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References

Editing Turgenev, Dostoevsky, and Tolstoy Susanne Fusso 2021-07-15 In Editing Turgenev, Dostoevsky, and Tolstoy, Susanne Fusso examines Mikhail Katkov’s literary career without vilification or canonization, focusing on the ways in which his nationalism fueled his drive to create a canon of Russian literature and support its recognition around the world. In each chapter, Fusso considers Katkov’s relationship with a major Russian literary figure. In addition to Turgenev, Dostoevsky, and Tolstoy, she explores Katkov’s interactions with Viissarion Belinsky, Evgeniia Tur, and the legacy of Aleksandr Pushkin. This groundbreaking study will fascinate scholars, students, and general readers interested in Russian literature and literary history.

A Double Garland Thomas P. Hodge 2000 Thomas P. Hodge has produced the first literary-historical study of the art-song enterprise in Russia’s Golden Age. A Double Garland investigates the interrelationship of poetry and music in Russia, specifically the relations between poets and composers, from 1800 to 1850. Hodge focuses on three major composers of art songs: Alyab’ev, Verstovskii, and Glinka. He surveys their choices of text and, after some preliminary metrical and structural analysis, proceeds to a detailed consideration of the dynamics of poet/composer interaction from various points of view. Hodge presents both the major and minor poets of this period in the context of Russian musical life. Based on extensive archival research, this study will appeal to specialists in Russian poetry and musicologists.

A Nation Astray Ingrid Anne Kleespies 2012-11-15 The metaphor of the nomad may at first seem surprising for Russia given its history of serfdom, travel restrictions, and strict social hierarchy. But as the imperial center struggled to tame a vast territory with ever-expanding borders, ideas of mobility, motion, travel, wandering, and homelessness came to constitute important elements in the discourse about national identity. For Russians of the nineteenth century national identity was anything but stable. This rootlessness is at the core of A Nation Astray. Here, Ingrid Anne Kleespies traces the image of the nomad and its relationship to Russian national identity through the debates and discussion of literary works by seminal writers like Karamzin, Pushkin, Chaadaev, Goncharov, and Dostoevsky. Appealing to students of Russian Romanticism, nationhood, and identity, as well as general readers interested in exile and displacement as elements of the human condition, this interdisciplinary work illuminates the historical and philosophical underpinnings of a basic aspect of Russian self-determination: the nomadic constitution of the Russian nation.

The Cambridge History of Russian Literature Charles Moser 1992-04-30 A revised and updated edition of this comprehensive narrative history.

Waiting for Pushkin Alessandra Tosi 2006-01-01 Waiting for Pushkin provides the only modern history of Russian fiction in the early nineteenth century to appear in over thirty years. Prose fiction has a more prominent position in the literature of Russia than in that of any other great country. Although nineteenth-century fiction in particular occupies a privileged place in Russian and world literature alike, the early stages of this development have so far been overlooked. By combining a broad historical survey with close textual analysis the book provides a unique overview of a key phase in Russian literary history. Drawing on a wide range of sources, including rare editions and literary journals, Alessandra Tosi reconstructs the literary activities occurring at the time, introduces neglected but fascinating narratives, many of which have never been studied before and demonstrates the long-term influence of this body of works on the ensuing “golden age” of the Russian novel. Waiting for Pushkin provides an indispensable source for scholars and students of nineteenth-century Russian fiction. The volume is also relevant to those interested in women’s writing, comparative studies and Russian literature in general.

Reawakening National Identity Raffaella Vassena 2007 The second edition of the Diary of a Writer (1876-1877) marked a crucial point in Dostoevskii’s literary career. In spite of critics’ attacks, many ordinary readers were overwhelmed by Dostoevskii’s charisma and began writing to him from different parts of Russia, expressing their views of the moral, social and political issues dealt with in the Diary. Such success was guaranteed also by the original rhetorical style of the Diary of a Writer, which aimed to involve readers and persuade them to share Dostoevskii’s beliefs. By concentrating on new material, consisting of correspondence between Dostoevskii and his readers, and applying a new methodology, reader-response criticism and genre studies, the author investigates how Dostoevskii’s rhetoric in the Diary of a Writer affected the Russian reading public, transformed Dostoevskii’s image in Russian society, and reawakened national identity.

Gogol Vasil[?] Vasil[?] evich Gippius 1989

Nicholas I and Official Nationalty in Russia, 1825- 1855 Nicholas Valentine Riasanovsky

Literary Biographies in the Lives of Remarkable People Series in Russia Carol Ueland 2022 “This book examines the role that the legendary Russian biography series, The Lives of Remarkable People, plays in Russian culture. The contributors examine the interplay of research and imagination in biographical narratives, the changing perceptions of what constitutes literary greatness, and the subversive possibilities of biography during eras of censorship”--

Designing Dead Souls Susanne Fusso 1993 This strikingly original work presents an integral and inclusive explanatory model for the elusive narrative strategies of Gogol’s Dead Souls; in the process, it draws larger conclusions about Gogol’s creative methods and aesthetic concerns. Throughout his career, Gogol manifests two seemingly contradictory urges: the urge toward order, system, clarity and wholeness, and the urge toward disorder, disruption, obscurity, and fragmentation. The author seeks to make a system, an anatomy, of Gogol’s impulses toward disorder and disruption in Dead Souls in all their various and distinctive aspects. In anatomizing Gogolian disorder, she explores the mythology of creativity and lying in Gogol; his (at least literary) fear of the family; the relation between the uses of obscurity in Dead Souls and the poetry of Russian sentimentalism, especially Zhukovskii’s; Dead Souls as parable; and the mutually subversive relation between iction and non-iction in Gogol.

The Routledge Companion to Russian Literature Neil Cornwell 2002-06-01 The Routledge Companion to Russian Literature is an engaging and accessible guide to Russian writing of the past thousand years. The volume covers the entire span of Russian literature, from the Middle Ages to the post-Soviet period, and explores all the forms that have made it so famous: poetry, drama and, of course, the Russian novel. A particular emphasis is given to the nineteenth and twentieth centuries, when Russian literature achieved world-wide recognition through the works of writers such as Pushkin, Dostoevsky, Tolstoy, Chekhov, Nabokov and Solzhenitsyn. Covering a range of subjects including women’s writing, Russian literary theory, socialist realism and [?] migre[?] writing, leading international scholars open up the wonderful diversity of Russian literature. With recommended lists of further reading and an excellent up-to-date general bibliography, The Routledge Companion to Russian Literature is the perfect guide for students and general readers alike.

Nicholas I and Official Nationality in Russia, 1825-1855 Nicholas Valentine Riasanovsky 1959

Ideology and Soviet Politics Alex Pravda 1988-07-26 The official ideology of Marxism-Leninism is central to Soviet politics and yet its development in recent years has received very little scholarly attention. In this book a group of leading specialists drawn from both sides of the Atlantic advance decisively upon all earlier discussions of this subject to provide both an authoritative and detailed picture of the development of official ideology from the early years up to Gorbachev’s 1986 Party Programme, as well as a consideration of the changing role of ideology in Soviet foreign and domestic policy-making. The book will be required reading for all students of Soviet and communist politics; it should also be of interest to a wider non-specialist audience.

The Transformative Humanities Mikhail Epstein 2012-10-11 In his famous classification of the sciences, Francis Bacon not only catalogued those branches of knowledge that already existed in his time, but also anticipated the new disciplines he believed would emerge in the future: the “desirable sciences.” Mikhail Epstein echoes, in part, Bacon’s vision and outlines the “desirable” disciplines and methodologies that may emerge in the humanities in response to the new realities of the twenty-first century. Are the humanities a purely scholarly field, or should they have some active, constructive supplement? We know that technology serves as the practical extension of the natural sciences, and politics as the extension of the social sciences. Both technology and politics are designed to transform what their respective disciplines study objectively. The Transformative Humanities: A Manifesto addresses the question: Is there any activity in the humanities that would correspond to the transformative status of technology and politics? It argues that we need a practical branch of the humanities which functions similarly to technology and politics, but is specific to the cultural domain.

A History of Russian Literature Andrew Kahn 2018-04-13 Russia possesses one of the richest and most admired literatures of Europe, reaching back to the eleventh century. A History of Russian Literature provides a comprehensive account of Russian writing from its earliest origins in the monastic works of Kiev up to the present day, still rife with the creative experiments of post-Soviet literary life. The volume proceeds chronologically in five parts, extending from Kievan Rus’ in the 11th century to the present day. The coverage strikes a balance between extensive overview and in-depth thematic focus. Parts are organized thematically in chapters, which a number of keywords that are important literary concepts that can serve as connecting motifs and ‘case studies’, in-depth discussions of writers, institutions, and texts that take the reader up close and. Visual material also underscores the interrelation of the word and image at a number of points, particularly significant in the medieval period and twentieth century. The History addresses major continuities and discontinuities in the history of Russian literature across all periods, and in particular bring out trans-historical features that contribute to the notion of a national literature. The volume’s time-range has the merit of identifying from the early modern period a vital set of national stereotypes and popular folklore about boundaries, space, holy Russia, and the charismatic king that offers culturally relevant material to later writers. This volume delivers a fresh view on a series of key questions about Russia’s literary history, by providing new mappings of literary history and a narrative that pursues key concepts (rather more than individual authorial careers). This holistic narrative underscores the ways in which context and text are densely woven in Russian literature, and demonstrates that the most exciting way to understand the canon and the development of tradition is through a discussion of the interrelation of major and minor

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figures, historical events and literary politics, literary theory and literary innovation.

Flesh to Metal Rolf Hellebust 2003 The “purest distillate of the utopian premises of Marxism,” believes Hellebust (Germanic, Slavic, and East Asian Studies; U. of Calgary; Canada), were transformative images that viewed the human body as metal and machine. He explores the artistic and political symbolisms of metal/body imageries in separate Soviet eras. Both literary and visual imagery is included. The Soviet Russian example is considered in the context of wider questions of modernity and technology.

Annotation b2004 Book News, Inc., Portland, OR (booknews.com).

Metaoesis Michael C. Finke 1995 Analyzes the use of metaoesis in the works of prominent Russian authors from the nineteenth century.

Reference Guide to Russian Literature Neil Cornwell 2013-12-02 First published in 1998. This volume will surely be regarded as the standard guide to Russian literature for some considerable time to come... It is therefore confidently recommended for addition to reference libraries, be they academic or public.

Gogol From the Twentieth Century Robert A. Maguire 2022-03-08 The description for this book, *Gogol From the Twentieth Century: Eleven Essays*, will be forthcoming.

Transactions of the American Philosophical Society American Philosophical Society 1966 Held at Philadelphia for promoting useful knowledge.

Vybraznnye Mesta Iz Perepiski S Druz'yami (in Russian Language) Gogol' Nikolaj Vasil'evich 2011

Russian Culture At The Crossroads Dmitri N Shalin 2018-02-12 The reexamination of values that began during the USSRs last years continues today in the search for a new Russian culture, one rooted in the pre-Soviet past but dynamic and evolving. Multi-textual, polyphonic, and contradictory, the current Russian cultural discourse is richly reflected in these essays by a diverse group of authors from Russian and American academic and cultural circles. The chapters explore specific cultural domains, surveying Russian and Soviet beliefs and behaviors, and highlighting the range of choices that Russians are facing at this critical juncture. During the waning years of Soviet power, Glasnost laid bare the distress of people trapped in a system they despised but felt powerless to change. The reexamination of values that began then continues today in the search for a new Russian culture, one rooted in the pre-Soviet past but dynamic and evolving, enabling Russians to meet the challenges they face in the contemporary world. Multi-textual, polyphonic, and contradictory, the current Russian cultural discourse is richly reflected in these essays by a diverse group of authors from Russian and American academic and cultural circles. Each chapter focuses on a particular cultural domain, surveying the historical origins of Russian beliefs and behaviors, exploring their Soviet and post-Soviet permutations, and highlighting the range of choices that Russians are facing at this critical juncture. The decisions they make will shape their society and culture for generations to come.Illuminating the universal significance of the Soviet experience, this volume raises provocative questions about the social, political, and economic sources of cultural change.

Reading Backwards Mureann Maguire 2021-06-18 This book outlines with theoretical and literary historical rigor a highly innovative approach to the writing of Russian literary history and to the reading of canonical Russian texts. “Anticipatory Plagiarism” is a concept developed by the French Oulipo group, but it has never to my knowledge been explored with reference to Russian studies. The editors and contributors to the proposed volume – a blend of senior and beginning scholars, Russians and non-Russians – offer a set of essays on Gogol, Dostoevsky, and Tolstoy which provocatively test the utility of AP as a critical tool, relating these canonical authors to more recent instances, some of them decidedly non-canonical. The senior scholars who are the editors and most of the contributors are truly distinguished. The volume is likely to receive serious attention and to be widely read. I recommend it with unqualified enthusiasm. William Mills Todd III, Harry Tuchman Levin Professor of Literature, Harvard University As the founder of the notion of “plagiarism by anticipation”, which was stolen from me in the sixties by fellow colleagues, I am delighted to learn that my modest contribution to literary theory will be used to better understand the interplay of interferences in Russian literature. Indeed, one would have to be naive to think that the great Russian authors would have invented everything. In fact, they were able to draw their ideas from their predecessors, but also from their successors, testifying to the open-mindedness that characterizes the Slavic soul. This book restores the truth. Pierre Bayard, Professor of Literature, University of Paris 8 This edited volume employs the paradoxical notion of ‘anticipatory plagiarism’—developed in the 1960s by the ‘Oulipo’ group of French writers and thinkers—as a mode for reading Russian literature. Reversing established critical approaches to the canon and literary influence, its contributors ask us to consider how reading against linear chronologies can elicit fascinating new patterns and perspectives. Reading Backwards: An Advance Retrospective on Russian Literature re-assesses three major nineteenth-century authors—Gogol, Dostoevsky and Tolstoy—either in terms of previous writers and artists who plagiarized them (such as Raphael, Homer, or Hall Caine), or of their own depredations against later writers (from)J.M. Coetzee to Liudmila Petrushevskaia). Far from suggesting that past authors literally stole from their descendants, these engaging essays, contributed by both early-career and senior scholars of Russian and comparative literature, encourage us to identify the contingent and familiar within classic texts. By moving beyond rigid notions of cultural heritage and literary canons, they demonstrate that inspiration is cyclical, influence can flow in multiple directions, and no idea is ever truly original. This book will be of great value to literary scholars and students working in Russian Studies. The introductory discussion of the origins and context of ‘plagiarism by anticipation’, alongside varied applications of the concept, will also be of interest to those working in the wider fields of comparative literature, reception studies, and translation studies.

Dostoevsky’s Convictional Theology Expressed in His Life and Literature Dumitru Sevastian 2021-03-12 Fyodor Dostoevsky was not a theologian, and his books are not books of theology. However, there is a “living way” that emerges from the study of his life and work, convictions made manifest in the details of his own life and the lives of his characters. Utilizing James William McClendon’s conception of biography as theology, Dr. Dumitru Sevastian explores the lived convictions that emerge from three distinct periods in Dostoevsky’s life, the pre-Siberian, Siberian, and post-Siberian, each represented by one of his novels, The Poor Folk, The House of the Dead, and The Brothers Karamazov. What emerges is a powerful expression of faith formed in community and tempered in suffering, an example relevant to all Christians seeking to model their lives and relationships on the dying and resurrected Christ.

Nineteenth Century Russian Literature John Lister Illingworth Fennell 1976-01-01

The Creation of Nikolai Gogol Donald Fanger 2009-06-30 Nikolai Gogol, Russia’s greatest comic writer, is a literary enigma. His masterworks--“The Nose,” “The Overcoat,” “The Inspector General,” “Dead Souls”--have attracted contradictory labels over the years, even as the originality of his achievement continues to defy exact explanation. Donald Fanger’s superb new book begins by considering why this should be so, and goes onto survey what Gogol created, step by step: an extraordinary body of writing, a model for the writer in Russian society, a textual identity that eclipses his scanty biography, and a kind of fiction unique in its time. Drawing on a wealth of contemporary sources, as well as on everything Gogol wrote, including journal articles, letters, drafts, and variants, Fanger explains Gogol’s eccentric genius and makes clear how it opened the way to the great age of Russian fiction. The method is an innovative mixture of literary history and literary sociology with textual criticism and structural interrogation. What emerges is not only a framework for understanding Gogol’s writing as a whole, but fresh and original interpretation of individual works. A concluding section, “The Surviving Presence,” probes the fundamental nature of Gogol’s creation to explain its astonishing vitality. In the process a major contribution is made to our understanding of comedy, irony, and satire, and ultimately to the theory of fiction itself.

Refining Russia Catriona Kelly 2001-08-09 Advice literature (etiquette manuals, guides to hygiene and house management, and treatises on upbringing) enjoyed massive popularity in Russia between the late eighteenth and the late twentieth centuries. It reflected changing attitudes to appropriate behaviour in private and public, to the acquisition of possessions, and not least to national identity (for many Russians, reading how-to books was seen as a way of ‘learning how to be a Westerner’). Written or translated by members of the cultural elite trying to encourage what they saw as civilized behaviour, advice literature was also a conduit for changing views of mass readers and of their place in society. This important and engaging book is the first systematic exploration of this hitherto neglected genre of popular printed text. It examines the evolution of advice literature from the Enlightenment to the post-Soviet era, from translations of F[?] nelon and Madame de Lambert in the 1760s and of Samuel Smiles in the late nineteenth and early twentieth centuries, to tracts by Gogol and Tolstoj, Soviet pamphlets on ‘how to be cultured’, and post-Soviet guides to ‘window treatments’. It draws on a huge range of sources - memoirs, ‘novelised conduct books’ such as Anna Karenina, parody advice literature, letters, and reviews - to examine the broader significance of how-to books, and their relationship with daily life (byT) as construct and as lived reality. The result is a book that not only makes a major contribution to the study of popular culture, but also throws an unexpected and revealing light on Russian history more broadly.

Multicultural Writers from Antiquity to 1945 Valeria Tocco 2002 This reference includes alphabetically arranged entries for more than 100 world writers from antiquity to 1945, who were significantly influenced by cultures other than their own. Each entry is written by an expert contributor and provides a brief biography, a discussion of multicultural themes and contexts, a summary of the author’s critical reception, and primary and secondary bibliographies. The entries focus on the socio-historical circumstances that led to the author’s exile, emigration, religious conversion, education, and travel or residence in a foreign country.

NoPLACE Like Home Amy C. Singleton 1997-07-31 Explores the way that four major works of Russian literature--Gogol’s Dead Souls, Goncharov’s Oblomov, Zamiatin’s We, and Bulgakov’s The Master and Margarita--define a cultural “self” for the Russian people. Focusing on the deep cultural currents that pull Russian society in contradictory ways, NoPLACE Like Home also explores the writer’s struggle to overcome these tensions through the creation of a literary utopia.

The Orthodox Christian World Augustine Casiday 2012 Over the last century unprecedented numbers of Christians from traditionally Orthodox societies migrated around

THE WORLD. ONCE SEEN AS AN ‘ORIENTAL’ OR ‘EASTERN’ PHENOMENON, ORTHODOX CHRISTIANITY IS NOW MUCH MORE WIDELY DISPERSED, AND IN MANY PARTS OF THE MODERN WORLD ONE NEED NOT GO FAR TO FIND AN ORTHODOX COMMUNITY AT WORSHIP. THIS COLLECTION OFFERS A COMPELLING OVERVIEW OF THE ORTHODOX WORLD, COVERING THE MAIN REGIONAL TRADITIONS OF ORTHODOX CHRISTIANITY AND THE WAYS IN WHICH THEY HAVE BECOME GLOBAL. THE CONTRIBUTORS ARE DRAWN FROM THE ORTHODOX COMMUNITY WORLDWIDE AND EXPLORE A RICH SELECTION OF KEY FIGURES AND THEMES. THE BOOK PROVIDES AN INNOVATIVE AND ILLUMINATING APPROACH TO THE SUBJECT, IDEAL FOR STUDENTS AND SCHOLARS ALIKE.

SLAVOPHILE EMPIRE LAURA ENGELSTEIN 2011-03-15 TWENTIETH-CENTURY RUSSIA, IN ALL ITS POLITICAL INCARNATIONS, LACKED THE BASIC FEATURES OF THE WESTERN LIBERAL MODEL: THE RULE OF LAW, CIVIL SOCIETY, AND AN UNCENSORED PUBLIC SPHERE. IN SLAVOPHILE EMPIRE, THE LEADING HISTORIAN LAURA ENGELSTEIN PAYS PARTICULAR ATTENTION TO THE SLAVOPHILES AND THEIR HEIRS, WHOSE AVERSION TO THE SECULAR INDIVIDUALISM OF THE WEST AND EMBRACE OF AN IDEALIZED VERSION OF THE NATIVE PAST ESTABLISHED A PATTERN OF THINKING THAT HAD AN ENDURING IMPACT ON RUSSIAN POLITICAL LIFE. IMPERIAL RUSSIA DID NOT LACK FOR PARTISANS OF WESTERN-STYLE LIBERALISM, BUT THEY WERE OUTNUMBERED, TO THE RIGHT AND TO THE LEFT, BY THOSE WHO FAVORED ILLIBERAL OPTIONS. IN THE BOOK’S RIGOROUSLY ARGUED CHAPTERS, ENGELSTEIN ASKS HOW RUSSIA’S IDENTITY AS A CULTURAL NATION AT THE CORE OF AN IMPERIAL STATE CAME TO BE DEFINED IN TERMS OF THIS ANTILIBERAL CONSENSUS. SHE EXAMINES DEBATES ON RELIGION AND SECULARISM, ON THE ROLE OF CULTURE AND THE LAW UNDER A TRADITIONAL REGIME PRESIDING OVER A MODERNIZING SOCIETY, ON THE STATUS OF THE EMPIRE’S ETHNIC PERIPHERIES, AND ON THE SPIRIT NEEDED TO MOBILIZE A MULTINATIONAL EMPIRE IN TIMES OF WAR. THESE DEBATES, SHE ARGUES, DID NOT PREDETERMINE THE KIND OF SYSTEM THAT EMERGED AFTER 1917, BUT THEY FORESHADOWED ELEMENTS OF A POLITICAL CULTURE THAT ARE STILL IN EVIDENCE TODAY.

THE EXPLOSIVE WORLD OF TATYANA N. TOLSTAYA’S FICTION HELENA GOSCILO 2016-09-16 THIS STUDY OF THE WORK OF TATYANA N. TOLSTAYA INITIATES THE READER INTO THE PARADOXES OF HER FICTIONAL UNIVERSE: A POETIC REALM RULED BY LANGUAGE, TO WHICH THE MYSTERIES OF LIFE, IMAGINATION, MEMORY AND DEATH ARE SUBJECT.

TOLSTOY AND THE RELIGIOUS CULTURE OF HIS TIME INESSA MEDZHIBOVSKAYA 2009-07-15 THE FIRST BOOK-LENGTH STUDY ON THE SUBJECT IN ANY LANGUAGE, TOLSTOY AND THE RELIGIOUS CULTURE OF HIS TIME TREATS TOLSTOY’S EXPERIENCE AS A MASSIVE PHILOSOPHICAL AND RELIGIOUS PROJECT RATHER THAN A CRISIS-LADEN TRAGEDY. INESSA MEDZHIBOVSKAYA EXPLAINS THE EVOLUTION OF TOLSTOY’S RELIGIOUS OUTLOOK BASED ON HIS ONGOING DIALOGUE WITH THE TRADITION OF CONVERSION IN EUROPE AND RUSSIA, AS WELL AS ON THE DEMANDS OF HIS OWN HEART, MIND, AND SPIRIT. THE AUTHOR CONTEXTUALIZES TOLSTOY’S CONVERSION, COMPARING HIS PATTERN OF RELIGIOUS CONVERSION WITH THAT OF OTHER NOTABLE RELIGIOUS CONVERTS-SAINT PAUL, SAINT AUGUSTINE, LUTHER, PASCAL, ROUSSEAU-AS WELL WITH THAT OF TOLSTOY’S COUNTRYMEN-PUSHKIN, GOGOL, CHAADAEV, STANKEVICH, BELNSKY, HERZEN, AND DOSTOEVSKY. STRESSING THE IMPORTANCE OF THE RELIGIOUS CULTURE OF HIS TIME FOR TOLSTOY, THIS STUDY INVESTIGATES THE NINETEENTH CENTURY DEBATES THAT INSPIRED AND REPELLED TOLSTOY AS HE WEIGHED ARGUMENTS FOR OR AGAINST FAITH IN HIS DIALOGUES WITH THE CULTURE OF HIS TIME, COVERING WIDELY DIFFERING FIELDS AND DISCIPLINES OF EXPERIMENTAL KNOWLEDGE. THE AUTHOR CONSIDERS GERMAN ROMANTIC PHILOSOPHY, THE NATURAL SCIENCES, PRAGMATIST RELIGIOUS SOLUTIONS, THEORIES OF SOCIAL PROGRESS AND EVOLUTION, AND THE HISTORICAL SCHOOL OF CHRISTIANITY. MEDZHIBOVSKAYA STRESSES THE FACT THAT INFLUENTIAL INTELLECTUAL CURRENTS WERE AS IMPORTANT TO TOLSTOY AS BELIEVERS AND NONBELIEVERS WERE FROM AND BEYOND HIS IMMEDIATE ENVIRONMENT. THE AUTHOR ARGUES THAT, IN THIS SENSE, TOLSTOY’S CONVERSION EMERGES AS DEEPLY INTERTEXTUAL, AND THIS SURPRISING DISCOVERY SHOULD NOT DIMINISH OUR TRUST IN TOLSTOY’S SINCERITY DURING HIS RELIGIOUS EVOLUTION, WHICH OCCURRED BOTH SPONTANEOUSLY AS WELL AS DELIBERATELY. THE POLYPHONY OF DISCREET SPIRITUAL MOMENTS THAT TOLSTOY CREATED BY FUSING IN HIS NARRATIVES OF CONVERSION RELIGIOUS AND ARTISTIC REALMS IS ARGUABLY HIS GREATEST CONTRIBUTION TO SPIRITUAL AUTOBIOGRAPHY.

NIKOLAY GOGOL AND HIS CONTEMPORARY CRITICS PAUL DEBRECZENY 1966

SELECTED WRITINGS: POETRY OF GRAMMAR AND GRAMMAR OF POETRY ROMAN JAKOBSON 1962

THE HOUSE IN THE GARDEN JOHN RANDOLPH 2018-07-05 “ASPIRING THINKERS REQUIRE A STAGE FOR THEIR PERFORMANCE AND AN AUDIENCE TO HELP GIVE THEIR ACTIONS DISTINCTION AND MEANING. TO BE MADE DURABLE AND INFLUENTIAL, THEIR CHARISMATIC STORIES HAVE TO BE FRAMED BY SUPPORTING IDEALS, PRACTICES, AND INSTITUTIONS. ALTHOUGH THE BIOGRAPHIES OF THE EMPIRE’S MOST FAMOUS THINKERS HAVE A COMFORTABLE PLATFORM IN MODERN RUSSIA’S PRINTED RECORD, SCHOLARS HAVE YET TO EXPLORE FULLY THE INTIMATE CONTEXT SURROUNDING THEIR ACTIVITIES IN THE EARLY NINETEENTH CENTURY. THERE IS, AS A RESULT, A CERTAIN HOMELESS QUALITY TO OUR UNDERSTANDINGS OF IMPERIAL RUSSIAN CULTURE, WHICH THIS HISTORY OF ONE EXTREMELY PRODUCTIVE

HOME WILL HELP US CORRECT.”—FROM THE HOUSE IN THE GARDEN THE HOUSE IN THE GARDEN EXPLORES THE ROLE PLAYED BY DOMESTICITY IN THE MAKING OF IMPERIAL RUSSIAN INTELLECTUAL TRADITIONS. IT TELLS THE STORY OF THE BAKUNINS, A DISTINGUISHED NOBLE FAMILY WHO IN 1779 CHOSE TO ABANDON THEIR HOME IN ST. PETERSBURG FOR A RUSTIC MANOR HOUSE IN CENTRAL RUSSIA’S TVER PROVINCE. AT THE TIME, THE RUSSIAN GOVERNMENT WAS ENCOURAGING ITS ELITE SUBJECTS TO SEE THEIR PRIVATE LIVES AS A FORUM FOR THE REPRESENTATION OF IMPERIAL VIRTUES AND NORMS. DRAWING ON THE FAMILY’S VAST ARCHIVE, RANDOLPH DESCRIBES THE BAKUNINS’ ATTEMPTS TO LIVE UP TO THIS IDEAL AND TO CONVERT THEIR NEW HOME, PRIAMUKHINO, INTO AN EXAMPLE OF MODERN CIVILIZATION. IN PARTICULAR, RANDOLPH SHOWS HOW THE BAKUNIN HOME FOSTERED THE DEVELOPMENT OF A GROUP OF CHARISMATIC YOUNG STUDENTS FROM MOSCOW UNIVERSITY, WHO IN THE 1830S SOUGHT TO USE THEIR EXPERIENCES AT PRIAMUKHINO TO REIMAGINE THEMSELVES AS AGENTS OF RUSSIA’S ENLIGHTENMENT. SOME OF THE STORY RANDOLPH TELLS IS FAMILIAR TO HISTORIANS. THE ANARCHIST MIKHAIL BAKUNIN, WHOSE EARLY PHILOSOPHICAL EVOLUTION RANDOLPH DESCRIBES, WAS BORN AT PRIAMUKHINO, WHILE THE RADICAL CRITIC VISSARION BELINSKY CLAIMED TO HAVE BEEN TRANSFORMED BY HIS EXPERIENCES THERE. WHEN TOM STOPPARD SOUGHT TO PORTRAY THE SPIRITUAL HISTORY OF THE RUSSIAN INTELLIGENTIA IN HIS TRILOGY, THE COAST OF UTOPIA, HE CHOSE PRIAMUKHINO AS THE SCENE FOR ACT 1. YET RANDOLPH’S RESEARCH ALLOWS US TO WATCH THIS DRAMA FROM A RADICALLY DIFFERENT PERSPECTIVE. IT SHOWS HOW THE CULTURE OF RUSSIAN IDEALISM—SO LONG PRESUMED TO BE A PRODUCT OF ALIENATION—ACTUALLY RELIED ON THE SUPPORT PROVIDED BY THE CULT OF DISTINCTION THAT THE RUSSIAN GOVERNMENT HAD BUILT AROUND NOBLE HOMES. IT ALSO ALLOWS US TO SEE THE OTHER ACTORS AND AGENTS OF PRIVATE LIFE—and MOST NOTABLY, THE BAKUNIN WOMEN—as PARTICIPANTS IN THE CREATION OF MODERN RUSSIAN SOCIAL THOUGHT. THE RESULT IS A WORK THAT REVISES OUR UNDERSTANDING OF RUSSIAN INTELLECTUAL HISTORY WHILE ALSO CONTRIBUTING TO THE HISTORIES OF WOMEN, GENDER, PRIVATE LIFE, AND MEMORY IN NINETEENTH-CENTURY RUSSIA.

2010-12-14

TOLSTOY AND TOLSTAYA ANDREW DONSKOV 2017-05-23 BOTH LEV NIKOLAEVICH TOLSTOY (1828-1910) AND HIS WIFE SOFIA ANDREEVNA TOLSTAYA (1844-1919) WERE PROLIFIC LETTERWRITERS. LEV NIKOLAEVICH WROTE APPROXIMATELY 10,000 LETTERS OVER HIS LIFETIME — 840 OF THESE ADDRESSED TO HIS WIFE. LETTERS WRITTEN BY (OR TO) SOFIA ANDREEVNA OVER HER LIFETIME ALSO NUMBERED IN THE THOUSANDS. WHEN TOLSTAYA PUBLISHED LEV NIKOLAEVICH’S LETTERS TO HER, SHE DECLINED TO INCLUDE ANY OF HER 644 LETTERS TO HER HUSBAND. THE ABSENCE OF HALF THEIR CORRESPONDENCE OBSCURED THE UNDERLYING SIGNIFICANCE OF MANY OF HIS COMMENTS TO HER AND OCCASIONALLY LED THE READER TO WRONG CONCLUSIONS. THE CURRENT VOLUME, IN PRESENTING A CONSTANTLY UNFOLDING DIALOGUE BETWEEN THE TOLSTOY-TOLSTAYA COUPLE — MOSTLY FOR THE FIRST TIME IN ENGLISH TRANSLATION — OFFERS UNIQUE INSIGHTS INTO THE MINDS OF TWO FASCINATING INDIVIDUALS OVER THE 48-YEAR PERIOD OF THEIR CONJUGAL LIFE. NOT ONLY DO WE ‘PEER INTO THE SOULS’ OF THESE DEEP-THINKING CORRESPONDENTS BY PENETRATING THEIR IMMEDIATE AND EXTENDED FAMILY LIFE — FULL OF JOY AND SADNESS, BLISS AND TRAGEDY BUT WE ALSO OBSERVE, AS IN A GENERATION-SPANNING CHRONICLE, A VARIETY OF SCENES OF RUSSIAN SOCIETY, FROM RURAL PEASANTS TO LORDS AND LADIES. THIS HARD-COVER, ILLUSTRATED CRITICAL EDITION INCLUDES A FOREWORD BY VLADIMIR IL’ICH TOLSTOY (LEV TOLSTOY’S GREAT-GREAT-GRANDSON), INTRODUCTION, MAPS, GENEALOGY, AS WELL AS ELEVEN ADDITIONAL LETTERS BY SOFIA ANDREEVNA TOLSTAYA PUBLISHED HERE FOR THE VERY FIRST TIME IN EITHER RUSSIAN OR ENGLISH TRANSLATION. IT IS A BEAUTIFUL COMPLEMENT TO MY LIFE, A COLLECTION OF SOFIA TOLSTAYA’S MEMOIRS PUBLISHED IN ENGLISH IN 2010 AT THE UNIVERSITY OF OTTAWA PRESS.

J. A. E. CURTIS 1987-04-24 PUBLISHED IN 1987, THIS BOOK WAS THE FIRST FULL-LENGTH INTERPRETATIVE STUDY IN ENGLISH OF THE LATER WRITINGS OF THE OUTSTANDING SOVIET NOVELIST AND PLAYWRIGHT MIKHAIL BULGAKOV (1891-1940). THE FOCUS IS THE 1930S, THE PERIOD WHEN BULGAKOV WAS WRITING THE MASTER AND MARGARITA, AN EXTRAORDINARY NOVEL THAT HAS HAD A PROFOUND IMPACT IN THE SOVIET UNION AND WHICH IS NOW GENERALLY REGARDED AS HIS MASTERPIECE. USING MATERIAL FROM SOVIET ARCHIVES AND LIBRARIES, DR CURTIS SUGGESTS THAT BULGAKOV’S FUNDAMENTAL PREOCCUPATION IN THIS MOVEL WITH THE DESTINY OF LITERATURE AND OF THE WRITER IS REFLECTED IN OTHER MAJOR WORKS OF THE SAME PERIOD, IN PARTICULAR HIS WRITINGS ON PUSHKIN AND MOLIÈ re. BULGAKOV EMERGES AS A BELATED ROMANTIC, A FIGURE UNIQUE ON THE EARLY SOVIET LITERACY SCENE.

RUSSIAN CONSERVATISM AND ITS CRITICS RICHARD PIPES 2007-06-01 WHY HAVE RUSSIANS CHOSEN UNLIMITED AUTOCRACY THROUGHOUT THEIR HISTORY? WHY IS DEMOCRACY UNABLE TO FLOURISH IN RUSSIA?

POETRY OF GRAMMAR AND GRAMMAR OF POETRY

BULGAKOV’S LAST DECADE