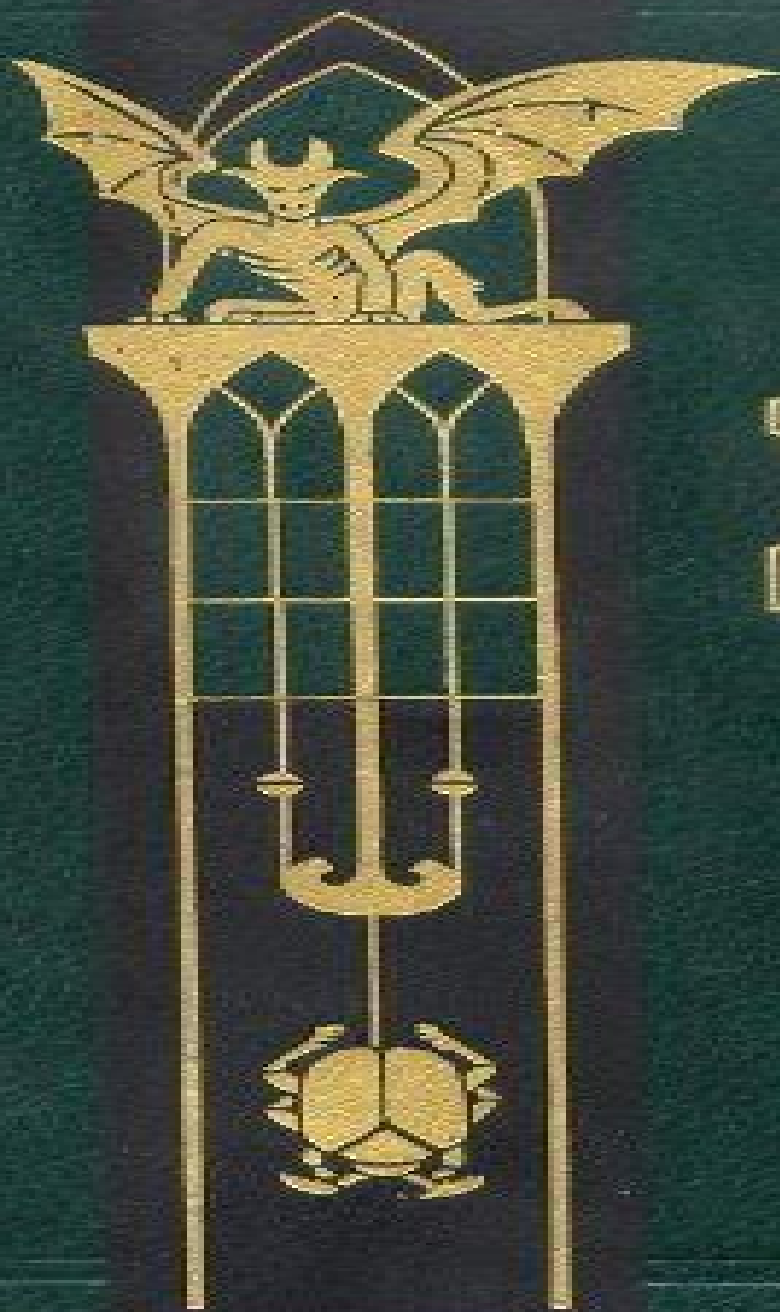




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Sobranie Sochinenii V Dvukh Tomakh

Michael Wachtel



Sobranie Sochinenii V Dvukh Tomakh:

Polnoe sobranie sochinenii F.M. Rieszhetnikova v dvukh tomakh Fedor Mikhailovich Rashetnikov, 1904 **Ruins of Modernity** Julia Hell, Andreas Schönle, 2010-03-19 This interdisciplinary work uses the concept of the ruin as an approach to the study of modernity asking whether there is an intrinsic logic of ruin at work in modernity **The Oxford Handbook of Russian Religious Thought** Caryl Emerson, George Pattison, Randall A. Poole, 2020 A comprehensive collection exploring the role of ideas institutions and movements in the evolution of Russian religious thought Contains cutting edge scholarship that expands understanding of one of the richest aspects of Russian cultural and intellectual life Considers the influence of Russian religious thought in the West and the role of religion in aesthetics music poetry art film and the novel An authoritative reference for students and scholars Book jacket **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 **Culture and Communication** Yuri Lotman, 2020-09-22 Yuri Lotman 1922-1993 was one of the most prominent and influential scholars of the twentieth century working in the Soviet Union A co-founder of the Tartu-Moscow school of semiotics he applied his mind to a wide array of disciplines from aesthetics to literary and cultural history narrative theory to intellectual history cinema to mythology This collection provides a stand-alone primer to his intellectual legacy in both semiotics and cultural history It includes new translations of some of his major pieces as well as works that have never been published in English The collection brings Lotman into the orbit of contemporary concerns such as gender memory performance world literature and urban life It is aimed at students from various disciplines and is augmented by an

introduction and notes that elucidate the relevant contexts 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 representations exerted pressure on subsequent 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 *Russian Literature and Its Demons* Pamela Davidson, 2000 Merezhkovsky's bold claim that all Russian literature is to a certain degree a struggle with the temptation of demonism is undoubtedly justified And yet despite its evident centrality to Russian culture the unique and fascinating phenomenon of Russian literary demonism has so far received little critical attention This substantial collection fills the gap A comprehensive analytical introduction by the editor is followed by a series of fourteen essays written by eminent scholars in their fields The first part explores the main shaping contexts of literary demonism the Russian Orthodox and folk tradition the demonization of historical figures and views of art as intrinsically demonic The second part traces the development of a literary tradition of demonism in the works of authors ranging from Pushkin and Lermontov Gogol and Dostoevsky through to the poets and prose writers of modernism including Blok Akhmatova Bely Sologub Rozanov Zamiatin and through to the end of the 20th century *Boris Pasternak* Christopher Barnes, 2004-02-12 This concluding volume of Christopher Barnes's acclaimed biography of the Russian poet and prose writer Boris Pasternak covers the period from 1928 to his death during which he wrote the famous *Dr Zhivago* and was awarded the Nobel Prize for Literature Drawing on archive material including the Pasternak family archive eyewitness accounts and a huge range of biographical and background information Barnes brings to light many aspects of Pasternak's personality and private life while illuminating his relations with the Communist regime and the literary establishment There is a detailed discussion of Pasternak's original writing with ample quotation in English translation and his translations of Goethe Shakespeare and others The growth story of *Dr Zhivago* is traced and the personal

and political implications of the novel's controversial publication explored. The biography concludes with a discussion of Pasternak's Nobel Prize award, final years and death with a brief account of his posthumous and artistic legacy.

Tear Off the Masks! Sheila Fitzpatrick, 2005-07-25 When revolutions happen they change the rules of everyday life both the codified rules concerning the social and legal classifications of citizens and the unwritten rules about how individuals present themselves to others. This occurred in Russia after the Bolshevik Revolution of 1917 which laid the foundations of the Soviet state and again in 1991 when that state collapsed. *Tear Off the Masks* is about the remaking of identities in these times of upheaval. Sheila Fitzpatrick here brings together in a single volume years of distinguished work on how individuals literally constructed their autobiographies, defended them under challenge, attempted to edit the file selves created by bureaucratic identity documentation and denounced others for masking their true social identities. Marxist class identity labels: worker, peasant, intelligentsia, bourgeois were of crucial importance to the Soviet state in the 1920s and 1930s but it turned out that the determination of a person's class was much more complicated than anyone expected. This in turn left considerable scope for individual creativity and manipulation. Outright imposters both criminal and political also make their appearance in this book. The final chapter describes how after decades of struggle to construct good Soviet socialist personae Russians had to struggle to make themselves fit for the new post-Soviet world in the 1990s by de-Sovietizing themselves. Engaging in style and replete with colorful detail and characters drawn from a wealth of sources, *Tear Off the Masks* offers unique insight into the elusive forms of self-presentation, masking and unmasking that made up Soviet citizenship and continue to resonate in the post-Soviet world.

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.

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