

Title: New Russian Dostoevsky Criticism  
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The collapse of the Soviet Union brought on a wave of new studies of Dostoevsky's work, addressing themes long suppressed: the politically "reactionary" message of the late novels and their powerful Christian themes. At the same time, scholars have continued to work in more traditional areas: textual analysis, bibliographical study and biography. The paper under review aims to offer a general characterization of developments in Russian Dostoevsky criticism and is based on work, currently in progress, on a collection and translation of the best of this work into English.

Unsurprisingly, a great deal of work has been done recently addressing religious themes. Of particular interest are analyses of "verbal icons" (словесные иконы) and biblical "hidden quotations" (скрытые цитаты) in close textual readings, and new examinations of Dostoevsky's moral and religious message by Ivan Esaulov, Karen Stepanian, Boris Tikhomirov, Tatiana Kasatkina and other leading scholars. One of the most significant developments is the work being done to expand the commentaries to individual novels beyond the meticulous editorial notes in the Academy edition. Particularly worthy of note are Tatiana Kasatkina's *Supplement to the Commentary* (Дополнения к комментарию. Москва. Наука, 2005) and Boris Tikhomirov's recent book on *Crime and Punishment* («Лазарь! Гряди вон». Роман Ф.М. Достоевского «Преступление и наказание» в современном прочтении; Книга комментариев. Санкт-Петербург: Серебряный век, 2005). In the field of textual study, new research is being conducted under the leadership of Vladimir Zakharov and supported by the Russian Humanities Scholarship Fund, taking advantage of the latest computer technologies to determine authorship and to decipher hitherto illegible marginalia.

Excellent new studies have focused on *The Idiot*, undoubtedly because of its overtly religious thematics. *Demons*, of course, received particular attention during the early *glasnost'* period, when it was treated as a "warning" of the upheavals to come (notably by Liudmila Saraskina in her brilliant «Бесы». Роман предупреждение [Москва: Советский писатель, 1990]). Dostoevsky's journalistic writings have continued to receive attention, particularly focusing on the question of authorship of previously unattributed, pseudonymous, and co-authored works. Preliminary analysis of this body of work concludes that Dostoevsky scholarship in Russia is alive and well, and has a vibrant future.