

Title: Emotions and Cognition in Dostoevsky's "A Dream of a Ridiculous Man"  
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Abstract:

In his essay "Lyrical Philosophy, or How To Sing with Mind" (2014), Mikhail Epstein makes a passionate case for feeling (not only reasoning out) a philosophical position, intimating that this alternative route is characteristically Russian. For this intuitive or emotively grounded philosophy—"Nietzschean" rather than "Hegelian," in his view—Epstein coins the hybrid terms *mind-mood* and *senti-mentality*. Among his examples is the category of "philosophical torment" illustrated by a passage from *The Idiot*.

Taking as my base text Dostoevsky's "The Dream of a Ridiculous Man" (1877), which I read as a critique of instrumental reason and the very notions of enlightenment, I consider how such a "lyrical" approach to philosophy might serve Dostoevsky's purposes in his fiction and in his idealist theories of artistic creation. Conversely, I discuss, how a rational approach does not serve these same purposes for Dostoevsky as an artist and philosopher.