

## Problems Of Dostoevsky S Poetics Theory And History Of Literature

Dostoevsky is one of Russia's greatest novelists and a major influence in modern debates about religion, both in Russia and the West. This collection brings together Western and Russian perspectives on the issues raised by the religious element in his work. The aim of this collection is not to abstract Dostoevsky's religious 'teaching' from his literary works, but to explore the interaction between his Christian faith and his writing. The essays cover such topics as temptation, grace and law, Dostoevsky's use of the gospels and hagiography, Trinitarianism, and the Russian tradition of the veneration of icons, as well as reading aloud, and dialogism. In addition to an exploration of the impact of the Christian tradition on Dostoevsky's major novels, *Crime and Punishment*, *The Idiot* and *The Brothers Karamazov*, there are also discussions of lesser-known works such as *The Landlady* and *A Little Boy at Christ's Christmas Tree*.

Scholars have long been fascinated by the creative struggles with genre manifested throughout Dostoevsky 's career. In *The Novel in the Age of Disintegration*, Kate Holland brings historical context to bear, showing that Dostoevsky wanted to use the form of the novel as a means of depicting disintegration brought on by various crises in Russian society in the 1860s. This required him to reinvent the genre. At the same time he sought to infuse his novels with the capacity to inspire belief in social and spiritual reintegration, so he returned to some older conventions of a society that was already becoming outmoded. In thoughtful readings of *Demons*, *The Adolescent*, *A Writer ' s Diary*, and *The Brothers Karamazov*, Holland delineates Dostoevsky ' s struggle to adapt a genre to the reality of the present, with all its upheavals, while maintaining a utopian vision of Russia ' s future mission.

Whenever Bakhtin, in his final decade, was queried about writing his memoirs, he shrugged it off. Unlike many of his Symbolist generation, Bakhtin was not fascinated by his own self-image. This reticence to tell his own story was the point of access for Viktor Duvakin, Mayakovsky scholar, fellow academic, and head of an oral history project, who in 1973 taped six interviews with Bakhtin over twelve hours. They remain our primary source of Bakhtin ' s personal views: on formative moments in his education and exile, his reaction to the Revolution, his impressions of political, intellectual, and theatrical figures during the first two decades of the twentieth century, and his non-conformist opinions on Russian and Soviet poets and musicians. Bakhtin's passion for poetic language and his insights into music also come as a surprise to readers of his essays on the novel. One remarkable thread running through the conversations is Bakhtin's love of poetry, masses of which he knew by heart in several languages. Mikhail Bakhtin: *The Duvakin Interviews*, 1973, translated and annotated here from the complete transcript of the tapes, offers a fuller, more flexible image of Bakhtin than we could have imagined beneath his now famous texts. Published by Bucknell University Press. Distributed worldwide by Rutgers University Press.

*The Bride Comes to Yellow Sky* is an 1898 western short story by American author Stephen Crane. Originally published in McClure's Magazine, it was written in England. The story's protagonist is a Texas marshal named Jack Potter, who is returning to the town of Yellow Sky with his eastern bride. Potter's nemesis, the gunslinger Scratchy Wilson, drunkenly plans to accost the sheriff after he disembarks the train, but he changes his mind upon seeing the unarmed man with his bride. Stephen Crane (1871-1900) was an American novelist, short-story writer, and poet who is often called the first modern American writer.

Critical Pedagogies and Language Learning

Dostoyevsky After Bakhtin

Notes from Underground

The Duvakin Interviews, 1973

Creation of a Prosaic

The Novel in the Age of Disintegration

Four striking and novel textual studies of major literary figures and emergent authors. Selected from Cixous's seminars taught between 1980 and 1986 at the Université de Paris VIII (Saint-Denis) and at the Collège International de Philosophie, the texts chronicle the French intellectual scene with its shifting tastes over the decade following May 1968. Edited, translated, and introduced by Verena Andermatt Conley. Annotation copyrighted by Book News, Inc., Portland, OR

These essays reveal Mikhail Bakhtin (1895-1975)—known in the West largely through his studies of Rabelais and Dostoevsky—as a philosopher of language, a cultural historian, and a major theoretician of the novel. The Dialogic Imagination presents, in superb English translation, four selections from Voprosy literaturny i estetiki (Problems of literature and esthetics), published in Moscow in 1975. The volume also contains a lengthy introduction to Bakhtin and his thought and a glossary of terminology. Bakhtin uses the category "novel" in a highly idiosyncratic way, claiming for it vastly larger territory than has been traditionally accepted. For him, the novel is not so much a genre as it is a force, "novelness," which he discusses in "From the Prehistory of Novelistic Discourse." Two essays, "Epic and Novel" and "Forms of Time and of the Chronotope in the Novel," deal with literary history in Bakhtin's own unorthodox way. In the final essay, he discusses literature and language in general, which he sees as stratified, constantly changing systems of subgenres, dialects, and fragmented "languages" in battle with one another.

A masterful exploration of Kant's intellectual development, theory of knowledge, politics, and ethics. Edited by Hannah Arendt; Index. Translated by Ralph Manheim. 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.

Kant

Explorations in Historical Poetics

Persistent Forms

Quotation in The Brothers Karamazov

Varieties of Poetic Utterance

The Dialogic Imagination

Emmanuel Levinas (1906-1995) was a leading philosopher and Talmudic commentator. This book is a major collection of essays representing the culmination of Levinas's philosophy. It gathers his important work and reveals the development of his thought. It looks at issues of suffering, love, religion, culture, justice, human rights, and legal theory.

"This book rescues Bakhtin from his overstatements concerning poetry, and gives the theoretical and practical basis for reading poems with the help of Bakhtin's categories of utterance, heteroglossia, and dialogue. In addition, through this rescue, the book offers a modest but strong foundation for a reading of poetry, and indeed of all literary texts, where a clash of social positions is fought out on the territory of the utterance. To find a suitable poetics of social forms is the order of the day, and Donald Wesling's admiring and yet skeptical revision of Bakhtin will be part of the explanation we need."—Jackie

The history of documentary has been one of adaptation and change, as documentarists have harnessed the affordances of emerging technology. In the last decade interactive documentaries (i-docs) have become established as a new field of practice within non-fiction storytelling. Their various incarnations are now a focus at leading film festivals (IDFA DocLab, Tribeca Storyscapes, Sheffield DocFest), major international awards have been won, and they are increasingly the subject of academic study. This anthology looks at the creative practices, purposes and ethics that lie behind these emergent forms. Expert contributions, case studies and interviews with major figures in the field address the production processes that lie behind interactive documentary, as well as the political, cultural and geographic contexts in which they are emerging and the media ecology that supports them. Taking a broad view of interactive documentary as any work which engages with 'the real' by employing digital interactive technology, this volume addresses a range of platforms and environments, from web-docs and virtual reality to mobile media and live performance. It thus explores the challenges that face interactive documentary practitioners and scholars, and proposes new ways of producing and engaging with interactive factual content.

This volume applies the critical pedagogical approach to the area of language learning, and in doing so, it addresses such topics as critical multiculturalism, gender and language learning, and popular culture.

Social Formalism

A Bibliography. II

From the Great Philosophers, Volume 1

Readings

Dostoevsky's Crime and Punishment

On Literature and Art

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 Florene Goyet's influential *La Nouvelle*, 1870-1925. Description d'un genre à son apogée e (Paris, 1983) 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.

Sofya Khagi ' s Pelevin and Unfreedom: Poetics, Politics, Metaphysics is the first book-length English-language study of Victor Pelevin, one of the most significant and popular Russian authors of the post-Soviet era. The text explores Pelevin ' s sustained Dostoevskian reflections on the philosophical question of freedom and his complex oeuvre and worldview, shaped by the idea that contemporary social conditions pervert that very notion. Khagi shows that Pelevin uses provocative and imaginative prose to model different systems of unfreedom, vividly illustrating how the present world deploys hyper-commodification and technological manipulation to promote human degradation and social deadlock. Rather than rehearse Cold War —as platitudes about totalitarianism, Pelevin holds up a mirror to show how social control (now covert, yet far more efficient) masquerades as freedom and how eagerly we accept, even welcome, control under the techno-consumer system. He reflects on how commonplace discursive markers of freedom (like the free market) are in fact misleading and disempowering. Under this comfortably self-occluding bondage, the subject loses all power of self-determination, free will, and ethical judgment. In his work, Pelevin highlights the unprecedented subversion of human society by the techno-consumer machine. Yet, Khagi argues, however circumscribed and ironically qualified, he holds onto the emancipatory potential of ethics and even an emancipatory humanism.

Rhetoric appears to be a marginal topic for the Bakhtin School and for most Bakhtin scholars, but many rhetorical critics, theorists, and teachers have nonetheless found the school ' s work compelling and challenging. This book collects ten essays by Don Bialostozky focusing specifically on the ways that Bakhtin ' s work conceptualizes and elaborates the functions of rhetoric, including dialogism, the art of discourse, poetics, carnivalesque, and much more.

First published in 1994, Routledge is an imprint of Taylor & Francis, an informa company.

The Poetics of Blanchot, Joyce, Kafka, Kleist, Lispector, and Tsvetayeva

Self-Commentary in Early Modern European Literature, 1400 – 1700

The Classic Short Story, 1870-1925

The Evolving Practices of Interactive Documentary

Freudianism

Mikhail Bakhtin

In 1880 Dostoevsky completed *The Brothers Karamazov*, the literary effort for which he had been preparing all his life. Compelling, profound, complex, it is the story of a patricide and of the four sons who each had a motive for murder: Dmitry, the sensualist, Ivan, the intellectual; Alyosha, the mystic; and twisted, cunning Smerdyakov, the bastard child. Frequently lurid, nightmarish, always brilliant, the novel plunges the reader into a sordid love triangle, a pathological obsession, and a gripping courtroom drama. But throughout the whole, Dostoevsky searches for the truth—about man, about life, about the existence of God. A terrifying answer to man's eternal questions, this monumental work remains the crowning achievement of perhaps the finest novelist of all time. Since the mid-1980s, attempts to think history and literature together have produced much exciting work in the humanities. Indeed, some form of historicism can be said to inform most of the current scholarship in literary studies, including work in poetics, yet much of this scholarship remains undertheorized. Envisioning a revitalized and more expansive historicism, this volume builds on the tradition of Historical Poetics, pioneered by Alexander Veselovsky (1838 – 1906) and developed in various fruitful directions by the Russian Formalists, Mikhail Bakhtin, and Olga Freidenberg. The volume includes previously untranslated texts of some of the major scholars in this critical tradition, as well as original contributions which place that tradition in dialogue with other thinkers who have approached literature in a globally comparatist and evolutionary-historical spirit. The contributors seek to challenge and complement a historicism that stresses proximate sociopolitical contexts through an engagement with the longue dur ée of literary forms and institutions. In particular, Historical Poetics aims to uncover deep-historical stratifications and asynchronicities, in which formal solutions may display elective affinities with other, chronologically distant solutions to analogous social and political problems. By recovering the traditional nexus of philology and history, Persistent Forms seeks to reinvigorate poetics as a theoretical discipline that would respond to such critical and intellectual developments as Marxism, New Historicism, the study of world literature, practices of distant reading, and a renewed attention to ritual, oral poetics, and genre.

\*This volume brings together philosophers and literary scholars to explore the ways that *Crime and Punishment* engages with philosophical reflection. The seven essays treat a diversity of topics, including: self-knowledge and the nature of mind, emotions, agency, freedom, the family, the authority of law and morality, and the self--

Presents a series of critical essays discussing the structure, themes, and subject matter of Dostoevsky's novel of murder and guilt.

I-Docs

Inventing the Novel

Bakhtin and the Social Moorings of Poetry

With Introductory and Explanatory Notes

Philosophical Perspectives

THE BRIDE COMES TO YELLOW SKY

Freudianism is a major icon in the history of ideas, independently rich and suggestive today both for psychoanalysis and for theories of language. It offers critical insights whose recognition demands a change in the manner in which the fundamental principles of both psychoanalysis and linguistic theory are understood. Volosinov went to the root of Freud ' s theory and method, arguing that what is for him the central concept of psychoanalysis, " the unconscious, " was a fiction. He argued that the phenomena that were taken by Freud as evidence for " the unconscious " constituted instead an aspect of " the conscious, " albeit one with a person ' s " official conscious. " For Volosinov, " the conscious " was a monologic use of language, " inner speech " as he called it. As such, the conscious participated in all of the properties of language, particularly, for Volosinov, its social essence. This type of argumentation stood behind Volosinov ' s charge that Freudianism presented humans in an inherently false, individualistic, asocial, and ahistorical setting.

This classic work by the Russian philosopher and literary theorist Mikhail Bakhtin (1895 – 1975) examines popular humor and folk culture in the Middle Ages and the Renaissance. One of the essential texts of a theorist who is rapidly becoming a major reference in contemporary thought, Rabelais and His World is essential reading for anyone interested in problems of language and text and in cultural interpretation.

Malcolm Jones, the author of an earlier, widely read book on Dostoevsky, here approaches his subject afresh in the light of recent developments in Dostoevsky studies and in critical theory. He takes as his starting point the vexed question of Dostoevsky's 'fantastic realism', which he attempts to redefine. Accepting Bakhtin's reading of Dostoevsky in its essentials, he seeks out its weaknesses and develops it in new directions. Taking well-known texts by Dostoevsky 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 Dostoevsky's texts echo and exploit the voices of precursors.

An investigation into the various ways in which Renaissance writers comment on, present, and defend their own works, and at the same time themselves in Britain, France, Italy, Spain, Poland, and the Dutch Republic.

Educational Theory and Jewish Studies in Conversation

Pelevin and Unfreedom

Thinking-of-the-other

Dostoevsky

Problems of Dostoevsky's Poetics

Bakhtinian Thought: Intro Read

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.

Rowan Williams explores the intricacies of speech, fiction, metaphor, and iconography in the works of one of literature's most complex and most misunderstood authors. Williams' investigation focuses on the four major novels of Dostoevsky's maturity (*Crime and Punishment*, *The Idiot*, *Devils*, and *The Brothers Karamazov*). He argues that understanding Dostoevsky's style and goals as a writer of fiction is inseparable from understanding his religious commitments. Any reader who enters the rich and insightful world of Williams' Dostoevsky will emerge a more thoughtful and appreciative reader for it.

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

This volume marks an exhilarating tour through the mesmerizing and labyrinthine fictional world of the Nobel Prize-winning Turkish author Orhan Pamuk. Despite being ranked alongside Marquez, Cortazar, Calvino, Borges and Eco, Pamuk is yet to receive due critical attention in the Anglophone world, where he has millions of readers. This book takes the reader on a fascinating ride through Pamuk ' s novels from *The Silent House*, written in the early Eighties, to the recently published *The Red Haired Woman*. The nine novels that form the focus of this study straddle a period of more than three decades that witnessed the emergence of Pamuk as Turkey ' s foremost novelist and a master fabulist. The book details the chemistry of the thematics and architectonics of Pamuk ' s craft in a style shorn of dry pedantry and jargon trotting. Examining the intricate pattern of his creative topography in the light of theories ranging from psychoanalysis to spectral criticism, it represents a timely and illuminating contribution to the study of contemporary fiction.

A Marxist Critique

From Volozhin to Buczacz

Rabelais and His World

Four Essays

A Writer in His Time

Bakhtin and Petronius Face to Face

\*The Brothers Karamazov\* by Fyodor Mikhailovich Dostoevsky. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten – or yet undiscovered gems – of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

This book is the ideal introduction to the thought of Mikhail Bakhtin. Bakhtin is becoming established as one of the giants of 20th century literary criticism, despite his work being unknown in the West until the 1970's. This book is less about Dostoevsky per se, rather a profound meditation on how Dostoevsky's art exemplifies the central concern of Bakhtin, the concept of 'dialogism'.

This idea defies a simple definition; the book is exploring manifold aspects of it, itself becomes truly dialogic. If you value Dostoevsky as an artist, require an antidote to the chill winds of modern 'Theory', or simply appreciate genre at work, catch up with one of the best kept secrets in literature

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 Dostoevsky. Presented here is Constance Garnett ' s translation from 1918. This book is part of the Standard eBooks project, which produces free public domain eBooks.

Inventing the Novel uses the work of the Russian philosopher Mikhail Bakhtin (1895-1975) to explore the ancient origins of the modern novel. The analysis focuses on one of the most elusive works of classical antiquity, the *Satyrিকা*, written by Nero's courier, Petronius Arbitr (whose singular suicide, described by Tacitus, is as famous as his novel). Petronius was the most lauded ancient novelist of the twentieth century and the *Satyrিকা* served as the original model for F. Scott Fitzgerald's *The Great Gatsby* (1925), as well as providing the epigraph for T. S. Eliot's *The Waste Land* (1922), and the basis for Fellini *Satyricon* (1969). Bakhtin's work on the novel was deeply informed by his philosophical views: if, as a phenomenologist, he is a philosopher of consciousness, as a student of the novel, he is a philosopher of the history of consciousness, and it is the role of the novel in this history that held his attention. This volume seeks to lay out an argument in four parts that supports Bakhtin's sweeping assertion that the *Satyrিকা* plays an "immense" role in the history of the novel, beginning in Chapter 1 with his equally striking claim that the novel originates as a new way of representing time and proceeding to the question of polyphony in Petronius and the ancient novel.

A Marxist Critique

Stavrogin's Confession and the Plan of The Life of a Great Sinner

Word and Phantasm in Western Culture

Language, Faith, and Fiction

Orhan Pamuk and the Poetics of Fiction

The Brothers Karamazov

Educational Theory and Jewish Studies in Conversation: From Volozhin to Buczacz, by Harvey Shapiro, PhD, brings together two different fields of study—modern Jewish studies and contemporary educational theory—to provide new theoretical frameworks for their interaction. Shapiro provides alternative theoretical frameworks for the relationship between Jewish studies and educational theory and discusses different ways of developing and articulating this relationship between disciplines.

In recent decades, literary critics have praised novel theory for abandoning its formalist roots and defining the novel as a vehicle of social discourse. The old school of novel theory has long been associated with Henry James; the new school allies itself with the Russian theorist Mikhail Bakhtin. In this book, the author argues that actually it was the compatibility of Bakhtin with James that prompted Anglo-American theorists to embrace Bakhtin with such enthusiasm. Far from rejecting James, in other words, recent novel theorists have only refined James' s foundational recharacterization of the novel as the genre that does not simply represent identity through its content but actually instantiates it through its form. Social Formalism demonstrates the persistence of James' s theoretical assumptions from his writings and those of his disciple Percy Lubbock through the critique of Jamesian theory by Roland Barthes, Wayne Booth, and Gérard Genette to the current Anglo-American assimilation of Bakhtin. It also traces the expansion of James' s influence, as mediated by Bakhtin, into cultural and literary theory. Jamesian social formalism is shown to help determine the widely influential theories of minority identity expounded by such important cultural critics as Barbara Johnson and Henry Louis Gates. Social Formalism thus explains why a tradition that began by defining novelistic value as the formal instantiation of identity ends by defining minority political empowerment as aestheticized self-representation. "Stanzas" (which means "rooms" in Italian) is a blend of philology, the psychoanalysis of toys, medieval physics and psychology, and contemporary linguistics and philosophy. In this work, Giorgio Agamben attempts to reconfigure the epistemological foundation of Western culture. He rereads Freud and Saussure to discover the impossibility of metalanguage - there is no "superior language" that can read the obscure scenes of the unconscious, and the "symbol" is always the return of the repressed in an improper signifier. This impossibility leads Agamben to the problem of representation. He argues that since language is the locus of the production and storage of phantasms, all real objects are fractured by phantasmic itineraries that in turn divide poetry and philosophy, joy and knowledge. This division is at the origin of Western culture and renders impossible the possession of any object of knowledge. Giorgio Agamben is the author of "Language and Death" (University of Minnesota Press 1991).

Dostoevsky and the Christian Tradition

Theory of a Genre

Stanzas

Dostoevsky and the Problem of Genre in the 1870s

Poetics, Politics, Metaphysics

Crime and Punishment - Fyodor Dostoevsky