

IRINA PAPERNO

SUICIDE



AS A CULTURAL INSTITUTION IN  
DOSTOEVSKY'S

RUSSIA

# Suicide As A Cultural Institution In Dostoevskys Russia

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## **Suicide As A Cultural Institution In Dostoevskys Russia:**

**Suicide as a Cultural Institution in Dostoevsky's Russia** Irina Paperno, 2018-09-05 In the popular and scientific imagination suicide has always been an enigmatic act that defies and yet demands explanation Throughout the centuries philosophers and writers journalists and scientists have attempted to endow this act with meaning In the nineteenth century and especially in Russia suicide became the focus for discussion of such issues as the immortality of the soul free will and determinism the physical and the spiritual the individual and the social Analyzing a variety of sources medical reports social treatises legal codes newspaper articles fiction private documents left by suicides Irina Paperno describes the search for the meaning of suicide Paperno focuses on Russia of the 1860s 1880s when suicide was at the center of public attention

**Dostoevsky the Thinker** James Patrick Scanlan, 2002 For all his distance from philosophy Dostoevsky was one of the most philosophical of writers Drawing on his novels essays letters and notebooks this volume examines Dostoevsky's philosophical thought

**Suicide and the Body Politic in Imperial Russia** Susan K. Morrissey, 2007-01-04 In early twentieth century Russia suicide became a public act and a social phenomenon of exceptional scale a disquieting emblem of Russia's encounter with modernity This book draws on an extensive range of sources from judicial records to the popular press to examine the forms meanings and regulation of suicide from the seventeenth century to 1914 placing developments into a pan European context It argues against narratives of secularization that read the history of suicide as a trajectory from sin to insanity crime to social problem and instead focuses upon the cultural politics of self destruction Suicide the act the body the socio medical problem became the site on which diverse authorities were established and contested not just the priest or the doctor but also the sovereign the public and the individual This panoramic history of modern Russia told through the prism of suicide rethinks the interaction between cultural forms individual agency and systems of governance

**Dostoevsky as Suicidologist** Amy D. Ronner, 2021-01-12 In *Dostoevsky as Suicidologist* Amy D Ronner illustrates how self homicide in Fyodor Dostoevsky's fiction prefigures Emile Durkheim's etiology in *Suicide* as well as theories of other prominent suicidologists This book not only fills a lacuna in Dostoevsky scholarship but provides fresh readings of Dostoevsky's major works including *Notes from The House of the Dead* *Crime and Punishment* *The Idiot* *Demons* and *The Brothers Karamazov* Ronner provides an exegesis of how Dostoevsky's implicit awareness of fatalistic altruistic egoistic and anomic modes of self destruction helped shape not only his philosophy but also his craft as a writer In this study Ronner contributes to the field of suicidology by anatomizing both self destructive behavior and suicidal ideation while offering ways to think about prevention But most expansively Ronner tackles the formidable task of forging a ligature between artistic creation and the pluripresent social fact of self annihilation

*Living without God: A Multicultural Spectrum of Atheism* Sanjit Chakraborty, Anway Mukhopadhyay, 2022-11-16 This book deals with the intricate issue of approaching atheism methodologically as well as conceptually from the perspective of cultural pluralism What does atheism mean in different

cultural contexts Can this term be applied appropriately to different religious discourses which conceptualize God gods Goddess goddesses and also godlessness in hugely divergent ways Is my God the same as yours If not then how can your atheism be the same as mine In other words this volume raises the question Is it not high time that we proposed a comparative study of atheism s alongside that of religions rather than believing that atheism is centered in the Western experience Apart from answering these questions the book highlights the much needed focus on the philosophical negotiations between atheism theism and agnosticism The fine chapters collected here present pluralist negotiations with the notion of atheism and its ethical theological literary and scientific corollaries Previously published in Sophia Volume 60 issue 3 September 2021 Chapters Religious Conversion and Loss of Faith Cases of Personal Paradigm Shift and On Being an Infidel are available open access under a Creative Commons Attribution 4 0 International License via link [springer.com](https://www.springer.com)

**Transcendent Love** Leonard G. Friesen, 2023-03-08 In *Transcendent Love Dostoevsky and the Search for a Global Ethic* Leonard G Friesen ranges widely across Dostoevsky s stories novels journalism notebooks and correspondence to demonstrate how Dostoevsky engaged with ethical issues in his times and how those same issues continue to be relevant to today s ethical debates Friesen contends that the Russian ethical voice in particular Dostoevsky s voice deserves careful consideration in an increasingly global discussion of moral philosophy and the ethical life Friesen challenges the view that contemporary liberalism provides a religiously neutral foundation for a global ethic He argues instead that Dostoevsky has much to offer when it comes to the search for a global ethic an ethic that for Dostoevsky was necessarily grounded in a Christian concept of an active extravagant and transcendent love Friesen also investigates Dostoevsky s response to those who claimed that contemporary European trends most evident in the rising secularization of nineteenth century society provided a more viable foundation for a global ethic than one grounded in the One whom Dostoevsky called simply the Russian Christ Throughout Friesen captures a sense of the depth and sheer loveliness of Dostoevsky s canon [Dostoevsky](#)

Joseph Frank, 2020-03-31 This fifth and final volume of Joseph Frank s justly celebrated literary and cultural biography of Dostoevsky renders with a rare intelligence and grace the last decade of the writer s life the years in which he wrote *A Raw Youth* *Diary of a Writer* and his crowning triumph *The Brothers Karamazov* Dostoevsky s final years at last won him the universal approval toward which he had always aspired While describing his idiosyncratic relationship to the Russian state Frank also details Dostoevsky s continuing rivalries with Turgenev and Tolstoy Dostoevsky s appearance at the Pushkin Festival in June 1880 which preceded his death by one year marked the apotheosis of his career and of his life as a spokesman for the Russian spirit There he delivered his famous speech on Pushkin before an audience stirred to a feverish emotional pitch Ours is universality attained not by the sword but by the force of brotherhood and of our brotherly striving toward the reunification of mankind This is the Dostoevsky who has entered the patrimony of world literature though he was not always capable of living up to such exalted ideals The writer s death in St Petersburg in January of 1881 concludes this

unparalleled literary biography one truly worthy of Dostoevsky's genius and of the remarkable time and place in which he lived

**The Idea of Suicide** Michael J. Kral, 2019-05-21 This book is about a new theory of suicide as cultural mimesis or as an idea that is internalized from culture Written as part of a new critical focus in suicidology this volume moves away from the dominant strictly scientific understanding of suicide as the result of a mental disorder and towards positioning suicide as an anthropologically salient community driven phenomenon Written by a leading researcher in the field this volume presents a conception of suicide as culturally scripted and it demonstrates how suicide becomes a cultural idiom of distress that for some can become a normative option

**Dostoevsky's The Idiot and the Ethical Foundations of Narrative** Sarah J. Young, 2004 Provides an innovative theoretical framework for an analysis that integrates structural and narratological considerations with thematic religious and ethical aspects by focusing on the characters' interactivity as the most fundamental level on which the ethical systems of the novel are enacted Examines the questions of what ethical bases are put forward by the novel what faith issues and philosophical world views they derive from and how in terms of structuring and narration rather than simply thematically they are presented in the novel Through the concept of scripting the author shows how the ethical becomes the foundation for the narratological in *The Idiot* Back cover

**Renovating Russia** Daniel Beer, 2018-07-05 *Renovating Russia* is a richly comparative investigation of late Imperial and early Soviet medico-scientific theories of moral and social disorder Daniel Beer argues that in the late Imperial years liberal psychiatrists, psychologists, and criminologists grappled with an intractable dilemma They sought to renovate Russia to forge a modern enlightened society governed by the rule of law but they feared the backwardness, irrationality, and violent potential of the Russian masses Situating their studies of degeneration, crime, mental illness, and crowd psychology in a pan-European context Beer shows how liberals' fears of societal catastrophe were only heightened by the effects of industrial modernization and the rise of mass politics In the wake of the orgy of violence that swept the Empire in the 1905 Revolution these intellectual elites increasingly put their faith in coercive programs of scientific social engineering Their theories survived liberalism's political defeat in 1917 and meshed with the Bolsheviks' radical project for social transformation They came to sanction the application of violent transformative measures against entire classes culminating in the waves of state repression that accompanied forced industrialization and collectivization *Renovating Russia* thus offers a powerful revisionist challenge to established views of the fate of liberalism in the Russian Revolution

**The Human Tradition in Imperial Russia** Christine D. Worobec, 2009-01-16 Sweeping across more than two centuries this compelling book introduces readers to some of the major themes in Imperial Russia In a set of engaging essays the contributors present richly human stories of individual and group experiences as well as of key events in Russian history We see the effects of reforms, the consequences of an economy and society built on serfdom as well as the development of a civil society, the woman question, urbanization, secularization, and modernity As this book vividly shows, individuals, groups, and events raised out of obscurity remind us of the messiness of

everyday life of people's dreams, frustrations and transformations as well as of their sense of self and the community around them. *The Magic Mirror* Denise Jeanne Youngblood, 1999. Amid the instability and violence of the turn of the century, industrialization and urbanization, Russians embraced a revolutionary art form to reflect the aspirations and motivations of a new class. In *The Magic Mirror*, Denise Youngblood portrays a newly urbanized entrepreneurial middle class, not the revolutionaries or imperialists of historians and the movies they made and paid to see. Upon those screens, they saw their lives depicted in all their variety and uncertainty. Youngblood provides a cultural angle into an era most often viewed through a revolutionary lens. Film and the film industry illuminates and reflects the popular attitudes of the time. *The Magic Mirror* is a study of the ten years of native film production through the Revolutions of 1917, based almost exclusively on Russian language primary sources. Topics examined include the organization and evolution of the industry, followed by description and analysis of genres, motifs and themes as exemplified in 65 of the most important surviving films. **Dostoevsky and the**

**Epileptic Mode of Being** Paul Fung, 2017-07-05. For Fyodor Dostoevsky (1821-81), who lived with epileptic seizures for more than thirty years, illness is an ineradicable part of existence. Epilepsy in his writings denotes both a set of physical symptoms and a state of survival in which the protagonists incessantly try to articulate, theorize or master what is ungraspable in their everyday experience. Their attempts to deal with what they cannot control or comprehend result in disappointment or what Dostoevsky called a mystical terror. Dostoevsky's heroes are unable fully to understand this state and their existence becomes epileptic in so far as self-knowledge and self-coincidence are never achieved. Fung explores new critical pathways by reexamining five of Dostoevsky's post-Siberian novels. Drawing on insights from writers including Benjamin Blanchot, Freud, Lacan and Nietzsche, the book takes epilepsy as a trope for discussing the unspeakable moments in the texts and is intended for students and scholars who are interested in the subject of modernity, critique of the visual and dialogues between philosophy and literature. Paul Fung is Assistant Professor in English at Hang Seng Management College, Hong Kong.

**Sexology and Translation** Heike Bauer, 2015-10. Examines the shape and shaping of sexual ideas and related scientific practices and cultural representations in parts of Europe, Asia, the Middle East and South America between the late 19th century and the years leading up to World War II, offering insights on the intersections between sexuality and modernity in a range of disciplinary, cultural and transnational contexts. *Culture and Cruelty in Nietzsche, Dostoevsky, and Artaud* Max Statkiewicz, 2019-12-09. Questioning the Enlightenment in Nietzsche, Dostoevsky and Artaud challenges the cultural optimism of the Enlightenment through an examination of Nietzsche, Dostoevsky and Artaud. The Enlightenment was characterized as Arnold put it as sweetness and light. Nietzsche, Dostoevsky and Artaud each pushed back against the optimism of the Enlightenment through their writing and advanced the idea of cruelty as lying at the root of all human nature and culture. In this study, Statkiewicz explores the seemingly opposing notions of culture and cruelty within the works of these authors to discuss their complex relationship with one another. *Representations of Death in Nineteenth-Century US Writing and*

*Culture* Lucy Frank,2018-01-18 From the famous deathbed scene of Harriet Beecher Stowe's Little Eva to Mark Twain's parodically morbid poetess Emmeline Grangerford a preoccupation with human finitude informs the texture of nineteenth century US writing This collection traces the vicissitudes of this cultural preoccupation with the subject of death and examines how mortality served paradoxically as a site on which identity and subjectivity were productively rethought Contributors from North America and the United Kingdom representing the fields of literature theatre history and American studies analyze the sexual social and epistemological boundaries implicit in nineteenth century America's obsession with death while also seeking to give a voice to the strategies by which these boundaries were interrogated and displaced Topics include race and gender based investigations into the textual representation of death imaginative constructions and re constructions of social practice with regard to loss and memorialisation and literary reconceptualisations of death forced by personal and national trauma

**Reader as Accomplice** Alexander Spektor,2020-10-15 Reader as Accomplice Narrative Ethics in Dostoevsky and Nabokov argues that Fyodor Dostoevsky and Vladimir Nabokov seek to affect the moral imagination of their readers by linking morally laden plots to the ethical questions raised by narrative fiction at the formal level By doing so these two authors ask us to consider and respond to the ethical demands that narrative acts of representation and interpretation place on authors and readers Using the lens of narrative ethics Alexander Spektor brings to light the important previously unexplored correspondences between Dostoevsky and Nabokov Ultimately he argues for a productive comparison of how each writer investigates the ethical costs of narrating oneself and others He also explores the power dynamics between author character narrator and reader In his readings of such texts as *The Meek One* and *The Idiot* by Dostoevsky and *Bend Sinister* and *Despair* by Nabokov Spektor demonstrates that these authors incite the reader's sense of ethics by exposing the risks but also the possibilities of narrative fiction

[The Dostoevsky Encyclopedia](#) Kenneth Lantz,2004-06-30 One of the greatest writers of all time Fyodor Dostoevsky 1821-1881 is best known for such masterpieces as *Crime and Punishment* and *The Brothers Karamazov* His works are widely read and studied today and he has received much biographical and critical attention Like many other writers of enduring literature he engages timeless moral and theological issues His writings and ideas are complex and reflect the swirling political and intellectual controversies of his time This encyclopedia is a convenient and comprehensive guide to his life and writings Through more than 200 alphabetically arranged entries this reference details his life and career Each of his fictional works is discussed as are his major pieces of journalism There are also entries for his family members close friends and associates places where he lived literary movements with which he is associated and journals or newspapers in which he published Also included are entries for major writers and thinkers who influenced his works and for ideas and themes that figure prominently in his writings The entries cite works for further reading and the encyclopedia closes with a selected general bibliography of major works

[Self and Story in Russian History](#) Laura Engelstein,Stephanie Sandler,2018-08-06 Russians have often been characterized as people

with souls rather than selves Self and Story in Russian History challenges the portrayal of the Russian character as selfless self effacing or self torturing by exploring the texts through which Russians have defined themselves as private persons and shaped their relation to the cultural community The stories of self under consideration here reflect the perspectives of men and women from the last two hundred years ranging from westernized nobles to simple peasants from such famous people as Tolstoy Dostoyevsky Akhmatova and Nicholas II to lowly religious sectarians Fifteen distinguished historians and literary scholars situate the narratives of self in their historical context and show how since the eighteenth century Russians have used expressive genres including diaries novels medical case studies films letters and theater to make political and moral statements The first book to examine the narration of self as idea and ideal in Russia this vital work contemplates the shifting historical manifestations of identity the strategies of self creation and the diversity of narrative forms Its authors establish that there is a history of the individual in Russian culture roughly analogous to the one associated with the West

**Embodied Differences** Henrietta Mondry, 2021-03-02 This book analyzes the ways in which literary works and cultural discourses employ the construct of the Jew s body in relation to the material world in order either to establish and reinforce or to subvert and challenge dominant cultural norms and stereotypes It examines the use of physical characteristics embodied practices tacit knowledge and senses to define the body taxonomically as normative different abject or mimetically desired Starting from the works of Gogol and Dostoevsky through to contemporary Russian Jewish women s writing broadening the scope to examining the role of objects museum displays and the politics of heritage food the book argues that materiality can embody fictional constructions that should be approached on a culture specific basis



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