



P E N G U I N



C L A S S I C S

FYODOR DOSTOYEVSKY

Notes from Underground and The Double

Notes From Underground And The Double

Hana Wirth-Nesher



Notes From Underground And The Double:

Notes from Underground; the Double Fyodor Dostoyevsky, 1972-07-30 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 *Notes from Underground, the Double and Other Stories* Fyodor Dostoyevsky, 2003 Often considered a prologue to Dostoevsky's brilliant novels the story *Notes from Underground* introduces one of the great anti heroes in literature the underground man who lives on the fringes of society In an impassioned manic monologue this character plagued by shame guilt and alienation argues that reason is merely a flimsy construction built upon humanity's essentially irrational core Internal conflict is also explored in *The Double* a surreal tale of a government clerk who meets a more unpleasant version of himself and is changed as a result In addition to these two existential classics this collection also includes the psychologically probing stories *The Meek One* *The Dream of a Ridiculous Man* and *White Nights* *Notes from Underground and the Double* Fyodor Dostoyevsky, Constance Garnett, 2008-01-01 A predecessor to such monumental works as *Crime and Punishment* and *The Brothers Karamazov* *Notes From Underground* represents a turning point in Dostoyevsky's writing towards the more political side In this work we follow the unnamed narrator of the story who disillusioned by the oppression and corruption of the society in which he lives withdraws from that society into the underground A dark and politically charged novel *Notes From Underground* shows Dostoyevsky at his best In Dostoyevsky's *The Double* we see an intense psychological study of its main character Yakov Petrovich Golyadkin a government clerk who becomes obsessed with the idea that a fellow clerk has taken over his identity *Notes From Underground and The Double* are two of Dostoyevsky's more popular shorter works which exhibit the author's uncanny ability to portray the darker side of the human psyche **NOTES FROM THE UNDERGROUND** Feodor Dostoevsky, 2004 *Notes from the Underground* by Feodor Dostoevsky PART I UNDERGROUND The author of the diary and the diary itself are of course imaginary Nevertheless it is clear that such persons as the writer of these notes not only may but positively must exist in our society when we consider the circumstances in the midst of which our society is formed I have tried to expose to the view of the public more distinctly than is commonly done one of the characters of the recent past He is one of the representatives of a generation still living In this fragment entitled *Underground* this person introduces himself and his views and as it were tries to explain the causes owing to which he has

made his appearance and was bound to make his appearance in our midst In the second fragment there are added the actual notes of this person concerning certain events in his life AUTHOR S NOTE I I am a sick man I am a spiteful man I am an unattractive man I believe my liver is diseased However I know nothing at all about my disease and do not know for certain what ails me I don t consult a doctor for it and never have though I have a respect for medicine and doctors Besides I am extremely superstitious sufficiently so to respect medicine anyway I am well educated enough not to be superstitious but I am superstitious No I refuse to consult a doctor from spite That you probably will not understand Well I understand it though Of course I can t explain who it is precisely that I am mortifying in this case by my spite I am perfectly well aware that I cannot pay out the doctors by not consulting them I know better than anyone that by all this I am only injuring myself and no one else But still if I don t consult a doctor it is from spite My liver is bad well let it get worse I have been going on like that for a long time twenty years Now I am forty I used to be in the government service but am no longer I was a spiteful official I was rude and took pleasure in being so I did not take bribes you see so I was bound to find a recompense in that at least A poor jest but I will not scratch it out I wrote it thinking it would sound very witty but now that I have seen myself that I only wanted to show off in a despicable way I will not scratch it out on purpose When petitioners used to come for information to the table at which I sat I used to grind my teeth at them and felt intense enjoyment when I succeeded in making anybody unhappy I almost did succeed For the most part they were all timid people of course they were petitioners But of the uppish ones there was one officer in particular I could not endure He simply would not be humble and clanked his sword in a disgusting way I carried on a feud with him for eighteen months over that sword At last I got the better of him He left off clanking it That happened in my youth though But do you know gentlemen what was the chief point about my spite Why the whole point the real sting of it lay in the fact that continually even in the moment of the acutest spleen I was inwardly conscious with shame that I was not only not a spiteful but not even an embittered man that I was simply scaring sparrows at random and amusing myself by it I might foam at the mouth but bring me a doll to play with give me a cup of tea with sugar in it and maybe I should be appeased I might even be genuinely touched though probably I should grind my teeth at myself afterwards and lie awake at night with shame for months after That was my way

Penguin Classics Introduction to Notes from Underground and the Double by Fyodor Dostoevsky (Penguin Classics) Jessie Senior Coulson, 2009

Reference Guide to Russian Literature Neil Cornwell, 2013-12-02 First Published in 1998 This volume will surely be regarded as the standard guide to Russian literature for some considerable time to come It is therefore confidently recommended for addition to reference libraries be they academic or public Notes from Underground and The Double Fyodor Dostoyevsky, 2018-06 A predecessor to such monumental works as Crime and Punishment and The Brothers Karamazov Notes from Underground represents a turning point in Dostoyevsky s writing towards the more political side In this work we find a story in two parts the first a rambling memoir of a bitter isolated retired civil servant living in St

Petersburg Russia In the second part we follow the unnamed narrator through a series of events which further exhibit the consciousness of a man who is disillusioned by the oppression and corruption of the society in which he lives A philosophically dark and politically charged novel Notes from Underground shows Dostoyevsky using the narrative form as a device for criticizing the prevailing ideologies of his time mainly nihilism and rational egoism In The Double we see an intense psychological study of its main character Yakov Petrovich Golyadkin a government clerk who becomes increasingly obsessed with the idea that a man who bears a striking resemblance to him is trying to take over his identity Notes from Underground and The Double are two of Dostoyevsky's more popular shorter works which exhibit the author's uncanny ability to portray the darker side of the human psyche This edition is printed on premium acid free paper and follows the translations of Constance Garnett

City Codes Hana Wirth-Nesher, 1996-01-26 City Codes is a study of the representation of the city in the modern novel that takes difference as its point of departure so that cities are read according to the cultural and social position of the urbanite These urban narratives are analysed in the context of a cultural repertoire of city codes from the architectural features of window and street to the social and historical signs of the landmark and the passer by with the emphasis on the subject's construction of his or her place as shaped by history politics nationality gender class and race The study moves from boundaries inscribed onto the cityscape to distances experienced by the city dwellers its real and textual cities are Warsaw Jerusalem New York Chicago Paris London and Dublin The novels discussed are by Isaac Bashevis Singer Amos Oz Theodore Dreiser Ralph Ellison Henry James Henry Roth James Joyce and Virginia Woolf

The Translator in the Text Rachel May, 1994-11-23 What does it mean to read one nation's literature in another language The considerable popularity of Russian literature in the English speaking world rests almost entirely upon translations In The Translator and the Text Rachel May analyzes Russian literature in English translation seeing it less as a substitute for the original works than as a subset of English literature with its own cultural stylistic and narrative traditions

Double And The Other Paul Coates, 1988-09-19

Notes from Underground ; the Double Fyodor Mikhailovich Dostoyevsky, 1985

Dostoyevsky After Bakhtin Malcolm V. Jones, 2005-10-20 Malcolm Jones the author of an earlier widely read book on Dostoyevsky here approaches his subject afresh in the light of recent developments in Dostoyevsky studies and in critical theory He takes as his starting point the vexed question of Dostoyevsky's fantastic realism which he attempts to redefine Accepting Bakhtin's reading of Dostoyevsky in its essentials he seeks out its weaknesses and develops it in new directions Taking well known texts by Dostoyevsky 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 Dostoyevsky's texts echo and exploit the voices of precursors

The Double and the Gambler Fyodor Dostoevsky, 2007-01-16 The award winning translators Richard

Pevear and Larissa Volokhonsky have given us the definitive version of Fyodor Dostoevsky's strikingly original short novels *The Double* and *The Gambler*. *The Double* is a surprisingly modern hallucinatory nightmare foreshadowing Kafka and Sartre in which a minor official named Goliadkin becomes aware of a mysterious doppelganger, a man who has his name and his face and who gradually and relentlessly begins to displace him with his friends and colleagues. *The Gambler* is a stunning psychological portrait of a young man's exhilarating and destructive addiction to gambling, a compulsion that Dostoevsky, who once gambled away his young wife's wedding ring, knew intimately from his own experience. In chronicling the disastrous love affairs and gambling adventures of Alexei Ivanovich Dostoevsky explores the irresistible temptation to look into the abyss of ultimate risk that he believed was an essential part of the Russian national character.

NOTES FROM UNDERGROUND AND THE DOUBLE. FYODOR. DOSTOYEVSKY, 2021

The Drama of the Double Katherine H. Burkman, 2016-04-29 This book explores the way in which doubling takes place in several novels, films, and dramas, primarily focusing on modern drama and exploring how five Greek myths—Oedipus, Narcissus, Dionysus, Orestes, and Demeter—inform the literature. Taking a psychological/mythical approach, this book explores the inner divisions that lead to boundary loss and the search for the self that may lead to boundaries found. The contention of the book is that the oedipal search for self has been replaced in modern literature by individuals caught up in a narcissistic culture. Katherine H. Burkman explores plays by Aeschylus, Sophocles, Euripides, Henrik Ibsen, Eugene O'Neill, Samuel Beckett, Harold Pinter, David Mamet, Sam Shepard, Marsha Norman, and Will Eno.

Notes from Underground, the Double, and Other Stories Fyodor Dostoyevsky, 2013-01-01 Russian author Fyodor Dostoyevsky is best known for his psychological works of fiction. His characters and plots all carry psychosomatic troubles and problems that help make the stories more relatable to the reader. *Notes from Underground*, *The Double*, and *Other Stories* combines some of Dostoyevsky's shorter works, though they certainly do not lack for depth. *Notes from Underground* is widely known as the first existential novel because of the raving, maniacal, and incoherent ramblings of its demented narrator. At the time, the Soviets despised the novel because of its critical nature toward a utopian society. This criticism was pointed at the government's attempts to create a Marxist society. Dostoyevsky believed that humans, even if they had perfection, would never be happy. This thought inspired many Western philosophers like Jean-Paul Sartre and Friedrich Nietzsche. The other stories included in the collection all follow the same style. *The Double*, *White Nights*, *The Meek Ones*, and *The Dream of a Ridiculous Man* all follow loners in St. Petersburg as they slowly grow insane from isolation. These men fear rejection from their peers and contemporaries, so they distance themselves to the point of madness. However, these men are also ashamed of themselves for their inability to function within Russian society. The collection *Notes from Underground*, *The Double*, and *Other Stories* is a must-read for anyone interested in psychological fiction or in the history of Russian literature.

Encyclopedia of Literary Translation Into English: A-L O. Classe, 2000

Face to Face Carol Adlam, Rachel Falconer, Vitalii Makhlin, Leslie Pinfield, 1997-06-01 So far in the West, the dissemination of Bakhtinian thought has proceeded with little or no awareness of

contemporary approaches to Bakhtin in his homeland This collection offers unprecedented access to leading Russian research in juxtaposition with important Western scholarship on Bakhtin Taking its cue from Bakhtin as founder of dialogical criticism Face to Face aims to stimulate dialogue across disciplines and national boundaries , **The Double in Nineteenth-Century Fiction** J. Herdman, 1990-06-29 Duality and the divided mind have been a source of perennial fascination for literary artists and especially for novelists and this is particularly true of the Romantic generation and their later nineteenth century heirs This book deals with the double or Doppelgänger as a dominant theme in the fiction of the period and with its relation to the problem of evil It suggests that the literary double flourished best when psychological and religious understandings of human dividedness were in harmony and declined when they began to grow apart Writers analysed include E T A Hoffmann James Hogg Poe Dostoevsky and Stevenson the final chapter relates the theme to the psychology of Jung

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