

the double dostoevsky analysis

The Double Dostoevsky: A Deep Dive into Psychological Duplicity

Introduction:

Have you ever felt a chilling sense of duality, a hidden self whispering contradictions against your conscious thoughts? Fyodor Dostoevsky, the master of psychological realism, expertly explores this internal conflict in his novella, *The Double*. This isn't just a story about a split personality; it's a potent exploration of alienation, societal pressure, and the fracturing of the self in a rapidly changing world. This comprehensive analysis will delve deep into *The Double*, examining its symbolism, character development, and enduring relevance in understanding the human psyche. We'll uncover the layers of meaning hidden within Dostoevsky's chilling tale, exploring themes of identity, paranoia, and the haunting consequences of societal rejection. Prepare to unravel the complexities of this masterpiece and discover its enduring power in a world increasingly grappling with similar internal struggles.

I. Deconstructing the Doppelgänger: Yakov Petrovich Golyadkin's Fractured Identity

The central figure of *The Double* is Yakov Petrovich Golyadkin, a lowly clerk whose existence is defined by insignificance and social anxiety. Dostoevsky masterfully portrays Golyadkin's anxieties and insecurities, highlighting his desperate need for acceptance and belonging within a rigid, hierarchical society. His double, a near-perfect replica yet subtly different, represents the suppressed aspects of Golyadkin's personality. This "other" embodies the desires and ambitions Golyadkin dare not express openly, leading to a battle for identity and a descent into paranoia. The double isn't simply a physical manifestation; it's the embodiment of Golyadkin's repressed self, his yearning for social recognition, and his fear of utter insignificance. The ambiguity surrounding the double's origins—is he real or a figment of Golyadkin's imagination?—further enhances the unsettling psychological landscape of the novella.

II. The Crushing Weight of Societal Pressure: A Commentary on 19th-Century Russia

The Double transcends the individual struggle and becomes a commentary on the oppressive social structures of 19th-century Russia. Golyadkin's desperate attempts to navigate the bureaucratic complexities and social hierarchies of St. Petersburg highlight the dehumanizing effects of a system that values status over individual worth. His marginalization and subsequent rejection contribute to his psychological unraveling, emphasizing the devastating consequences of social isolation and the crushing weight of societal expectation. The novella serves as a powerful critique of a system that stifles individuality and drives individuals to the brink of madness.

III. Symbolism and Allegory: Unpacking the Deeper Meanings

Dostoevsky's masterful use of symbolism enhances the psychological depth of *The Double*. The city of St. Petersburg itself becomes a character, reflecting Golyadkin's inner turmoil and alienation. The labyrinthine streets and impersonal buildings mirror the confusing and isolating nature of his social experiences. The double's appearance and actions are also rife with symbolic meaning, representing

not just a physical counterpart but a manifestation of Golyadkin's suppressed desires and the societal forces that reject him. Analyzing the recurring symbols—mirrors, shadows, and the ever-present sense of being watched—sheds further light on the novella's multifaceted layers of meaning.

IV. The Psychological Descent: Paranoia, Madness, and the Fragility of the Self

As the story progresses, Golyadkin's mental state deteriorates. His interactions with his double become increasingly erratic and violent, culminating in a terrifying descent into paranoia and madness. This psychological disintegration mirrors the disintegration of his sense of self, highlighting the fragility of the human psyche when confronted with profound social rejection and internal conflict. Dostoevsky expertly portrays the gradual erosion of Golyadkin's sanity, leaving the reader with a lingering sense of unease and a profound understanding of the devastating consequences of unaddressed psychological distress.

V. Enduring Relevance: The Double in the 21st Century

Despite being written in the 19th century, *The Double* remains strikingly relevant in the 21st century. The themes of alienation, social anxiety, and the struggle for identity resonate deeply with contemporary readers grappling with the complexities of modern life. The novella's exploration of the fractured self foreshadows many of the psychological issues prevalent in our increasingly interconnected yet isolating world. It continues to challenge our understanding of identity, self-perception, and the ever-present struggle to find meaning and belonging in a rapidly changing society.

A Detailed Outline of "The Double Dostoevsky Analysis"

- I. Introduction: Brief overview of Dostoevsky and *The Double*, highlighting the novella's themes and the analysis's scope.
- II. Yakov Petrovich Golyadkin: A Study in Insignificance: Exploring Golyadkin's character, his social anxieties, and his desperate need for acceptance.
- III. The Doppelgänger: A Manifestation of the Repressed Self: Analyzing the symbolic significance of the double and its role in exacerbating Golyadkin's psychological distress.
- IV. Societal Pressure and the Crushing Weight of Bureaucracy: Examining the societal context of the novella and its impact on Golyadkin's mental state.
- V. Symbolism and Allegory in *The Double*: Interpreting key symbols and their contribution to the overall meaning of the work.
- VI. The Psychological Descent: From Anxiety to Madness: Tracking Golyadkin's mental deterioration and exploring the psychological mechanisms at play.
- VII. Literary Techniques and Narrative Style: Analyzing Dostoevsky's use of language, point of view, and other literary devices.
- VIII. *The Double* in Contemporary Society: Exploring the continued relevance of *The Double*'s themes in the modern world.
- IX. Conclusion: Summarizing the key findings and offering final thoughts on the enduring legacy of *The Double*.

(Each of the points in the above outline would then be expanded upon in a separate section of the blog post, as outlined above in the main body. Due to the word count limitations, those detailed sections are omitted here.)

FAQs:

1. Is *The Double* a realistic portrayal of split personality disorder? While the novella explores themes of duality and fractured identity, it's not a clinical representation of dissociative identity disorder. It's a fictional exploration of psychological distress.
1. What is the significance of the double's appearance? The double's near-perfect resemblance to Golyadkin highlights the internal conflict and the repressed aspects of his personality.
1. How does setting contribute to the story's atmosphere? The oppressive atmosphere of St. Petersburg reflects Golyadkin's inner turmoil and alienation.
1. What literary techniques does Dostoevsky employ? Dostoevsky masterfully uses first-person narration, stream-of-consciousness, and symbolism to portray Golyadkin's psychological state.
1. What is the main conflict in *The Double*? The main conflict is internal, a battle between Golyadkin's desire for recognition and his fear of rejection.
1. Is the double real or imaginary? The ambiguity regarding the double's reality enhances the psychological tension and leaves the question open to interpretation.
1. How does *The Double* reflect 19th-century Russian society? The novella critiques the rigid social hierarchy and the dehumanizing effects of bureaucracy.
1. What are the enduring themes of *The Double*? The themes of alienation, identity, paranoia, and the fragility of the self continue to resonate with contemporary readers.
1. What is the significance of the novella's ending? The ambiguous ending leaves the reader questioning the nature of reality and the enduring power of psychological distress.

Related Articles:

1. Dostoevsky's Use of Symbolism in *The Double*: A detailed exploration of the symbolic meanings within the novella.
2. The Psychological Impact of Social Isolation in *The Double*: An analysis of the novella's portrayal of social alienation and its effects.
3. Comparing and Contrasting *The Double* with other Dostoevsky works: A comparative analysis of *The Double* with other novels like *Notes from Underground* and *Crime and Punishment*.
4. The Doppelgänger Motif in Literature: A broader exploration of the doppelgänger motif across various literary works.
5. Dostoevsky's Influence on Modern Psychology: An examination of Dostoevsky's contributions to the field of psychology.
6. The Role of Setting in Dostoevsky's Fiction: A discussion of the importance of setting in creating atmosphere and reflecting themes in Dostoevsky's novels.
7. A Critical Analysis of Dostoevsky's Narrative Techniques: A deep dive into Dostoevsky's unique narrative style and its impact on his works.
8. The Social Commentary in *The Double*: An in-depth look at the novella's critique of 19th-century Russian society.
9. The Enduring Legacy of *The Double*: An exploration of the novella's lasting influence on literature and culture.

the double dostoevsky analysis: *The Double* Fyodor Dostoevsky, 2024-01-04 What really happens when you meet your doppelgänger? Well, if you are dangerously antisocial and your double is charming, well-liked and has the social skills that you lack, then they take over your life by pretending to be you! Dostoevsky's novella 'The Double' follows the life of Golyadkin, a low-level official who is a dangerous sociopath. After a misadventure at a birthday party, Golyadkin has a chance meeting with Golyadkin Junior – his double who looks just like him. The theme of the doppelgänger runs potent in the story, together with universal ones like depression, sorrow, alienation, and social injustice. The only solution for the protagonist is the asylum, where his mind can finally be at piece. A sardonic, Gogolian tale of absurdity and social criticism that is proven to be a great read. Fyodor Dostoevsky (1821-1881) was a famous Russian writer of novels, short stories, and essays. A connoisseur of the troubled human psyche and the relationships between the individuals, Dostoevsky's oeuvre covers a large area of subjects: politics, religion, social issues, philosophy, and the uncharted realms of the psychological. There have been at least 30 film and TV adaptations of Fyodor Dostoyevsky's 1866 novel "Crime and Punishment" with probably the most popular being the British BBC TV series starring John Simm as Raskolnikov and Ian McDiarmid as

Porfiry Petrovich. "The Idiot" has also been adapted for films and TV, as has "Demons" and "The Brothers Karamazov."

the double dostoevsky analysis: The Double Fyodor Dostoyevsky, 1958 Most significant of the Russian novelist's early stories (1846) offers a straight-faced treatment of a hallucinatory theme. Golyadkin senior is a powerless target of persecution by Golyadkin junior, his double in almost every respect. Familiar Dostoyevskian themes of helplessness, victimization, scandal-beautifully handled in small masterpiece.

the double dostoevsky analysis: Dostoyevsky After Bakhtin Malcolm V. Jones, 2005-10-20 Malcolm Jones, the author of an earlier, widely read book on Dostoyevsky, here approaches his subject afresh in the light of recent developments in Dostoyevsky studies and in critical theory. He takes as his starting point the vexed question of Dostoyevsky's 'fantastic realism', which he attempts to redefine. Accepting Bakhtin's reading of Dostoyevsky in its essentials, he seeks out its weaknesses and develops it in new directions. Taking well-known texts by Dostoyevsky in turn, Professor Jones illustrates aspects of their multivoicedness. In Part 1, he concentrates on the internal, emotional and intellectual, reversals of 'the underground'. In Part 2, he focuses on the disruptive and subversive aspects of the relationships between characters and between text and reader. In Part 3 he examines textual multivoicedness in its diachronic aspect, showing some of the ways in which Dostoyevsky's texts echo and exploit the voices of precursors.

the double dostoevsky analysis: The Double Fyodor Dostoyevsky, 1985 Most significant of the Russian novelist's early stories (1846) offers a straight-faced treatment of a hallucinatory theme. Golyadkin senior is a powerless target of persecution by Golyadkin junior, his double in almost every respect. Familiar Dostoyevskian themes of helplessness, victimization, scandal-beautifully handled in small masterpiece.

the double dostoevsky analysis: Space Struck Paige Lewis, 2019-10-08 This astonishing, self-assured debut leads us on an exploration to the stars and back, begging us to reconsider our boundaries of self, time, space, and knowledge. The speaker writes, "...the universe/is an arrow/without end/and it asks only one question;/How dare you?" Zig-zagging through the realms of nature, science, and religion, one finds St. Francis sighing in the corner of a studio apartment, tides that are caused by millions of oysters "gasping in unison," an ark filled with women in its stables, and prayers that reach God fastest by balloon. There's pathos: "When my new lover tells me I'm correct to love him, I/realize the sound isn't metal at all. It's not the coins rattling/ on concrete, but the fingers scraping to pick them up." And humor, too: "...even the sun's been sighing Not you again/when it sees me." After reading this far-reaching, inventive collection, we too are startled, space struck, our pockets gloriously "filled with space dust."

the double dostoevsky analysis: A Double Life Karolina Pavlova, 2019-08-06 An unsung classic of nineteenth-century Russian literature, Karolina Pavlova's *A Double Life* alternates prose and poetry to offer a wry picture of Russian aristocratic society and vivid dreams of escaping its strictures. Pavlova combines rich narrative prose that details balls, tea parties, and horseback rides with poetic interludes that depict her protagonist's inner world—and biting irony that pervades a seemingly romantic description of a young woman who has everything. *A Double Life* tells the story of Cecily, who is being trapped into marriage by her well-meaning mother; her best friend, Olga; and Olga's mother, who means to clear the way for a wealthier suitor for her own daughter by marrying off Cecily first. Cecily's privileged upbringing makes her oblivious to the havoc that is being wreaked around her. Only in the seclusion of her bedroom is her imagination freed: each day of deception is followed by a night of dreams described in soaring verse. Pavlova subtly speaks against the limitations placed on women and especially women writers, which translator Barbara Heldt highlights in a critical introduction. Among the greatest works of literature by a Russian woman writer, *A Double Life* is worthy of a central place in the Russian canon.

the double dostoevsky analysis: Gentle Spirit Fyodor Dostoyevsky, 2019-02-08 *A Gentle Creature* is a 1876 short story by Fyodor Dostoyevsky. Inspired by a real story of a seamstress who committed suicide in 1876, it chronicles the relationship between a girl and a pawnbroker whose

shop she visits frequently. When a 16-year-old girl frequently pawns her belongings so that she can advertise as a governess in the newspaper, her dire financial situation is made apparent to the shop owner and narrator, who resolves to give her as much as he can for the things she brings. After some investigating, our narrator learns that she answers to two greedy aunts who have arranged a marriage for her that promises to be abusive. In an attempt to save her from that fate, he himself proposes to the young woman, who accepts. However, perhaps things would have gone better if he had never proposed at all. Fyodor Mikhailovich Dostoevsky (1821 – 881) was a Russian novelist, essayist, short story writer, journalist, and philosopher. His literature examines human psychology during the turbulent social, spiritual and political atmosphere of 19th-century Russia, and he is considered one of the greatest psychologists in world literature. A prolific writer, Dostoevsky produced 11 novels, three novellas, 17 short stories and numerous other works. This volume is not to be missed by fans of Russian literature and lovers of Dostoevsky's seminal work. Many vintage books such as this are increasingly scarce and expensive. We are republishing this volume now in an affordable, modern, high-quality edition complete with a specially-commissioned new biography of the author.

the double dostoevsky analysis: Notes from the Underground Fyodor Dostoyevsky, 2008

the double dostoevsky analysis: The Double Fyodor Dostoyevsky, 1957

the double dostoevsky analysis: Despair M.J. Haag, Not everything is what it seems. In a desperate bid to free her twin sister from an evil caster, Kellen flees her sheltered life under the cover of darkness. Lost and on the run from the cursed beasts lurking in the Dark Forest, she stumbles upon a clearing where seven handsome men reside. Despite their wariness towards her, Kellen finds herself drawn to them. Their laughter, camaraderie, and the way they gaze at her awaken a longing she's never known. Her intuition whispers that she must stay, yet her loyalty to her sister compels her to find a way to leave. To plot her escape and save her sister, Kellen will need to navigate the seductive charm of the seven men and her yearning for acceptance in this darker version of Snow White that's as spell-binding as the seven hot and endearing men who hold her captive.

the double dostoevsky analysis: The Double Flame Octavio Paz, 1996 A collection of essays examines the themes of love and sex in literature, from Plato to modern fiction.

the double dostoevsky analysis: Freedom Libraries Mike Selby, 2019-10-01 Freedom Libraries: The Untold Story of Libraries for African-Americans in the South. As the Civil Rights Movement exploded across the United States, the media of the time was able to show the rest of the world images of horrific racial violence. And while some of the bravest people of the 20th century risked their lives for the right to simply order a cheeseburger, ride a bus, or use a clean water fountain, there was another virtually unheard of struggle—this one for the right to read. Although illegal, racial segregation was strictly enforced in a number of American states, and public libraries were not immune. Numerous libraries were desegregated on paper only: there would be no cards given to African-Americans, no books for them read, and no furniture for them to use. It was these exact conditions that helped create Freedom Libraries. Over eighty of these parallel libraries appeared in the Deep South, staffed by civil rights voter registration workers. While the grassroots nature of the libraries meant they varied in size and quality, all of them created the first encounter many African-Americans had with a library. Terror, bombings, and eventually murder would be visited on the Freedom Libraries—with people giving up their lives so others could read a library book. This book delves into how these libraries were the heart of the Civil Rights Movement, and the remarkable courage of the people who used them. They would forever change libraries and librarianship, even as they helped the greater movement change the society these libraries belonged to. Photographs of the libraries bring this little-known part of American history to life.

the double dostoevsky analysis: Dostoevsky and the Dynamics of Religious Experience Malcolm Jones, 2005-09-05 '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'.

the double dostoevsky analysis: Dostoevsky Louis Breger, 2009 Andr  Gide once said that Feodor Dostoevsky lost himself in the characters of his books, and, for this reason, it is in them that he can be found again. In *Dostoevsky: The Author as Psychoanalyst*, Louis Breger approaches Dostoevsky psychoanalytically, not as a patient to be analyzed, but as a fellow psychoanalyst, someone whose life and fiction are intertwined in the process of literary self-exploration. Raskolnikov's dream of the suffering horse in *Crime and Punishment* has become one of the best known in all literature, its rich imagery expressing meaning on many levels. Using this as a starting point, Breger goes on to offer a detailed analysis of the novel, situating it at the pivotal point in Dostoevsky's life between the death of his first wife and his second marriage. Using insights from his psychological training, Breger also explores other works by Dostoevsky, among them his early novel, *The Double*, which Breger relates to the nervous breakdown that Dostoevsky suffered in his twenties, as well as *Notes from Underground*, *The Possessed*, *The Idiot*, *The Brothers Karamazov*, and so forth. Additionally, details from Dostoevsky's own life  his compulsive gambling, his epilepsy, his philosophical, political, religious, and mystical beliefs, and the interpretations of them found in existing biographies  are analyzed in detail.

the double dostoevsky analysis: The Sinner and the Saint Kevin Birmingham, 2021-11-16
*A New York Times Book Review Editors' Choice * One of The East Hampton Star's 10 Best Books of the Year* From the New York Times bestselling author of *The Most Dangerous Book*, the true story behind the creation of 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 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 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 sensational story of Pierre Fran ois 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 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 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, 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 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 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.

the double dostoevsky analysis: A Novel in Nine Letters Fyodor Dostoevsky, 2019-02-08 "A Novel in Nine Letters" is a short story by Fyodor Dostoevsky, first published in "Short Stories" (1963). Fyodor Mikhailovich Dostoevsky (1821 - 1881) was a Russian novelist, essayist, short story writer, journalist, and philosopher. His literature examines human psychology during the turbulent social, spiritual and political atmosphere of 19th-century Russia, and he is considered one of the greatest psychologists in world literature. A prolific writer, Dostoevsky produced 11 novels, three novellas, 17 short stories and numerous other works. This volume will appeal to lovers of the short story form, and it is not to be missed by fans and collectors of Dostoevsky's marvellous work. Other

notable works by this author include: "Crime and Punishment" (1866), "Notes from the Underground" (1864), and "The Idiot" (1869). Many vintage books such as this are increasingly scarce and expensive. We are republishing this volume now in an affordable, modern, high-quality edition complete with a specially-commissioned new biography of the author.

the double dostoevsky analysis: The Double José Saramago, 2005-10-03 A "wonderfully twisted meditation on identity and individuality" from a Nobel Prize-winning author who pushes fiction to its very limits (The Boston Globe). As this novel by the author of *Blindness* and *All the Names* begins, Tertuliano Máximo Afonso is a divorced, depressed history teacher. To lift his spirits, a colleague suggests he rent a certain video. Tertuliano watches the film, unimpressed. But during the night, when he is awakened by noise, he finds the VCR replaying the video and watches in astonishment as a man who looks exactly like him—or, more specifically, exactly like he did five years earlier, mustachioed and fuller in the face—appears on the screen. Against his own better judgment, Tertuliano decides to pursue his double. As he roots out the man's identity, what begins as a whimsical chase becomes a probing investigation into what makes us human. Can we be reduced to our outward appearance, rather than the sum of our experiences? The inspiration for the film *Enemy* starring Jake Gyllenhaal and directed by Denis Villeneuve, *The Double* is a timeless novel from a writer John Updike described in *The New Yorker* as "like Faulkner, so confident of his resources and ultimate destination that he can bring any impossibility to life by hurling words at it." "It's tempting to think of [The Double] as his masterpiece." —The New York Times Translated from the Portuguese by Margaret Jull Costa

the double dostoevsky analysis: The Gambler Fyodor Dostoyevsky, 2020-09-28

the double dostoevsky analysis: Reader as Accomplice Alexander Spektor, 2020-10-15
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 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 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 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 authors incite the reader's sense of ethics by exposing the risks but also the possibilities of narrative fiction.

the double dostoevsky analysis: Lectures on Dostoevsky Joseph Frank, 2019-12-17 Poor Folk -- The Double -- The House of the Dead -- Notes from Underground -- Crime and Punishment -- The Idiot -- The Brothers Karamazov -- Appendix I: Selected Film Adaptations of Dostoevsky's Novels -- Appendix II: Joseph Frank's Dostoevsky by David Foster Wallace.

the double dostoevsky analysis: Dostoevsky, Kierkegaard, Nietzsche & Kafka William Hubben, 1997-05-13 How four of Europe's most mysterious and fascinating writers shaped the modern mind. Dostoevsky, Kierkegaard, Nietzsche, and Kafka were all outsiders in their societies, unable to fit into the accepted nineteenth-century categories of theology, philosophy, or belles lettres. Instead, they saw themselves both as the end products of a dying civilization and as prophets of the coming chaos of the twentieth century. In this brilliant combination of biography and lucid exposition, their apocalyptic visions of the future are woven together into a provocative portrait of modernity. "This small book has a depth of insight and a comprehensiveness of treatment beyond what its modesty of size and tone indicates. William Hubben...sees the spiritual destiny of Europe as one of transcending these masters. But to be transcended, their message must first be absorbed, and that is why the study of them is so important to us now." —William Barrett, The New York Times

the double dostoevsky analysis: The Gambler, Bobok, A Nasty Story Fyodor Dostoyevsky, 1973-09-27 The stories in this volume demonstrate Dostoyevsky's genius for fusing caricature, irony and the grotesque to create a powerful dark humour. *The Gambler* is a breathtaking portrayal of an

intense and futile obsession. Based on Dostoyevsky's own experience of financial desperation and the compulsive desire to win money, it focuses on the characters that take their places at the gaming tables of 'Roulettenburg': the outspoken, aristocratic 'Grandmamma', the mercenary Mademoiselle Blanche, the cool, mysterious Polina and Alex, the author's self-portrait; a man gripped by exhilaration and hopelessness. *Bobok* is a blackly comic satire in which a desolate writer becomes drawn into the conversations of the dead, and *A Nasty Story* is a humorous look at the disparity between a man's exaggerated ideal of himself and the sad reality.

the double dostoevsky analysis: Dostoyevsky Reads Hegel in Siberia and Bursts into Tears Laszlo F. Foldenyi, 2020-02-18 An exemplary collection of work from one of the world's leading scholars of intellectual history László F. Földényi is a writer who is learned in reference, taste, and judgment, and entertaining in style. Taking a place in the long tradition of public intellectual and cultural criticism, his work resonates with that of Montaigne, Rilke, and Mann in its deep insight into aspects of culture that have been suppressed, yet still remain in the depth of our conscious. In this new collection of essays, Földényi considers the fallout from the end of religion and how the traditions of the Enlightenment have failed to replace neither the metaphysical completeness nor the comforting purpose of the previously held mythologies. Combining beautiful writing with empathy, imagination, fascination, and a fierce sense of justice, Földényi covers a wide range of topics that include a meditation on the metaphysical unity of a sculpture group and an analysis of fear as a window into our relationship with time.

the double dostoevsky analysis: Reading Dostoevsky Victor Terras, 1998 Admirers have praised Fedor Dostoevsky as the Russian Shakespeare, while his critics have slighted his novels as merely cheap amusements. In this critical introduction to Dostoevsky's fiction, the author asks readers to draw their own conclusions about the nineteenth-century Russian writer. Discussing psychological, political, mythical, and philosophical approaches, he guides readers through the range of diverse and even contradictory interpretations of Dostoevsky's rich novels.

the double dostoevsky analysis: Fyodor Dostoevsky—The Gathering Storm (1846-1847) Thomas Gaiton Marullo, 2020-11-15 This second book in a three-volume work on the young Fyodor Dostoevsky is a diary-portrait of his early years drawn from letters, memoirs, and criticism of the writer, as well as from the testimony and witness of family and friends, readers and reviewers, and observers and participants in his life. The result of an exhaustive search of published materials on Dostoevsky, this volume sheds crucial light on the many unexplored corners of Dostoevsky's life in the time between the success of his first novel, *Poor Folk*, and the failure of his next four works. Thomas Gaiton Marullo lets the original writers speak for themselves—the good and the bad, the truth and the lies—and adds extensive notes with correctives, counterarguments, and other pertinent information. Marullo looks closely at Dostoevsky's increasingly tense ties with Vissarion Belinsky, Nikolai Nekrasov, Ivan Turgenev, and other figures of the Russian literary world. He then turns to the individuals who afforded Dostoevsky security and peace amid the often negative reception from fellow writers and readers of his early fiction. Finally, Marullo shows us Dostoevsky's break with the Belinsky circle; his struggle to stay afloat emotionally and financially; and his determination to succeed as a writer while staying true to his vision, most notably, his insights into human psychology that would become a hallmark of his later fiction. This clear and comprehensive portrait of one of the world's greatest writers provides a window into his younger years in a way no other biography has to date.

the double dostoevsky analysis: Nietzsche and Dostoevsky Paolo Stellino, 2015-09-17 The first time that Nietzsche crossed the path of Dostoevsky was in the winter of 1886-87. While in Nice, Nietzsche discovered in a bookshop the volume *L'esprit souterrain*. Two years later, he defined Dostoevsky as the only psychologist from whom he had anything to learn. The second, metaphorical encounter between Nietzsche and Dostoevsky happened on the verge of nihilism. Nietzsche announced the death of God, whereas Dostoevsky warned against the danger of atheism. This book describes the double encounter between Nietzsche and Dostoevsky. Following the chronological thread offered by Nietzsche's correspondence, the author provides a detailed analysis of Nietzsche's

engagement with Dostoevsky from the very beginning of his discovery to the last days before his mental breakdown. The second part of this book aims to dismiss the wide-spread and stereotypical reading according to which Dostoevsky foretold and criticized in his major novels some of Nietzsche's most dangerous and nihilistic theories. In order to reject such reading, the author focuses on the following moral dilemma: If God does not exist, is everything permitted?

the double dostoevsky analysis: *Fantasy Literature* T.E. Apter, 1982-06-18

the double dostoevsky analysis: White Nights and Other Stories Fyodor Dostoyevsky, 2021-01-23 Although Russian fiction master Fyodor Dostoyevsky is best known for epic, sprawling novels that detail psychological and philosophical problems in minute detail, his more concise work is also remarkable in its scope and depth. This collection of stories will please fans of classic Russian literature and Dostoyevsky buffs who are interested in sampling the author's forays into another format.

the double dostoevsky analysis: Russia in the Age of Alexander II, Tolstoy and Dostoevsky Walter Moss, 2002 'Russia in the Age of Alexander II, Tolstoy and Dostoevsky' is both history and story, incorporating in its analysis of Alexander II's turbulent reign the lives and ideas of the period's great writers, thinkers and revolutionaries who made this the Golden Age of Russian literature and thought. In his combination of considerable biographical material with the presentation of the main ideas of the era's chief writers and thinkers, Walter G. Moss has written a history that is of interest not only to scholars and students of the period, but also to more general readers.

the double dostoevsky analysis: Dostoevsky and Romantic Realism Donald Fanger, 1998 Dostoevsky and Romantic Realism is Donald Fanger's groundbreaking study of the art of Dostoevsky and the literary and historical context in which it was created. Through detailed analyses of the work of Balzac, Dickens, and Gogol, Fanger identifies romantic realism, the transformative fusion of two generic categories, as a powerful imaginary response to the great modern city. This fusion reaches its aesthetic and metaphysical climax in Dostoevsky, whose vision culminating in Crime and Punishment is seen by Fanger as the final synthesis of romantic realism.

the double dostoevsky analysis: The Classic Short Story, 1870-1925 Florence Goyet, 2014-01-13 The ability to construct a nuanced narrative or complex character in the constrained form of the short story has sometimes been seen as the ultimate test of an author's creativity. Yet during the time when the short story was at its most popular - the late nineteenth and early twentieth centuries - even the greatest writers followed strict generic conventions that were far from subtle. This expanded and updated translation of Florence Goyet's influential *La Nouvelle, 1870-1925: Description d'un genre à son apogée* (Paris, 1993) is the only study to focus exclusively on this classic period across different continents. Ranging through French, English, Italian, Russian and Japanese writing - particularly the stories of Guy de Maupassant, Henry James, Giovanni Verga, Anton Chekhov and Akutagawa Ryunosuke - Goyet shows that these authors were able to create brilliant and successful short stories using the very simple 'tools of brevity' of that period. In this challenging and far-reaching study, Goyet looks at classic short stories in the context in which they were read at the time: cheap newspapers and higher-end periodicals. She demonstrates that, despite the apparent intention of these stories to question bourgeois ideals, they mostly affirmed the prejudices of their readers. In doing so, her book forces us to re-think our preconceptions about this 'forgotten' genre.

the double dostoevsky analysis: Dostoevsky in Love Alex Christofi, 2021-01-21 '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 *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.

the double dostoevsky analysis: *Nabokov, Perversely* Eric Naiman, 2011-01-15 In an original and provocative reading of Vladimir Nabokov's work and the pleasures and perils to which its readers are subjected, Eric Naiman explores the significance and consequences of Nabokov's insistence on bringing the issue of art's essential perversity to the fore. Nabokov's fiction is notorious for the interpretive panic it occasions in its readers, the sense that no matter how hard he or she tries, the reader has not gotten Nabokov right. At the same time, the fictions abound with characters who might be labeled perverts, and questions of sexuality lurk everywhere. Naiman argues that the sexual and the interpretive are so bound together in Nabokov's stories and novels that the reader confronts the fear that there is no stable line between good reading and overreading, and that reading Nabokov well is beset by the exhilaration and performance anxiety more frequently associated with questions of sexuality than of literature. Nabokov's fictions pervert their readers, obligingly training them to twist and turn the text in order to puzzle out its meanings, so that they become not better people but closer readers, assuming all the impudence and potential for shame that sexually oriented close-looking entails. In *Nabokov, Perversely*, Naiman traces the connections between sex and interpretation in *Lolita* (which he reads as a perverse work of Shakespeare scholarship), *Pnin*, *Bend Sinister*, and *Invitation to a Beheading*. He examines the roots of perverse reading in *The Defense* and charts the enhanced attention to the connection between sex and metafiction in works translated from the Russian. He also takes on books by other authors—such as *Reading Lolita in Tehran*—that misguidedly incorporate Nabokov's writing within frameworks of moral usefulness. In a final, extraordinary chapter, Naiman reads Dostoevsky's *The Double* with Nabokov-trained eyes, making clear the power a strong writer can exert on readers.

the double dostoevsky analysis: *Guilt* Herant Katchadourian, 2011-07-06 This is the first study of guilt from a wide variety of perspectives: psychology, psychiatry, psychoanalysis, evolutionary psychology, anthropology, six major religions, four key moral philosophers, and the law. Katchadourian explores the ways in which guilt functions within individual lives and intimate relationships, looking at behaviors that typically induce guilt in both historical and modern contexts. He examines how the capacity for moral judgments develops within individuals and through evolutionary processes. He then turns to the socio-cultural aspects of guilt and addresses society's attempts to come to terms with guilt as culpability through the legal process. This personal work draws from, and integrates, material from extensive primary and secondary literature. Through the extensive use of literary and personal accounts, it provides an intimate picture of what it is like to experience this universal emotion. Written in clear and engaging prose, with a touch of humor, *Guilt* should appeal to a wide audience.

the double dostoevsky analysis: *Woodcutters* Thomas Bernhard, 2013-01-23 Fiercely observed, often hilarious, and “reminiscent of Ibsen and Strindberg” (*The New York Times Book Review*), this exquisitely controversial novel was initially banned in its author's homeland. A searing portrayal of Vienna's bourgeoisie, it begins with the arrival of an unnamed writer at an ‘artistic dinner’ hosted by a composer and his society wife—a couple he once admired and has come to

loathe. The guest of honor, a distinguished actor from the Burgtheater, is late. As the other guests wait impatiently, they are seen through the critical eye of the writer, who narrates a silent but frenzied tirade against these former friends, most of whom have been brought together by Joana, a woman they buried earlier that day. Reflections on Joana's life and suicide are mixed with these denunciations until the famous actor arrives, bringing an explosive end to the evening that even the writer could not have seen coming.

the double dostoevsky analysis: Intersubjectivity and the Double Brian Seitz, 2016-08-18 This book extends philosophy's engagement with the double beyond hierarchized binary oppositions. Brian Seitz explores the double as a necessary ontological condition or figure that gets represented, enacted, and performed repeatedly and in a myriad of configurations. Seitz suggests that the double in all of its forms is simultaneously philosophy's shadow, its nemesis, and the condition of its possibility. This book expands definitions and investigations of the double beyond the confines of philosophy, suggesting that the concept is at work in many other fields including politics, cultural narratives, literature, mythology, and psychology. Seitz approaches the double by means of a series of case studies and by engaging loosely in eidetic variation, a methodological maneuver borrowed from phenomenology. The book explores the ways in which wide-ranging instances of the double are connected by the dynamics of intersubjectivity.

the double dostoevsky analysis: Dostoevsky Edward Wasiolek, 1971 In the past, critics have considered Dostoevsky an artist, thinker or psychologist, according to their own temperament. Now, with the appearance of *Dostoevsky: The Major Fiction*, it is at last possible to see him whole - for in this close, critical reading of Dostoevsky's major works the aesthetic, ideological, and psychological factors are as thoroughly interwoven and interdependant as they are in the novels themselves.

the double dostoevsky analysis: The Double Fyodor Dostoevsky, 2009-01-16 With keen psychological insight far ahead of its time, leading to wide misinterpretation among critics upon its first publication in 1846, Dostoevsky's second novel is now recognized as one of his most important works and one that inspired literally hundreds of imitations. Unhappy with the negative reception for *The Double*, Dostoevsky re-wrote his original version of 1846 fifteen years later. Dostoevsky wrote, "This revision, provided with an introduction, will be the equivalent of a new novel. They will finally see what *The Double* is...In a word, I'm challenging everybody to a battle...Why should I lose a superb idea, a great type in its social importance, which I was the first to discover and of which I was the herald.†?"

the double dostoevsky analysis: Tolstoy Or Dostoevsky George Steiner, 1980 This critical analysis of the two great masters of the Russian novel provides detailed plot summaries of the authors' works and draws on references to Homer, Shakespeare, Flaubert, Zola and Henry in order to illustrate the themes.

the double dostoevsky analysis: The Peregrine J. A. Baker, 2011 Reissue of J. A. Baker's extraordinary classic of British nature writing Despite the association of peregrines with the wild, outer reaches of the British Isles, *The Peregrine* is set on the flat marshes of the Essex coast, where J A Baker spent a long winter looking and writing about the visitors from the uplands - peregrines that spend the winter hunting the huge flocks of pigeons and waders that share the desolate landscape with them. Including original diaries from which *The Peregrine* was written and its companion volume *The Hill of Summer*, this is a beautiful compendium of lyrical nature writing at its absolute best. Such luminaries as Richard Mabey, Robert Macfarlane, Ted Hughes and Andrew Motion have cited this as one of the most important books in 20th Century nature writing, and the bestselling author Mark Cocker has provided an introduction on the importance of Baker, his writings and the diaries - creating the essential volume of Baker's writings. Since the hardback was published in 2010, papers, maps, and letters have come to light which in turn provide a little more background into J A Baker's history. Contemporaries - particularly from while he was at school in Chelmsford - have kindly provided insights, remembering a school friend who clearly made an impact on his generation. In the longer term, there is hope of an archive of these papers being established, but in the meantime, and with the arrival of this paperback edition, there is a chance to

reveal a little more of what has been learned. Among fragments of letters to Baker was one from a reader who praised a piece that Baker had written in RSPB Birds magazine in 1971. Apart from a paper on peregrines which Baker wrote for the Essex Bird Report, this article - entitled On the Essex Coast - appears to be his only other published piece of writing, and, with the kind agreement of the RSPB, it has been included in this updated new paperback edition of Baker's astounding work.

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