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One of the most influential and significant authors in all modern fiction, Fyodor Dostoyevsky was the son of a stern and overbearing army surgeon killed by his own serfs (slaves), an event that was extremely important in shaping Dostoevsky's view on socio-economic issues. He studied to be an engineer and began to work as a draft. However, his first novel, *Poor People* (1846), was so well received that he gave up the technique to write. In 1849, Dostoyevsky was arrested for being part of a revolutionary group that owned an illegal printing press. He was sentenced to death, but at the last moment the sentence was changed, and instead sent to a camp in Siberia. By the time he was liberated in 1854, he had become devout believers in both Christianity and Russia - though not in its ruler, the king. In the 1860s, Dostoevsky's personal life was constantly in turmoil due to financial problems, gambling addiction and the death of his wife and brother. His second marriage in 1887 provided him with a stable home life and personal satisfaction, and in the years that followed he produced his great novels: *Crime and Punishment* (1866), the story of Rodia Raskolnikova, who kills two old women, believing that he transcends the limits of good and evil; *Idiot*s (1868), a history of epileptics that tragically affects the lives of others; *Obsessed* (1872), the history of the influence of revolutionary thought on members of one Russian community; *Raw Youth* (1875), which focuses on the disintegration and disintegration of family relationships and life; and the *Karamazov brothers* (1880), which is based on the murder of Fyodor Karamazov and the impact of the murder on each of his four sons. These works put Dostoevsky in the front row of the great writers of the world. Dostoyevsky was an innovator, bringing new depth and meaning to the psychological novel and combining realism and philosophical speculation in his complex studies of the human condition. About translators Richard Pever published translations of Alain, Yves Bonnefoy, Albert Savinio and Pavel Florensky, as well as two books of poetry. He received scholarships for translation from the National Endowment for the Arts, the Ingram Merrill Foundation, the Guggenheim Foundation and a grant from the National Endowment for the Humanities in support of the translation of the Karamazov brothers. Larissa Volokhonsky was born in Leningrad. She translated the works of prominent Orthodox theologians Alexander Schmemmann and John Meyendorf. Pever and Volokhonsky were awarded the PEN Book-of-the-Month Club Translation Prize for their version of the Karamazov Brothers. They are married and live in France Demons Front Page Demons, first edition, 1873 (Russian)AuthorFyodor Garnett (1916)David Magarshak (1954)Andrew R. McAndra (1962)Michael R. Katz (1992)Richard Pever and Larissa Volochonsky (1995)Robert A. Maguire (2008)CountryRussiaNengErlePhilophills novelAnti-nihilistic novelPsychological novelSeitl novel1871-72PbSeitl in English1916PPreisid Iodit demons (pre-formed Russian: Besi) is a novel by Fyodor Dostoyevsky, first published in the russian messenger magazine in 1871-1872, along with Crime and Punishment (1866), Idiot (1869) and The Brothers Karamazov (1880). Demons is a social and political satire, psychological drama and a massive tragedy. Joyce Carol Oates described it as Dostoevsky's most confusing and brutal novel and his most satisfyingly tragic work. According to Ronald Hingley, this is Dostoevsky's greatest attack on nihilism and one of the most impressive achievements of mankind - perhaps even his highest achievement - in the art of prose fiction. Demons are an allegory of the potentially disastrous consequences of political and moral nihilism that prevailed in Russia in the 1860s. The fictional city descends into chaos as it becomes the focal point of the attempted revolution, organized by master conspirator Peter Verhoeven. The mysterious aristocratic figure of Nikolai Stavrogin - Verhoeven's moral counterpart - dominates the book, exercising an extraordinary influence on the hearts and minds of almost all other characters. The idealistic, western-influenced generation of the 1840s, embodied in the character of Stepan Verkhovensky (father of Peter Verkhovensky and childhood teacher Nikolai Stavrogin), is presented as unconscious progenitors and helpless accomplices of demonic forces, the takers of the city. The name Original Russian name - Besi (Russian: Russian, zenith, bass), which means demons. There are three English translations: The Obsessed, The Devils and Demons. Constance Garnett's 1916 translation popularized the novel and became known as The Obsessed, but the title was disputed by later translators. They argue that The Obsessed points in the wrong direction because Besi refers to active actors rather than passive objects - owners rather than obsessed. However, Demons do not refer to individuals who act in various immoral or criminal ways, but to the ideas that possess them: inconsequential but living forces that subjugate individual (and collective) consciousness, distorting it and forcing it to disaster. According to translator Richard demons are that legion of isms that came to Russia from the West: idealism, rationalism, empiricism, materialism, utilitarianism, positivism, socialism, anarchism, nihilism and underlying atheism. The comment (expressed in the novel through the character of Ivan Shatov) lies in a truly Russian culture, growing from the inherent spirituality and faith of the people. In a letter to his friend Apollo Maikov, Dostoevsky refers to an episode of the Exorcism of the Gerasesn demon in the Gospel of Luke as an inspiration for the title: Exactly the same thing happened in our country: the devils came out of the Russian man and entered the herd of pigs... They will drown or drown, and the healed man from whom the devils have left sits at Jesus feet. Part of the passage is used as an epigraph, and Dostoevsky's thoughts about his attitude to Russia give the voice of Stepan Verkhovensky on his deathbed near the end of the novel. In the late 1860s, Russia had an unusual level of political unrest caused by student groups influenced by liberal, socialist and revolutionary ideas. In 1869, Dostoyevsky conceived the idea of a pamphlet novel directed against radicals. He focused on a group organized by young agitator Sergei Nechaev, in particular, the murder of former comrade Ivan Ivanov at the Petrov Agricultural Academy in Moscow. Dostoevsky first heard about Ivanov from his shun, who was a student of the academy, and was very interested in his rejection of radicalism and exhortation of the Russian Orthodox Church and the House of Romanovs as the true guardians of the fate of Russia. He was horrified to hear of Ivanov's murder as an uncivilist and vowed to write a political novel about what he called the most important issue of our time. Before that, Dostoevsky worked on a philosophical novel (titled *The Life of a Great Sinner*), examining the psychological and moral consequences of atheism. Political polemics and parts of the philosophical novel were united in a single large-scale project that became demons. As the work progressed, liberal and nihilistic characters began to take on a secondary role, as Dostoevsky focused more on the immorality of the charismatic aristocratic figure - Nikolai Stavrogin. Despite the merciless satirical attack on various forms of radical thought and action, the Demons bear little resemblance to the typical anti-neutralist novels of that era (such as Nikolai Leskov's), which tend to portray nihilists as deceitful and utterly selfish villains in the essentially black-and-white moral world. Dostoevsky's nihilists are portrayed in their usual human weakness, drawn into the world of destructive ideas through vanity, naivety, idealism and Youth. Imagining the organization of Nechaev's murder, Dostoevsky tried to represent those diverse and multifaceted motives by which even the purest hearts and the most innocent people can be drawn into the commission of such a heinous crime. In *The Writer's Diary* he discusses the attitude of his generation's ideas to the ideas of the present generation and suggests that in his youth he too could become a follower of someone like Nechaev. In his youth, Dostoevsky himself was a member of a radical organization (Petrashovsky Circle), for which he was arrested and exiled to a Siberian camp. Dostoyevsky was an active member of a secret revolutionary society formed of members of the Petrashevsky circle. The founder and leader of the cell, aristocrat Nikolai Seshnev, according to many commentators, is the main inspiration for Stavrogin's character. The narration is primarily written by the secondary character Anton Lavrentievich G.V., a close friend and confidant of Stepan Verkhovensky. Young, educated, direct and sane, Anton Lavrentievich - a local civil servant, decided to write a chronicle of strange events that recently occurred in his city. Although he is a secondary character, he is remarkably close to knowing all the characters and events, so the narrative often seems to metamorphose into what is an omniscient third person. According to Joseph Frank, this choice of narrative point of view allows Dostoevsky to represent his main figures against the background of rumors, opinions and flaring scandals, which to some extent serve the functions of the Greek choir in relation to the central action. The narrator's voice is intelligent, often ironic and psychologically insightful, but he is only periodically the dominant voice, and often seems to be disappearing altogether. Much of the narrative unfolds dialogue, implied and explained through the interactions of the characters, the inner dialogue of one character, or through the combination of the two, rather than through the narrator or description. In Dostoevsky's *The Problems of Poetry*, Russian philosopher and literary theorist Mikhail Bakhtin describes Dostoevsky's literary style as polyphonic, and the cast of individual characters describes a variety of voice ideas restlessly asserting and defining themselves in relation to each other. The narrator in this sense is present only as an agent to record the synchronization of several standalone stories, with his own voice weaving in and out of the contrapuntal texture. The characters of the main characters Stepan Trofimovich Verhoevsky - a sophisticated and purposeful intellectual who inadvertently contributes to the development of nihilistic forces, centered on the son Stepanovich and former pupil Nikolai Stavrogin, who eventually brought the local society to the brink of collapse. The character is a rendering of Dostoevsky's archetypal liberal idealist of the 1840s, partly based on Timothy Granovsky and Alexander Herzen. The novel begins with an affectionate but ironic description of the character and early career of Stepan Trofimovich. He began his career as a university lecturer, and for a short time he was a prominent figure among the representatives of new ideas that began to influence Russian cultural life. He claims that government officials viewed him as a dangerous thinker, forcing him to leave academia and be deported to the province, but in reality it was more likely that no one from the government even knew who he was. In any case, his anxiety prompted him to accept Varvara Stavrogin's offer to take on the education and all intellectual development of her only son as a superior teacher and friend, not to mention generous remuneration. The chaghnish, idealistic, but fraught relationship between Stepan Trofimovich and Varvara Stavrogin continues long after the training has stopped. In a cynical but not entirely inaccurate critique of his father, Peter Stepanovich describes their mutual dependence as follows: She secured the capital, and you were her sentimental jester. Despite the fact that Stepan Trofimovich is very aware of his erudition, the highest ideals and excellent aesthetic feelings, in fact, it seems to do nothing in the scientific sense. He is completely dependent on Varvara Petrovna financially, and it often saves him from the consequences of his irresponsibility. When he sees that he was unjust or irresponsible towards her, he is overcome with shame to the point of physical illness. Varvara Petrovna Stavrogina - a rich and influential landowner, living in the magnificent estate of The Squash, where most of the action of the novel takes place. She supports Stepan Trofimovich financially and emotionally, protects him, fusses over him, and in the process acquires for himself an idealized post-romantic, somewhat modeled on the writer Nestor the Puppeteer. It promotes his reputation as a city intellectual, a reputation he happily indulges in at regular meetings, often reinforced with champagne, by local free-speech. Noble, noble minded and strong military Varvara Petrovna is proud of her patronage of artistic and charitable reasons. She is the classic kind of woman, a woman of Maecenas, who acted strictly for the highest reasons. But she is also extremely demanding and relentless, and almost scares Stepan Trofimovich when he inadvertently lets her down or somehow humiliates her. Peter Stepanovich, on his in town, quickly take advantage of her resentment towards her father. Varvara Petrovna almost worships her son Nikolai Vsevolodovich, but there are signs that she knows that something is deeply wrong. However, she tries to ignore it, and Peter Stepanovich is able to further belittle himself, subtly presenting the inexplicable behavior of his son in a favorable light. Nikolai Stavrogin is the central character of the novel. He is handsome, strong, fearless, intelligent and sophisticated, but at the same time, according to the narrator, there is something repulsive about him. Socially, he is self-confident and opinionable, but his general behavior is described as harsh, brooding and apparently distracted. Other characters are fascinated by Stavrogin, especially the younger Verkhovensky, who sees him as a figure of revolution he is trying to ignite. Shatov, on the other hand, once viewed him as a potentially great leader who could inspire Russia to a Christian renaissance. Frustrated, he now sees him as the idle, foot of the landowner's son, a man who has lost the distinction between good and evil. According to Shatov, Stavrogin is driven by a passion for torment not only for the pleasure of harming others, but also in order to torment his own conscience and wallow in feelings of moral density. In the original censorship chapter (included as Tikhon's in modern editions) Stavrogin himself defines the rule of his life as: What I do not know and do not feel good and evil and that I have not only lost it in sense, but also that there is neither good nor evil... - and that it's just prejudice. In a written confession given to monk Tikhon, he describes a number of crimes, including rape and denunciation of the suicide of a girl as young as 11 years old. He describes in detail the deep inner pleasure he experiences when he realizes himself in shameful situations, especially when the crime is committed. When in St. Petersburg Stavrogin secretly married the mentally and physically disabled Maria Lebyadkina. He shows signs of caring for her, but eventually becomes an accomplice to her murder. It is not clear to what extent he himself is responsible for the murder, but he knows that it is being plotted and does nothing to prevent it. In a letter to Daria Pavlovna, which was signed near the end of the novel, he claims to be guilty of his own conscience in the death of his wife. Piotr Stepanovich Verkhovensky is the son of Stepan Trofimovich and the main driving force behind the chaos that engulfed the city. Father and son represent Dostoevsky's etiological connection, perceived between the liberal idealists of the 1840s and the nihilistic revolutionaries of the 1860s. Sergey Nechaev, in particular the methods described in his manifesto, is a revolutionary's Catechism. In the catechism, the revolutionaries are called upon to help the growth of disaster and any evil that must finally exhaust the patience of the people and force them into a general uprising. Verkhovensky's murder in the novel was based on the murder of Nechaev Ivanov. Piotr Stepanovich claims to be associated with the Central Committee of a vast organized conspiracy to overthrow the government and establish socialism. He manages to convince his small group of accomplices that they are only one revolutionary cell among many, and that their participation in the scheme will help to disperse the nationwide uprising. Piotr Stepanovich is in love with Stavrogin, and he desperately tries, through a combination of entanglement and persuasion, to recruit him to the cause. The revolution he envisions will ultimately require an oppressive leader, and he thinks that Stavrogin's strong will, personal charisma and unusual propensity for crime are necessary qualities for such a leader. According to Stavrogin, Piotr Verkhovensky is an enthusiast. On each occasion, he uses his enormous verbal abilities to sow discord and manipulate people for his own political purposes. He has the greatest success with the wife of the governor, and he manages to get an extraordinary influence on her and her social circle. This influence, coupled with the constant undermining of the authority of figures such as his father and governor, has been ruthlessly used to lead to the breakdown of standards in society. Ivan Shatov is the son of the deceased valet Varvara Stavrogina. When he was a child, she took him and his sister Daria Pavlovna under their protection, and they received tutoring from Stepan Trofimovich. At the university Shatov had socialist beliefs and was expelled after the incident. He went abroad as a tutor to the merchant's family, but the job came to an end when he married a governess of the family who was fired for free thinking. Without having money and not acknowledging the relationship of marriage, they broke up almost immediately. He wandered around Europe alone before eventually returning to Russia. By the beginning of the events in the novel Stavrokin completely rejected his previous beliefs and became a passionate defender of the Christian heritage of Russia. Shatov's reformed ideas resemble the ideas of the modern philosophy of Povenichevo (approximately: return to the soil), with which Dostoevsky sympathized. Like the wider Slavophile movement, Povenichevo asserted the paramount importance of Slavic traditions in Russia, as opposed to the cultural influences originating from Western Europe, and emphasized the unique mission of the Russian Orthodox Church. Shatov goes further, describing this mission as universal, not just Generally clumsy, gloomy and silent, Shatov becomes emotional and talkative when he is aroused by insulting his beliefs. In the chapter *Night* he participates in a heated discussion with Stavrokin about God, Russia and morality. As a young man, Shatov idolized Stavrogin, but seeing through him and guessing the secret of his marriage, he seeks to demolish the idol in withered criticism. Stavrogin, though suffered, certainly did not wither, and responds, paying attention to the inadequacy of Shatov's own faith, which Shatov himself admits. Shatov's relationship with Piotr Verkhovensky is a relationship of mutual hatred. Verhoeven considers the idea that the group kill him as a traitor, thereby tying them closer together with the blood they shed. Aleksey Nilych Kirillov is an engineer who lives in the same house as Shatov. It also has to do with verhoeven's revolutionary society, but of a very unusual kind: he is determined to commit suicide and has agreed to do so at a time when it may be useful for the purposes of society. Like Shatov, Kirillov is heavily influenced by Stavrogin, but diametrically opposed. Inspiring Shatov enthusiastically russian Christ, Stavrogin simultaneously encouraged Kirillov to the logical extremes of atheism - the absolute superiority of human will. If God does not exist, in Kirillov's words, then everything will be mine, and I have to proclaim myself. This proclamation should take the form of an act of killing oneself, the only motive of which is the destruction of the fear of the death of mankind, the fear implied in their faith in God. He believes that this purposeful act, demonstrating the transcendence of this fear, initiates a new era of Man God, when there is no God but human will. Despite the seeming grandiosity of the idea, Kirillov is a recluse, a deeply modest, almost selfless man, obsessed with making a sacrifice for the benefit of humanity. Peter Stepanovich tells him: You didn't consume this idea, but... have been absorbed in the idea, and so you won't be able to give it up. Motives are not interested in Peter Stepanovich, but he recognizes the sincerity of Kirillov's intention and includes it in his plans as a means to divert attention from the conspiracy. Other characters Of Lizaveta Tushin (Lisa) - a lively, beautiful, intelligent and rich young woman. Daughter of Varvara Petrovna's girlfriend Praskoviy, another former student of Stepan Trofimovich. She became ambiguously associated with Stavrokin after their meeting in Switzerland and seems to oscillate between deep love and deep hatred for him. She is offended and suspicious of Dasha's strange intimacy with him, and very much wants character of his connection with Mary Lebyadkina at a time when marriage is still a mystery. Lisa gets engaged to her cousin Mavrik Nikolaevich, but remains fixated on Stavrogina even after openly admitting her marriage. Daria Pavlovna (Dasha) is Shatov's sister, Varvara Petrovna's protegee, and for a short time the bride of Stepan Trofimovich. She is a reluctant confidant and nurse Stavrogina. Maria Lebyadkina is married to Nikolai Stavrogin. Despite being childish, mentally unstable and confused, she often demonstrates a deeper understanding of what is happening and has many attributes of holy fool. According to Frank, Marya represents Dostoevsky's vision of the primitive religious sensitivity of the Russian people, and the false marriage, its rejection of it and her possible murder indicate the impossibility of a genuine union between the Christian Russian people and the free-to-be Russian Europeanism. Captain Lebyadkin is Marya's brother. He receives payments for her departure from Stavrogin, but mistreats her and spends money on himself. He's loud, indiscreet and almost always drunk. He considers himself a poet and often quotes his own poems. Although delighted with Stavrogin, he poses a constant threat to the secrecy of marriage. He is reluctant to participate in the plans of Peter Stepanovich, and his inept attempts to extract himself through approaches to power are another reason for his possible murder. Fed'ka Convict is an escaped convict who is suspected of several thefts and murders in the city. It was originally a serf belonging to Stepan Trofimovich, but was sold to the army to help pay the owner's gambling debts. It is Fed'ka who kills Stavrogin's wife and her brother on the initiative of Peter Stepanovich. Stavrogin himself initially opposes the murder, but his later actions involve a kind of passive consent. Andrei Antonovich von Lembke is the governor of the region and one of the main targets of Peter Stepanovich in his quest for the disintegration of society. Although he is a good and conscientious man, he is completely incapable of responding effectively to the Machiavellian machinations of Peter Stepanovich. Estranged from his wife, who unwittingly became a pawn in the game of conspirators, he descends into a mental disorder as events become more out of control. The governor's wife is Yulia Mikhailovna von Lembke. Its vanity and liberal ambitions are used by Piotr Stepanovich for his revolutionary purposes. The conspirators managed to turn her Literary Feta for the benefit of poor governesses into a scandalous farce. The image of Dostoevsky's relationship between Piotr Stepanovich and Yulia Mikhailovna began in an excerpt from Nechaev's catechism, where the revolutionaries are tasked with meeting with liberals on the basis of their own pretending to follow them blindly, but with the aim of compromising them so they can be used to provoke unrest. Semyon Karmazinov is a literary caricature of Dostoevsky by his contemporary Ivan Turgenev, a Mikhail of the proton-hislist novel Fathers and Sons (1862). From the same generation as Stepan Trofimovich, Karmazinov is a vain and pretentious literary critic who shamelessly seeks to draw himself into Peter Stepanovich and does much to promote the legitimacy of nihilists among the liberal establishment. Shigaliev is a historian and theorist of social sciences, an intellectual of the revolutionary group Verkhovensky, who developed the system of the post-revolutionary organization of mankind. My conclusion, he says, stands in direct contradiction with the idea I started with. Coming from unlimited freedom, I end up with unlimited despotism. Ninety per cent of society must be enslaved to the remaining ten per cent. Equality of the herd must be ensured by the tactics of the police state, state terrorism and the destruction of intellectual, artistic and cultural life. It is estimated that about a hundred million people should be killed on their way to the goal. Bishop Tikhon is a monk and spiritual counselor recommended by Stavrogin Shatov. He appears only in the censorship chapter, but he matters as the person to whom Stavrogin makes his most detailed and frank confession. He is perhaps the only character who truly understands the spiritual and psychological state of Stavrogin. He describes the confession as based on the need for a heart that has been mortally wounded and advises Stavrogin to present his life to the Elder. The plot is a summary of Roman in three parts. There are two epigraphs: the first from Pushkin's poem Demons, and the second from Luke 8:32-36. Part I After almost glorified, but prematurely curtailed academic career Stepan Trofimovich Verkhovensky lives with the wealthy landowner Varvara Petrovna Stavrogina in her estate Skvorshniki, in a provincial Russian town. Stepan Trofimovich, originally hired as a mentor to Stavrogina's son Nikolai Vsevolodovich, was there for almost twenty years in an intimate but platonic relationship with his noble patron. Stepan Trofimovich also has a son from a previous marriage, but he grew up elsewhere without his father's participation. Restless Varvara Petrovna has just returned from Switzerland, where she visited Nikolai Vsevolodovich. She scolds Stepan Trofimovich for his financial irresponsibility, but her main concern is the intrigue she encountered in Switzerland regarding her son and his relationship with Lisa Tushina , the beautiful daughter of her friend Praskoviy. Praskovya and Lisa arrive in the city without Nikolai Vsevolodovich, who left for St. Petersburg. According to Praskoviy, a young Varvara Petrovna Daria Pavlovna (Dasha) is also somehow connected with Nikolai Vsevolodovich, but the details are ambiguous. Varvara Petrovna suddenly conceived the idea of forming an engagement between Stepan Trofimovich and Dasha. Despite the anxiety, Stepan Trofimovich joins her proposal, which, it turns out, solves a delicate financial issue for him. Under the influence of gossip, he begins to suspect that he is getting married to hide the sins of another man and writes noble letters to his bride and Nikolai Vsevolodovich. The situation is complicated by the appearance of the mysterious cripple Of Marya Lebadkina, with whom Nikolai Vsevolodovich is also rumored to be connected, although it seems that no one knows exactly how to do it. A hint is given when Varvara Petrovna asks a mentally unstable Mary, who came up to her outside the church if she is Lebyadkina, and she replies that it is not. Varvara Petrovna takes Mary (and Lisa, who insisted on going with them) back to the Squash. Dasha, her older brother Ivan Shatov and nervous Stepan Trofimovich are already present. Praskovya arrives accompanied by Mavrik Nikolaevich's nephew, demanding to know why her daughter was dragged into the scandal of Varvara Petrovna. Varvara Petrovna doubts dasha about the large sum of money that Nikolai Vsevolodovich allegedly sent through her brother Maria, but despite her direct answers, the questions do not become clearer. Marya's brother, drunken Captain Lebyadkin, comes to look for his sister and even more confuses Varvara Petrovna with half-reasonable rantings about some dishonor that must remain unspoken. At this moment the butler announces that Nikolai Vsevolodovich has arrived. To everyone's surprise, however, a complete stranger enters and immediately begins to dominate the conversation. It turned out to be Piotr Stepanovich Verhoevsky, son of Stepan Trofimovich. While he is talking, Nikolai Stavrogin calmly enters. Varvara Petrovna imperiously stops him and, pointing to Mary, demands to know whether she is his rightful wife. He looks impassively at his mother, says nothing, kisses her hand and slowly approaches Mary. In soothing tones, he explains to Mary that he is her devoted friend, not her husband or fiancé, that she should not be here, and that he will accompany her home. She agrees, and they leave. In the noise that erupts after their departure, the strongest voice is the voice of Peter Stepanovich, and he manages to persuade Varvara Petrovna to listen to his explanation of what happened. According to him, Nikolai Vsevolodovich met the Lebyadkins when he lived in St. Petersburg five years ago ridiculous. Oppressed, crippled and half-crazy, Marya fell hopelessly in love with him, and he responded by treating her like a Marquis. She began to think of him as her fiancé, when he left, he took steps to support her, including a substantial allowance, which her brother proceeded to appropriate, as if he had some right to do so. Varvara Petrovna is in high spirits and almost triumphantly hears that her son's actions had a noble, not shameful place. During the interrogation of Piotr Stepanovich, Captain Lebyadkin reluctantly confirms the truth of the whole story. He leaves in disgrace when Nikolai Vsevolodovich returns home from Maria's escort. Nikolai Vsevolodovich addresses Dasha with congratulations on her upcoming marriage, which, according to him, he was directly informed. As if to signal, Piotr Stepanovich says that he too received a long letter from his father about the impending marriage, but it can not understand - something about getting married because of the sins of another man and begging to be saved. A furious Varvara Petrovna tells Stepan Trofimovich to leave his home and never return. In the noise that follows, no one notices Shatov, who did not say a word all the time, walking around the room to stand right in front of Nikolai Vsevolodovich. He looks him in the eye for a long time without saying anything and then suddenly hits him in the face all you can. Stavrogin staggers, recovers and captures Shatov; but he immediately marks his hands and stands motionless, calmly returning Shatov's gaze. It's the Shats to lower their eyes, and the leaves are apparently crushed. Lisa screams and falls to the floor to pass out. Part II News about the events in The Warriors is spreading through society remarkably quickly. The main participants are secluded, with the exception of Piotr Stepanovich, who actively sneaks into the social life of the city. After eight days, he calls Stavrogin and begins to become apparent the true nature of their relationship. As some suspect, there was no clear understanding between them. Rather, Piotr Stepanovich tries to involve Stavrogin in some radical political plans and eagerly aspires to it. Stavrogin, although he seems to accept Peter Stepanovich acting on his behalf, largely does not respond to these overtures and continues to pursue his own agenda. That night Stavrogin secretly leaves the Squash and walks to the house of Phillipov, where Shatov lives. The main purpose of his visit is to consult with a friend Kirillov, who also lives in the house. Stavrogin received an unusually offensive letter from Artemy Gaganov, the son of respected landowner Pavel Gaganov, whose nose he pulled out in just a few years ago, and he had no choice but to put him to a duel. He asks Kirillov to become his second and take action. They then discuss philosophical issues arising from Kirillov's firm intention to commit suicide in future. Stavrogin goes to Shatov, and once again begins to appear the backstory of events on the Skvorshniks. Shatov guessed the secret of Stavrogin's connection to Marya (they are actually married) and hit him out of anger at his fall. In the past, Stavrogin inspired Shatov to exhort the Russian Christ, but this marriage and other actions caused complete disappointment, which Shatov now angrily expresses. Stavrogin defends calmly and rationally, but not quite convincingly. He also warns Shatov, who is a former member and now an evil enemy of the revolutionary society of Peter Verhofensky, that Verovsky may be planning to kill him. Stavrogin continues on foot to a far part of the city, where he intends to call the new residence of the Lebyadkins. On the way, he meets Fedka, an escaped convict who was waiting for him on the bridge. Piotr Stepanovich told Fedka that Stavrogin may need services in relation to Lebyadkin, but Stavrogin categorically denies this. He tells Fedka that he won't give him a penny and that if he meets him again, he'll tie him up and go to the police. On Lebyadkin, he informs the captain, to the horror of the captain, that in the near future he will make a public announcement about the marriage and that there will be no more money. He goes to Mary, but something about him scares her, and she becomes incredulous. His suggestion that she should come to live with him in Switzerland was met with contempt. She accuses him of being an impostor who came to kill her with a knife, and demands to know what he did to her Prince. Stavrogin gets angry, violently pushes her and walks away, to Mary's frenzied cry. Furious, he barely notices when Fedka pops up again, confirming his pleas for help. Stavrogin steals him, slams him against the wall and begins to tie him. However, he stops almost immediately and continues his journey, with Fedka following. Eventually Stavrogin bursts into laughter: he empties the contents of the wallet in Fedka's face and walks away. The fight will take place the next day, but no one died. To Gaganov's strong anger, Stavrogin seems to deliberately miss, as if trivializing the duel and insulting his opponent, although he says that it is because he does not want to kill anyone else. He returns to the Squash, where he meets Dasha, who is now apparently in the role of confidant and nurse in relation to him. He tells her about the duel and meeting with Fedka, admitting that he gave Fedka money that could be interpreted as an advance for the murder of his wife. He asks her, in an ironic tone, whether she would still come to him, even if he decides to take Fedka on his offer. Scared, Dasha does not answer. Petr Stepanovich, meanwhile, is very active in forming relationships and cultivating conditions that he believes will help his political objectives. He pays special attention to the wife of the governor Julia Mikhailovna von Lembke. By flattering, surrounding her entourage and encouraging her exaggerated liberal ambitions, he gains power over her and over the tone of her salon. He and his group of accomplices use their newfound legitimacy to create an atmosphere of levity and cynicism in society. They indulge in tasteless antics, secretly spread revolutionary propaganda and agitate workers at the local Spigulin factory. They are particularly actively promoting Julia Mikhailovna's Literary Gala to raise money for poor governesses, and this is becoming a welcome event for the whole city. Governor Andrei Antonovich is deeply concerned about the success of Petr Stepanovich and his wife and the occasional disregard for his authority, but is painfully unable to do anything about it. Unable to cope with strange events and growing pressure, he begins to show signs of acute mental disorder. Piotr Stepanovich takes an equally destabilizing approach towards his father, as a result of which Stepan Trofimovich infuriates him relentlessly ridicules him and further undermines his decaying relationship with Varvara Petrovna. Piotr Stepanovich visits Kirillov to remind him of the agreement on suicide at a time convenient for the revolutionary society. He invites Kirillov, and then Shatov, to a meeting of the local branch of the society, which will be held later in the day. He then calls Stavrogin, arriving just as Mavrik Nikolai, Lisa's new fiancé, angrily leaves. Stavrogin, however, seems to be in a good mood and willingly accompanies Piotr Stepanovich to the meeting. There are a variety of idealists, dissatisfied types and pseudo-intellectuals, first of all the philosopher Shigaliev, who is trying to present his theory about the historically necessary totalitarian public organization of the future. The conversation is not aimless and aimless until Piotr Stepanovich takes control and seeks to establish whether there is a real commitment to a violent revolution. He argues that this question can be solved by asking a simple question to each person: knowing about the planned political murder, would you report it to the police? As everyone else is in a hurry to claim that they certainly won't inform, Shatov gets up and leaves, and then Stavrogin and Kirillov. Uproar ensues. Piotr Stepanovich leaves the meeting and rushes after Stavrokin. Meeting them at Kirillov, where Fedka is also present, Verhoevsky demands to know whether Stavrogin will provide funds for the deal with the Lebyadkins. He received evidence, in the form of a letter sent by von Lembke, that the captain was considering betraying them all. Stavrogin tells him he won't give him the Shats either, and walks away. Verhoeven tries to stop him, but Stavrogin throws him to the ground and continues his way. Verhoeven again rushes after him and to Stavrogin's surprise, suddenly turns into a delusional madman. He launches into a rambling monologue, alternately passionately persuasively and grovelingly submissive, desperately imploring Stavrogin to join his cause. As well as a declaration of love, culminating with Stavrogin's exclamation, you are beautiful and trying to kiss his hand. Verkhovensky's case, it turns out, has nothing to do with socialism, but is purely connected with the destruction of the old order and the seizure of power, and at the helm is Stavrogin, the iron leader. Stavrogin remains cold, but doesn't really say no, and Piotr Stepanovich continues his schemes. Social anxiety escalates as the day of the literary gala approaches. The assistant governor, under the false impression that Stepan Trofimovich is the source of the problem, orders a raid on his residence. Deeply shocked, Stepan Trofimovich goes to the governor to complain. He arrives as a large group of workers from the Spigulin plant hold a protest over working conditions and pay. Already in an unstable state Andrei Antonovich reacts to both problems in a somewhat puzzled authoritarian way. Julia Mikhailovna and her entourage, including Varvara Petrovna and Lisa, return from a visit to the Skvorshniks, and the governor is even more humiliated by public insult from his wife. While Julia Mikhailovna charmingly interacts with Stepan Trofimovich and the great writer Karmazinov, who will be reading tomorrow at the Gala. Concert, Petr Stepanovich enters. Seeing him, Andrei Antonovich begins to show signs of insanity. But attention is immediately diverted to a new drama: Stavrogin entered the room, and he was approached by Lisa. In a loud voice, she complains of harassment by a certain captain Lebyadkin, who calls himself a relative of Stavrogin, the brother of his wife. Stavrogin calmly replies that Marya (I have Lebyadkin's Urengoy) is indeed his wife, and that he will make sure that the captain does not cause her any further trouble. Varvara Petrovna is terrified, but Stavrogin just smiles and walks away. Lisa follows him. Part III Much vaunted literary matinee and ball happens the next day. Most of the city has signed up, and all influential people are present for reading, except for the Stavropoli people. At the top of her ambitions is Julia Mikhailovna, who somehow managed to reconcile Andrei Antonovich. But from the beginning, it all went wrong. Petra Stepanovich's teammates Lamshin and Liputin use their role as stewards to provocatively change the proceedings and allow many low-income types not to pay. Reading begins with an unplanned appearance stage of the hopelessly drunk Captain Lebyadkin, apparently with the aim of reading some of his poetry. Realizing that the captain is too drunk, Liputin takes over reading a poem, which is a guileless and offensive work about the difficulty party of governesses. It is quickly followed by the literary genius of the Karmazins, who reads farewell to his audience called Mercy. For more than an hour the great writer plods through a aimless stream of self-absorbed fantasy, sending the audience into a state of complete stumble. Torture ends only when the exhausted listener unwittingly shouts: Lord, what rubbish! and Karmazinov, exchanging insults with the audience, finally closes with the ironic Mercy, Mercy. In this hostile atmosphere Stepan Trofimovich will take to the stage. He plunges headlong into the passionate exhortation of his own aesthetic ideas, becoming increasingly shrill, reacting to the ridicule emanating from the audience. He finishes cursing them and storming them. Pandemonium erupts as an unexpected third reader, a professor from St. Petersburg, immediately takes the stage in his place. Apparently delighted with the disorder, the new speaker begins a frenzied tirade against Russia, shouting with all his might and gesticulating his fist. Eventually six officials dragged him off the stage, but somehow managed to escape and he returned to continue his harangue for a while before being dragged away again. Supporters in the audience rush to his aid as a schoolgirl takes to the stage seeking to wake up oppressed students around the world in protest. After that, Piotr Stepanovich (who was mysteriously absent from reading) tries to convince the traumatized Julia Mikhailovna that it is not as bad as she thinks, and that it is important for her to attend the ball. He also lets her know that the city is calling with the news of another scandal: Lizaveta Nikolaevna left home and the groom and went with Stavrogina to the Skvorshniks. Despite the disaster of reading, the ball goes forward that evening, with Julia Mikhailovna and Andrei Antonovich in attendance. Many of the respectable public have decided not to attend, but there are an increasing number of questionable types that make right for the drinking area. Hardly anyone is dancing, most of them are standing around waiting for something to happen and casting curious glances at von Lemkes. The literary quadrille was particularly choreographed for the occasion, but it's vulgar and silly and just amuses the audience. Shocked by some antics in the quadrille and degenerate atmosphere in the hall, Andrei Antonovich returns to his authoritarian persona, and frightened Julia Mikhailovna is forced to apologize for it. Someone is screaming FIRE!, and the news is spreading quickly that a large fire is raging in parts of the city. There is a stampede for comes out, but Andrei Antonovich shouts that everything should be searched, and when his troubled wife shouts his name, he orders her arrest. Yulia Mikhailovna fainted. She was carried to safety, but Andrei Antonovich insists on going to the fire. On fire, he loses consciousness from a falling beam, and although he later regains consciousness, he does not restore his sanity, and his career as governor is coming to an end. The fire rages all night, but by morning it has shrunk and the rain is falling. News begins to spread strange and terrible murder - a captain, his sister and their maid were found stabbed to death in their partially burned house on the outskirts of the city. Stavrogin and Lisa spent the night together and wake up from the dying glow of fire. Lisa is ready to leave him, convinced that her life is over. Piotr Stepanovich arrives to tell the news of Lebyadkin's murder. He says that the killer was Fedka Convicted, denies any involvement himself, and assures Stavrogin that legally (and, of course, morally) he is also aware. When Lisa demands the truth from Stavrogin, he replies that he was against the murder, but knew that it would happen, and did not stop the killers. Lisa runs away in a frenzy, deciding to get to the murder scene to see the bodies. Stavrogin tells Petr Stepanovich to stop her, but Piotr Stepanovich demands an answer. Stavrogin replies that he could have said yes if he hadn't been such a buffoon and told him to come back tomorrow. Calm down, Peter Stepanovich pursues Lisa, but the attempt to stop her abandoned when Mavria Nikolaevich, who waited all night for her outside, rushes to her aid. She and Lisa go to town together in the pouring rain. A disobedient mob gathered at the scene of the murder. By this time it is known that Stavrogin's wife was killed, and Lisa was recognized as a stavrogina. She and Mavrik Nikolaevich were attacked by drunken and belligerent people in the crowd. Lisa was hit several times in the head and killed. Much of the public's anger over the night's events is directed at Yulia Mikhailovna. Peter Stepanovich is not suspected, and the news that Stavrogin left by train to St. Petersburg is spreading. The revolutionary crew, however, is alarmed. They are at the point of rebellion until Piotr Stepanovich shows them the letter of Lebyadkin von Lembke. He points to their own undeniable involvement and tells them that Shatov also intends to convict them. They agree that Shatov will have to be killed, and it is planned to lure him to an isolated place where he buried the printing press of society. Piotr Stepanovich explains that Kirillov agreed to write a note with responsibility for his crimes before he committed suicide. Shatov himself is concerned about the unexpected his ex-wife Marie, who appeared on his doorstep, alone, sick and poor. He is very happy to see her, and when it turns out that she is giving birth to a child Stavrogin, he desperately tuned in to help her. The child is born and, having reconciled with Marie, he is happy that he is going to become a father. That night, the emissary of the revolutionary group Erkel arrives to escort Shatov to the isolated part of Skoresniki, where the printing press is buried. Thinking that this will be his final interaction with society, Shatov agrees to come. While he shows Erkel a seat, other members of the group jump out and grab him. Piotr Verkhovensky puts a gun on Shatov's forehead and shoots, killing him. When they clumsily weigh the body and dump it in the pond, one of the participants of the crime - Lamshin - completely loses his head and begins to scream like an animal. He restrained and eventually calmed down, and they go their separate ways. Early in the morning, Petr Stepanovich goes to Kirillov. Kirillov was warned and looking forward to it. However, his aversion to Peter Stepanovich and the news of Shatov's death cause a reluctance to obey, and for some time they fend off, both with weapons in their hands. In the end, Kirillova seems to have overcome the power of his desire to kill himself and, despite fears, he hastily writes and signs a suicide note, taking responsibility for the crimes, and runs to the next room. But there is no shot, and Piotr Stepanovich carefully follows him into the darkened room. A strange and painful confrontation ends with The fact that Piotr Stepanovich runs away in a panic. The shot rings, and he returns to find that Kirillov shot himself in the head. Meanwhile, Stepan Trofimovich, oblivious to the unfolding horrors, left the city on foot, deciding to go on a high road to an uncertain future. Wandering along without any real purpose or destination, he is offered to lift some peasants. They take him to his village, where he will meet Sophia Matveyevna, a traveling gospel salesman, and he is firmly attached to it. They went together, but Stepan Trofimovich falls ill, and they are forced to take a room in a large cottage. He tells Sophie Matveyevna a slightly embellished version of his life story and pleads with her not to leave him. To her horror Varvara Petrovna suddenly finds herself in the country. She has been looking for him since his disappearance, and her ferocity greatly scares both Stepan Trofimovich and Sofia Matveyevna. When she realizes that he is very ill and that he is looked after by Sophia Matveyevna, her attitude softens, and she sends to the doctor. A difficult reconciliation between two friends is under way, recalling some painful events from the past. It becomes obvious that Stepan Trofimovich is dying, and the priest in his final conscious hours, he acknowledges the deception of his life, forgives others, and makes an enthusiastic speech, expressing his once-ignited love for God. When Shatov cannot return, Maria, still exhausted from birth, searches for Kirillov. Meeting the terrible scene of suicide, she grabs her newborn baby and runs outside in the cold, desperately seeking help. Authorities were eventually called to the scene. They read Kirillov's note, and G.V., a note that Shatov's body was found in skvorshniks. Marie and the baby fall ill and die in a few days. The crime scene in The Squash shows that Kirillov must have dealt with others, and it turns out that behind all the crimes and riots is an organized group of revolutionary conspirators. Paranoia takes over the city, but everything is revealed when Lamshin, unable to bear it, gives the authorities a confession. He talks about the plot in great detail, and the rest of the crew, with the exception of Petr Stepanovich, left for St. Petersburg after Kirillov's suicide, were arrested. Varvara Petrovna, returning to her city house after the death of Stepan Trofimovich, is very shocked by all the terrible news. Daria Pavlovna refuses a disturbing letter from Nikolai Vsevolodovich, which she shows to Varvara Petrovna. From Skvoreshinka come the news that Nikolai Vsevolodovich was locked up there without saying a word to anyone. They are in a hurry and find that Nikolai Vsevolodovich hanged himself. The censorship of the head of the Russian Envoy's Editor Mikhail Katkov refuses to publish the chapter U Tikhon. The chapter is dedicated to Stavrogin's visit to the monk Tikhon to the local monastery, during which he confesses as a long and detailed written document, in the sexual advantage of a downed and vulnerable 11-year-old girl - Matryusha, and then waits and listens as she goes through the process of hanging. He describes his marriage to Mary Lebyadkina as a deliberate attempt to cripple his own life, mainly as a consequence of his inability to forget the episode and the fear he experienced afterwards. Dostoevsky considered the chapter necessary to understand the psychology of Stavrogin, and he desperately but unsuccessfully tried to save it by revising and concessions to Katkov. Eventually he was forced to abandon it and rewrite parts of the novel that dealt with his subject. It has never included a chapter in subsequent publication of the novel, but it is usually included in modern editions as an annex. It was also published separately, translated from Russian to English by S.S. Kotlyansky and Virginia Woolf, with an essay by Sigmund Freud about Dostoevsky. The themes of Dostoevsky's atheism and faith wrote to Maikov that the main theme of his novel was the very one over which, consciously and unconsciously, I have tormented all my life: this is the existence of God. Much of the plot develops because of the tension between faith and faith, and the words and actions of most of the characters seem to be closely related to the position they take in this struggle. Dostoevsky considered atheism the root cause of Russia's deepening social problems. He went on to write to Maikov: A man who loses his people and his national roots also loses the faith of his fathers and his God. It is in this letter that he speaks, referring primarily to Stavrogin,

and secondly, by Stepan Verhoevsky, a Russian man comparable to a man possessed by demons, healed by Jesus in the parable of a pig. In the Demons, the Russian man has lost his true national identity (inextricably linked, for Dostoevsky, with the Orthodox Christian faith) and tries to fill the void with ideas arising from Western forms of thinking - Catholicism, atheism, science, socialism, idealism, etc. Only in the end, after a sincere admission of guilt, they are given the opportunity of redemption - Stavrogin, when Tikhon offers him life as a Christian abdication (the offer of Stavrogin refuses) and Stepan Trofimovic as he approaches death. Instead of believing in God, Stavrogin has rationality, intellect, independence and selfishness, but the spiritual longing and sensual fervor of his childhood, overly stimulated by his teacher Stepan Trofimovic, never left him. His life was a heartless experiment and a heartless effort to overcome the torment of his growing boredom. The most striking manifestation of his dilemma is the dialogue with Tikhon, where we find him, perhaps, the only time, truthfully reporting on his inner state. In this dialogue there is a constant oscillation in his actual speech between the harsh, peaceful voice of rational possession and the vulnerable, confessional voice of a lost and suffering soul. Many other characters are deeply affected by one or another of the two aspects of Stavrogin's psyche. Nihilist Peter Verhoeven is in love with the cynical, immoral, pulp, looking for a side, while Shatov suffers from the fervor of the feeling, spiritually-deprived side. Shatov rose from the dead after hearing Stavrogin's uncompromising admonition of Christ as a supreme ideal (an assertion made in a vain attempt to convince himself: he manages to convince Shatov, but not himself). Conversely, Kirillov was convinced of Stavrogin's admonitions of atheism, the superiority of man's will, not God's, and made a plan to sacrifice himself to free humanity from slavery to mystical fear. Stavrogin himself does not even believe in his own atheism and, as Shatov and Tikhon admit, out of a desire to torture themselves and avoid the truth leads to evil. Kirillov sums up Stavrogin's dilemma as: If Stavrogin believes, he does not believe in it. But if he doesn't believe, he doesn't believe he doesn't believe. Dostoyevsky's suicide was seen in the rise in suicides in Russia as a symptom of the decline of religious faith and the attendant disintegration of social institutions such as the family. Self-destruction as the end result of atheism or loss of faith is the main theme in the Demons and further resembles the metaphor of demon-obsessed pigs in the epigraph. In addition to a number of extended dialogues on this topic, mainly with the participation of Kirillov, the novel describes four real suicides. The first in an anecdotal form, told by the narrator after pranksters associated with Julia Mikailovna, are inspired to the place of suicide. Trusted by his family a large sum of money, still a quiet and responsible young man deliberately spends it all on a violent life for a few days. Returning to the hotel, he calmly and politely orders food and wine, writes a short note and shoots himself in the heart. The first suicide related to the plot is Kirillov's suicide. Kirillov is a kind of philosopher of suicide and, to the questions of several interlocutors (narrator, Stavrogin, Piotr Verhovensky), lays out his ideas on this topic, mainly how it relates to him personally, but also as a general phenomenon. According to him, there are two types of people who commit suicide: those who do it suddenly after being overwhelmed with unbearable emotions, and those who do it after a long thought for good reason. He believes that everyone could fall into this category if not for two prejudices: fear of pain and fear of the next world. God, he says, is the pain of fear of death. Whoever overcomes pain and fear will become God himself. In his opinion, he is a man who, by his own deliberate death, will demonstrate to mankind the transcendence of pain and fear and free them from the need to invent God. Stavrogin's suicide at the end of the novel is fully understood only with reference to a chapter censored. His enormous crimes, the desolation of his inner existence, the madness born of his blasphemous, proto-Nietzsche attempt to overcome the boundaries of good and evil, are hidden realities that become visible only in confession and dialogue with Tikhon. Despite this madness, the description of the suicide itself emphasizes rationality. The effectiveness of the procedure, the brief, the exact note, and the subsequent medical report on his mental state strongly excluding insanity all point to his state of mind during the act. The final suicide is the suicide of a little girl Matryashi, described by Stavroginic in his confessional letter. After meeting Stavrokin, she tells her mother that she killed God. When she hanged herself, Stavrogin is in the next room and knows what she's doing. The Demons' commentary as a satire The general criticism of demons, especially from Dostoevsky's liberal and radical contemporaries, is that it is exaggerated and unrealistic, which is the result of the author's over-active imagination and excessive interest in psychoreological. However, despite the freedom of his imagination, Dostoyevsky tried very hard to extract the characters and the plot of the novel from real people and real ideas of the time. According to Frank, the book is an almost concise encyclopedia of Russian culture of the period it covers, filters through a withering and often grotesquely funny perspective, and creates a remarkable myth about the main conflicts of this culture, reconstructed on the firm basis of historical personalities and events. Almost all the main characters, or at least their individual guiding ideas, had actual modern prototypes. Stavrogin was partly based on Dostoyevsky's comrade from the Petrashevsky circle, Nikolai Seshnev, and represented an imaginary extreme in the practice of immoral, atheistic philosophy, similar to that of Max Stirner. Darkness Stavrogina is confronted with the radiance of Bishop Tikhon, a character inspired by Tikhon of the Sadoinsky. Dostoyevsky said about Petr Verkhovensky that the character is not a portrait of Nechaev, but that my excited mind created the imagination of a man, the type that corresponds to the crime... To my own surprise, he is half a comic figure. Most of the Nihilian characters associated with Peter Verkhovensky were based on persons who appeared in the transcripts of the trial of the non-chaevistas, which were publicly available and studied by Dostoevsky. Shatov's character is a Russian nationalist response to socialist ideas, and was originally based on Nechaev's sacrifice ivanov, but later on Danilevsky's modern Slavic ideas and, to some extent, Dostoevsky's own reformed ideas about Russia. Stepan Verkhovensky began as a caricature of Granovskiy and retained the neurotic susceptibility of the latter, academic interests and a penchant for writing long confessional letters, but the character was based on the idealistic tendencies of many other generations of the 1840s, including Herzen, Belinsky, Chaadaev, Turgenev and Dostoevsky himself. Liberal figures such as Stepan Trofimovic, Varvara Petrovna, Liputin, Karmazinov and von Lemkes, as well as small figures of power, such as the old governor Osip Osipovich and the overzealous policeman Flibuster, are types of institutions that Dostoevsky was partly responsible for the excesses of the radical generation. Karmazinov was an openly hostile parody of Turgenev - his personality and mannerisms, his alleged complicity in nihilism and, in the gala reading scene, the style of some of his later literary works. Even the most extreme and unlikely characters, such as Kirillov and Shigalev, were based on real people or ideas of the time. Kirillov was initially inspired by Nechaev's associate, who spoke openly at the trial about his plan to commit suicide, but the apocalyptic philosophy that the character builds around his obsession is based on an interpretation of Feuerbach's anthropoetic ideas. Shigalev was originally based on the radical criticism of V.A. Setseiv, who advocated a form of social Darwinism that included, for example, the adoption of slavery for the black races on the basis of their inherent inferiority. Shigalev's notion of human equality, the earthly paradise in which nine-tenths of humanity should be deprived of their will and turned into a slave herd through a program of overwork between generations, had a modern prototype in the ideas of Peter Tkachev. Tkachev argued that the only biologically possible equality for man is organic, physiological equality, due to the same education and common living conditions, and he considers this the highest goal of all historical and social progress. According to Kjecha's prophecy, Dostoevsky did not see the Revelation as just a comforting message to the Christians of the first century during the persecutions they suffered but as a prophecy fulfilled in its time. Dostoyevsky wrote that communism will one day win, whether the communists are right or not. But this triumph will stand very far from the Kingdom of Heaven. Nevertheless, we must recognize that this triumph will come one day, although no one who currently controls the fate of the world has any idea of it. After the Russian Revolution, many commentators talked about the prophetic nature of the Demons. Andre Gygide, writing in the early 1920s, suggested that the whole (novel) is prophesying about the revolution in which Russia is now in agony. In Soviet Russia, a number of dissident authors found a prototype of the Soviet police state in the system outlined by Shigalev at the meeting of the revolutionary society of Peter Verkhovensky. Boris Pasternak, Igor Shafarevich and Alexander Solzhenitsyn called Dostoevsky's prophetic description of shigalevism, anticipating the systemic policy that followed the October Revolution. Pasternak often used the term shigalevism (shigalevshchina) to refer to the Great Cleansing of Joseph Stalin. According to Richard Peverar, Dostoyevsky even preceded the appearance of Lenin himself. his description of the final reader at the ill-fated literary gala: a man of forty, bald in front and back, with a gray beard, who ... continues to raise his fist above his head and bringing it down as if crushing some opponents to dust. Dostoyevsky's biographer Ronald Hingley described the novel as an amazing, prophetic warning to which humanity, no less obsessed with collective and individual diabolism in the 1970s than in the 1870s, shows alarmingly few signs of seriousness. Robert L. Belknap notes its relevance for the twentieth century as a whole, when several Starogins authorized thousands of Peter Stepanovich to drive herds of capital, to use the term Nechaev, to kill about a hundred million people, which was hit by the very number of Shigaliyev and Peter. In his book Dostoevsky in Manhattan, the French philosopher Andre Glucksmann argued that nihilism, as depicted in The Demons, is a basic idea or characteristic form of modern terrorism. English Translations This is a list of unabridged English novel translations: 87 by Constance Garrett (1914 as The Obsessed) by David Magarshack (1953, as Devils) Andrew R. McAnry (1962 as The Obsessed) Michael R. Katz (1992 as The Devils) Richard Peverar and Larissa Volochonsky (1994) Robert A. Maguire (2008) Roger Cockrell (2018 as Devils) Adaptation 1913, a play produced by the Moscow Art Theatre. 1959, The French play The Possessed written by Albert Camus. 1969, BBC miniseries The Possessed, adapted by Lennox Phillips with Keith Bell in the title role; also broadcast on PBS television in 1972. 1980s, French film Les Possed, adapted by Andrzej Wajda. 2009, ... itsy bitsy spider... adapted by Alexander Marin for the Six Theatre Company. 2014, Russian mini-series and post-modern film. 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