

## Dostoevsky And The Idea Of Russianness A New Perspective On Unity And Brotherhood Basesroutledge Series On Russian And East European Studies

Books about thinkers require a kind of unity that their thought may not possess. This cautionary statement is especially applicable to Mikhail Bakhtin, whose intellectual development displays a diversity of insights that cannot be easily integrated or accurately described in terms of a single overriding concern. Indeed, in a career spanning some sixty years, he experienced both dramatic and gradual changes in his thinking, returned to abandoned insights that he then developed in unexpected ways, and worked through new ideas only loosely related to his earlier concerns. Small wonder, then, that Bakhtin should have speculated on the relations among received notions of biography, unity, innovation, and the creative process. Unity--with respect not only to individuals but also to art, culture, and the world generally--is usually understood as conformity to an underlying structure or an overarching scheme. Bakhtin believed that this idea of unity contradicts the possibility of true creativity. For if everything conforms to a preexisting pattern, then genuine development is reduced to mere discovery, to a mere uncovering of something that, in a strong sense, is already there. And yet Bakhtin accepted that some concept of unity was essential. Without it, the world ceases to make sense and creativity again disappears, this time replaced by the purely aleatory. There would again be no possibility of anything meaningfully new. The grim truth of these two extremes was expressed well by Borges: an inescapable labyrinth could consist of an infinite number of turns or of no turns at all. Bakhtin attempted to rethink the concept of unity in order to allow for the possibility of genuine creativity. The goal, in his words, was a "nonmonologic unity," in which real change (or "surprisingness") is an essential component of the creative process. As it happens, such change was characteristic of Bakhtin's own thought, which seems to have developed by continually diverging from his initial intentions. Although it would not necessarily follow that the development of Bakhtin's thought corresponded to his ideas about unity and creativity, we believe that in this case his ideas on nonmonologic unity are useful in understanding his own thought--as well as that of other thinkers whose careers are comparably varied and productive.

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.

This is the first book in any language to examine the friendship and the interrelated thought of two giants of Russian culture: Fedor Dostoevsky (1821-1881), one of Russia's greatest novelists, and Vladimir Soloviev (1853-1900), Russia's most influential philosopher. Marina Kostalevsky provides biographical details and a wide-ranging comparative analysis of their principal works from philosophical, literary, historical, and religious perspectives. Kostalevsky discusses the intricate interaction between Dostoevsky and Soloviev, focusing on their philosophical and novelistic treatments of the themes of Godmanhood, theocracy, and ethics. She contends that Soloviev's vision of the world - a vision grounded in the Christian religion and built on the general idea of Godmanhood - is paralleled in Dostoevsky's major works. Further, she finds that Soloviev's own interpretation of Dostoevsky inaugurated a Russian tradition of Dostoevsky criticism that culminates in the work of Mikhail Bakhtin.

This book examines Dostoevsky's interest in, and engagement with, "Slavophilism" - a Russian mid-nineteenth century movement of conservative nationalist thought. It explores Dostoevsky's views, as expressed in both his non-fiction and fiction, on the religious, spiritual and moral ideas which he considered to be innately Russian. It concludes that Dostoevsky is an important successor to the Slavophiles, in that he developed their ideas in a more coherent fashion, broadening their moral and spiritual concerns into a more universal message about the true worth of Russia and her people.

Dostoevsky's philosophy of life is unfolded in this searching analysis of his five greatest works: Notes from the Underground, Crime and Punishment, The Idiot, The Possessed, and The Brothers Karamazov. Predrag Cicovacki deals with a fundamental issue in Dostoevsky's opus neglected by all of his commentators: How can we affirm life and preserve a healthy optimism in the face of an increasingly troublesome reality? This work displays the vital significance of Dostoevsky's philosophy for understanding the human condition in the twenty-first century. The main task of this insightful effort is to reconstruct and examine Dostoevsky's "aesthetically" motivated affirmation of life, based on cycles of transgression and restoration. If life has no meaning, as his central figures claim, it is absurd to affirm life and pointless to live. Since Dostoevsky's doubts concerning the meaning of life resonate so deeply in our own age of pessimism and relativism, the central question of this book, whether Dostoevsky can overcome the skepticism of his most brilliant creation, is innately relevant. This volume includes a thorough literary analysis of Dostoevsky's texts, yet even those who have not read all of these novels will find Cicovacki's analysis interesting and enthralling. The reader will easily extrapolate Cicovacki's own philosophical interpretation of Dostoevsky's literary heritage.

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.

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

This study concentrates on *The Devils*, but also places this novel in the total context of Dostoevsky's work. Also considered is the life and work of T.N. Granovsky, who is satirised along with Turgenev in the novel, and thus offers a useful basis on which to delineate the contours of Dostoevsky's thought. First published in 1991, the book begins from the belief that his "genius embodies much of what is typical of Russian life: his boundless vitality, his extremism, his lack of empiricism and economy. To understand Dostoevsky is therefore somehow to understand Russia." The author concludes that Dostoevsky badly misunderstood Western liberalism, but grappled very well with the psychology of the radical terrorist. This is explained with reference to his intellectual revolution, which is seen as consisting of six stages from his early works of the 1840s.

This collection, unique to the Modern Library, gathers seven of Dostoevsky's key works and shows him to be equally adept at the short story as with the novel. Exploring many of the same themes as in his longer works, these small masterpieces move from the tender and romantic *White Nights*, an archetypal nineteenth-century morality tale of pathos and loss, to the famous *Notes from the Underground*, a story of guilt, ineffectiveness, and uncompromising cynicism, and the first major work of existential literature. Among Dostoevsky's prototypical characters is Yemelyan in *The Honest Thief*, whose tragedy turns on an inability to resist crime. Presented in chronological order, in David Magarshack's celebrated translation, this is the definitive edition of Dostoevsky's best stories.

*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."

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.

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.

Theological hermeneutics receives a new impulse in this book through critical investigation of F.M. Dostoevsky's personal faith in its correlation both to his literary oeuvre and to its reception by the two main representatives of dialectical theology, K. Barth and E. Thurneysen.

*Crime and Punishment* is the story of a murder committed on principle, of a killer who wishes by his action to set himself outside and above society. A novel of fearful tension, physical, and psychological, it is pervaded by Dostoevsky's sinister evocation of St Petersburg, yet in the life of its gloomy tenements and drink-shops provides moments of wild humour. *Crime and Punishment* was

marked by Dostoevsky's own harrowing experiences. He had himself undergone interrogation and trial, and was condemned to death, a sentence commuted to penal servitude. In prison he was particularly impressed by one hardened murderer who seemed to have attained a spiritual equilibrium beyond good and evil: yet witnessing the misery of other convicts also engendered in Dostoevsky a belief in the Christian idea of salvation through suffering. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more. The essential entries from Dostoevsky'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 Dostoevsky 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 Dostoevsky'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.

Originally completed in 1872, this powerful novel by the author of *Crime and Punishment* offers politically prophetic study of a nation in turmoil and the anticzarist liberal reformers who threaten the soul of the Russian nation.

Returning to St. Petersburg from a Swiss sanatorium, the gentle and naive Prince Myshkin - known as 'the idiot' - pays a visit to his distant relative General Yepanchin and proceeds to charm the General, his wife and his three daughters. But his life is thrown into turmoil when he chances on a photograph of the beautiful Nastasya Filippovna. Utterly infatuated with her, he soon finds himself caught up in a love triangle and drawn into a web of blackmail, betrayal and, finally, murder. In *Prince Myshkin*, Dostoyevsky set out to portray the purity of 'a truly beautiful soul' and to explore the perils that innocence and goodness face in a corrupt world. A collection of articles, sketches, and letters spanning 33 years in Fyodor Dostoevsky's writing career, from 1847, just after the successful publication of his first novel, until 1880, a year before his death. This volume allows the reader to measure the broad scope of his artistic development and the changes that occurred as a result of such cataclysmic events as Dostoevsky's arrest and trial for treason and his subsequent imprisonment and exile in Siberia.

Dostoevsky's novels have contributed to a conception of man that reverberates in the conclusions of prominent twentieth-century philosophical anthropologists. Max Scheler, Martin Heidegger, Jean-Paul Sartre, Maurice Merleau-Ponty, and Albert Camus, among others, have admitted that the works of Dostoevsky had an influence on the manner in which they learned to conceive of human nature and the world in which humans live. Our aim in this dissertation is to ask: what is there in the novels of Dostoevsky concerning the nature of man, of which certain philosophers could claim that in their philosophical conceptions of man they were positively influenced by him? The main thesis is substantiated with a careful analysis of four novels: *Notes From the House of the Dead* (*Zapiski iz mertvogo doma*), *Notes From the Underground* (*Zapiski iz podpol'ia*), *Crime and Punishment* (*Prestuplenie i nakazanie*), and *The Brothers Karamazov* (*Brat'ia Karamazovy*). These novels were chosen partly because I have come to the conclusion that these novels, more than others, concretely show in what sense the leading characters appear to have made themselves be what they had freely chosen to be under the circumstances in which they had to live, and that they were fully aware of the responsibility they had to bear for the implications and consequences of what they had thus decided. Based upon a close reading, four interpretive chapters employ the most significant criticism from English, Russian and French literary scholarship. Dostoevsky's philosophical conception of man is compared and contrasted with the conception that Scheler and Heidegger hold, i.e., that freedom is man's essence, Sartre's atheistic humanism and Camus' thought. The following conclusions are consonant with Dostoevsky's work: freedom is constitutive for the being (or the mode of being; essence) of man, it is an inalienable duty--one must become oneself. Man strives to overcome himself and to exceed his freedom but in so doing invariably loses it. Man exceeds himself only in the sense that he realizes an ideal human possibility. The Dostoevskian man reveals not only the absence of human nature but also the enormous power which man possesses for achieving his ideal human possibility.

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.

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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.

In recent decades, a growing body of educational scholarship has called into question deeply embedded assumptions about the nature, value and consequences of reason. *Education and the Limits of Reason* extends this critical conversation, arguing that in seeking to investigate the meaning and significance of reason in human lives, sources other than non-fiction educational or philosophical texts can be helpful. Drawing on the work of Dostoevsky, Tolstoy and Nabokov, the authors demonstrate that literature can allow us to see how reason is understood and expressed, contested and compromised – by distinctive individuals, under particular circumstances, in complex and varied relations with others. Novels, plays and short stories can take us into the workings of a rational or irrational mind and show how the inner world of cognitive activity is shaped by external events. Perhaps most importantly, literature can prompt us to ask searching questions of ourselves; it can unsettle and disturb, and in so doing can make an important contribution to our educational formation. An original and thought provoking work, *Education and the Limits of Reason* offers a fresh perspective on classic texts by Dostoevsky, Tolstoy and Nabokov, and encourages readers to reconsider conventional views of teaching and learning. This book will appeal to a wide range of academics, researchers and postgraduate students in the fields of education, literature and philosophy.

*Notes from the Underground* is a novella by Fyodor Dostoyevsky. *Notes* is considered by many to be one of the first existentialist novels. 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 and anti-hero. In the 1860s, Russia was beginning to absorb the ideas and culture of Western Europe at an accelerated pace, nurturing an unstable local climate. There was especially a growth in revolutionary activity accompanying a general restructuring of tsardom where liberal reforms, enacted by an unwieldy autocracy, only induced a greater sense of tension in both politics and civil society. Many of Russia's intellectuals were engaged in a debate with the Westernizers on one hand, and the Slavophiles on the other, concerned with favoring importation of Western reforms or promoting pan-Slavic traditions to address Russia's particular social reality. Even though in 1861, Tsar Alexander emancipated the serfs, Russia was still very much a post-medieval, traditional peasant society. However, when *Notes From Underground* was written, there was an intellectual ferment on discussions regarding religious philosophy and various 'enlightened' utopian ideas. Dostoyevsky, however, along with his notable contemporary, Soren Kierkegaard, rejected such ideas for proto-existentialist themes. Most importantly, the legacy that the work leaves is a challenge to and a method of understanding the larger implications of a utopian society. Utopianism largely pertains to a society's collective dream, but what the Underground Man troubles is this very idea of collectivism. The point of the Underground Man is that the people will ultimately always rebel against a collectively perceived idea of paradise; individuals dreaming of a utopian image such as *The Crystal Palace* will always conflict because of the underlying irrationality of humanity. The challenge of an enlightened society laid the groundwork for later writing. The work thus earned the title of "probably the most important single source of the modern dystopia."

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.

First published in 1871-2, this third of Dostoevsky's five major novels is at once a powerful political tract and a profound study of atheism, depicting the disarray which follows the appearance of a band of modish radicals in a small provincial town. The novel is full of buffoonery and grotesque comedy, and the plot is loosely based on the details of a notorious case of political murder.

*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,

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'Dostoevsky and the Dynamics of Religious Experience' deals with the religious dimension of the novelist's life and fiction. The book is structured through six clearly defined and self-reliant essays that take into account past and current criticism and offers a close textual analysis on Dostoevsky's works, including 'The Double', 'Notes from Underground', 'Crime and Punishment', 'The Idiot', 'The Devils' and an in-depth study of 'The Brothers Karamazov'.

Scholars and other readers usually examine Dostoevsky's views on punishment through the prism of his Christian commitments. For some, this means an orientation toward mercy; for others, an affirmation of suffering as a path toward redemption. Anna Schur brings to bear a wide range of sources in philosophy, criminology, psychology, and history to examine Dostoevsky's ideas. His thinking was shaped not only by his Christian ethics but also by the debates on punishment theory and practice unfolding during his lifetime. As Dostoevsky attempts to balance the various ethical and cultural imperatives, he displays ambivalence both about punishment and about mercy. This ambivalence, Schur argues, is further complicated by what Dostoevsky sees as the unfathomable quality of the self, which hinders every attempt to match crimes with punishments. The one certainty he holds is that a proper response to wrongdoing must include a concern for the wrongdoers' moral improvement.

Although criticized at one time for its highly tendentious spirit, Dostoevsky's Demons (1871-1872) has proven to be a novel of great polemical vitality. Originally inspired by a minor conspiratorial episode of the late 1860s, well after Dostoevsky's death (1881) the work continued to earn both acclaim and contempt for its scathing caricature of revolutionists driven by destructive, anarchic aims. The text of Demons assumed new meaning in Russian literary culture following the Bolshevik triumph of 1917, when the reestablishment and expansion of centralized state power inevitably revived interest in the radical populist tendencies of Russia's past, in particular the anarchist thought of Dostoevsky's legendary contemporary, Mikhail Bakunin (1814-1876). Confronting Dostoevsky's 'Demons' is the first book to explore the life of Dostoevsky's novel in light of disputes and controversies over Bakunin's troubling legacy in Russia. Contrary to the traditional view, which assumes the obsolescence of Demons throughout much of the Communist period (1917-1991), this book demonstrates that the potential resurgence of Bakuninist thought actually encouraged reassessments of Dostoevsky's novel. By exploring the different ideas and critical strategies that motivated opposing interpretations of the novel in post-revolutionary Russia, Confronting Dostoevsky's 'Demons' reveals how the potential resurrection of Bakunin's anti-authoritarian ethos fostered the return of a politically reactionary novel to the canon of Russian classics. 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.

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