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Autore	Heier Edmund
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Nota di contenuto	Dostoevskij's Concept of Man and its Artistic Depiction in Literary Portraiture - The Early Period: The Landlady (1847), Netochka Nezvanova (1849), The Village of Stepanchikovo (1859), The Insulted and Injured (1861), Notes from the House of Death (1861) - The Beginning of the Period of the Great Novels: Notes from the Underground (1864), Crime and Punishment (1866), The Gambler (1867), The Idiot (1868) - The Novels of the 1870's: The Eternal Husband (1870), The Possessed (1871-72), A Raw Youth (1875) - The Brothers Karamazov (1879-80)
Sommario/riassunto	In approaching F. M. Dostoevskij's novels with the express purpose of identifying and determining the function of literary portraiture, one is faced with an unexpected enormous gallery of literary portraits. These are verbal accounts or drawings in words, in which physical appearance and facial expression are described not only to evoke a visual image, but more specifically to discern the inner man. The vast amount of material that came to light in the pursuit of this study has necessitated a selection and omission of equally valid specimens, which would further substantiate that Dostoevskij was a close observer of the physical properties of his characters and that he employed them to delineate psychological and moral disposition.