[Books] Orest Somov Russian Fiction Between Romanticism And Realism

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| Orest Somov | John Mersereau | 1989 |

| The Witches of Kyiv | Orest Somov | 2016-11-04 |
throughout Ukraine, from a cemetery in Kyivan Rus, to an isolated forest cottage in the seventeenth century Kozak era, to the society ballrooms of Somov’s own world – the early nineteenth century. Gothic horror appears in many guises including witches, warlocks, demons and vengeful ‘rusalka’. Strange soothsayers and malevolent visitors represent the forces of good and evil. In her foreword Dr Svitlana Krys describes Somov “as an initiator of an indigenous literary tradition of the Gothic in the Ukrainian literary canon”. Native folk traditions, ghost stories and European Romanticism are twisted together in Somov’s imaginative tales, most of which are published here in English for the first time.

The Witches of Kyiv - Orest Somov - 2016-11-04
In The Witches of Kyiv and Other Gothic Tales by Orest Somov the supernatural is present

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Alexander Bestuzhev-Marlinsky and Russian Byronism - Lewis Bagby - 2010-11-01

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Rivers in Russian Literature focuses on the Russian literary and folkloric treatment of five rivers—the Dnieper, Volga, Neva, Don, and Angara. Each chapter traces, within a geographical and historical context, the evolution of the literary representation of one river. Imagination may endow a river with aesthetic or spiritual qualities; ethnic, national, or racial associations; or commercial or agricultural symbolism of many kinds. Russian literary responses to these five rivers have much to tell us about the society that produced them as well as the rivers they treat. Distributed for UNIVERSITY OF DELAWARE PRESS

**Rivers in Russian Literature** - Margaret Ziolkowski - 2020-11-20

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**Orest Somov** - Orest Mikhaïlovich Somov - 1974

Gogol's Afterlife - Stephen Moeller-Sally - 2002-12-26

Gogol's claim to the title of national literary classic is incontestable. An exemplar of popular audiences no less than for the intelligentsia, Gogol was pressed into service under the tsarist and Soviet regimes for causes both aesthetic and political, official and unofficial. In Gogol's
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and later maintained it, despite dramatic shifts in
the organization of Russian literature and
society. Part I charts the historical and cultural
currents that shaped Gogol's reputation,
devoting particular attention to the models of
authorship Gogol himself devised in response to
his changing audience and developing authorial
mission. Part II takes a panoramic view of the
social milieu in which Gogol's status evolved.
Finally, Part III examines the place of the classics
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**Nikolai Gogol** - Yuliya Ilchuk - 2021-02-26
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Russia and Ukraine - Myroslav Shkandrij - 2001
Both Russian and Ukrainian writers have explored the politics of identity in the post-Soviet period, but while the canon of Russian imperial thought is well known, the tradition of resistance - which in the Ukrainian case can be traced as far back as the meeting of the Russian and Ukrainian polities and cultures of the seventeenth century - is much less familiar."-- BOOK JACKET.

Romantic Russia - - 1997

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Waiting for Pushkin - Alessandra Tosi - 2006
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
Waiting for Pushkin - Alessandra Tosi - 2006
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 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.
Studies of Eastern European literature have largely confined themselves to a single language, culture, or nationality. In this highly original book, Glaser shows how writers working in Russian, Ukrainian, and Yiddish during much of the nineteenth century and the early part of the twentieth century were in intense conversation with one another. The marketplace was both the literal locale at which members of these different societies and cultures interacted with one another and a rich subject for representation in their art. It is commonplace to note the influence of Gogol on Russian literature, but Glaser shows him to have been a profound influence on Ukrainian and Yiddish literature as well. And she shows how Gogol must be understood not only within the context of his adopted city of St. Petersburg but also that of his native Ukraine.

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**European Gothic** - Avril Horner - 2017-06-01

The only collection to concentrate on the European Gothic - writing in English, French, German, Russian and Spanish. Charts the rich process of cross-fertilisation, especially regarding Anglo-French exchanges in the development of the Gothic novel. Emphasises the importance of the impact of translation on the development of the Gothic novel. Uses a variety of critical perspectives to reassess the work of authors such as Clara Reeve, Sophia Lee, Charlotte Smith, Ann Radcliffe, Matthew Lewis, Charles Maturin, Coleridge, Mary Shelley, Jan Potocki, Balzac, Dostoevesky, Gaston Leroux and Djuna Barnes. Offers a fresh way of thinking about Gothic lineages and histories.
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**Autobiographical Statements in Twentieth-Century Russian Literature** - Jane Gary Harris - 2014-07-14

The fifteen essays in this volume explore the extraordinary range and diversity of the autobiographical mode in twentieth-century Russian literature from various critical perspectives. They will whet the appetite of readers interested in penetrating beyond the canonical texts of Russian literature. The introduction focuses on the central issues and key problems of current autobiographical theory and practice in both the West and in the Soviet biographical praxis in the context of an individual author's work and often in dialogue with another of the included writers. Examined here are first the experimental writings of the early years of the twentieth century--Rozanov, Remizov, and Bely; second, the unique autobiographical statements of the mid-1920s through the early 1940s--Mandelstam, Pasternak, Olesha, and Zoshchenko; and finally, the diverse and vital contemporary writings of the 1960s through the 1980s as exemplified not only by creative writers but also by scholars, by Soviet citizens as well as by emigrs--Trifonov, Nadezhda Mandelstam, Lydia Ginzburg, Nabokov, Jakobson, Sinyavsky, and Limonov. Originally published in 1990. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them
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**The Handbook to Gothic Literature** - Marie Mulvey-Roberts - 1998-03-01
Some topics and literary figures discussed are: American Gothic, Ambrose Bierce, Charles Dickens, Gothic architecture, Nathaniel Hawthorne, Contemporary Gothic, Occultism, Robert Louis Stevenson, Witches and witchcraft, Spiritualism, Oscar Wilde, Gothic film, Ghost stories, and Edgar Allan Poe.

**Goncharov in the Twenty-First Century** - Ingrid Kleespies - 2021-11-23
Goncharov in the Twenty-First Century brings together a range of international scholars for a reexamination of Ivan Goncharov’s life and work through a twenty-first century critical lens. Contributions to the volume highlight Goncharov’s service career, the complex and understudied manifestation of Realism in his work, the diverse philosophical threads that shape his novels, and the often colliding contexts of writer and imperial bureaucrat in the 1858 travel text Frigate Pallada. Chapters engage with approaches from post-colonial and queer studies, theories of genre and the novel, desire, laughter, technology, and mobility and travel.

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This volume addresses a range of issues which underlie the notions of European identity. Among them: what does it mean to be a European? What place will minorities find in the Europe of the twenty-first century? What roles will women play in the future communities? Will Europe become more open to diversity, or become increasingly introspective?

Petersburg - Nikolaï Alekseevich Nekrasov - 2009
This collection of short works forms a documentary of life in the mid-nineteenth-century metropolis.
The great names of Russian literature read like a who's who of great names in the world literature: Dostoyevsky, Tolstoy, Pushkin, Chekhov, Bunin, Pasternak, Solzhenitsyn. But there are only a handful of the legions of extraordinary writers that formed the basis of Russian literature. Russian literature is a rich tapestry reflecting life in a complex world of political turmoil, religious fervour, climate extremes and conditions for daily life which would stupefy the average European or American. This book presents an overview of Russian literature as well as a comprehensive bibliography, including English language sources, accessed by subject, author and titles indexes.

**Russian Literature--overview and Bibliography** - Gene V. Palmer - 2002
The great names of Russian literature read like a who's who of great names in the world literature: Dostoyevsky, Tolstoy, Pushkin, Chekhov, Bunin, Pasternak, Solzhenitsyn.
consecutively numbered. Each entry includes

**Russian romanticism** - Lauren G. Leighton - 1975-01-01

**History of Nineteenth-century Russian Literature: Romantic period** - Dmitrij Cizevskij - 1974

**History of Nineteenth-century Russian Literature: Romantic period** - Dmitrij Cizevskij - 1974

**Russia and the Former Soviet Union** - Helen F. Sullivan - 1994
Continuing, and to some extent expanding on, the bibliographies of Stephan Horak (i.e., Russia, the USSR and Eastern Europe), this volume, the first of two (the second to cover Eastern Europe), presents an annotated bibliography of representative titles selected from The American Bibliography of Slavic and East European Studies and Books in Print. Titles are divided into sections by major subject area and are consecutively numbered. Each entry includes complete bibliographic information, a descriptive annotation and information, if available, on where the book was reviewed. Annotation copyright by Book News, Inc., Portland, OR
Women in Russian Culture and Society, 1700-1825 - W. Rosslyn - 2007-10-23
Women in Russian Culture and Society, 1700-1825 is a collection of essays by leading researchers shedding new light on women as writers, actresses, nuns and missionaries. It illuminates the lives of merchant and serf women as well as noblewomen and focuses on women's culture in Russia during this period.

A revised and updated edition of this comprehensive narrative history.

Representing Russia's Orient - Adalyat Issiyeva - 2020
Building on long-forgotten archives and detailed case studies, Representing Russia's Orient reveals how complex representations of oriental subjects in nineteenth-century Russian art music, which often merged elements of East and West, contributed to the formation of Russia's national identity.

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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
writer in Russian society, a textual identity that 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.

The Creation of Nikolai Gogol - Donald Fanger - 2009-06-30
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The Handbook of the Gothic - Marie Mulvey-
identity. Valeria Sobol argues that the persistent presence of Gothic tropes in the literature of the Russian Empire is a key literary form that enacts deep historical and cultural tensions arising from Russia's idiosyncratic imperial experience. Her book brings together theories of empire and colonialism with close readings of canonical and less-studied literary texts as she explores how Gothic horror arises from the threatening ambiguity of Russia's own past and present, producing the effect Sobol terms "the imperial uncanny." Focusing on two spaces of the imperial uncanny—the Baltic north/Finland and the Ukrainian south—Haunted Empire reconstructs a powerful discursive tradition that reveals the mechanisms of the Russian imperial imagination that are still at work today.

Haunted Empire - Valeria Sobol - 2020-09-15
Haunted Empire shows that Gothic elements in Russian literature frequently expressed deep-set anxieties about the Russian imperial and national identity. Valeria Sobol argues that the persistent presence of Gothic tropes in the literature of the Russian Empire is a key literary form that enacts deep historical and cultural tensions arising from Russia's idiosyncratic imperial experience. Her book brings together theories of empire and colonialism with close readings of canonical and less-studied literary texts as she explores how Gothic horror arises from the threatening ambiguity of Russia's own past and present, producing the effect Sobol terms "the imperial uncanny." Focusing on two spaces of the imperial uncanny—the Baltic north/Finland and the Ukrainian south—Haunted Empire reconstructs a powerful discursive tradition that reveals the mechanisms of the Russian imperial imagination that are still at work today.

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**American Contributions to the Sixth International Congress of Slavists: Literary contributions, edited by W. E. Harkins** - 1968

**Terror and Greatness** - Kevin M. F. Platt - 2011-05-15

In this ambitious book, Kevin M. F. Platt focuses on a cruel paradox central to Russian history: that the price of progress has so often been the traumatic suffering of society at the hands of the state. The reigns of Ivan IV (the Terrible) and Peter the Great are the most vivid exemplars of this phenomenon in the pre-Soviet period. Both rulers have been alternately lionized for great achievements and despised for the extraordinary violence of their reigns. In many accounts, the balance of praise and condemnation remains unresolved; often the violence is simply repressed. Platt explores historical and cultural representations of the two rulers from the early nineteenth century to the present, as they shaped and served the changing dictates of Russian political life. Throughout, he shows how past
on a cruel paradox central to Russian history: attempts to evaluate these liminal figures. In ever-changing and often counterposed treatments of the two, Russians have debated the relationship between greatness and terror in Russian political practice, while wrestling with the fact that the nation’s collective selfhood has seemingly been forged only through shared, often self-inflicted trauma. Platt investigates the work of all the major historians, from Karamzin to the present, who wrote on Ivan and Peter. Yet he casts his net widely, and “historians” of the two tsars include poets, novelists, composers, and painters, giants of the opera stage, Party hacks, filmmakers, and Stalin himself. To this day the contradictory legacies of Ivan and Peter burden any attempt to come to terms with the nature of political power—past, present, future—in Russia.

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**Contexts, Subtexts and Pretexts** - Brian James Baer - 2011-04-13
This volume presents Eastern Europe and Russia as a distinctive translation zone, despite significant internal differences in language, religion and history. The persistence of large multilingual empires, which produced bilingual and even polyglot readers, the shared experience of “belated modernity” and the longstanding incredibly vibrant, profoundly politicized, and highly visible culture of translation throughout the region as a whole. The individual contributors to this volume examine diverse manifestations of this shared translation culture from the Romantic Age to the present day, revealing literary translation to be at times an embarrassing reminder of the region’s cultural marginalization and reliance on the West and at other times a mode of resistance and a metaphor for cultural supercession. This volume demonstrates the relevance of this region to the current scholarship on alternative translation traditions and exposes some of the Western assumptions that have left the region underrepresented in the field of Translation Studies.

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The Society Tale in Russian Literature - Neil Cornwell - 1998
This collection of essays is the first book to appear on the society tale in nineteenth-century Russian fiction. Written by a team of British and American scholars, the volume is based on a symposium on the society tale held at the University of Bristol in 1996. The essays examine the development of the society tale in Russian fiction, from its beginnings in the 1820s until its subsumption into the realist novel, later in the century. The contributions presented vary in approach from the text or author based study to the generic or the sociological. Power, gender and discourse theory all feature strongly and the volume should be of considerable interest to students and scholars of nineteenth-century Russian literature. There are essays covering Pushkin, Lermontov, Odoevsky and Tolstoi, as well as more minor writers, and more general and theoretical approaches.
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The Veil of Moses describes the creation of Russian romantic literary stereotypes which shaped the opinion of the Russian public on the Jews.

Russian Literary Criticism is a survey of the various ways in which representative Russian critics from the eighteenth century to the
not know Russian, this book discusses the major literary works of other Russian and non-Russian writers but also the problems of literature in general. Primarily intended for readers who do not know Russian, this book discusses the major Russian critics and critical movements. The author provides sufficient historical and political background to enable the reader to understand both the literary situation and the problems facing Russian critics at any given time - whether the influx of various ideologies, official Soviet views, or dissident opinion form the Decembrists to Solzhenitsyn.

**Russian Literary Criticism** - R. H. Stacy - 1974-04-01

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**Studies in short fiction** - - 1990

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**Russian Essays on Shakespeare and His Contemporaries** - Aleksandr Tikhonovich Parfenov - 1998

Throughout his career, from the early play Love's Labour's Lost to one of his last romances, The Winter's Tale, Shakespeare was intrigued by Russia. Reciprocating that intrigue over the last few centuries, Russia, as so many other countries, has claimed Shakespeare as its own.
Russian and Ukrainian scholars from three different perspectives: explaining the plays to Russian audiences, discussing Russian theater for Western audiences, and dealing with contemporary criticism.

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