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Notes from Underground (Norton Critical Editions): Amazon ...

"Backgrounds and Sources" includes relevant writings by Dostoevsky, among them "Winter Notes on Summer Impressions," the author's account of a formative trip to the West. New to the Second Edition are excerpts from V. F. Odoevksy's "Russian Nights" and I. S. Turgenev's "Hamlet of Shchigrovsk District." In "Responses", Michael Katz links this seminal novel to the theme of the underground ...

Notes from Underground - Description | W. W. Norton ...

The text for this edition of Notes from Underground is Michael Katz's acclaimed translation of the 1863 novel, which is introduced and annotated specifically for English-speaking readers., Notes from Underground, Fyodor Dostoevsky, Michael R Katz, 9780393976120

Notes from Underground - W. W. Norton & Company

Notes from Underground (Second Edition) (Norton Critical Editions) Paperback - July 5, 2000 by Fyodor Dostoevsky (Author), Michael R. Katz (Editor)

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A suggested list of literary criticism on Fyodor Dostoevsky's *Notes from Underground*. The listed critical essays and books will be invaluable for writing essays and papers on *Notes from Underground*. Election Day is November 3rd! Make sure your voice is heard ... W. W. Norton & Company, 1989. ———. *The Idiot*. Trans. Alan Myers. New York ...

Notes from Underground: Suggestions for Further Reading ...

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Interestingly, the reviewer mentions that 'underground' is a flawed translation of the Russian and that 'crawl space' (my alternative) or something like it, might be more apt, implying; underneath the structure and within the loathsomeness of darkness, rats, snakes, spiders, and evil spirits.

Amazon.com: Customer reviews: Notes from Underground ...

Notes from the Underground Stay, let me take breath ... You imagine no doubt, gentlemen, that I want to amuse you. You are mistaken in that, too. I am by no means such a mirthful person as you imagine, or as you may imagine; however, irritated by all this babble (and I feel that you are irritated) you think fit to ask me who I am—then my answer

Notes from the Underground - Planet eBook

Fyodor Dostoevsky's novel, *NOTES FROM THE UNDERGROUND*, has held many labels, such as being a case history of neurosis or a specimen of modern tragedy. The most popular label it has obtained however is being the author's defense of individualism.

Fyodor Dostoevsky's *Notes from the Underground*: Analysis ...

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9780393976120: *Notes from Underground (Second Edition) ...*

Notes From Underground (Paperback) Published July 5th 2000 by W. W. Norton & Company Norton Critical Editions: Second Edition, Paperback, 272 pages

Editions of *Notes from Underground* by Fyodor Dostoyevsky

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[PDF] *Notes from Underground (Second Edition) (Norton ...*

Notes from Underground is an 1864 novel by Fyodor Dostoevsky, and is considered by many to be one of the first existentialist novels. It presents itself as an excerpt from the rambling memoirs of a bitter, isolated, unnamed narrator, who is a retired civil servant living in St. Petersburg. The first part of the story is told in monologue form through the Underground Man's diary, and attacks contemporary Russian philosophy, especially Nikolay Chernyshevsky's *What Is to Be Done?*. The second part o

Notes from Underground - Wikipedia

Notes from Underground (Russian: *Записки из подполья*, *Zapíski iz podpól'ja*, also translated in English as *Notes from the Underground* or *Letters from the Underworld* while *Notes from Underground* is the most literal translation) (1864) is a short novel by Fyodor Dostoevsky.

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

Fyodor Dostoyevsky's "*Notes from Underground*" is considered by many to be the first existentialist novel. It presents itself as an excerpt from the rambling memoirs of a bitter, isolated, unnamed narrator (generally referred to by critics as the Underground Man) who is a retired civil servant living in St. Petersburg. The first part of the story is told in monologue form, or the underground man's diary, and attacks emerging Western philosophy, especially Nikolay Chernyshevsky's "*What Is to Be Done?*" The second part of the book is called "*À propos of the Wet Snow*," and describes certain events that, it seems, are destroying and sometimes renewing the underground man, who acts as a first person, unreliable narrator.

This Norton Critical Edition includes: * Michael Katz's "superb" (Times Literary Supplement) new translation of the world's most-read Russian novel accompanied by his preface and detailed explanatory footnotes. * Names of principal characters, a note on characters' names, and a map of St. Petersburg. * Key excerpts from Dostoevsky's notebooks, letters, and his early draft of Part II, Chapter 2. * Twenty-six scholarly essays on the novel from Russian, European, and American sources. * A chronology and a selected bibliography. About the Series Read by more than 12 million students over fifty-five years, Norton Critical Editions set the standard for apparatus that is right for undergraduate readers. The three-part format--annotated text, contexts, and criticism--helps students to better understand, analyze, and appreciate the literature, while opening a wide range of teaching possibilities for instructors. Whether in print or in digital format, Norton Critical Editions provide all the resources students need.

One of the most profound and most unsettling works of modern literature, *Notes from Underground* (first published in 1864) remains a cultural and literary watershed. In these pages Dostoevsky unflinchingly examines the dark, mysterious depths of the human heart. The Underground Man so chillingly depicted here has become an archetypal figure -- loathsome and prophetic -- in contemporary culture. This vivid new rendering by Boris Jakim is more faithful to Dostoevsky's original Russian than any previous translation; it maintains the coarse, vivid language underscoring the "visceral experimentalism" that made both the book and its protagonist groundbreaking and iconic.

Demons is an anti-nihilistic novel by Fyodor Dostoyevsky. It is the third of the four great novels written by Dostoyevsky after his return from Siberian exile, the others being *Crime and Punishment*, *The Idiot* and *The Brothers Karamazov*. *Demons* is a social and political satire, a psychological drama, and large scale tragedy.

In this almost documentary account of his own experiences of penal servitude in Serbia, 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 serenity 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.

"I am a sick man . . . I am a spiteful man," the irascible voice of a nameless narrator cries out. And so, from underground, emerge the passionate confessions of a suffering man; the brutal self-examination of a tormented soul; the bristling scorn and iconoclasm of alienated individual who has become one of the greatest antiheroes in all literature. "*Notes From Underground*," published in 1864, marks a turning point in Dostoevsky's writing: it announces the moral, political, and social ideas he will treat on a monumental scale in "*Crime And Punishment*," "*The Idiot*," and "*The Brothers Karamazov*." And it remains to this day one of the most searingly honest and universal testaments to human despair ever penned. "The political cataclysms and cultural revolutions of our century...confirm the status of "*Notes from Underground*" as one of the most sheerly astonishing and subversive creations of European fiction."-from the Introduction by Donald Fanger

The text of *The Brothers Karamazov* is removed from English-speaking readers today not only by time but also by linguistic and cultural boundaries. Victor Terras's companion work provides readers with a richer understanding of the Dostoevsky novel as the expression of a philosophy and a work of art. In his introduction, Terras outlines the genesis, main ideas, and structural peculiarities of the novel as well as Dostoevsky's political, philosophical, and aesthetic stance. The detailed commentary takes the reader through the novel, clarifying aspects of Russian life, the novel's sociopolitical background, and a number of polemic issues. Terras identifies and explains hundreds of literary and biblical quotations and allusions. He discusses symbols, recurrent images, and structural stylistic patterns, including those lost in English translation.

Darkly fascinating short novel depicts the struggles of a doubting, supremely alienated protagonist in a world of relative values. Embraces moral, religious, political, and social themes. Authoritative Constance Garnett translation. New introduction.

Published to great acclaim and fierce controversy in 1866, Fyodor Dostoevsky's *Crime and Punishment* has left an indelible mark on global literature and our modern world, and is still known worldwide as the quintessential Russian novel. Readers of all backgrounds have debated its historical, cultural, and spiritual dimensions, probing the moral and ethical dilemmas that Dostoevsky so brilliantly stages throughout his narrative. Yet, at its heart, this masterpiece of literary realism is ultimately an immersive tale of passion and redemption--indeed, "the best of all murder stories" (Harold Bloom), "most perfect in pacing and structure. There is no more gripping novel in the world" (Michael Dirda). Now, acclaimed translator Michael R. Katz breathes fresh life into this ageless classic in a sparkling new translation, with novel insights into the linguistic richness, subtle tones, and cunning humor of Dostoevsky's magnum opus. Embracing the complex linguistic blend inherent in modern literary Russian that has provided an exceptionally fertile source of images and diction for Russian writers since the time of Pushkin, Katz recaptures the richness of tone and register of the novel's most poignant and significant passages. Sensitive to this linguistic mosaic, Katz ably recreates the feeling of the original Russian for the English reader, allowing the text to evoke the same stirring emotional responses as the author intended. With its searing and unique portrayal of the labyrinthine universe of nineteenth-century Russia, this masterful rendering of *Crime and Punishment* will be the translation of choice for years to come.

