## **CONTENTS**

Ac	eknowledgements	i
Tr	ansliteration and references	iii
Ch	aronology of Dostoevsky's life and publications	v
Fo	reword	vii
by	Professor Joe Andrew	
1	Introduction	1
	1.1: Rationale and methodology	1
	1.2: A 'new word' for feminist theologians	4
	1.3: Theology and literature	5
	1.4: Feminist theology and women's experience	15
	1.5: Thematic development	24
	1.6: Literary theory and interpretation of the text	26
	1.7: Structure and development	30
	1.8: A new conversation	32
2	Dostoevsky's life: a biographical sketch	33
	2.1: Status of the biography of the writer	33
	2.2: Dostoevsky's early years	35
	2.3: Formative adult experiences	37

	2.4: Dostoevsky's wives, daughters, and friends	38
	2.5: The Decembrist wives	44
	2.6: Dostoevsky's view of art	46
	2.7: Dostoevsky's artistic response to the influence of women	48
3	Development of a theological perspective in the early novels	49
	3.1: Introduction	49
	3.2: <i>Poor Folk</i>	49
	3.3: Netochka Nezvanova	55
	3.4: Notes from Underground	65
	3.5: Conclusion	71
1	Crime and Punishment	73
	I: INTRODUCTION	73
	4.1: Critical views of Crime and Punishment	73
	4.2: Critical views of Sonya	74
	II: SONYA AND RASKOLNIKOV: THE PORTRAIT OF A	
	RELATIONSHIP	80
	4.3: Introducing Sonya	<b>8</b> 0
	4.4: Enter Sonya	81
	4.5: Sonya visits Raskolnikov	84
	4.6: Raskolnikov's first visit to Sonya	86
	4.7. Raskalnikov's second visit to Sanya	80

	4.8: Raskolnikov's third visit to Sonya	92
	III: MOTHERS, DAUGHTERS, AND SISTERS	95
	4.9: Women's voices	95
	4.10: The sister: Avdotya Romanovna (Dunya)	96
	4.11: The mother, Pulcheria Alexandrovna	99
	4.12: The mother writes to her son	103
	4.13: The stepmother, Katerina Ivanovna	105
	IV: THE SYMBOLIC SIGNIFICANCE OF CLOTHING	110
	4.14: The role of the seamstress	110
	V: THE EPILOGUE TO CRIME AND PUNISHMENT	113
	4.15: <i>Metanoia</i> : conversion or change of heart?	113
	VI: CONCLUSION	119
	4.16: Sonya's 'new word' for Raskolnikov	119
_	Idiot	121
5		121
	I: INTRODUCTION	121
	5.1: A 'perfectly beautiful' human being	121
	5.2: Social context and setting	123
	5.3: Female relationships: a feminist theological perspective	124
	5.4: Woman as heroine or victim?	128
	II: ICONIC REPRESENTATION	131
	5.5: Images of Christ	131
	5.6: Portrayal of beauty in women	137

	5.7: The disappearing heroine	138
	III: WOMEN IN IDIOT	140
	5.8: Lizaveta Prokofyevna Yepanchina	140
	5.9: Nastasya Filippovna and Aglaya	141
	5.10: Letters and meetings	150
	5.11: Nastasya Filippovna's letters to Aglaya	153
	IV: MOTHERS AND DAUGHTERS; SISTERS AND RIVALS	156
	5.12: Mimesis and the art of conversation	156
	5.13: Part One	157
	5.14: Part Two	159
	5.15: Part Three	159
	5.16: Part Four	160
	V: CONCLUSION	168
	5.17: Development of the concept of beauty in human relationships	168
6	Krotkaya	171
	6.1: Introduction	171
	6.2: Questions of form	173
	6.3: Questions of translation and intertextuality	178
	6.4: Chapter headings	181
	6.5: Questions raised by the Pawnbroker	182
	6.6: Setting	184
	6.7: Duality (antithetical pairs)	187

	6.8: Points of view	188
	6.9: Time	191
	6.10: Peripeteia	192
	6.11: The duel	194
	6.12: The Pawnbroker as the 'double' – the split personality	196
	6.13: Dreams	200
	6.14: The song and the voice	201
	6.15: Power and revenge	205
	6.16: The icon	206
	6.17: Iconic representation in <i>Krotkaya</i>	209
	6.18: Conclusion	214
7	Brothers Karamazov	217
7	Brothers Karamazov  I: INTRODUCTION	217 217
7		
7	I: INTRODUCTION	217
7	I: INTRODUCTION	217 217
7	I: INTRODUCTION	<ul><li>217</li><li>217</li><li>219</li></ul>
7	I: INTRODUCTION	<ul><li>217</li><li>217</li><li>219</li><li>219</li></ul>
7	I: INTRODUCTION	<ul><li>217</li><li>217</li><li>219</li><li>219</li><li>223</li></ul>
7	I: INTRODUCTION  7.1: The concept of personal sacrifice in loving relationships  II: 'A NICE LITTLE FAMILY'.  7.2: Family relationships  III: 'WOMEN OF FAITH'  7.3: The sacrificial love of the mother	<ul><li>217</li><li>217</li><li>219</li><li>219</li><li>223</li><li>223</li></ul>
7	I: INTRODUCTION  7.1: The concept of personal sacrifice in loving relationships  II: 'A NICE LITTLE FAMILY'.  7.2: Family relationships  III: 'WOMEN OF FAITH'  7.3: The sacrificial love of the mother  IV: LIZA KHOKHLAKOVA.	<ul><li>217</li><li>217</li><li>219</li><li>219</li><li>223</li><li>223</li><li>232</li></ul>

V: KATERINA AND GRUSHENKA	248
7.7: 'Sisters and rivals' in <i>Brothers Karamazov</i>	248
7.8: Katerina and Grushenka meet Alyosha	251
7.9: Character of Katerina	254
7.10: Character of Grushenka	258
VI: DREAMS	262
7.11: Grushenka's dream	262
7.12: Dmitri's dream	263
7.13: Liza's dreams	264
VII: THE TRIAL	265
7.14: The final confrontation between Katerina and Grushenka	265
VIII: CONCLUSION	267
7.15: The example of the Mother of God in personal and family	
relationships	267
7.16: Maternal grief and Christian forgiveness	269
Conclusion	273
8.1: Summary of thematic references and questions	273
8.2: A feminist theological response	274
8.3: Diaries and letters	275
8.4: Dostoevsky as journalist and novelist	278
8.5: Mothers and daughters	283

8.6: What is new for feminist theologians in this study?	286
8.7: Concluding remarks	288
Appendix A: Child abuse themes	291
Appendix B: Matryosha (Devils)	297
Bibliography	303
Index	317