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Idiot A Critical Companion

Dostoevskys The Idiot A Critical Companion

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

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beauty contrasts sharply with that of his society's.

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

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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

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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

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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 Dostoyevsky's great later novels, including *The Idiot*, *Devils* and *The Brothers Karamazov*.

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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

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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

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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

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structural stylistic patterns, including those lost in English translation.

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.

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The Village of Stepanchikovo

The Brothers Karamazov

The Adolescent

IDIOT LOVE and the Elements of
Intimacy

Dialogue and the Spiritually Good Life

Leo Tolstoy

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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

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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

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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

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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

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link between existentialist concerns and narrative practice in modern literature.

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

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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

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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

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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. Four brothers reunite in their

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hometown in Russia. The murder of their father forces the brothers to question their beliefs about each other, religion, and morality.

This book traces the concept of idiocy as it has developed in fiction and film in the nineteenth and twentieth centuries. It focuses

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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,

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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

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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

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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.

Fyodor Dostoevsky

Narrative Ethics in Dostoevsky and Nabokov

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Tolstoy's Labyrinth of Plots
Dostoevsky and the Gentleman
Murderer Who Inspired a
Masterpiece
A Karamazov Companion
The Idiot (Annotated with Critical
Essay and Biography)

Sample Text

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Read PDF Dostoevskys The Idiot A Critical Companion

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

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***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***

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*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*

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*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*

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"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

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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

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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

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***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***

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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

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***is more demonic than
jubilant, particularly in The
Devils, where carnival leads
to a frightening chaos.
Vladimir Nabokov
complained about the
number of Dostoevsky's***

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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

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***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***

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***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***

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***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,***

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***lest what they say about him
be mistaken for cliché,
doctrine, or naïve
apologetics. The Christology
of Dostoevsky, Leo Tolstoy,
Mikhail Bulgakov, and Boris
Pasternak is thus apophatic***

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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

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***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***

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***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***

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***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***

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***Christianity and Russian
literature, as well as
educated general readers
interested in religion and
nineteenth-century Russian
novels.***

First published in 1962, the

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***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***

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***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***

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***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.***

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***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***

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Views DEREK

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Dostoevsky's Fantastic

Prince : a Phenomenological

Approach

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Crime and Punishment

The Dostoevsky

Encyclopedia

The Annihilation of Inertia

Stimmung and Modernity

Knapp reads "Anna Karenina" with
other texts, including ones that

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strongly influenced Tolstoy, to illuminate his understanding of the interconnectedness of human lives. 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

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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

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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

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by killing himself—Dostoevsky's masterpiece, brilliantly captured in this new translation, is a book that leaves a permanent mark on its readers' minds.

Crime and Punishment, The Brothers Karamazov, Demons, The Idiot—the complex and prolific Fyodor

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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

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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

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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

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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

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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

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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

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look at this major writer, Fyodor Dostoevsky will pique the interest of any lover of literature.

Reader as Accomplice: Narrative Ethics in Dostoevsky and Nabokov argues that Fyodor Dostoevsky and Vladimir Nabokov seek to affect the moral imagination of their readers by

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linking morally laden plots to the ethical questions raised by narrative fiction at the formal level. By doing so, these two authors ask us to consider and respond to the ethical demands that narrative acts of representation and interpretation place on authors and readers. Using

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the lens of narrative ethics, Alexander Spektor brings to light the important, previously unexplored correspondences between Dostoevsky and Nabokov. Ultimately, he argues for a productive comparison of how each writer investigates the ethical costs of

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narrating oneself and others. He also explores the power dynamics between author, character, narrator, and reader. In his readings of such texts as “The Meek One” and The Idiot by Dostoevsky and Bend Sinister and Despair by Nabokov, Spektor demonstrates that these

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authors incite the reader's sense of ethics by exposing the risks but also the possibilities of narrative fiction.

Dostoevsky and the Christian
Tradition

The Image of Christ in Russian
Literature

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The Sinner and the Saint

Reading, Narrating, Scripting

Dostoevsky's The Idiot

In considering

Dostoevsky's 'The Idiot',

a novel less easily

defined in terms of plot

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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

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significant gap in
Dostoevsky studies.

'Dostoevsky's The Idiot
and the Ethical
Foundations of Narrative'
provides an innovative
theoretical framework for

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an analysis that
integrates structural and
narratological
considerations with
thematic (religious and
ethical) aspects, by
focusing on the

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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

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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

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presented in the novel.
This book contains a
classic analysis of the
works of Russian novelist
Fyodor Dostoyevsky.
When Fyodor Dostoevsky
proclaims that he is a

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"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

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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

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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

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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

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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

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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

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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

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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

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of the text.

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

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the original.

Dostoevsky and Metaphysics

Dostoevsky's Secrets

And its Inhabitants: From

the Notes of an Unknown

Dostoevsky's Idiot

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Poetics of Cultural
Critique

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"superb" (Times Literary
Supplement) new translation
of the world's most-read*

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*Russian novel accompanied by
his preface and detailed
explanatory footnotes.**

*Names of principal
characters, a note on
characters' names, and a map
of St. Petersburg.* Key
excerpts from Dostoevsky's*

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notebooks, letters, and his early draft of Part II, Chapter 2. Twenty-six scholarly essays on the novel from Russian, European, and American sources.* A chronology and a selected bibliography.* About

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*Entries assess the life and
literary career of the
famous Russian writer,
covering writers who*

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*influenced his work,
literary movements with
which he is associated, and
ideas and themes that appear
throughout his writings.
The narrator and protagonist
of Dostoevsky's novel The
Adolescent (first published*

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*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*

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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

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power over others. This new English version by the most acclaimed of Dostoevsky's translators is a masterpiece of pathos and high comedy. "Provides an innovative theoretical framework for an analysis that integrates

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*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*

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*of the novel are enacted.
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*

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*narration rather than simply
thematically, they are
presented in the novel ...
Through the concept of
scripting, the author shows
how the ethical becomes the
foundation for the
narratological in The*

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idiot"--Back cover.
A Critical Companion
Reading Against the Grain
A Critical Study
The Idiot
Commentary on the Genesis,
Language, and Style of
Dostoevsky's Novel

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My Belief [Teils., engl.]

The Idiot is the story of a saintly, Christian man who is thrust into the heart of a society more concerned with wealth, power and sexual conquest than with the ideals of Christianity. My intention is to

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portray a truly beautiful
soul.--Fyodor Dostoevsky. A
Bantam Classic.

The most openly political of
Dostoevsky's four major novels,
The Devils has left literary scholars
intrigued with its difficult narrative

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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

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companion contains essays that shed light on both the tricky literary structure of the novel as well as its social and political components. Prince Myshkin is one of Dostoevsky's most perplexing creations. In this study, Bruce A.

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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

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inserted narratives, and three modes of interaction French calls Monologue, Dialogue, and Dialogical Living.

From the author of the definitive biography of Fyodor Dostoevsky, never-before-published lectures

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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

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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

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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*,

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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

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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

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Frank's favorite review of his
Dostoevsky biography, "Joseph
Frank's Dostoevsky" by David
Foster Wallace, originally published
in the Village Voice.

A Novel

Images of Idiocy

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Dostoevsky

Approaches to Teaching Tolstoy's

Anna Karenina

Holy Foolishness

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Outstanding Translation Award
This study is an exploration of
the dichotomy of faith and
science as presented in the
writings of the 19th-century
Russian novelist Fyodor
Mikhailovich Dostoevsky.
In 1880 Dostoevsky completed

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The Brothers Karamazov, the literary effort for which he had been preparing all his life.

Compelling, profound, complex, it is the story of a patricide and of the four sons who each had a motive for murder: Dmitry, the sensualist, Ivan, the intellectual;

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Alyosha, the mystic; and twisted, cunning Smerdyakov, the bastard child. Frequently lurid, nightmarish, always brilliant, the novel plunges the reader into a sordid love triangle, a pathological obsession, and a gripping courtroom drama. But

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*throughout the whole,
Dostoevsky searches for the
truth--about man, about life,
about the existence of God. A
terrifying answer to man's
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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

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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

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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

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*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*

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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

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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,

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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

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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

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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.

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*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*

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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

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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

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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,

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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

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*Aesthetic and Philosophical
Reflections on Mood*

A Collection of Critical Essays

Lectures on Dostoevsky

Demons

*Dostoevsky's the Idiot and the
Ethical Foundations of Narrative*

The idiot of the title is the

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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

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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

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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 Fillipnova, who Rogozhin is

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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. "Provides an innovative theoretical framework for an analysis that

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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

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enacted. 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

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presented in the novel ... Through the concept of scripting, the author shows how the ethical becomes the foundation for the narratological in "The idiot"--Page 4 of cover
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Press

A New York Times Book Review

Notable Book • Finalist for the

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for Fiction “Easily the funniest book

I've read this year.” —GQ “Masterly

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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

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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

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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

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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

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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.

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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

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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

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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

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its command the complete range of thinking and feeling which they entail. Named one the best books of the year by Refinery29 • Mashable One • Elle Magazine • The New York Times • Bookpage • Vogue • NPR • BuzzFeed • The

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Millions

Dostoevsky's The Devils

A Writer in His Time

Dostoevsky's The Idiot and the

Ethical Foundations of Narrative

The Idiot Figure in Modern Fiction

and Film

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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

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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

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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

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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

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the space through which love emerges from intimacy.

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

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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

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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

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is a presence that reminds the community of what is absent. Anna Karenina is probably the most often taught nineteenth-century Russian novel in the American academy. Teachers have found that including this virtuoso

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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

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problems, the peculiarity of Russian names and terms, and the unfamiliarity of Russian geography and history present a range of pedagogical challenges.

Demons is an anti-nihilistic novel by Fyodor Dostoyevsky. It is the

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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

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psychological drama, and large
scale tragedy.