triangular" or "mimetic"—copied from models or mediators whose objects of desire become our own. Girard's interdisciplinary approach allows him to shed new light on religion, spirituality, and redemption in Dostoyevsky's writing, culminating in a revelatory discussion of the author's spiritual understanding and personal integration. Resurrection is an essential and thought-provoking companion to Dostoyevsky's *Notes from the Underground*.

*Polzunkov* is a work by Fyodor Dostoyevsky. Fyodor Mikhailovich Dostoyevsky (11 November 1821 - 9 February 1881), sometimes transliterated Dostoevsky, was a Russian novelist, short story writer, essayist, journalist and philosopher. Dostoyevsky's literary works explore human psychology in the troubled political, social, and spiritual atmosphere of 19th-century Russia, and engage with a variety of philosophical and religious themes. He began writing in his 20s, and his first novel, *Poor Folk*, was published in 1846 when he was 25. His major works include *Crime and Punishment* (1866), *The Idiot* (1869), *Demons* (1872) and *The Brothers Karamazov* (1880). His oeuvre consists of 11 novels, three novellas, 17 short novels and numerous other works. Many literary critics rate him as one of the greatest psychologists in world literature. His 1864 novella *Notes from Underground* is considered to be one of the first works of existentialist literature. Born in Moscow in 1821, Dostoyevsky was introduced to literature at an early age through fairy tales and legends, and through books by Russian and foreign authors. His mother died in 1837 when he was 15, and around the same time he left school to enter the Nikolayev Military Engineering Institute. After graduating, he worked as an engineer and briefly enjoyed a lavish lifestyle, translating books to earn extra money. In the mid-1840s he wrote his first novel, *Poor Folk*, which gained him entry into St. Petersburg's literary circles. In the following years, Dostoyevsky worked as a journalist, publishing and editing several magazines of his own and later *A Writer's Diary*, a collection of his writings. He began to travel around western Europe and developed a gambling addiction, which led to financial hardship. For a time, he had to beg for money, but he eventually became one of the most widely read and highly regarded Russian writers. His books have been translated into more than 170 languages. Dostoyevsky influenced a multitude of writers and philosophers, from Anton Chekhov and Ernest Hemingway to Friedrich Nietzsche and Jean-Paul Sartre. In his youth, Dostoyevsky enjoyed reading Nikolai Karamzin's *History of the Russian State*, which praised conservatism and Russian independence, ideas that Dostoyevsky would embrace later in life. Before his arrest for participating in the Petrashevsky Circle in 1849, Dostoyevsky remarked, "As far as I am concerned, nothing was ever more ridiculous than the idea of a republican government in Russia." In an 1881 edition of his *Diaries*, Dostoyevsky stated that the Tsar and the people should form a unity: "For the people, the tsar is not an external power, not the power of some conqueror ... but a power of all the people, an all-unifying power the people themselves desired." While critical of serfdom, Dostoyevsky was skeptical about the creation of a constitution, a concept he viewed as unrelated to Russia's history. He described it as a mere "gentleman's rule" and believed that "a constitution would simply enslave the people." He advocated social change instead, for example removal of the feudal system and a weakening of the divisions between the peasantry and the affluent classes. His ideal was a utopian, Christianized Russia where "if everyone were actively Christian, not a single social question would come up ... If they were Christians they would settle everything." He thought democracy and oligarchy were poor systems; of France he wrote, "the oligarchs are only concerned with the interest of the wealthy; the democrats, only with the interest of the poor; but the interests of society, the interest of all and the future of France as a whole--no one there bothers about these things." He maintained that political parties ultimately led to social discord. In the 1860s, he discovered Pochvennichestvo, a movement similar to Slavophilism in that it rejected Europe's culture and contemporary philosophical movements, such as nihilism and materialism.

From the author of the definitive biography of Fyodor Dostoyevsky, 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 Dostoyevsky 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 Dostoyevsky'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 Dostoyevsky* places the novels and their key characters and scenes in a rich context. Bringing Joseph Frank's unmatched knowledge and understanding of Dostoyevsky's life and writings to a new generation of readers, this remarkable book will appeal to anyone seeking to understand Dostoyevsky and his times. The book also includes Frank's favorite review of his Dostoyevsky biography, "Joseph Frank's Dostoyevsky" by David Foster Wallace, originally published in the *Village Voice*.

The essential entries from Dostoyevsky's complete *Diary*, called his boldest experiment in literary form, are now available in this abridged edition; it is a uniquely encyclopedic forum of fictional and nonfictional genres. *A Writer's Diary* began as a column in a literary journal, but by 1876 Dostoyevsky was able to bring it out as a complete monthly publication with himself as an editor, publisher, and sole contributor, suspending work on *The Brothers Karamazov* to do so. The *Diary's* radical format was matched by the extreme range of its contents. In a single frame it incorporated an astonishing variety of material: short stories; humorous sketches; reports on sensational crimes; historical predictions; portraits of famous people; autobiographical pieces; and plans for stories, some of which were never written while others appeared later in the *Diary* itself. A range of authorial and narrative voices and stances and an elaborate scheme of allusions and cross-references preserve and present Dostoyevsky's conception of his work as a literary whole. Selected from the two-volume set, this abridged edition of *A Writer's Diary* appears in a single paperback volume, along with a new condensed introduction by editor Gary Saul Morson. Studies the early life of the great nineteenth-century Russian writer, considering him first as a novelist, not as a member of the intelligentsia who happened to write novels

*Crime and Punishment*, *The Brothers Karamazov*, *Demons*, *The Idiot*—the complex and prolific Fyodor Dostoyevsky (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.

At once a comic masterpiece and a penetrating examination of a mental breakdown, *The Double* portrays Golyadkin, a petty government official convinced that his "double," a man who looks just like him, works in his office, and bears the same name, but is not

*The Gambler* is a short novel by Fyodor Dostoyevsky about a young tutor in the employment of a formerly wealthy Russian general. The novella reflects Dostoyevsky's own addiction to roulette, which was in more ways than one the inspiration for the book: Dostoyevsky completed the novella under a strict deadline to pay off gambling debts.

This is the second volume of the complete collection of writings that has been called Dostoevsky's boldest experiment with literary form; it is a uniquely encyclopedic forum of fictional and nonfictional genres. The *Diary's* radical format was matched by the extreme range of its contents. In a single frame it incorporated an astonishing variety of material: short stories; humorous sketches; reports on sensational crimes; historical predictions; portraits of famous people; autobiographical pieces; and plans for stories, some of which were never written while others appeared in the *Diary* itself.

'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.

Collection of the best works of Fyodor Dostoyevsky includes: *The Insulted And The Injured* *Notes from Underground* *Crime and Punishment* *The Gambler* *The Idiot* *Demons*

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For all his distance from philosophy, Dostoevsky was one of the most philosophical of writers. Drawing on his novels, essays, letters and notebooks, this volume examines Dostoevsky's philosophical thought.

Dostoevsky A Writer in His Time Princeton University Press

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Fyodor Dostoevsky was the son of a doctor. His parents were hard-working, religious people, but poor. A brilliant career seemed open, but in 1849 he was arrested and condemned to death. A member of a group of young men who met to read Fourier and Proudhon, he was accused of "taking part in conversations against the censorship ... and of knowing of the intention to use a printing press." After eight months in jail, he was taken to be shot. Suddenly the prisoners were informed that His Majesty had spared their lives. His sentence was commuted to hard labor: four years of penal servitude in Siberia and some years in a disciplinary battalion. In 1864 Dostoevsky lost his first wife and his brother. Though in terrible poverty, he paid his brother's debts. The author wrote at tremendous speed and is said to never have corrected his work, which is evident in many books, especially *Crime and Punishment*. In June 1880 he made his famous speech at the unveiling of the monument to Pushkin in Moscow and was received with great honor. A few months later he died and a vast multitude of mourners came to the cemetery. He is still probably the most widely read writer in Russia. In the words of a Russian critic, "He was one of ourselves, a man of our blood and our bone, but one who has suffered."

Using Dostoevsky's most radical experiment in literary form as a springboard, Gary Saul Morson examines a number of key topics in contemporary literary theory, including the nature of literary genres and their relation to interpretation. He convincingly argues that genre is not a property of texts alone but arises from the interaction between texts and readers. Observing that changing conventions of interpretation and classification may alter the perception of particular works, Morson considers a number of problematic texts that have been read according to two contradictory sets of conventions -

"boundary works" - and a further group of texts - "threshold works" such as Dostoevsky's Diary of a writer - that were evidently designed by their authors to exploit this kind of hermeneutic ambivalence. Morson explores the nature of the literary utopia and its parodic form, the anti-utopia, and, returning to Dostoevsky's Diary as his example, a third form which exists as a sort of open dialogue of utopia and anti-utopia.

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.

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