

divergence between literary works, which stress the demimondaine's "falleness as a moral dilemma (82)," and visual culture hinting that elite prostitution might offer a tantalizing, even liberating alternative to the strictures of the patriarchal family and reproductive sex.

In Chapter 4 the dowerless bride moves to the foreground of the discussion, and Lucey traces how writers and artists turn to this figure to "critique the commodification of marriage, and, by extension, Russian society" as a whole (110). A particularly fascinating section of the chapter focuses on Avdotia Panaeva's unjustly forgotten fiction of the 1860s, which offers a nuanced rejoinder to the "utopian promises of egalitarian unions" (122) touted by some of her contemporaries. In Chapter 5 Lucey turns her attention to the much-despised figure of the madam. Imagined to be more dangerous than the elite prostitute and more loathsome than even the men who frequented brothels, the madam conveniently acts as a repository for all blame connected with commercial sex in imperial Russia. Literary portrayals of the madam draw upon folkloric motifs, conjuring up the witch Baba Yaga to evoke the threat of a mother who may gleefully profit from her daughter's abjection. The "kept woman" (*soderzhanka*), a figure that—like the demimondaine—uncomfortably challenges boundaries and embodies ambiguity, is discussed in Chapter 6. Occupying the murky territory between mistress and wife, the *soderzhanka* "tested the social order by constituting a domestic sphere outside the legal bonds of marriage" (172). While crediting Dostoevskii with introducing the psychological complexity of the kept woman into Russian literature, Lucey also devotes attention to female writers, such as Nadezhda Khvoshchinskaia, who treat this figure less moralistically than their male contemporaries.

Love for Sale is a well-written, deeply researched, and highly engaging book. It provides provocative new readings of classical texts as well as introducing lesser-known works, particularly of visual culture, to a wider readership. It will prove valuable for students and scholars of Russian gender studies and imperial Russian literature and culture, as well scholars from any discipline interested in cultural representations of commercial sex.

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Dostoevsky at 200: The Novel in Modernity. Ed. Katherine Bowers and Kate Holland. Toronto: University of Toronto Press, 2021. x, 264 pp. Notes. Bibliography. Index. \$75.00, hard bound.
doi: 10.1017/slr.2022.284

This collection of articles on Fedor Dostoevskii, as the editors Katherine Bowers and Kate Holland note, represents the refined versions of essays first presented at a workshop hosted by Green College at the University of British Columbia in August of 2018. The articles reflect the varied interests of its participants regarding the poetics of Dostoevskii's major novels, including such oft-studied areas of Dostoevskii scholarship as money, science, gender, politics, plot, characterization, ekphrasis, sociology, theology, and the poetics of space.

Kate Holland in "The Poetics of the Slap" deals with the employment of "the slap"—the precursor in Romantic poetics of an ensuing duel—in three of Dostoevskii's novels, *Notes from the Underground*, *The Possessed*, and *A Raw Youth*. Holland shows how Dostoevskii in each case disrupts the normal sequence of such narratives for his

own artistic purposes. In *Notes from the Underground*, there is not even a slap, just the idea of a slap and only an imagined duel; in *The Possessed* it is a pulled ear, not Shatov's famous slap, that elicits the duel; and in *A Raw Youth*, the duel over a slap is contemplated but never occurs.

In "Dostoevsky and the (Missing) Marriage Plot," Anna Berman notes that "neither marriage nor reproduction seem to be of great concern to Dostoevskii's heroes. They resist the genealogical imperative" (43). Berman broaches, but in the end discounts, the idea that the queer theory often used in Anglo-American criticism can provide an interpretive tool in novels, like Dostoevskii's, where there is a lack of emphasis on "reproductive futurity."

Using the pawnbroker Aliona Ivanovna from *Crime and Punishment* and Grushenka from *The Brothers Karamazov*, Vadim Shneyder attempts to show the ways in which Dostoevskii's businesswomen differ from their male counterparts.

Melissa Frazier in "Allegories of the Material World: Dostoevsky and Nineteenth-Century Science" argues that the scientist George Lewes's physiological psychology—which he called "reasoned realism"—offers a fruitful scientific and phenomenological model for understanding Dostoevskii's "representation of bodies and minds in his novels" (90).

In another article dealing with Dostoevskii's reactions to nineteenth-century science, Alexey Volovin ("Dostoevsky, Sechenov, and the Reflexes of the Brain") discusses how Dostoevskii in *Notes from the Underground* might have used the analytic methods of the materialist-determinist Sechenov paradoxically to undercut his denial of free will.

Sarah J. Young ("Deferred Senses and Distanced Spaces") attempts to show how Raskolnikov's distorted sense perception leads to his failure to recognize the reality of bodies, which results in his tendency to view human beings as abstractions; and further, how "third persons" breach barriers to communication by opening up novelistic space.

Katherine Bowers ("Under the Floorboards, Over the Door: The Gothic Corpse and Writing Fear in *The Idiot*") shows how a "gothic narrative force punctuates the novelistic fabric of *The Idiot* in three key episodes that evoke Holbein's painting" (142), all of which involve a clearly gothic representation of the dead body, whose main function may be to elicit existential terror in the characters of the novel as well as its readers.

Dostoevskii would often say his extraordinary contemporary types prefigured the average and normal in the next generation. Greta Matzner-Gore, ("The Improbable Poetics of *Crime and Punishment*") argues that Dostoevskii's preference for the extraordinary both in plot and character were in part a reaction against the vogue in his time of statistical sociology, which not only sought the statistical average but privileged it.

Chloë Kitzinger ("Characterization in Dostoevsky's *The Adolescent*") shows how in *A Raw Youth*, Dostoevskii attempts a different method of novelistic narration, which, in effect, means "replacing the imitation of 'embodiedness' with the longing for it" (179), replacing ordered forms with forms that resist order, forms which look beyond the novel of the present to the novel of the future.

Ilya Kliger, ("Sovereignty and the Novel: Dostoevsky's Political Theology") focuses on some of the transgressive aspects of the Dostoevskian novel by showing how it often seems on the verge of departing from its status as a nineteenth century novel (which emphasizes people in their social relations) and of entering into the realm of state power (Raskolnikov as Napoleonic usurper and lawgiver), the realm of the ode and tragedy.

For those wanting to get a better idea of the interests and methodologies of some of the younger generation of Dostoevskii scholars, this fine collection of well-researched articles is a good place to start.

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Dostoevsky as Suicidologist: Self-Destruction and the Creative Process. By Amy D. Ronner. Crosscurrents: Russia's Literature in Context. Lanham, MD: Lexington Books, 2020. xii, 341 pp. Notes. Bibliography. Index. \$120.00, hard bound. doi: 10.1017/slr.2022.285

In the opening pages of her study, Amy Ronner lists fourteen characters in Fedor Dostoevskii's fiction who attempt suicide, a reminder of the centrality of self-murder in Dostoevskii's works and its prevalence in Russian society of the 1860s and 1870s. Often asked to explain its pervasiveness by readers of his *Writer's Diary*, Dostoevskii wrote in his December 1876 edition that he was "completely convinced that the majority of these suicides, on the whole, directly or indirectly, arose from one and the same spiritual illness: from the absence of any higher ideal of existence in the souls of these people" (1:737, Kenneth Lantz translation). Ronner's study suggests a different reason, one tied not to religious belief but to society. Suicide, she argues following the father of modern sociology Émile Durkheim in his monograph *Suicide* (1897), is a social fact, not a religious one.

Durkheim identified four types of suicides: egoistic, altruistic (self-sacrifice), anomic (arising out of social disruptions), and fatalistic (occurring in contexts of excessive regulation and regimentation), with hybrids of these types also possible (ego-anomic, fatalistic-altruistic, and so on). In all instances, Durkheim viewed suicide as "an act of rupture with the social structure" (23). The antidote to suicide is "a cohesive and animated society" (69) such as can be found in groups of people bound by strong familial, national, or religious ties.

Following a brief history of religious and cultural attitudes towards suicide from ancient times to the present, Ronner turns to Dostoevskii's *House of the Dead*, a veritable "incubator" of self-murder (49). She compiles a long list of inmates whose suicidal outbursts against the highly regimented life in prison are classic examples of fatalistic suicide, which thrives in the absence of a genuine "surrogate collective" (75) capable of taking the place of the "forced community" of prison, which only "breeds hatred, enmity and. . . violence" (57). Chapter 3 highlights egoistic suicide in *Crime and Punishment* and *The Idiot*. Svidrigailov is the supreme example, characterized as he is by boredom and apathy in the face of a meaningless existence (108). Svidrigailov represents self-extinction in the novel, the choice that Raskolnikov does not make. This theme of "the human suicidogenic propensities in a postlapsarian world where everyone is born irrevocably sentenced to death" (121) finds its ultimate embodiment in Dostoevskii's next novel, *The Idiot*, at the center of which is the "egoistic-anomic death by proxy" of Nastasya Filippovna (133). In neither novel can belief in God—whether embodied by Sonya's faith or Myshkin's Christ-like actions and qualities—bind the disintegrating social structures of Russian society or provide a meaningful alternative to the self-destruction that haunts both narratives.

Suicides feature prominently in *Demons* as well, the subject of Chapter 5, which features four characters who take their own lives, most prominently Kirillov ("the anomic-egoistic-altruistic Man-God," 200) and Stavrogin. Stavrogin's "anomy" consists in the fact that he has nothing—"neither enthusiasm, religious, moral or political faith, nor