



ЭДГЯР
ПРО
ЯЛЛАН

Sobranie Sochinenii V Dvukh Tomakh

Fedor Mikhaïlovich Rashetnikov



Sobranie Sochinenii V Dvukh Tomakh:

Polnoe sobranie sochinenii F.M. Rieszhetnikova v dvukh tomakh Fedor Mikhailovich Rashetnikov, 1904 **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, Zamyatin, 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 **A History of Russian Literature** Andrew Kahn, Mark Lipovetsky, Irina Reyfman, Stephanie Sandler, 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 personal 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 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 figures historical events and literary politics literary theory and literary innovation *The Feminine in the Prose of Andrey Platonov* Philip Bullock,2017-12-02

Andrey Platonovich Platonov 1899 1951 is increasingly regarded as one of the greatest writers of the Soviet period His linguistic virtuosity philosophical rigour and political unorthodoxy combined to create some of the most captivatingly absurd works of literature in any language Unsurprisingly many of these remained unpublished in his lifetime and indeed for many years thereafter In this lively and original study Philip Bullock traces the development of feminine imagery in Platonov s prose from the seemingly misogynist outrage of his early works to the tender reconciliation with domesticity in his final stories and argues that gender is a crucial feature of the author s audacious utopian vision **The Cambridge**

Introduction to Russian Poetry Michael Wachtel,2004-08-12 This introduction presents the major themes forms and styles of Russian poetry Using examples from Russia s greatest poets Michael Wachtel draws on three centuries of verse from the beginnings of secular literature in the eighteenth century to the present day The first half of the book is devoted to concepts such as versification poetic language and tradition the second half is organised along genre lines and examines the ode the elegy love poetry nature poetry and patriotic verse This book will be an invaluable tool for students and teachers alike

Journeys to a Graveyard Derek Offord,2006-07-01 Journeys to a Graveyard examines the descriptions provided by eight Russian writers of journeys made to western European countries between 1697 and 1880 The descriptions reveal the mentality and preoccupations of the Russian social and intellectual elites during this period The travellers perceptions of western European countries are treated here as an ambivalent response to a civilization with which Russia was belatedly coming into close contact as a result of the imperial ambition of the Russian state and the westernization of the Russian elites The travellers perceived the most advanced European countries as superior to Russia in terms of material achievement and the maturity and refinement of their cultures but they also promoted a view of Russia as in other respects superior to the western nations Heavily influenced from the late eighteenth century by Romanticism and by the rise of nationalism in the west they tended to depict European civilization as moribund By this means they managed to define their own emergent nation in a contrastive way as having youth and promising futurity **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 **State of**

Madness Rebecca Reich, 2018-03-13 What madness meant was a fiercely contested question in Soviet society *State of Madness* examines the politically fraught collision between psychiatric and literary discourses in the years after Joseph Stalin's death State psychiatrists deployed set narratives of mental illness to pathologize dissenting politics and art Dissidents such as Aleksandr Solzhenitsyn Vladimir Bukovskii and Semen Gluzman responded by highlighting a pernicious overlap between those narratives and their life stories The state they suggested in their own psychiatrically themed texts had crafted an idealized view of reality that itself resembled a pathological work of art In their unsanctioned poetry and prose the writers Joseph Brodsky Andrei Siniavskii and Venedikt Erofeev similarly engaged with psychiatric discourse to probe where creativity ended and insanity began Together these dissenters cast themselves as psychiatrists to a sick society By challenging psychiatry's right to declare them or what they wrote insane dissenters exposed as a self-serving fiction the state's renewed claims to rationality and modernity in the post-Stalin years They were as they observed like the child who breaks the spell of collective delusion in Hans Christian Andersen's story *The Emperor's New Clothes* In a society where normality means insisting that the naked monarch is clothed it is the truth teller who is pathologized Situating literature's encounter with psychiatry at the center of a wider struggle over authority and power this bold interdisciplinary study will appeal to literary specialists historians of culture science and medicine and scholars and students of the Soviet Union and its legacy for Russia today

The Development of Russian Verse Michael Wachtel, 1998 *The Development of Russian Verse* explores the Russian verse tradition from Pushkin to Brodsky showing how certain formal features are associated with certain genres and at times specific themes Michael Wachtel's basic thesis is that form is never neutral poets can react positively in terms of stylization and development or negatively in terms of parody or revision to the work of their predecessors but they cannot ignore it Keeping technical terms to a minimum and providing English translations of quotations Wachtel offers close readings of individual poems of more than fifty poets He aims to help English speaking readers reconstruct the strong sense of continuity that Russian poets have always felt transcending any individual age or ideology Ultimately his 1999 book is an inquiry into

the nature of literary tradition itself and how it coalesces in a country that has always taken so much of its identity from its written legacy

Reinventing Romantic Poetry Diana Greene, 2004-01-15 Reinventing Romantic Poetry offers a new look at the Russian literary scene in the nineteenth century While celebrated poets such as Aleksandr Pushkin worked within a male centered Romantic aesthetic the poet as a bard or sexual conqueror nature as a mother or mistress the poet's muse as an idealized woman Russian women attempting to write Romantic poetry found they had to reinvent poetic conventions of the day to express themselves as women and as poets Comparing the poetry of fourteen men and fourteen women from this period Diana Greene revives and redefines the women's writings and offers a thoughtful examination of the sexual politics of reception and literary reputation The fourteen women considered wrote poetry in every genre from visions to verse tales from love lyrics to metaphysical poetry as well as prose works and plays Greene delves into the reasons why their writing was dismissed focusing in particular on the work of Evdokiia Rostopchina Nadezhda Khvoshchinskaia and Karolina Pavlova Greene also considers class as a factor in literary reputation comparing canonical male poets with the work of other men whose work like the women's was deemed inferior at the time The book also features an appendix of significant poems by Russian women discussed in the text Some found in archival notebooks are published here for the first time and others are reprinted for the first time since the mid nineteenth century

Romanticism, Philosophy, and Literature Michael N. Forster, Lina Steiner, 2020-05-26 This book offers a broad re evaluation of the key ideas developed by the German Romantics concerning philosophy and literature It focuses not only on their own work but also on that of their fellow travelers such as Holderlin and their contemporary opponents such as Hegel as well as on various reactions to and transpositions of their ideas in later authors including Coleridge Byron Kierkegaard Nietzsche and Dostoevsky

Socialist Senses Emma Widdis, 2017-09-11 Widdis's rich and fascinating book has opened a new perspective from which to think about the Soviet cinema Kritika This major reimagining of the history of Soviet film and its cultural impact explores the fundamental transformations in how film through the senses remade the Soviet self in the 1920s and 1930s Following the Russian Revolution there was a shared ambition for a sensory revolution to accompany political and social change Soviet men and women were to be reborn into a revitalized relationship with the material world Cinema was seen as a privileged site for the creation of this sensory revolution Film could both discover the world anew and model a way of inhabiting it Drawing upon an extraordinary array of films noted scholar Emma Widdis shows how Soviet cinema as it evolved from the revolutionary avant garde to Socialist Realism gradually shifted its materialist agenda from emphasizing the external senses to instilling the appropriate internal senses consciousness emotions in the new Soviet subject

Russian Literature, Modernism and the Visual Arts Catriona Kelly, Stephen Lovell, 2000-03-09 In the Russian modernist era literature threw itself open to influences from other art forms most particularly the visual arts Collaborations between writers artists designers and theatre and cinema directors took place more intensively and productively than ever before or since Equally striking was the incursion of

spatial and visual motifs and structures into verbal texts Verbal and visual principles of creation joined forces in an attempt to transform and surpass life through art Yet willed transcendence of the boundaries between art forms gave rise to confrontation and creative tension as well as to harmonious co operation This collection of essays by leading British American and Russian scholars first published in 2000 draws on a rich variety of material from Dostoevskii to Siniavskii from writers doodles to cabarets from well known modernists such as Akhmatova Malevich Platonov and Olesha to less well known figures to demonstrate the creative power and dynamism of Russian culture on the boundaries

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