

1. Record Nr.	UNINA9910151739903321
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Titolo	Archetypes from Underground [[electronic resource]] : Notes on the Dostoevskian Self // Lonny Harrison
Pubbl/distr/stampa	Waterloo, Ontario : , : Wilfrid Laurier : , : University Press, , 2016 ©2016
ISBN	1-77112-206-4 1-77112-205-6
Descrizione fisica	1 online resource (219 pages)
Disciplina	891.733
Soggetti	Archetype (Psychologie) dans la litterature Archetype (Psychology) in literature
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Cover -- Title -- Copyright -- Contents -- Acknowledgements -- Note on Transliteration -- INTRODUCTION: Dostoevsky's Types and Archetypes -- A Brief History of Archetypes -- Dostoevsky as an Archetypal Writer -- On Dostoevsky and Mysticism -- Chapter Summary and Overview -- CHAPTER 1 Foundations of the Dostoevskian Self -- "They Call Me a Psychologist" -- Modernity and the Problem of the Modern Self -- Reading Dostoevsky "Religiously" -- CHAPTER 2 The Divided Self -- The Problem of Duality -- The Romantic Divided Self -- The Doppelganger Motif and Antecedents to The Double -- Dostoevskian Dialectics -- CHAPTER 3 Dostoevsky's Underground -- The Archetypal Unconscious -- From Revision of The Double to Notes from Underground -- Feminine Archetypes: Mother, Madonna, and Femme Fatale -- The Law of Personality and the Law of Love -- CHAPTER 4 Dostoevsky and the Shadow -- "Karamazovism" -- The Coincidence of Opposites -- Intelligentsia: Illness and Apocalypse -- Inertia and the Decomposition of Consciousness -- Dostoevsky and the "Russian Idea" -- CHAPTER 5 Myths of Transformation -- Russian Folktales and the Question of Genre -- Myths of Death and Renewal -- The Hero Myth -- Self as Vision of "Moments of Eternal Harmony" -- CONCLUSION: Dostoevsky beyond Duality -- Notes -- Bibliography -- Index.

Archetypes from Underground: Notes on the Dostoevskian Self uncovers archetypal imagery in Dostoevsky's stories and novels and argues that archetypes bring a new dimension to our understanding and appreciation of his works. In this interdisciplinary study, Harrison analyzes selected texts in light of fresh research in Dostoevsky studies, cultural history, comparative mythology, and depth psychology. He argues that one of Dostoevsky's chief concerns is the crisis of modernity, and that he dramatizes the conflicts of the modern self by depicting the dynamic, transformative nature of the psyche. Harrison finds the language and imagery of archetypes in Dostoevsky's characters, symbols, and themes, and shows how these resonate in remarkable ways with the archetypes of self, persona, and the shadow. He demonstrates that major themes in Dostoevsky coincide with Western esotericism, such as the complementarity of opposites, transformation, and the symbolism of death and resurrection. These arguments inform a close reading of several of Dostoevsky's texts, including *The Double*, *Notes from Underground*, and *The Brothers Karamazov*. Archetypes inform these works and others, bringing vitality to Dostoevsky's major characters and themes. This research represents a departure from the religious and philosophical questions that have dominated Dostoevsky studies. This work is the first sustained analysis of Dostoevsky's work in light of archetypes, framing a topic that calls for further investigation. Archetypes illumine the author's ideas about Russian national identity and its faith traditions and help us redefine our understanding of Russian realism and the prominent place Dostoevsky occupies within it.
