

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

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.

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

The following is an extract from M. Dostoevsky and 's celebrated novel, *The Brothers Karamazof*, the last publication from the pen of the great Russian novelist, who died a few months ago, just as the concluding chapters appeared in print. Dostoevsky is beginning to be recognized as one of the ablest and profoundest among Russian writers. His characters are invariably typical portraits drawn from various classes of Russian society, strikingly life-like and realistic to the highest degree. The following extract is a cutting satire on modern theology generally and the Roman Catholic religion in particular. The idea is that Christ revisits earth, coming to Spain at the period of the Inquisition, and is at once arrested as a heretic by the Grand Inquisitor. One of the three brothers of the story, Ivan, a rank materialist and an atheist of the new school, is supposed to throw this conception into the form of a poem, which he describes to Alyosha—the youngest of the brothers, a young Christian mystic brought up by a and quot;saint and quot; in a monastery—as follows: and (—Ed. Theosophist, Nov., 1881 and )

Dostoevsky was one of those writers of the nineteenth century who came to be regarded by many readers in the following century as a prophet. How does he remain prophetic for us now, in the early twenty-first century? *Remembering the End* explores and assesses Dostoevsky's critique of modernity, with particular focus on the Grand Inquisitor (in *The Brothers Karamazov*), where his prophetic vision finds its most intense expression. The authors write to elucidate the spiritual realism of Dostoevsky's biblically charged literary art, and to show how it can help us to remember who we are in this modern/postmodern moment in which--as individuals and members of communities--we are required to make critical choices about the meaning of justice, history, truth and happiness. The book will be of interest to readers in comparative literature, ethics, political theory, philosophy, religious studies and theology. 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 of 'A daring and mesmerizing twist on the art of biography' – Douglas Smith, author of *Rasputin: The Biography* 'Anyone who loves [Dostoevsky's] novels will be fascinated by this book' – Sue Prideaux, author of *I Am Dynamite! A Life of Friedrich Nietzsche* Dostoevsky's life was marked by brilliance and brutality. Sentenced to death as a young revolutionary, he survived mock execution and Siberian exile to live through a time of seismic change in Russia, eventually being accepted into the Tsar's inner circle. He had three great love affairs, each overshadowed by debilitating epilepsy and addiction to gambling. Somehow, amidst all this, he found time to write short stories, journalism and novels such as *Crime and Punishment*, *The Idiot* and *The Brothers Karamazov*, works now recognised as among the finest ever written. In *Dostoevsky in Love* Alex Christofi weaves carefully chosen excerpts of the author's work with the historical context to form an illuminating and often surprising whole. The result is a novelistic life that immerses the reader in a grand vista of Dostoevsky's world: from the Siberian prison camp to the gambling halls of Europe; from the dank prison cells of the Tsar's fortress to the refined salons of St Petersburg. Along the way, Christofi relates the stories of the three women whose lives were so deeply intertwined with Dostoevsky's: the consumptive widow Maria; the impetuous Polina who had visions of assassinating the Tsar; and the faithful stenographer Anna, who did so much to secure his literary legacy. Reading between the lines of his fiction, Christofi reconstructs the memoir Dostoevsky might have written had life – and literary stardom – not intervened. He gives us a new portrait of the artist as never before seen: a shy but devoted lover, an empathetic friend of the people, a loyal brother and friend, and a writer able to penetrate to the very depths of the human soul.

Presents a chronologically arranged collection of stories by the Russian author, including "White Nights," "A Gentle Creature," and "The Honest Thief," and contains biographical information and a reading group guide.

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. 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.

A thought-provoking book that explores how the best aspects of religion can have a place in our modern day lives.

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

utopian, Christianized Russia where "if everyone were actively Christian, not a single social question would come up ... If they were Christians they would settle everything." He thought democracy and oligarchy were poor systems; of France he wrote, "the oligarchs are only concerned with the interest of the wealthy; the democrats, only with the interest of the poor; but the interests of society, the interest of all and the future of France as a whole--no one there bothers about these things." He maintained that political parties ultimately led to social discord. In the 1860s, he discovered Pochvennichestvo, a movement similar to Slavophilism in that it rejected Europe's culture and contemporary philosophical movements, such as nihilism and materialism.

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.

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

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.

Examines the friendship and interrelated thought of the novelist Fedor Dostoevsky and the philosopher Vladimir Soloviev. The text provides biographical detail and a comparative analysis of their principal works from philosophical, literary, historical and religious perspectives.

"This book collects twelve classroom lectures on seven major works by Dostoevsky--*Crime and Punishment*, *The Brothers Karamazov*, *The Idiot*, *Notes from Underground*, and three others--by Joseph Frank, the author of the definitive five-volume biography of Dostoevsky published by Princeton University Press. Frank's widow, Marguerite Frank, has worked with a Russian translator and former student of Frank's, Marina Brodskya, to compile the lectures--some of which Frank had written out in their entirety, others for which he left extensive notes. The book will contain a preface, introduction, seven chapters (each containing one or two lectures on a major work), and lists of further reading and stage and screen adaptations of Dostoevsky's works. Each lecture is about 4,000 words and is written in a conversational style that is accessible for undergraduates but also demonstrates Frank's unparalleled knowledge of the Russian author and his world, providing wide-ranging literary and historical context. The editors include notes to explain references and allusions. The book also will include some images of Joseph Frank, Dostoevsky, a couple of artworks discussed in the lectures, and a sample of Frank's handwritten lecture notes"--

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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."

Dostoevsky's most revolutionary novel, *Notes from Underground* marks the dividing line between nineteenth- and twentieth-century fiction, and between the visions of self each century embodied. One of the most remarkable characters in literature, the unnamed narrator is a former official who has defiantly withdrawn into an underground existence. In full retreat from society, he scrawls a passionate, obsessive, self-contradictory narrative that serves as a devastating attack on social utopianism and an assertion of man's essentially irrational nature. Richard Pevear and Larissa Volokhonsky, whose Dostoevsky translations have become the standard, give us a brilliantly faithful edition of this classic novel, conveying all the tragedy and tormented comedy of the original.

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.

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. *Notes from Underground* is a fictional collection of memoirs written by a civil servant living alone in St. Petersburg. The man is never named and is generally referred to as the Underground Man. The "underground" in the book refers to the narrator's isolation, which he described in chapter 11 as "listening through a crack under the floor." It is considered to be one of the first existentialist novels. With this book, Dostoevsky challenged the ideologies of his time, like nihilism and utopianism. The Underground Man shows how idealized rationality in utopias is inherently flawed, because it doesn't account for the irrational side of humanity. This novel has had a big impact on many different works of literature and philosophy. It has influenced writers like Franz Kafka and Friedrich Nietzsche. A similar character is also found in Martin Scorsese's *Taxi Driver*. *Notes from Underground* was published in 1864 as the first four issues of *Epoch*, a Russian magazine by Fyodor and Mikhail

This book explores Dostoevsky as a political thinker from his religious and philosophical foundation to nineteenth-century European politics and how themes that he had examined are still relevant for us today.

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 podpoll'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

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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.

In a timeless story of justice, morality, and redemption, an impoverished Russian student murders a miserly landlady, a crime that has severe repercussions on his life and his family as he battles his conscience.

One of the world's foremost experts on Dostoevsky presents a new study, focusing on the religious concerns of the enigmatic author.

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This book is not only a major twentieth-century contribution to Dostoevsky's studies, but also one of the most important theories of the novel produced in our century. As a modern reinterpretation of poetics, it bears comparison with Aristotle.

Five classic short stories by Dostoevsky showcase the author's strange and intoxicating literary style.

'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'.

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.

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.

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European Studies

Darkly fascinating short novel depicts the struggles of a doubting, supremely alienated protagonist in a world of relative values. Embraces moral, religious, political, and social themes. Authoritative Constance Garnett translation. New introduction.

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.

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

Originally completed in 1872, this novel offers a politically prophetic study of a nation in turmoil and the anti-czarist liberal reformers who threaten the soul of the Russian nation

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