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A man must endure relentless physical and metal punishments as retribution for his act of murder

Presents a collection of short stories by the Russian author, including "White Nights," "The Peasant Marey," and "A Gentle Creature."

The shorter works of one of the world's greatest writers, including The Gambler and Notes from Underground The short works of Dostoevsky exist in the very large shadow of his astonishing longer novels, but they too are among literature's most revered works. The Gambler chronicles Dostoevsky's own addiction, which he eventually overcame. Many have argued that Notes from Underground contains several keys to understanding the themes of the longer novels, such as Crime and Punishment and The Idiot. Great Short Works of Fyodor Dostoevsky includes: Notes from Underground The Gambler A Disgraceful Affair The Eternal Husband The Double White Nights A Gentle Creature The Dream of a Ridiculous Man

The violent lives of three sons are exposed when their father is murdered and each one attempts to come to terms with his guilt

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The story of one man's rant against a corrupt, oppressive society.

The present translation of the Reminiscences is based on the second Russian edition, published in Moscow in 1971 and edited by the Dostoevsky scholars S. V. Belov and V. A. Tunimanov. They have carried Grossman's work further by rearranging the manuscript into twelve broad chapters in chronological sequence, corresponding to the most important periods in the life of Fyodor Dostoevsky's family. This necessitated some transposition of material to where it chronologically belonged, as well as the elimination of certain redundant episodes left in the Grossman edition. Belov and Tunimanov also added, as a first chapter, Anna Grigoryevna's description of her childhood and youth and the milieu in which her extraordinary character was formed. In the book's last chapter, "After Dostoevsky's Death," they retained Anna Grigoryevna's "Answer to Strakhov" and added to it her description of her only meeting with Leo Tolstoy, not included in the Grossman edition. To this chapter the translator of the present edition has also restored the brief section "Memoirists," omitted from the second Russian edition.

Recognizing philosophy's traditional influence on—and literature's creative stimulus for—sociopolitical discourses, imaginations, and structures, African Philosophical and Literary Possibilities: Re-reading the Canon, edited by Aretha Phiri, probes the cross-referential, interdisciplinary relationships between African literature and African philosophy. The contributors write within the broader context of renewed interest in and concerns around epistemological decolonization and to advance African scholarly transformation . This volume argues that, in their convergent ideological and imaginative attempts to articulate an African conditionality, African philosophy and literature share overlapping concerns and aspirations. In this way, this book engages and examines the intersectional canons of these disciplines in order to determine their intra-continental epistemological transformative possibilities within broader, global societal explorations of the current moment of decolonization. Where much of the scholarship on African philosophy has focused on addressing issues associated with the postcolonial task of African self-assertion in the face of or against Euro-modernist hegemony, this innovative book project shifts the focus and broadens the scope away from merely discoursing with the global North by mapping out how philosophy and literature can be viewed as mutually enriching disciplines within and for Africa.

From the award-winning translators of Crime and Punishment, Richard Pevear and Larissa VolokhonskyThe apology and confession of a minor mid-19th-century Russian official, Notes from Underground is a half-desperate, half-mocking political c

In this almost documentary account of his own experiences of penal servitude in Siberia, Dostoevsky describes the physical and mental suffering of the convicts, the squalor and the degradation, in relentless detail. The intricate procedure whereby the men strip for the bath without removing their ten-pound leg-fetters is an extraordinary tour de force, compared by Turgenev to passages from Dante's Inferno. Terror and resignation - the rampages of a psychopath, the brief serence interlude of Christmas Day - are evoked by Dostoevsky, writing several years after his release, with a strikingly uncharacteristic detachment. For this reason, House of the Dead is certainly the least Dostoevskian of his works, yet, paradoxically, it ranks among his great masterpieces.

