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would have been more helpful to see how the nine characteristics of the “student-centered” classroom are reflected in an actual course syllabus or other student-facing materials.

Despite this, the individual contributions do much to recommend the volume, especially to an international audience, since four chapters (Mistecký and Mistecká, A’Beckett, Sokolova, and Leontyeva) address Russian-language learning outside of the United States. The volume is also quite up to date, since most chapters explicitly address changes that the COVID pandemic has had on students and teaching practice.

William J. Comer
Portland State University


For decades, Martinsen fostered international dialogue on Dostoevsky’s Crime and Punishment, gathering interpretations from the most dedicated students and scholars. Her reader’s guide distills this criticism into a concise, accessible handbook, an authoritative scholarly guide in English. Martinsen’s guide is handy for syllabus writing and as a teaching supplement to cover the novel’s central themes and narrative techniques.

In Chapter 1, Martinsen contrasts Dostoevsky’s novel with the usual whodunnit, terming it a “whydunnit” as the murderer’s identity is known from the outset. She situates Raskolnikov’s motives within the context of Western materialist ideologies, comparing the influence of superficial ideologies on Russian society to the facades of St. Petersburg that mask the earth’s regenerative power. Martinsen aligns Dostoevsky with the pochvenichestvo movement that saw earth-rooted peasants as morally superior to the well-read intelligentsia.

Chapter 2 explores Dostoevsky’s third-person narrative shifts: at times, implicating the reader in Raskolnikov’s thoughts, and at others, providing a detached perspective. Martinsen orients readers within the narrator’s seemingly chaotic narrative, which often mimics Raskolnikov’s evaluative emotional process, thereby inducing Raskolnikov’s feverish psychological and philosophical momentum in the reader. For Martinsen, Dostoevsky destabilizes the guilt script (feeling bad about and making
These chapter summaries sample Martinsen’s meticulously prepared guide, which offers an entrée into Dostoevsky’s complex narrative, illuminating the novel’s most profound facets while facilitating the reader’s independent exploration. Martinsen posits Dostoevsky as a master at portraying the psyche’s nuances, moral extremes, and transformative potentials. This guide helps readers understand Dostoevsky’s novel as an exploration of shame, conscience, and morality under the sway of unconscionable and morally regenerative narratives.

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