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Nota di contenuto	The Poetics of the Slap: Dostoevsky's Disintegrating Duel Plot / Kate Holland -- Dostoevsky and the (Missing) Marriage Plot / Anna A. Berman -- The Greasy-Haired Pawnbroker and the Capitalist Raskrasavitsa: Dostoevsky's Businesswomen / Vadim Shneyder -- Allegories of the Material World: Dostoevsky and Nineteenth-Century Science / Melissa Frazier -- Dostoevsky, Sechenov, and the Reflexes of the Brain: Towards a Stylistic Genealogy of Notes from Underground / Alexey Vdovin -- Deferred Senses and Distanced Spaces: Embodying the Boundaries of Dostoevsky's Realism / Sarah J. Young -- Under the Floorboards, Over the Door: The Gothic Corpse and Writing Fear in The Idiot / Katherine Bowers -- The Improbable Poetics of Crime and Punishment / Greta Matzner-Gore -- Illegitimacies of the Novel: Characterization in Dostoevsky's The Adolescent / Chlo Kitzinger -- Sovereignty and the Novel: Dostoevsky's Political Theology / Ilya Kliger.
Sommario/riassunto	"Marking the bicentenary of Dostoevsky's birth, Dostoevsky at 200: The Novel in Modernity takes the writer's art--specifically the tension between experience and formal representation--as its central theme. While many critical approaches to Dostoevsky's works are concerned with spiritual and philosophical dilemmas, this volume focuses instead on questions of design and narrative to explore Dostoevsky and the

novel from a multitude of perspectives. Contributions situate Dostoevsky's formal choices of narrative, plot, genre, characterization, and the novel itself within modernity and consider how the experience of modernity led to Dostoevsky's particular engagement with form. Conceived as a forum for younger scholars working in new directions in Dostoevsky scholarship, the chapters that comprise this volume ask how narrative and genre shape Dostoevsky's works, as well as how they influence the way modernity is represented. Of interest not just to readers and scholars of Russian literature, but also to those interested in the genre of the novel more broadly, *Dostoevsky at 200* is pathbreaking in its approach to the question of Dostoevsky's contribution to the novel as a form. "--

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