In her influential book on the representation of women by Russian writers, Barbara Heldt
claims that “the violence of the ending and the ultimate silence of both the unredeemable soul
and the ineffectual redeemer” show that Dostoevsky was incapable of transcending the misogyny
he absorbed from his culture (37). In contrast, I argue that his representation of violence’s effects
and his reliance on a visually oriented poetics reflect a strongly and self-consciously femino-
centric vision. He creates in Nastasia Filippovna an icon of infectious tragic beauty that guides
readers into an exploration of post-lapsarian darkness, an awareness of deep hurts and the
temptations of anguish, and a recurring mimesis of compassion. Far from subverting the
redemptive ideal as has sometimes been argued, Dostoevsky’s presentation of his heroine
paradoxically imbues this ideal with vitality. To provide a more obviously redemptive ending
would be to elide the confrontation with reality. And to renounce the poetics of silence would be
to pretend that evil and trauma never overwhelm words. My discussion builds on and at times
directly engages with other scholars’ discussions of Nastasia Filippovna’s role (including those
by Burgin, Matich, and Straus).

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