

**ФЛОРЕНСКИЙ**  
**СОЧИНЕНИЯ**

# Sochineniia V 3 Tomakh Tom 3 Pushkin

**Thomas M. Bohn**



### **Sochineniia V 3 Tomakh Tom 3 Pushkin:**

Formalists against Imperialism Anna Aydynyan, 2022-05-30 In January 1829 an angry mob in Tehran murdered Russian poet and diplomat Alexander Griboedov author of the verse comedy *Woe from Wit* and architect of the Russian annexation of the north Caucasus from Persia after the Russo Persian War A century later the Russian formalist writer Yury Tynianov wrote a historical novel about the event entitled *The Death of Vazir Mukhtar* In this wide ranging study Anna Aydynyan posits that *The Death of Vazir Mukhtar* conceptualizes Orientalism fifty years before Edward Said coined the term She argues that Tynianov parodied historical works on the Caucasus in his novel in order to critique the ways in which exoticizing the East enabled imperialism and colonization Analysing literary and non literary texts on Russia's relationship with Iran along with the economic and cultural development of Transcaucasia after the Russo Persian War *Formalists against Imperialism* studies Russian culture within the framework of comparative colonialisms and examines the twentieth century Russian reconsideration of the country's imperial past      **The Problem of Verse Language** Юрий Николаевич Тынянов, 1981

*Russian Messianism* Peter J. S. Duncan, 2002-11-01 This is the first book in English for half a century to examine the complexities of Russian messianism both as a whole and in its interaction with Communism Peter Duncan considers its Orthodox roots and focuses on Russia's geopolitical experience and situation to explain the endurance of this phenomenon

**Russia** Geoffrey A. Hosking, 1997 The Soviet Union crumbles and Russia rises from the rubble once again the great nation a perfect scenario but for one point Russia was never a nation And this says the eminent historian Geoffrey Hosking is at the heart of the Russians dilemma today as they grapple with the rudiments of nationhood His book is about the Russia that never was a three hundred year history of empire building at the expense of national identity Russia begins in the sixteenth century with the inception of one of the most extensive and diverse empires in history Hosking shows how this undertaking the effort of conquering defending and administering such a huge mixture of territories and peoples exhausted the productive powers of the common people and enfeebled their civic institutions Neither church nor state was able to project an image of Russian-ness that could unite elites and masses in a consciousness of belonging to the same nation Hosking depicts two Russias that of the gentry and of the peasantry and reveals how the gap between them widened by the Tsarist state's repudiation of the Orthodox messianic myth continued to grow throughout the eighteenth and nineteenth centuries Here we see how this myth on which the empire was originally based returned centuries later in the form of the revolutionary movement which eventually swept away the Tsarist Empire but replaced it with an even more universalist one Hosking concludes his story in 1917 but shows how the conflict he describes continues to affect Russia right up to the present day      **Queer in Translation** B.J. Epstein, Robert Gillett, 2017-01-06 As the field of translation studies has developed translators and translation scholars have become more aware of the unacknowledged ideologies inherent both in texts themselves and in the mechanisms that affect their circulation This book both analyses the translation of queerness and

applies queer thought to issues of translation. It sheds light on the manner in which heteronormative societies influence the selection, reading, and translation of texts and pays attention to the means by which such heterosexism might be subverted. It considers the ways in which queerness can be repressed, ignored, or made invisible in translation and shows how translations might expose or underline the queerness or the homophobic implications of a given text. Balancing the theoretical with the practical, this book investigates what is culturally at stake when particular texts are translated from one culture to another, raising the question of the relationship between translation, colonialism, and globalization. It also takes the insights derived from intercultural translation studies and applies them to other fields of cultural criticism. The first multi-focus, in-depth study on translating queer, translating queerly, and queering translation, this book will be of interest to scholars working in the fields of gender and sexuality, queer theory, and queer studies, literature, film studies, and translation studies.

Pushkin's Tatiana  
 Olga Peters Hasty, 1999. ONE OF THE most discussed and elusive female characters in the Russian literary tradition, Pushkin's Tatiana Larina is the progenetrix of an impressive list of heroines ranging from Tolstoy's Anna Karenina to Pasternak's Lara Guishar in *Doctor Zhivago*. In this provocative new book, Olga Hasty offers the first study of Pushkin's novel in verse, Eugene Onegin, that focuses systematically on Tatiana. A major revisionist reading of one of the central texts of the Russian canon, Hasty's Tatiana-centric approach to Eugene Onegin revitalizes our understanding of both Pushkin's heroine and the novel in which she appears. Hasty shows with elegance and psychological insight how Tatiana is able to realize her imaginative potential in a context full of real risk and constraint. Tatiana emerges as a new literary, psychological, and cultural model who enacts precisely those creative tensions and possibilities on which Pushkin himself drew. Pushkin's Tatiana recovers the erotic energy, self-control, and expressivity of Pushkin's most beloved heroine, freeing her from the clichéd image of self-sacrificial woman. Hasty concludes with an insightful exploration of Tatiana's subsequent role in the self-presentations of the Russian poets Karolina Pavlova and Marina Tsvetaeva.

*Pushkin, the Decembrists, and Civic Sentimentalism* Emily Wang, 2023-10-31. In December 1825, a group of liberal aristocrats, officers, and intelligentsia mounted a coup against the tsarist government of Russia. Inspired partially by the democratic revolutions in the United States and France, the Decembrist movement was unsuccessful; however, it led Russia's civil society to new avenues of aspiration and had a lasting impact on Russian culture and politics. Many writers and thinkers belonged to the conspiracy, while others, including the poet Alexander Pushkin, were loosely or ambiguously affiliated. While the Decembrist movement and Pushkin's involvement have been well covered by historians, Emily Wang takes a novel approach, examining the emotional and literary motivations behind the movement and the dramatic failed coup. Through careful readings of the literature of Pushkin and others active in the northern branch of the Decembrist movement, such as Kondraty Ryleev, Wilhelm Kchelbecker, and Fyodor Glinka, Wang traces the development of emotional communities among the members and adjacent writers. This book illuminates what Wang terms civic sentimentalism: the belief that cultivating noble sentiments on an individual level was the key to liberal progress for

Russian society a core part of Decembrist ideology that constituted a key difference from their thought and Pushkin's The emotional program for Decembrist community members was in other ways a civic program for Russia as a whole one that they strove to enact by any means necessary **Cognitive Poetics and Cultural Memory** Mikhail Gronas, 2010-10-18 In this volume Gronas addresses the full range of psychological social and historical issues that bear on the mnemonic existence of modern literary works particularly Russian literature He focuses on the mnemonic processes involved in literary creativity and the question of how our memories of past reading experiences shape the ways in which we react to literary works The book also examines the concrete mnemonic qualities of poetry as well as the social uses to which poetry memorization has historically been put to use This study will appeal to scholars of cognitive poetics Russian literature and cultural studies

*Lyric Complicity* Daria Khitrova, 2019-07-16 For many nineteenth century Russians poetry was woven into everyday life in conversation and correspondence scrapbook albums and parlor entertainments Blending close literary analysis with social and cultural history Daria Khitrova shows how poetry lovers of the period all became nodes in a vast network of literary appreciation and constructed meaning Poetry during the Golden Age was not a one way avenue from author to reader Rather it was participatory interactive and performative *Lyric Complicity* helps modern readers recover Russian poetry's former uses and functions life situations that moved people to quote or perform a specific passage from a poem or a forgotten occasion that created unforgettable verse *The Song of the Mocking Bird* Alexandra Smith, 1994 Marina Tsvetaeva one of this century's leading Russian authors was fascinated by Pushkin throughout her life She often modelled herself on Russia's first great poet This book examines Tsvetaeva's writings on Pushkin including her translations of his poetry into French It sheds a new light on Tsvetaeva's avant garde poetics arguing that mimicry played a crucial role in her writings Tsvetaeva was brought up to speak German and French as well as Russian and with most of her works written as an émigré in Berlin Czechoslovakia and France she was a truly European author and critic This book shows how Tsvetaeva's work on Pushkin shaped and revealed her Russian identity **Monthly Index of Russian Accessions** Library of Congress. Processing Department, 1965 *The Poetics of Impudence and Intimacy in the Age of Pushkin* Joe Peschio, 2012 In early nineteenth century Russia members of jocular literary societies gathered to recite works written in the lightest of genres the friendly verse epistle the burlesque the epigram the comic narrative poem the prose parody In a period marked by the Decembrist Uprising and heightened state scrutiny into private life these activities were hardly considered frivolous such works and the domestic insular spaces within which they were created could be seen by the Russian state as rebellious at times even treasonous Joe Peschio offers the first comprehensive history of a set of associated behaviors known in Russian as *shalosti* a word which at the time could refer to provocative behaviors like practical joking insubordination ritual humiliation or vandalism among other things but also to literary manifestations of these behaviors such as the use of obscenities in poems impenetrably obscure allusions and all manner of literary inside jokes One of the period's most fashionable literary and social

poses became this complex of behaviors taken together Peschio explains the importance of literary shalosti as a form of challenge to the legitimacy of existing literary institutions and sometimes the Russian regime itself Working with a wide variety of primary texts from verse epistles to denunciations etiquette manuals and previously unknown archival materials Peschio argues that the formal innovations fueled by such prankish types of literary behavior posed a greater threat to the watchful Russian government and the literary institutions it fostered than did ordinary civic verse or overtly polemical prose

*Collected Essays in Honor of the Bicentennial of Alexander Pushkin's Birth* Juras T. Ryfa, 2000 This collection involved the participation of both Russian and American scholars as a joint cultural event *True Songs of Freedom* John

MacKay, 2013-07-31 Harriet Beecher Stowe's 1852 antislavery novel *Uncle Tom's Cabin* was the nineteenth century's best selling novel worldwide only the Bible outsold it It was known not only as a book but through stage productions films music and commercial advertising as well But how was Stowe's novel one of the watershed works of world literature actually received outside of the American context *True Songs of Freedom* explores one vital sphere of Stowe's influence Russia and the Soviet Union from the 1850s to the present day Due to Russia's own tradition of rural slavery the vexed entwining of authoritarianism and political radicalism throughout its history and especially after 1945 its prominence as the superpower rival of the United States Russia developed a special relationship to Stowe's novel during this period of rapid societal change *Uncle Tom's Cabin* prompted widespread reflections on the relationship of Russian serfdom to American slavery on the issue of race in the United States and at home on the kinds of writing appropriate for children and peasants learning to read on the political function of writing and on the values of Russian educated elites who promoted discussed and fought over the book for more than a century By the time of the Soviet Union's collapse in 1991 Stowe's novel was probably better known by Russians than by readers in any other country John MacKay examines many translations and rewritings of Stowe's novel plays illustrations and films based upon it and a wide range of reactions to it by figures famous Leo Tolstoy Ivan Turgenev Marina Tsvetaeva and unknown In tracking the reception of *Uncle Tom's Cabin* across 150 years he engages with debates over serf emancipation and peasant education early Soviet efforts to adapt Stowe's deeply religious work of protest to an atheistic revolutionary value system the novel's exploitation during the years of Stalinist despotism Cold War anti

Americanism and antiracism and the postsocialist consumerist ethos *The Vampire* Thomas M. Bohn, 2019-09-01 Even before Bram Stoker immortalized Transylvania as the homeland of his fictional Count Dracula the figure of the vampire was inextricably tied to Eastern Europe in the popular imagination Drawing on a wealth of previously neglected sources this book offers a fascinating account of how vampires whose various incarnations originally emerged from folk traditions from all over the world became so strongly identified with Eastern Europe It demonstrates that the modern conception of the vampire was born in the crucible of the Enlightenment embodying a mysterious Eastern otherness that stood opposed to Western rationality From the Prologue From Original Sin to Eternal Life For a broad contemporary public the vampire has become a

star a media sensation from Hollywood Bestselling authors such as Bram Stoker Anne Rice and Stephenie Meyer continue to fire the imaginations of young and old alike and bloodsuckers have achieved immortality through films like Dracula Interview with a Vampire and Twilight It is no wonder that in the teenage bedrooms of our globalized world vampires even steal the show from Harry Potter They have long since been assigned individual personalities and treated with sympathy They may possess superhuman powers but they are also burdened by their immortality and have to learn to come to terms with their craving for blood Whereas the Southeast European vampire discovered in the 1730s underwent an Americanization and domestication in the media landscape of the twentieth century the creole zombies that first became known through the cheap novels and horror films of the 1920s still continue to serve as brainless horror figures Do bloodsuckers really exist and should we really be afraid of the dead These are the questions that I seek to tackle following the wishes of my daughter who was ten when I started this project

Russian and Soviet Film Adaptations of Literature, 1900-2001 Stephen Hutchings, Anat Vernitskaia, 2004-12-17 Providing many interesting case studies and bringing together many leading authorities on the subject this book examines the importance of film adaptations of literature in Russian cinema especially during the Soviet period when the cinema was accorded a vital role in imposing the authority of the communist regime on the consciousness of the Soviet people

**Writing at Russia's Border** Katya Hokanson, 2008-01-01 It is often assumed that cultural identity is determined in a country's metropolitan centres Given Russia's long tenure as a geographically and socially diverse empire however there is a certain distillation of peripheral experiences and ideas that contributes just as much to theories of national culture as do urban centred perspectives Writing at Russia's Border argues that Russian literature needs to be reexamined in light of the fact that many of its most important nineteenth century texts are peripheral not in significance but in provenance Katya Hokanson makes the case that the fluid and ever changing cultural and linguistic boundaries of Russia's border regions profoundly influenced the nation's literature posing challenges to stereotypical or territorially based conceptions of Russia's imperial military and cultural identity A highly canonical text such as Pushkin's Eugene Onegin 1831 which is set in European Russia is no less dependent on the perspectives of those living at the edges of the Russian Empire than is Tolstoy's The Cossacks 1863 which is explicitly set on Russia's border and has become central to the Russian canon Hokanson cites the influence of these and other peripheral texts as proof that Russia's national identity was dependent upon the experiences of people living in the border areas of an expanding empire Produced at a cultural moment of contrast and exchange the literature of the periphery represented a negotiation of different views of Russian identity an ingredient that was ultimately essential even to literature produced in the major cities Writing at Russia's Border upends popular ideas of national cultural production and is a fascinating study of the social implications of nineteenth century Russian literature

*Monthly Index of Russian Accessions*, 1961

**Osip Mandelstam and the Modernist Creation of Tradition** Clare Cavanagh, 1994-11-14 If modernism marked as some critics claim an apocalypse of cultural community then Osip Mandelstam

1891-1938 must rank among its most representative figures. Born to Central European Jews in Warsaw on the cusp of the modern age, he could claim neither Russian nor European traditions as his birthright. Describing the poetic movement he helped to found, Acmeism as a yearning for world culture, he defined the impulse that charges his own poetry and prose. Clare Cavanagh has written a sustained study placing Mandelstam's remembrance and invention of a usable poetic past in the context of modernist writing in general, with particular attention to the work of T. S. Eliot and Ezra Pound. Cavanagh traces Mandelstam's creation of tradition from his earliest lyrics to his last verses written shortly before his arrest and subsequent death in a Stalinist camp. Her work shows how the poet, generalizing from his own dilemmas and disruptions, addressed his epoch's paradoxical legacy of disinheritance and how he responded to this unwelcome legacy with one of modernism's most complex, ambitious, and challenging visions of tradition. Drawing on not only Russian and Western modernist writing and theory but also modern European Jewish culture, Russian religious thought, postrevolutionary politics, and even silent film, Cavanagh traces Mandelstam's recovery of a world culture vital, vast, and varied enough to satisfy the desires of the quintessential outcast modernist.

**A History of Russian Literature** Andrew Kahn, Mark Naumovich Lipovetskiĭ, Irina Reyfman, Stephanie Sandler, 2018. 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 include 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. 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, brings 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 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 figures, historical events, and literary politics, literary theory, and literary innovation.



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