
From the Editor

Esteemed Colleagues, Dear Readers,

On the day of his 70th birthday we congratulate Boris Nikolayevich Tikhomirov, a remarkable philologist, a profound scholar of Dostoevsky's work, and a scrupulous researcher of his biography, the author of fascinating books about Dostoevsky's St. Petersburg, the commentator of a facsimile edition of the Gospel that belonged to Dostoevsky, the compiler of the highly sought-after commentary on *Crime and Punishment*, *Lazarus Come Out*, published in 2005 and reprinted in 2016 in an expanded form, with significant additions. A scholar without whom contemporary research on Dostoevsky is unimaginable (as reflected in the reference lists to the articles in this issue). He is also editor and editorial board member of many publications devoted to Dostoevsky, and — most important for us — a member of the editorial board of our journal. Many happy returns to him!

On 11th September this year, our dear colleague and long-time friend Alina Valentinovna Denisova died before her 70th birthday. We dedicate our memories to her in the section *In memoriam*.

In this issue we continue the publication of articles based on papers read at the two conferences organized by our Center “Dostoevsky and World Culture” during last year: the international online conference “*Crime and Punishment: Current State of Research*,” held on March 1st–3rd (Video are available here: **First day:** <https://www.youtube.com/watch?v=1dAttmN-SQnM> **Second day:** <https://www.youtube.com/watch?v=EHmLzH5eoRo> **Third day:** <https://www.youtube.com/watch?v=RZKOUEX8YuY> **Round table:** <https://www.youtube.com/watch?v=40TO4Jn-BFo>) and the 24th International Readings in Staraya Russa (26th–27th April, the program is available here: [Dostoevsky_chitateli_2022.pdf](https://www.imli.ru) (imli.ru); the summary and the audio recordings here: <https://philologist.livejournal.com/12340150.html>).

Next year we are planning to organize other conferences dedicated to *Crime and Punishment*, as our Centre is now working on a new volume of the series *Dostoevsky's Works: Current State of Research* dedicated to it.

Since *Crime and Punishment* is part of all educational programs in Russia and sometimes even abroad, in addition to the themes that are typical for the series and **cover the entire field of academic research on the novel**, the volume will also focus on its presence in textbooks and teaching aids, different methodological approaches to it, etc. We look forward to your requests for participation in conferences and publications. We especially invite teachers and educators who have something to say about the value, usefulness, and applicability (or vice versa) of textbooks and teaching aids concerning the novel, and who can share their own insights and observations about how the novel is perceived by today's students and pupils.

The previous volume of the series *Dostoevsky's Works: Current State of Research*, devoted to the novel *The Adolescent*, was published at the end of October 2022, and is now available for purchase at the bookshop of the Institute of World Literature RAS.

The year 2021 was marked by the publication of a great number of books about Dostoevsky and his work. We are ready and willing to make room for the publication of insightful reviews of books and anthologies. We are as well open to the publication of extensive summaries of past conferences.

In this issue, the section *Hermeneutics. Slow Reading* presents my article about five Gospel and liturgical quotations contained in one short paragraph of Marmeladov's speech, where long lines of concepts start from, to create in their weaving the main authorial message of *Crime and Punishment* about what is man/Man, and to form the author's "pointing finger", whose importance was passionately underlined by Dostoevsky.

The second article of the section, by Tatiana Flegentova, analyzes the novel *The Idiot* from the point of view of how the characters experiences the "last minute," the little time before the coming death. The author manages to describe accurately the feelings of this situation, similar to a torture that the characters yearn to extend or end (actually, it is this longing to change the flow of time in one way or another that causes torture). The following statement from the article is particularly important in order to comprehend the sense of the novel: in *The Idiot* everyone who feels condemned seeks to meet the prince and literally grab hold of him, as the condemned person in the prince's tale seeks to touch the cross with kisses without really acknowledging this gesture as religious, but trying to "grab something to spare, just in case" (I think Dostoevsky with this sentence is aiming at moving the perception of the reader from a moralizing to an ontological level). In the article, it is also important to notice the explanation of Ippolit's attraction to the picture of the dead Christ in Rogozhin's house: the hero is attracted by

the images of Christ's pain, because they connect him, experiencing continuous pain, to Him.

In the section *Poetics. Context* a very detailed article by Nikolay Podosokorsky dedicated to the phenomenon of "Napoleonic" Petersburg and its reflection in the novel *Crime and Punishment* is published, and at the same time opens the subject for the first time.

The article demonstrates the quantity and quality of Napoleon's presence in the life of Russian people (specifically, the inhabitants of St. Petersburg), and gives the perception of how much Raskolnikov was not original in his desire to be *as original as Napoleon*. Actually, if we compare what is described in the article and what is observed in our time, it becomes obvious that in the life of mankind regular outbursts of striving towards such originality can be observed, when everyone begins to say "I am different," following an example, demanding special rights for themselves on this basis and not noticing that almost everyone claims special rights and importance, except a few truly original people, "whose voice no one has heard." Raskolnikov's mistake (other than the obvious: you cannot be original by example; originality is always unparalleled) is that a constructive originality always involves personal consciousness of your responsibilities, and not rights, while a destructive originality (if it is nevertheless possible to assume that originality can be destructive) involves an external destruction of the rights of the personality.

Among the many important things highlighted in the article (there is no way to list them all) are the definition and specific indications of the contemporary functioning of the term "Napoleonism" in Dostoevsky's time; the difference between this term and "Bonapartism"; the demonstration of how numbers and other specific details mentioned in the texts of Dostoevsky in connection with Napoleonic heroes (and also the principle of creating the main character's image: the schism between mind and heart and the suppression of the heart), even if they have meaningful interpretations in other paradigms, can be interpreted through the Napoleonic myth with an incremental understanding of the meaning of the work; the revelation of the connection between the petrification and solidification of the characters, and their idea of "eternity in one *arshin* of space" with the Napoleonic image; the link between Dostoevsky's image of "holy Egypt" and Napoleon.

The second article of the section presents Olga Bogdanova's research, dedicated to the image of Russian estates in *Crime and Punishment* and the "estate habitus," that is, the set of habits, mindset and behavior acquired through life in the estate, as they are shown in the characters of Svidrigailov

and his wife. The author points out an interesting detail that none noticed as meaningful until now: not only Raskolnikov listens to Sonya's reading of the chapter about Lazar, but also Svidrigailov. And this observation confirms what I thought evident for a long time: *Crime and Punishment* has two protagonists, or rather, a first and a second protagonist, and if we do not see this, we are not reading the novel adequately; the theory of Svidrigailov as Raskolnikov's "double" is particularly confusing to readers, because it neutralizes the independent consideration of this character as a hero with a story that helps to understand the first protagonist through the fundamental differences in their stories, and, most importantly, helps to avoid considering the first hero's story as a copy of the same pattern that explains the second hero's story (see the recording of my lecture on this: "The second protagonist in a literary text," 19 September 2010: <https://www.youtube.com/watch?v=iYEoX8Uinag>). This is why it is important to notice the difference between the listeners: Raskolnikov asks to be read the history of Lazarus, while Svidrigailov listens as a curious bystander, aloof, not taking the words personally. Here Dostoevsky is speaking about a fundamental factor of the Salvation through Gospel: the need to enter in a real personal contact with the Good News. To know, to listen, is not enough, because what is told in the Gospel is something that needs to be lived, the text should "start working," and connect with the listener through a personal feeling, enter in one's personal history through a breach, a wound on one's individual shell, one's "I." When it does not happen, when the story of the gospel sild across the surface of the self as an alien thing, without finding on the surface that divides the personality from the world a rip formed through sufferance (something Raskolnikov acquires by committing the crime), the text won't have any influence on the listener, and no transformation will occur. Svidrigailov is bored, and this turns out to be fatal.

In the section *Textual criticism*, a piece of research by Natalia Tarasova and Tatiana Paniukova is presented, dedicated to the problem of attributing Dostoevsky's scattered and often disparate draft notes in one notebook (and sometimes on one page) to one or another idea, which is crucial for studying Dostoevsky's texts, and to the problem of distinguishing between the notes. The authors also address the problem of publishing such notebooks: whether one by one, as the notebook is filled out, or by recombining the notes in accordance with the researchers' perceptions of Dostoevsky's creative process. Examples are given of the loss of fragments of notes when they are published with recombination, as well as examples of the inappropriate attribution of notes to a set of drafts of a particular work. I would like to emphasize

another point of the article: the rough drafts were not always written by the author as materials for a particular work, they could be “core” thoughts of the author, reflected later in many finished texts and therefore the attribution to a particular pool of records, separated by their recombination, will often be problematic. I believe the notes should be published differently depending on the addressee of the publication: for the general reader they should be recombined according to the logic discovered by the researcher (if possible, explained); for researchers they should be published as is, with maximum possible explanations in the notes and with manuscript scans, since the page still does not convey the arrangement of the notes, which may be meaningful. The problem could optimally be resolved by publishing the draft notebooks on a website where they could be reassembled into different sets (“as it is,” “as the researcher suggests”) depending on the user’s request.

The section *Dostoevsky: His Reading* includes an article by Natalia Borovskaya on Caravaggio’s painting of the Assumption of the Virgin Mary, rejected by the priests of the church for which it was painted. This is one of the paintings on Gospel subjects, which our interpreters in the 20th century understood as anti-church and even anti-Christian, calling it *The Death of the Virgin*. The painting thus shared the fate of *The Body of the Dead Christ in the Tomb* by Hans Holbein the Younger. The author raises, in connection with the spiritual claims made by Caravaggio, the general question of the phenomenon of the passing of a saint, thus shedding additional light on the story of the *starets* Zosima in *The Brothers Karamazov* as well.

In my opinion, Natalia Borovskaya strangely fails to notice that the Byzantine theme of the Dormition of the Mother of God does not simply “depict the peaceful death of the Virgin,” but also includes Her assumption to heaven: over the couch with Her pure body stands Christ, accepting the Child Mary into the domain of the Divine, just as She accepted Him into the domain of the earthly; sometimes the Assumption was painted directly on the back of the icon Our Lady of Tenderness (one such icon can be found in the Tretyakov Gallery), where Mary held the Infant Christ who had come into the temporal realm in the same way as Christ holds Her, who has come into eternity, in the Assumption. This is not an image of the fact that “only the soul” is taken to heaven, it is simply that when one passes into the space of other dimensions, one inevitably becomes a child, and the Body of Mary, like that of Christ, spends three days in the tomb, acquiring other properties that enable Her to exist without the limitations imposed by a three-dimensional space and the forced movement in time. In accordance with the Tradition of the ancient Church, Thomas, who is late for the burial of the Virgin Mary,

but who demands three days later to open the tomb for him, finds that the tomb is empty, and indeed, on many icons an angel cuts off the hands of Afoniy, indignant at the worship of a dead body, which is repugnant to a Jew, and pushing the Mother of God's bed. However, those looking at the icon knew that, according to the Tradition, Afoniy prayed to the One whom he had just wanted to disgrace, and his hands were immediately healed. But these private remarks, made from within a different Christian tradition than the one analyzed in the article, do not at all detract from the value and interest of this author's as always fascinatingly beautiful work.

It is surprising how the author's explanation of why the painting was not accepted echoes the theme of the distinction between saints and heroes that appears in two articles, mine, and Nikolay Podosokorsky's, in connection with the theme of monuments and "eternity in one *arshin* of space" for those "not of flesh but of bronze" in *Crime and Punishment*. Natalia Borovskaya writes: "However, for the fathers of the parish of Santa Maria della Scala, the artistic message of holiness as a path to the cross, inevitably passing through the horrors of death, came into conflict with their concept of holiness as a pedestal on which the saint stands in a spectacular pose for a lifetime, 'comfortable' in his aesthetic perfection." It turns out that we can cage holiness in heroism simply because of our desire to conform it to the accepted and expected; we are capable of killing the living life of faith by draping bronze over the body of a saint, leaving him, and not just the hero whom we have chosen as our infallible model on a path invented by ourselves, as a monument "in one *arshin* of space."

In the section *Dostoevsky on Stage* we publish a review and a review-interview of two currently running productions.

Olga Yuryeva's brilliant review of the play *Uncle's Dream* by the Irkutsk Puppet Theatre "Aistenok", a wonderful performance, in which every character (except the prince) is played together by an actor and a puppet, is capable to take every reader to the play, if it proves available (it did bring three members of our editorial board and our expectations, raised by the review, were justified!)

Tatiana Magaril-Il'iaeva, already a regular and honored author of this section, organically combines in her text a subtle and deep review of the play *Crime and Punishment* by the Moscow theatre "SObytie" and two in-depth interviews, one with the director of the play German Pikus, the other with the actors involved in the production. The review demonstrates the symbolic construction of the performance, which is aimed not at reproducing the plot, but at revealing the underlying meanings of the

novel. The interview with German Pikus reveals that the director not only sees Dostoevsky as one who gives freedom to his hero, but also follows the same principle himself, giving maximum freedom to the actors. German Pikus talks about how to create a play where the director is not an omnipotent demiurge who rigidly organizes the actors' play and the space of the action, but the one who allows things to happen: the actor in the role, the action on stage, the finale of the action. In the interviews with the actors, we see how the freedom the director grants to the actors gives birth to the freedom of the performance, which arises anew every time, how the actors include every random event into the action, how they perceive the suddenly arisen circumstance as a full participant, how they dance with the world instead of forcing it into the rigid framework of a pre-determined concept.

The journal is on Vkontakte and Telegram (with already more than 6 900 followers). You can subscribe to our pages to follow news from both the Journal and Research Centre "Dostoevsky and World Culture." Among other things, all the recordings from seminars and conferences organized by the Centre are published here. Books and articles dedicated to Dostoevsky are also available for download.

Vkontakte: <https://vk.com/dostmirkult>

Telegram: <https://t.me/dostmirkult>

We would like to thank the authors who sent their materials for our library, and we remind you once again that we intend to create a library containing works on Dostoevsky by contemporary scholars within the site of the Institute: you can send your previously published works to the address below in pdf format if you want them to be in the library. If your work was published in a miscellany or a journal, we kindly ask you to send only the pdf of your article and to indicate all the references of the publication if they are not in the file yet. We are going to publish all the already published articles that will be sent, without additional selection. While creating the library, works will be gradually posted on our pages on social networks. All the texts will be open access, and we will try to make them easy to find with Yandex search. We hope to create one of the most frequented online collections of contemporary works on Dostoevsky.

The journal is published in cooperation with the Commission for the Study of Fyodor Dostoevsky's Artistic Heritage at the Academic Council "History of World Culture" of the Russian Academy of Sciences. Our work is carried out in close contact with the Russian and International Dostoevsky Society.

All quotations from Fyodor Dostoevsky's works, if not specified otherwise, are cited according to the *Complete Works in 30 vols.* (Leningrad, Nauka, 1972–1990), and references follow the format of the Russian Science Citation Index. In the Soviet edition the capital letters contained in the names of God, the Virgin, as in other holy names and concepts, have been lowered because of censorship; the original spelling is restored here in accordance with the editions published during Dostoevsky's life, *Dostoevsky's Complete Works in the Author's Spelling and Punctuation* (Petrozavodsk, Petrozavodsk State University, 1995 – continuing publication), and *Dostoevsky's Complete Works and Letters in 35 vols.* (2nd edition, revised and amended) published by IRLI RAS (Pushkin House) (2013 – continuing publication). The author's original emphasis in quotations (where not specified otherwise) is indicated by italics; the emphasis of the author of the article is indicated by bold font.

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