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The Brothers Karamazov: 15 Illustrations Included (2016 Updated 2nd Edition)



Synopsis

2016 Updated Edition. All old formatting issues have been resolved. How is this book unique? Formatted for E-Readers, Unabridged & Original version. You will find it much more comfortable to read on your device/app. Easy on your eyes. Includes: 15 Colored Illustrations and Biography

The Brothers Karamazov (Russian: «Братья Карамазовы», Brat'ya Karamazovy, pronounced [brat'jɪ kára'mazovɪ]), also translated as The Karamazov Brothers, is the final novel by the Russian author Fyodor Dostoyevsky. Dostoyevsky spent nearly two years writing The Brothers Karamazov, which was published as a serial in The Russian Messenger and completed in November 1880. The author died less than four months after its publication. The Brothers Karamazov is a passionate philosophical novel set in 19th century Russia, that enters deeply into the ethical debates of God, free will, and morality. It is a spiritual drama of moral struggles concerning faith, doubt, and reason, set against a modernizing Russia, with a plot which revolves around the subject of patricide. Dostoyevsky composed much of the novel in Staraya Russa, which inspired the main setting. Since its publication, it has been acclaimed as one of the supreme achievements in world literature.

Although Dostoyevsky began his first notes for The Brothers Karamazov in April 1878, he had written several unfinished works years earlier. He would incorporate some elements into his future work, particularly from the planned epos The Life of a Great Sinner, which he began work on in the summer of 1869. It eventually remained unfinished after Dostoyevsky was interested in the Nechaev affair, which involved a group of radicals murdering one of their former members. He picked up that story and started with The Possessed. The unfinished Drama in Tobolsk («Сынъ») is considered the first draft of the first chapter of The Brothers Karamazov. Dated 13 September 1874, it tells about a fictional murder in Staraya Russa committed by a praporshchik named Dmitry Ilynskov (based on a real soldier from Omsk), who is thought to have murdered his father. It goes on noting that his body was suddenly discovered in a pit under a house. The similarly unfinished Sorokoviny («Сорокинъ»), dated 1 August 1875, is reflected in book IX, chapter 3 and book XI, chapter nine. In the October 1877 A Writer's Diary article "To the Reader", Dostoyevsky mentioned a "literary work that has imperceptibly and involuntarily been taken shape within me over these two years of publishing the Diary". His Diary, a collection of numerous articles, had included similar themes The Brothers Karamazov would later borrow from. These include patricide, law and order and social problems. Though Dostoyevsky was influenced by religion and philosophy in his life and the writing of The Brothers Karamazov, a personal tragedy altered the work. In May 1878, Dostoyevsky's three-year-old son Alyosha died of epilepsy, a condition inherited from his father. The

novelist's grief is apparent throughout the book; Dostoyevsky named the hero Alyosha, as well as imbuing him with qualities which he sought and most admired. His loss is also reflected in the story of Captain Snegiryov and his young son Ilyusha. The death of his son brought Dostoevsky to the Optina Monastery later that year. There, he found inspiration for several aspects of *The Brothers Karamazov*, though at the time he intended to write a novel about childhood instead. Parts of the biographical section of Zosima's life are based on "The Life of the Elder Leonid", a text he found at Optina and copied "almost word for word".

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Customer Reviews

Before you dedicate many hours to reading this masterpiece, you must be sure you select the appropriate translation for your reading style. The Pevear translation - although highly acclaimed - may make it difficult for most readers to grasp the essence of this beautiful story, and therefore I would almost always recommend the McDuff version ahead of the Pevear. *The Brothers Karamazov* presents the same challenge for every English translator; namely, Dostoevsky took pride in creating distinct voices and syntax for each of his characters, and most translations have sacrificed the

syntax and voicing to make it more readable - in the process losing much of the tone of each character. Pevear's translation is known for being the truest to the original, as it replicates the syntax with an almost academic precision. However, in being so true to the syntax and voicing, Pevear leaves sentence structures that are so unfamiliar-sounding to the native English speaker as to be disruptive. Many times as I read this translation I found myself jolted out of the flow of reading because the phrasing felt so awkward. As an example of a difficult sentence:Pevear: "These occasions were almost morbid: most depraved, and, in his sensuality, often as cruel as a wicked insect, Fyodor Pavlovich at times suddenly felt in himself, in his drunken moments, a spiritual fear, a moral shock, that almost, so to speak, resounded physically in his soul.

I think I am going to read this wonderful book again. There is so much life and passion in it, that reading it again will definitely enrich my soul even further.I want to tell you how this novel changed my life. It was recommended to me by a Russian Orthodox priest who considered it the best source of Russian Orthodox spirituality in literature. So I read it. I read it because at the time I was striving to become a true Orthodox Christian myself. The result, however, turned out the opposite: I lost any faith I ever had in the truth of the Church and all its dogmas. This book gave me an idea that if there is God, it is certainly not what we are taught He is.I think that in this work Dostoevsky reached the very height of what I would call "a war with oneself". He created this unforgettable contrast between what he wanted to believe (and, indeed believed at times) and what he actually was going through in his spiritual search, which were probably indescribable spiritual torments of doubt. I now have this indelible image of Ivan confiding in Alesha, arguing with Satan and, at last, denying God himself in his search for the truth. It was he, who stirred my whole being and it was Dostoevsky himself speaking through Ivan with the most profound sincerity and desperation.On the opposite, Dostoevsky introduces Alyosha, who didn't doubt, but just loved and believed. This young man, according to Dostoevsky's plan, is a prototype of Jesus Christ himself, a man in whom the truth is open within, a man through whom one can truly feel God's love. It is a fascinating character, although, Dostoevsky depicts him in the light of Christian Orthodoxy, as an example of TRUE spirituality, as opposed to any other spirituality.

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