

# The Idiot Dostoevsky Review

**Michal Rosen-Zvi**

**The Idiot** Fyodor Dostoevsky, 2017-09-02 Returning to Russia from a sanitarium in Switzerland, the Christ-like epileptic Prince Myshkin finds himself enmeshed in a tangle of love, torn between two women-the notorious kept woman Nastasya and the pure Aglaia-both involved, in turn, with the corrupt, money-hungry Ganya. In the end, Myshkin's honesty, goodness, and integrity are shown to be unequal to the moral emptiness of those around him. In her revision of the Garnett translation, Anna Brailovsky has corrected inaccuracies wrought by Garnett's drastic anglicization of the novel, restoring as much as possible the syntactical structure of the original. About Fyodor Dostoyevsky : Fyodor Mikhaylovich Dostoyevsky, sometimes transliterated Dostoevsky, was a Russian novelist, journalist, and short-story writer whose psychological penetration into the human soul had a profound influence on the 20th century novel. Dostoyevsky was the second son of a former army doctor. He was educated at home and at a private school. Shortly after the death of his mother in 1837 he was sent to St. Petersburg, where he entered the Army Engineering College. Dostoyevsky's father died in 1839, most likely of apoplexy, but it was rumored that he was murdered by his own serfs. Dostoyevsky graduated as a military engineer, but resigned in 1844 to devote himself to writing. His first novel, Poor Folk appeared in 1846. That year he joined a group of utopian socialists. He was arrested in 1849 and sentenced to death, commuted to imprisonment in Siberia. Dostoyevsky spent four years in hard labor and four years as a soldier in Semipalatinsk, a city in what it is today Kazakhstan. I've been trying to review this book for over a week now, but I can't. I'm struggling with something: How do I review a Russian literature classic? Better yet, how do I review a Russian literature classic without sounding like a total dumbass? (Hint: It's probably not going to happen.) First I suppose a short plot synopsis should be in order: The Idiot portrays young, childlike Prince Myshkin, who returns to his native Russia to seek out distant relatives after he has spent several years in a Swiss sanatorium. While on the train to Russia, he meets and befriends a man of dubious character called Rogozhin. Rogozhin is unhealthily obsessed with the mysterious beauty, Nastasya Filippovna to the point where the reader just knows nothing good will come of it. Of course the prince gets caught up with Rogozhin, Filippovna, and the society around them. The only other Dostoevsky novel I've read was Crime and Punishment, so of course my brain is going to compare the two. Where Crime and Punishment deals with Raskolnikov's internal struggle, The Idiot book deals with Prince Myshkin's effect on the society he finds himself a part of. And what a money-hungry, power-hungry, cold and manipulative society it is. There are many reviews of this book making

out that Prince Myshkin was Christ-like, a truly good man who lived for the moment. A holy idiot, or more accurately, wholly idiot indeed is what he really was. Why did they think Dostoyevsky entitled the book, *The Idiot* if he meant 'The Man who was Innocent and Really Good or The Man who was like Jesus? The title wasn't any kind of irony, it was about an idiot. Prince Myshkin had spent years in a sanitarium for his epilepsy and returns to Russia where he trusts untrustworthy people, falls for all their plots where he is the patsy, and falls in love with a rather uppity girl who returns his affections and then when it comes to the moment, chooses another woman for all the wrong reasons and thereby ends up rejected by both.

**The English Review** ,1913

The Polyphonic World of Cervantes and Dostoevsky Slav N. Gratchev, 2017-12-06 This book is the first scholarly attempt to examine Don Quixote from the angle of dialogism and polyphony. To begin with, although Mikhail Bakhtin considered Dostoevsky the “creator of a polyphonic novel,” we believe that the first elements of polyphony can be observed in Cervantes’ Don Quixote. A preliminary objective will therefore be to articulate, without reducing the role of Dostoevsky in the creation of the polyphonic novel and relying on Bakhtin’s interpretation of polyphony, heteroglossia, and multivoicedness, that the polyphonic structure appeared and evolved to a state of relative maturity centuries before Dostoevsky. The book will subsequently explore how and why the polyphonic structure was born within the classic monophonic structure of Don Quixote, the ways in which this new structure positioned itself in relation to the classic monophonic one, and what relations it may be said to have established with it resulting in a unique amalgam—the hybrid semi-polyphonic novel. An overarching concern throughout the project will be to trace Cervantes’ search for new and more sophisticated expressive possibilities that the old, monophonic narration could not offer, while also shedding light on how Cervantes systematically and deliberately employed polyphonic structure in Don Quixote.

**The Little Review** Margaret C. Anderson, 1914

**The Asiatic Review** ,1916

**The Contemporary Review** ,1918

Dostoevsky's Hamlet in Nineteenth-Century Russia Petra Bjelica, 2025-05-15 Dostoevsky uses Hamlet to address some of the most important problems in Russian culture in the second half of the 19th century. Approaching Dostoevsky's engagement with Shakespeare through a focus on his novel, *Demons*, Petra Bjelica considers the figure of Hamlet as it connects to Russian national identity, spirituality and cultural migration. Bjelica argues that Russian Hamletism is a perfect example of how a literary phenomenon forms through a specific culture. She reads Dostoevsky's use of Hamlet through the Tsarist government, the wide gap between the aristocratic, working and peasant class, and the educated intelligentsia of the period. Russian Hamletism is shown to reflect the hegemony of power as well as the intricate debates that arise via political, ideological and philosophical differences between Slavophiles and Westerners. The book touches on the translatability and

universality of Shakespeare, his cultural hegemony and the ethics of appropriating the 'other' by exploring Dostoevsky's highly original interpretation of Hamlet. Rather than just referencing the play, Dostoevsky's engagement with opposing and contradictory elements of Russian Hamletism dramatize the Hamletian dilemma anew. By re-thinking literary transmission and the concept of source, the intertextuality of Shakespeare and Russian Hamletism in Dostoevsky finds new ground.

Dostoevsky Grant Walker Broadhurst, William Collen, Mary Lou Cornish, Awara Fernandez, John Givens, Sojourna Howfree, Matthew Lilly, Christy Luis, Brian Melton, Patricia Newberry, Josiah Peterson, Theresa Pihl, George Scondras, Thomas Sims, Katie Windham, Clark Weidner, Joshua Jo Wah Yen, 2023-12-22 Dostoevsky Sober Hope: Finding Faith in the Bleak Midwinter As winter descends to end the year 2023, it is a time for contemplation: a time to revel in the joys and find balm for the woes of the past year, a time to find the courage to hold on, and the hope to thrive in the new year. Fyodor Dostoevsky (1821 - 1881) faced his own bleak (and Russian!) winters, from childhood play amongst the impoverished at his father's medical clinic to a last minute reprieve from the Tsar's firing squad for discussing banned books followed by ten years of prison camp and military service in exile. While his novels, such as Crime & Punishment and The Brothers Karamazov demonstrate human depravity they also give glimmers of grace, love, and beauty which have made him one of the most beloved novelists of all time. It is our hope that as you find time to relax during the holiday season (making it a habit for the new year!), that you will find these discussions deeply meaningful. Awaiting for you within are discussions of his characters from novels and short stories alike, Dostoevsky-inspired poems, and reviews of films, books, and even contemporary music which reflect the light and warmth he dared to find in his own bleak winter. CONTRIBUTORS \* Dostoevsky for Our Times by Editorial introduction by Seth Myers. DOSTOEVSKY: THE FUNDAMENTALS \* Dostoevsky the Culturally Active Christian by William Collen \* Dostoevsky's Narrative of (Un)Belief: From Psychology to Theology by John Givens \* Underground Apologetics by George Scondras \* A Midterm in Russian Literature by Tom Sims THE BROTHERS KARAMAZOV \* The Brothers Karamazov and the Existential Problem of Atheism by Josiah Peterson \* Fifty Shades of Bleak: The Karamazov Principle Explored by Matthew Lilley \* Dear, Kind God: A Divine Dilemma by Grant Walker Broadhurst THE IDIOT \* Beauty in Tragedy: The Idiot, Dostoevsky, and Eucatastrophe by Clark Weidner \* Interpreting Prince Myshkin: The Idiot by Joshua Jo Wah Yen CRIME AND PUNISHMENT \* What Would I Be Without God? by Sojourna Howfree \* By Their Fruit: An Allegorical Tale by Brian Melton SHORT STORIES AND POEMS \* Crazy Love: The Action and Call of Grace in Dostoevsky's 'The Dream of the Ridiculous Man' by Theresa Pihl \* The Heart of Christ and Dostoevsky's 'The Christmas Tree and a Wedding' by Christy Luis \* 2057 Carnot Street by Patricia Newberry \* Another Magi's Journey by Awara Fernandez \* Necropolis and the Soul's Well by Katie Windham REVIEWS \* From Literature to Film: Adapting Dostoevsky's Works by Mary Lou Cornish \* Soul Survival Kit: Tolstoy and Dostoevsky by Seth Myers . \* Dostoevsky, Man About Town: Gulags, Muscovite Gentlemen, and Murakami by Seth Myers \* Review of James Scanlan's Dostoevsky the Thinker, by Seth Myers \* Dostoevsky

in *Midnight's Metropolis: Midnight's Anti-Hero and Marvel-ous Heroes* by Seth Myers Volume 6, Issue 4, Advent 2024 330  
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**Dostoevsky and the Epileptic Mode of Being** Paul Fung, 2017-07-05 For Fyodor Dostoevsky (1821-81), who lived with epileptic seizures for more than thirty years, illness is an ineradicable part of existence. Epilepsy in his writings denotes both a set of physical symptoms and a state of survival in which the protagonists incessantly try to articulate, theorize, or master what is ungraspable in their everyday experience. Their attempts to deal with what they cannot control or comprehend results in disappointment, or what Dostoevsky called a mystical terror. Dostoevsky's heroes are unable fully to understand this state, and their existence becomes 'epileptic' in so far as self-knowledge and self-coincidence are never achieved. Fung explores new critical pathways by reexamining five of Dostoevsky's post-Siberian novels. Drawing on insights from writers including Benjamin, Blanchot, Freud, Lacan and Nietzsche, the book takes epilepsy as a trope for discussing the unspeakable moments in the texts, and is intended for students and scholars who are interested in the subject of modernity, critique of the visual, and dialogues between philosophy and literature. Paul Fung is Assistant Professor in English at Hang Seng Management College, Hong Kong.

**New Essays on Dostoevsky** Malcolm V. Jones, Garth M. Terry, 1983-03-31 This book comprises essays to mark the centenary of Dostoevsky's death in 1881. The first part considers specific works and the second part ranges more widely over aspects of the great novelist's work, including essays on Dostoevsky as philosopher, on his religious thought and on formalist and structuralist approaches to his work.

*Russian Realisms* Molly Brunson, 2016-09-10 One fall evening in 1880, Russian painter Ilya Repin welcomed an unexpected visitor to his home: Lev Tolstoy. The renowned realists talked for hours, and Tolstoy turned his critical eye to the sketches in Repin's studio. Tolstoy's criticisms would later prompt Repin to reflect on the question of creative expression and conclude that the path to artistic truth is relative, dependent on the mode and medium of representation. In this original study, Molly Brunson traces many such paths that converged to form the tradition of nineteenth-century Russian realism, a tradition that spanned almost half a century—from the youthful projects of the Natural School and the critical realism of the age of reform to the mature masterpieces of Tolstoy, Fyodor Dostoevsky, and the paintings of the Wanderers, Repin chief among them. By examining the classics of the tradition, Brunson explores the emergence of multiple realisms from the gaps, disruptions, and doubts that accompany the self-conscious project of representing reality. These manifestations of realism are united not by how they look or what they describe, but by their shared awareness of the fraught yet critical task of representation. By tracing the engagement of literature and painting with aesthetic debates on the sister arts, Brunson argues for a conceptualization of realism that transcends artistic media. *Russian Realisms* integrates the lesser-known tradition of Russian painting with the familiar masterpieces of Russia's great novelists, highlighting both the common ground

in their struggles for artistic realism and their cultural autonomy and legitimacy. This erudite study will appeal to scholars interested in Russian literature and art, comparative literature, art history, and nineteenth-century realist movements.

*Christian Fiction and Religious Realism in the Novels of Dostoevsky* Wil van den Bercken, 2011-01-01 This study offers a literary analysis and theological evaluation of the Christian themes in the five great novels of Dostoevsky - 'Crime and Punishment', 'The Idiot', 'The Adolescent', 'The Devils' and 'The Brothers Karamazov'. Dostoevsky's ambiguous treatment of religious issues in his literary works strongly differs from the slavophile Orthodoxy of his journalistic writings. In the novels Dostoevsky deals with Christian basic values, which are presented via a unique tension between the fictionality of the Christian characters and the readers' experience of the existential reality of their religious problems.

*Dostoevsky and the Riddle of the Self* Yuri Corrigan, 2017-10-15 Dostoevsky was hostile to the notion of individual autonomy, and yet, throughout his life and work, he vigorously advocated the freedom and inviolability of the self. This ambivalence has animated his diverse and often self-contradictory legacy: as precursor of psychoanalysis, forefather of existentialism, postmodernist avant la lettre, religious traditionalist, and Romantic mystic. Dostoevsky and the Riddle of the Self charts a unifying path through Dostoevsky's artistic journey to solve the "mystery" of the human being. Starting from the unusual forms of intimacy shown by characters seeking to lose themselves within larger collective selves, Yuri Corrigan approaches the fictional works as a continuous experimental canvas on which Dostoevsky explored the problem of selfhood through recurring symbolic and narrative paradigms. Presenting new readings of such works as *The Idiot*, *Demons*, and *The Brothers Karamazov*, Corrigan tells the story of Dostoevsky's career-long journey to overcome the pathology of collectivism by discovering a passage into the wounded, embattled, forbidding, revelatory landscape of the psyche. Corrigan's argument offers a fundamental shift in theories about Dostoevsky's work and will be of great interest to scholars of Russian literature, as well as to readers interested in the prehistory of psychoanalysis and trauma studies and in theories of selfhood and their cultural sources.

**Dostoevsky and the Ethics of Narrative Form** Greta Matzner-Gore, 2020-06-15 Three questions of novelistic form preoccupied Fyodor Dostoevsky throughout his career: how to build suspense, how to end a narrative effectively, and how to distribute attention among major and minor characters. For Dostoevsky, these were much more than practical questions about novelistic craft; they were ethical questions as well. *Dostoevsky and the Ethics of Narrative Form* traces Dostoevsky's indefatigable investigations into the ethical implications of his own formal choices. Drawing on his drafts, notebooks, and writings on aesthetics, Greta Matzner-Gore argues that Dostoevsky wove the moral and formal questions that obsessed him into the fabric of his last three novels: *Demons*, *The Adolescent*, and *The Brothers Karamazov*. In so doing, he anticipated some of the most pressing debates taking place in the study of narrative ethics today.

**Asian Review** Demetrius Charles de Kavanagh Boulger, 1916 Beginning in 1895, includes the Proceedings of the East

India Association.

**The Hindustan Review** ,1925

**Holy Foolishness** Harriet Murav,1992 This book examines the ways in which Dostoevsky's adoption and reinvention of the medieval Russian holy fool - in Russian Orthodoxy, a person who feigned madness or folly as an ascetic feat of self-humiliation - serves as a locus for a critique of his culture's increasing reliance on the scientific paradigms of Claude Bernard's physiology, and as a source of formal narrative innovation in his novels. The author first explores the paradoxical hagiography of the holy fool, whose saintly acts are disguised under the mask of demonic folly. She then traces the rise of medical science in the nineteenth century and the increasing authority of the new scientific models of human behavior, especially the all-important notion of the normal and the pathological. The book then shifts to close readings of four of Dostoevsky's major novels - *Crime and Punishment*, *The Idiot*, *The Devils*, and *The Brothers Karamazov* - always keeping the double focus of cultural critique and formal innovation. The author examines how Dostoevsky develops a specific literary procedure that is itself holy foolishness. That is, his novels in their structure and, in particular, in the voice of their narrators mislead, tempt, and scandalize the reader, much like the street theater of the medieval holy fool. This difficult relationship between reader and text is mirrored in what is represented in the text as the interaction between the holy fool and other characters. In its theoretical orientation, the book both builds from and criticizes Bakhtin's work on carnival. The author offers a less optimistic account, showing how in Dostoevsky carnival is more demonic than jubilant, particularly in *The Devils*, where carnival leads to a frightening chaos.

*Dostoevsky in Context* Deborah A. Martinsen, Olga Maiorova,2016-01-05 This volume explores the Russia where the great writer, Fyodor Dostoevsky (1821–81), was born and lived. It focuses not only on the Russia depicted in Dostoevsky's works, but also on the Russian life that he and his contemporaries experienced: on social practices and historical developments, political and cultural institutions, religious beliefs, ideological trends, artistic conventions and literary genres. Chapters by leading scholars illuminate this broad context, offer insights into Dostoevsky's reflections on his age, and examine the expression of those reflections in his writing. Each chapter investigates a specific context and suggests how we might understand Dostoevsky in relation to it. Since Russia took so much from Western Europe throughout the imperial period, the volume also locates the Russian experience within the context of Western thought and practices, thereby offering a multidimensional view of the unfolding drama of Russia versus the West in the nineteenth century.

**Technical Book Review Index** ,1917

*The Cardiff Libraries Review* ,1914

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