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Dostoevsky **Notes From The Underground | Fyodor Dostoyevsky**

| Book Review Notes From Underground Fyodor Dostoyevsky

In Notes from Underground, via the words of his protagonist ... with a feeling of shame which never deserted me.” Portrait of Fyodor Mikhailovich Dostoevsky Konstantin Trutovsky / State Literary ...

True or False: 8 POPULAR legends about Fyodor Dostoevsky

Fyodor Dostoyevsky ... In the 1860s, Dostoyevsky edited (with his brother, Mikhail) two influential journals. In these journals, and in his 1864 Notes from the Underground, he increasingly ...

Fyodor Dostoyevsky

In The Brothers Karamazov (1880), Father Zosima observes that it can be very pleasant to take offense, and Fyodor Pavlovich replies that ... The nameless narrator of Dostoevsky’s 1864 novella Notes ...

Fyodor Dostoevsky: philosopher of freedom

Some fault must lie with Billie Letts, upon whose novel this film is based, and who bears the same relationship to Catherine Cookson as

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Jeffrey Archer does to Fyodor Dostoyevsky. The actresses ...

Where The Heart Is

The many fascinating primary sources about Dostoevsky's life inspired Thomas Marullo to experiment with a new kind of biography in his brilliant Fyodor Dostoevsky ... As Marullo notes, when his father ...

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 One of the most remarkable characters in literature, the unnamed narrator is a former official who has defiantly withdrawn into an underground existence.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.

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.

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.

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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

'It is best to do nothing! The best thing is conscious inertia! So long live the underground!' Alienated from society and paralysed by a sense of his own insignificance, the anonymous narrator of Dostoyevsky's groundbreaking Notes from Underground tells the story of his tortured life. With bitter sarcasm, he describes his refusal to become a worker in the 'ant-hill' of society and his gradual withdrawal to an existence 'underground'. The seemingly ordinary world of St Petersburg takes on a nightmarish quality in The Double when a government clerk encounters a man who exactly resembles him – his double perhaps, or possibly the darker side of his own personality. Like Notes from Underground, this is a masterly study of human consciousness. Jessie Coulson's introduction discusses the stories' critical reception and the themes they share with Dostoyevsky's great novels.

From the award-winning translators of Crime and Punishment, Richard Pevear and Larissa Volokhonsky The apology and confession of a minor mid-19th-century Russian official, Notes from Underground is a half-desperate, half-mocking political c

Collects several stories and features "Notes from Underground," in which the narrator leaves his life as an official and goes underground, where he makes obsessive observations on utopianism

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and the irrational nature of humankind.

In "Notes from Underground" by Fyodor Dostoyevsky, we are not talking about revolutionary personalities, a secret struggle for some ideas or about a curtain of secrets and mysteries. The hero of the "underground", the author of the notes, is a collegiate assessor who retired after receiving a small inheritance. He lives poorly, in a wretched room on the outskirts of Petersburg. And the "underground" is psychological. Almost always he is alone, betrayed by unrestrained "dreaming", explores his own consciousness and his own soul. The purpose of his confession is "to test whether it is possible at all to be completely frank with oneself and not to be afraid of all the truth". Illustrated by Andronum.

The Underground Man, our first-person narrator, begins by telling us how hateful and unattractive he is. It seems he's been living "underground" for 20 years, unable to act in any way because he's so intelligent he can debunk any justification for doing so. Intelligent men, he says, can never become anything - and he himself is the case in point. The Underground Man reveals that he is 40 years old and living in St. Petersburg, Russia. He used to be a civil servant, but he inherited some money and retired, all the more time for discoursing on his life's many problems. Despite his surroundings of mire and filth, he sometimes experiences attacks of "the sublime and beautiful," American Beauty-style moments where he is taken by the awe-inspiring things of the world (art, philosophy, love). His narration takes the form of a retort - he imagines his reader responding to his absurd claims, so he fills in our half of the conversation and then responds in turn. His first big argument concerns free will and the laws of nature. He chooses $2+2=4$ to represent all the laws of reason, and asks how we can all be free if we have to accept $2+2=4$, even if we want it to equal five. A normal man, a man of action, will just accept it, but he, a man of hyper-

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consciousness, cannot. Next we move to the subject of suffering. Suffering, the Underground Man argues, is enjoyable, particularly when you're conscious of it. For instance, when he knows he's at rock bottom and has no chance of ever getting better, he takes pleasure in that. Intentional suffering, he later explains, has a lot to do with free will and the laws of nature that we've already mentioned. The Underground Man considers that we may someday figure out all the laws of nature, and then be able to predict what everyone will do, think, and want. Were this to happen, he predicts, man would just go mad to escape the determinism. If you tell man that he will act according to reason, that he will always pursue his best interests, he will consciously act against that just because he can. Man will cause destruction and chaos to prove that he has free will. The Underground Man uses this as a reason to reject the idea of a perfect socialist society referred to as "Crystal Palace." Free will doesn't allow it, and besides, he would resent a structure which he couldn't deride. He also argues that man loves building things, not having a finished product. We wouldn't be satisfied with perfection, because there would be nothing left to do. As Part I draws to a close, the Underground Man tells us that he will never have readers; his audience will always be imaginary. We move into Part II, which is made up of the Underground Man's reminiscences back to when he was 24 years old. Before the flashbacks start, however, he complains for a while about Romanticism. He dislikes silly, cloud-gazing romantics from France and Germany. To him, Russian romantics are a very different sort, capable of appreciating the sublime and beautiful, but still rooted in reality. He seems to fancy himself one of these Russian romantics, and often indulges in literary fantasies of the sublime and beautiful. Now onto his memories. The first story concerns an officer who greatly offended our narrator by...taking him by the shoulders and moving him out of the way one night in a tavern. (The horror!) The Underground Man harbors his spite for years and plots revenge, deciding to bump into the officer intentionally while walking along the Nevsky (the major

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central street in St. Petersburg). The plotting and planning drags on, and when the bump finally goes down, the Underground Man gets the worst of it as the officer doesn't even notice. The next story (this is another flashback of the young Underground Man) involves a going-away dinner for an alpha-male named Zverkov whom, big surprise, the Underground Man hates. The Underground man invites himself along to the dinner, thrown by several mutual friends, and makes...

A collection of powerful stories by one of the masters of Russian literature, illustrating the author's thoughts on political philosophy, religion and above all, humanity: Notes from Underground, White Nights, The Dream of a Ridiculous Man, and Selections from The House of the Dead (150th Anniversary Edition) The compelling works presented in this volume were written at distinct periods in Dostoyevsky's life, at decisive moments in his groping for a political philosophy and a religious answer. From the primitive peasant who kills without understanding that he is destroying life to the anxious antihero of Notes from Underground—who both craves and despises affection—the writer's often-tormented characters showcase his evolving outlook on our fate.

With an Introduction and Notes by David Rampton, Department of English, University of Ottawa. 'Notes from Underground and Other Stories' is a comprehensive collection of Dostoevsky's short fiction. Many of these stories, like his great novels, reveal his special sympathy for the solitary and dispossessed, explore the same complex psychological issues and subtly combine rich characterisation and philosophical meditations on the (often) dark areas of the human psyche, all conveyed in an idiosyncratic blend of deadly seriousness and wild humour. In 'Notes from Underground', the Underground Man casually dismantles utilitarianism and celebrates in its stead a perverse but vibrant masochism. 'A Christmas Tree and a Wedding' recounts the successful pursuit of a

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young girl by a lecherous old man. In 'Bobok', one Ivan Ivanovitch listens in on corpses gossiping in a cemetery and ends up deploring their depravity. In 'A Gentle Spirit', the narrator describes his dawning recognition that he is responsible for his wife's suicide. In short, as a commentator on spiritual stagnation, Dostoevsky has no equal. AUTHOR: Fyodor Mikhailovich Dostoevsky (1821-1881) is a Russian novelist. Of his eleven novels, his three most famous were written later in life: 'Crime and Punishment', 'The Idiot' and 'The Brothers Karamazov'. His books have been translated into over 170 languages, and have sold over 15 million copies.

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