

APPENDIX I

BIOGRAPHY OF THE AUTHOR

Fyodor Dostoevsky, a literary giant was born in 1821 in Moscow, Russia, into a middle-class family. Born into a very religious household, to hard-working parents, Dostoevsky pursued his education in engineering, and came out third in the final examination of the Petersburg School of Engineering.

Dostoevsky education had begun early, as his parents spent a lot of time reading to their children, usually from books of weight and importance. His academic career led into his literary one, as he had started work on his first novel, 'Poor Folks', while still attending school. Its publication in 1846 met with widespread critical and public acclaim. His career, however, suffered a sizable interruption when he spent ten years in labor camps and Siberian exile as a political prisoner.

Dostoevsky was arrested and imprisoned in 1849 for involvement in revolutionary activities against Tsar Nicholas I. He was sentenced to death for anti-government activities linked to a radical intellectual group, the Petrashevsky Circle; however, after a mock execution in which he faced a staged firing squad, Dostoevsky sentence was commuted to some years of exile performing hard labor at a katorga prison camp in Siberia. He was released from prison in 1854, and was required to serve in the Siberian Regiment. Dostoevsky spent the following five years as a corporal (and latterly lieutenant) in the Regiment's Seventh Line Battalion stationed at the fortress of Semipalatinsk in Kazakhstan.

In the following years, Dostoyevsky worked as a journalist, publishing and editing several magazines of his own and, later, *A Writer's Diary*, a collection of his writings. He began to travel around Western Europe and developed a gambling addiction, which led to financial hardship. For a time, he had to beg for money, but he eventually became one of the most widely read and highly regarded Russian writers. His books have been translated into more than 170 languages and have sold around 15 million copies. Dostoyevsky influenced a multitude of writers, from Anton Chekhov and James Joyce to Ernest Hemingway and Jean-Paul Sartre.

One of the writing is *Notes from Underground* Russian and then translated in English as *Notes from the Underground* is an 1864 novel by Fyodor Dostoyevsky. A note is considered by many to be the first existentialist novel. It presents itself as an excerpt from the rambling memoirs of a bitter, isolated, unnamed narrator (generally referred to by critics as the *Underground Man*) who is a retired civil servant living in St. Petersburg.

Like many of Dostoyevsky's novels, *Notes from Underground* was unpopular with Soviet literary critics due to its explicit rejection of utopian socialism and its portrait of humans as irrational, uncontrollable, and uncooperative. His claim that human needs can never be satisfied, even through technological progress, also goes against Marxist beliefs. Many existentialist critics, notably Jean, considered the novel to be a forerunner of existentialist thought and an inspiration to their own philosophies. But still interesting to read

and we can find the conflict in the story, furthermore we can study how to face the conflict and what is conflict occurs in the story.

In April, 1867, the Dostoevskys left Russia for Europe. The move was financed by Anna's financial savvy, and by her using the money from her dowery and by pawning everything she owned. They would stay in Europe for four years instead of the few months that was originally planned. They finally returned to Russia in the spring of 1871, after suffering the loss of an infant daughter, the birth of a second one (Lyubov), and before the birth of their second child, Fyodor.

By the 1870s, Dostoevsky had become a famous writer. Oddly, his fame was balanced by a quiet domestic life. Dostoevsky was a tender and tranquil husband and a playful father, fond of reading to his children. Even his happy years were not free of tribulations. Weakened by age, it was increasingly more difficult for him to recover from his bouts of epilepsy. He died on January 2 at 11:38 p.m.

APPENDIX II

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The Note from the Underground

Part 1: “Underground”

It is described as people rebellion against the assumption that everything needs to happen for a purpose, because humans do things without purpose, and this is what determines human history. And then the underground find desire for happiness is exemplified by his liver pain and toothache. He says that, due to the cruelty of society, human beings only moan about pain in order to spread their suffering to others. He builds up his own paranoia to the point he is incapable of looking his co-workers in the eye.

The main issue for the Underground Man is that he has reached a point of ennui and inactivity. Unlike most people, who typically act out of revenge because they believe justice is the end, the Underground Man is conscious of his problems, feels the desire for revenge, but he does not find it virtuous; this incongruity leads to spite and spite towards the act itself with its concomitant circumstances. He feels that others like him exist and then he continuously concentrates on his spitefulness instead of on actions that would avoid the problems he is so concerned with. He even admits at one point to be inactive out of laziness.

The first part also gives a harsh criticism of determinism and intellectual attempts at dictating human action and behavior by logic, which the Underground Man mentions in terms of a simple math problem. He states that despite humanity's attempt to create the "Crystal Palace," a reference to a famous symbol of utopianism in Nikolai Chernyshevsky's *What Is to Be Done?*, one cannot avoid the simple fact that anyone at any time can decide to act in a way which might not be considered good, and some will do so simply to validate their existence and to protest and confirm that they exist as individuals. For good as a general term is subjective and in the case of the Underground Man the good here he's ridiculing is enlightened self-interest (egoism, selfishness). It is this position being depicted as logical and valid that the novel's protagonist despises. Since his romantic embracing of this ideal, he seems to blame it for his current base unhappiness. This type of rebellion is critical to later works of Dostoyevsky as it is used by adolescents to validate their own existence, uniqueness, and independence. Rebellion in the face of the dysfunction and disorder of adult experience that one inherits when reaching adulthood under the understanding of tradition and society.

Furthermore, the underground Man confronts the concept of free will and constructs a negative argument to validate free will against determinism in the other character. *The Notes from Underground* marks the starting point of Dostoyevsky's move from psychological and sociological themed novels to novels based on existential and general human experience in crisis.

Part 2: “Apropos of the Wet Snow”

The second part is the actual story and consists of three main segments that lead to a furthering of the Underground Man's consciousness. The first is his obsession with an officer who physically moves him out of the way without a word or warning. He sees the officer on the street and thinks of ways to take revenge, eventually deciding to bump into him, which he does, finding to his surprise that the officer does not seem to even notice it happened.

The second segment is a dinner party with some old school friends to wish Zverkov, one of their number, goodbye as he is being transferred out of the city. The underground man hated them when he was younger, but after a random visit to Simonov's, he decides to meet them at the appointed location. They fail to tell him that the time has been changed to six instead of five, so he arrives early. He gets into an argument with the four after a short time, declaring to all his hatred of society and using them as the symbol of it. At the end, they go off without him to a secret brothel, and, in his rage, the underground man follows them there to confront Zverkov once and for all, regardless if he is beaten or not. He arrives to find Zverkov and company have left, but, it is there that he meets Liza, a young prostitute.

The story cuts to Liza and the underground man lying silently in the dark together. The underground man confronts Liza with an image of her future, by which she is unmoved at first, but, she eventually realizes the plight of her position and how she will slowly become useless and will descend more and more, until she is no longer wanted by anyone. The thought of dying such a terribly disgraceful death brings her to realize her position, and she then finds

herself enthralled by the underground man's seemingly poignant grasp of society's ills. He gives her his address and leaves.

After this, he is overcome by the fear of her actually arriving at his dilapidated apartment after appearing such a "hero" to her and, in the middle of an argument with his servant, she arrives. He then curses her and takes back everything he said to her, and saying to his, in the fact, his laughing at her and reiterates the truth of her miserable position. Near the end of his painful rage he wells up in tears after saying that he was only seeking to have power over her and a desire to humiliate her. He begins to criticize himself and states that he is in fact horrified by his own poverty and embarrassed by his situation. Liza realizes how pitiful he is and tenderly embraces him.

After all this, he still acts terribly towards her, and, before she leaves, he stuffs a five ruble note into her hand, which she throws onto the table. He tries to catch her as she goes out onto the street but cannot find her and never hears from her again. He tries to stop the pain in his heart by "fantasizing", "And is not it better, want not it be better?. After all, it is purification the most caustic, painful consciousness. Only tomorrow I would have defiled her soul and wearied her heart. But now the insult will never ever die within her, and however repulsive the filth that awaits her, the insult will elevate her, it will cleanse her..." He recalls this moment as making him unhappy whenever he thinks of it, yet again proving the fact from the first section that his spite for society and his inability to act like it makes him unable to act better than it.

The concluding sentences recall some of the themes explored in the first part, and the work as a whole ends with a note from the author that while there was more to the text, “it seems that we may stop here.”