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The Other Turgenev: From Romanticism to Symbolism

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The Other Turgenev From Romanticism To Symbolism

Dawn D. Eidelman



The Other Turgenev From Romanticism To Symbolism:

The Other Turgenev Marina Ledkovskai[a]-Astman,1973

The Other Turgenev Marina Ledkovsky,1972

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

Poetics of the Text Joe Andrew,1992

The Woman Question in Nineteenth-Century English, German and Russian Literature Kathryn L. Ambrose,2015-09-29

Kathryn Ambrose offers a new approach to the Woman Question in mid to late nineteenth century English German and Russian literature Using a methodological framework based on feminist theory and post structuralism she provides a revision of canonical texts such as Jane Eyre Wuthering Heights Middlemarch Effi Briest Fathers and Children and Anna Karenina alongside lesser known works by Emily and Charlotte Bront George Eliot Theodor Storm Theodor Fontane Ivan Turgenev and Leo Tolstoy Her exploration of the semiotics of barriers as opposed to the established approach of the semiotics of space makes for a rewarding reading of this period of literature and establishes new cross cultural and literary connections between the three countries

Russian Writers and Society in the Second Half of the Nineteenth

Century Joe Andrew,1982-06-18

Encyclopedia of the Essay Tracy Chevalier,2012-10-12

This groundbreaking new source of international scope defines the essay as nonfictional prose texts of between one and 50 pages in length The more than 500 entries by 275 contributors include entries on nationalities various categories of essays such as generic such as sermons aphorisms individual major works notable writers and periodicals that created a market for essays and particularly famous or significant essays The preface details the historical development of the essay and the alphabetically arranged entries usually include biographical sketch nationality era selected writings list additional readings and anthologies

Dehexing Sex

Helena Goscilo,2025-10-01 Glasnost and the collapse of the Soviet Union revolutionized Russian society What effects however did they have on the status role and image of women in Russian culture Examining the past turbulent decade of transition to democracy and a market economy Dehexing Sex traces the ways in which Russia s concept of womanhood both changed and remained the same taking into account dominant ideologies and social philosophies sociopolitical organizations women s writings literary criticism film and popular cultural forms such as pornography The lively engaging chapters of this book examine texts by contemporary women writers in the context of the political social economic biological psychological and aesthetic transformations that helped define them Goscilo reveals that the Russian cultural revolution has reshaped the female image in varied and often contradictory ways While increased interaction with the West fostered gender awareness it also introduced imported Western sexist practices especially the exploitation of female bodies formerly proscribed by a puritanical censorship Popular magazines newspapers and television propagated the image of woman as mother ornament and sexual object even as women s fiction conceived of womanhood in complex psychological terms that undermined the

gender stereotypes which had ruled Soviet thinking for more than 70 years With the aid of feminist and cultural theory Dehexing Sex investigates the overt and internalized misogyny that combined with the genuinely liberalizing forces unleashed by Gorbachev's policy of glasnost and perestroika It exposes Russia's repressive romance with womanhood as a metaphor for nationhood and explores Russian women's ironic recasting of national mythologies Impressive an important contribution to Russian studies and to women's studies The author is an outstanding scholar an energetic and original thinker and her writing sparkles with imagination and wit Stephanie Sandler Amherst College Helena Goscilo is Associate Professor and Chair of Slavic Languages and Literatures University of Pittsburgh **Ghostly Paradoxes** Ilya

Vinitzky, 2018-11-05 The culture of nineteenth century Russia is often seen as dominated by realism in the arts as exemplified by the novels of Leo Tolstoy and Ivan Turgenev the paintings of the Wanderers and the historical operas of Modest Mussorgsky Paradoxically nineteenth century Russia was also consumed with a passion for spiritualist activities such as table rappings seances of spirit communication and materialization of the spirits Ghostly Paradoxes examines the surprising relationship between spiritualist beliefs and practices and the positivist mindset of the Russian Age of Realism 1850-80 to demonstrate the ways in which the two disparate movements influenced each other Foregrounding the important role that nineteenth century spiritualism played in the period's aesthetic ideological and epistemological debates Ilya Vinitzky challenges literary scholars who have considered spiritualism to be archaic and peripheral to other cultural issues of the time Ghostly Paradoxes is an innovative work of literary scholarship that traces the reactions of Russia's major realist authors to spiritualist events and doctrines and demonstrates that both movements can be understood only when examined together

Turgenev's Fathers and Sons David Allan Lowe, 1983 **Noble Sentiments and the Rise of Russian Novels** Hilde Hoogenboom, 2025-04-30 Noble Sentiments and the Rise of Russian Novels rewrites the history of nineteenth century Russian novels Hilde Hoogenboom examines how Russians created a new literature against substantial odds 90 per cent of novels published in Russia through the 1850s were foreign Using data from eighteenth and nineteenth century catalogues Hoogenboom visualizes readers large appetite for translated sentimental and sentimental realist novels many by such internationally renowned women as Madame de Genlis Sophie Cottin and George Sand The book reveals that contrary to stereotypes of emotional excess Sentimentalism was a tenacious opportunistic chameleon that allowed writers to both challenge and reaffirm the social order Russian writers used European novels as they sought to understand themselves and the challenges of their position as hereditary service nobles in charge of an empire with fifty million serfs Together noblemen and noblewomen adapted the fundamental European literary conversation on a sentimental moral education in duty to the greater good to their search for a life of purpose Hoogenboom's study sheds new light on Karamzin Zhukovsky Pushkin Turgenev Goncharov Dostoevsky and Tolstoy and introduces readers to major authors Evgeniia Tur and Nadezhda Khvoshchinskaia Their debates and rivalries with each other and with European novelists gave birth to an exciting influential

literature *George Sand and the Nineteenth-century Russian Love-triangle Novels* Dawn D. Eidelman, 1994 Mauprat features Edmee a self actualizing woman as hero protagonist Here the notion of fiction of relationship emerges as male Russian authors created tragic idealized woman characters who could never really live up to the terrible perfection with which they were endowed **Esoteric Tradition in Russian Romantic Literature** Lauren G. Leighton, 2010-11-01 It deals extensively with Decembrism the political conspiracy so known after its culmination in a failed attempt to overthrow the tsarist autocracy in December 1825 The Decembrist writers and other romantics influenced by Freemasonry including Kondraty Ryleyev Alexander Bestuzhev Marlinsky and Alexander Pushkin were adept in the application of thaumaturgical skills to literature **Russian Literature** , 1984 **Women and Russian Culture** Rosalind Marsh, 1998-11-01 The image of women in Russian culture has undergone profound changes from the origins of modern Russian literature in the eighteenth century until the Revolution of 1917 when women were a source of fascination for Russian writers to the socialist realism period during which public discussion of the representation of women in literature rapidly declined and the woman question was declared to have been resolved to a reappraisal of the position of women since the 1980s This collection of essays by leading western and Russian specialists contains new insights and updates previous research into the role of women in Russian culture in the last two centuries and contributes to two exciting and growing research areas the feminist critique of work by Russian male authors and the study of Russian women writers Moreover whereas most previous studies have concentrated on the aesthetic qualities of works by women writers this collection includes both close textual analysis and the discussion of biographical historical and political questions relating both to the representation of women and women's culture The aim is not to present a unified manifesto but rather to bring together a spectrum of approaches and positions within their common focus on the relationship between women and culture in Russia Contributors R Marsh A Barker J Andrew D Greene I Kazakova C Schuler S Graham K Hodgson N Kolchevska N Cornwell J Curtis M Katz M Ledkovsky P I Barta A Darmodekhina D Gillespie N Zhuravkina B Lanin S Carsten A Tait **Russian Writers and the Fin de Siècle** Katherine Bowers, Ani Kokobobo, 2015-06-17 Russian literature has a reputation for gloomy texts especially during the late nineteenth century This volume argues that a fin de siècle mood informed Russian literature long before the chronological end of the nineteenth century in ways that had significant impact on the development of Russian realism Some chapters consider ideas more readily associated with fin de siècle Europe such as degeneration theory bieterminism Freudian psychoanalysis or apocalypticism alongside earlier Russian realist texts by writers such as Turgenev Dostoevsky or Tolstoy Other chapters explore the changes that realism underwent as modernism emerged examining later nineteenth century or early twentieth century texts in the context of the earlier realist tradition or their own cultural moment Overall a team of emerging and established scholars of Russian literature and culture present a wide range of creative and insightful readings that shed new light on later realism in all its manifestations *Catalog of Copyright Entries. Third Series* Library of

Congress. Copyright Office,1974 **Women and Society in Russia and the Soviet Union** Linda Edmondson,1992-08-20
Until the late 1960s most Western scholars studying the history culture social and political life and economy of Russia and the Soviet Union paid scant attention to the participation and experience of women The multifarious ways in which gender roles and perceptions of gender were influenced by and in turn influenced the heterogeneous cultures of the Soviet empire were largely ignored However this neglect has slowly been rectified and now the study of women and gender relations has become one of the most productive fields of research into Russian and Soviet society This volume demonstrates the originality and diversity of this recent research Written by leading Western scholars it spans the last decade of tsarist Russia the 1917 revolutions and the Soviet period The essays reflect the interdisciplinary nature of women s work women and politics women as soldiers female prostitution popular images of women and women s experience of perestroika **Ethnic**

Literatures Since 1776 Wolodymyr T. Zyla,Wendell M. Aycock,1978 **Beyond Realism** Elizabeth Allen,1992-05-01
Critical studies of Turgenev have tended to focus on his realistic portrayals of nineteenth century Russian life and have therefore closely allied Turgenev with the dominant literary movement of that time Realism By contrast this book reveals the non Realist literary patterns that distinguish Turgenev s fiction In so doing it newly uncovers an intricate imaginative vision of human experience that unites poetics and ethics The first part of the book identifies and assesses the ethical values associated with Realism finding them rooted in the virtues of the traditional rural community It then elucidates the very different ethical values that inform Turgenev s art which are rooted not in the virtues of the community but in those of the individual who creatively conceives and independent ethical stance Turgenev is thus shown to prize art not as a means of merely representing reality but as a means of demonstrating how human lives can be artistically shaped to achieve psychological and moral fulfillment In its second part this study addresses various facets of Turgenev s poetics and the ethical motives behind them as exemplified in disparate works One chapter examines how Turgenev orchestrates time and space to illuminate the moral advantages of self constraint Another explores Turgenev s adroit management of language to foster imprecision and ambiguity and thereby to prevent explicit articulation of psychologically and morally threatening ideas Still another chapter concentrates on Turgenev s manipulations of narrative points of view as he displays the benefits of bringing multiple perspectives to bear on painful experience And a final chapter probes the techniques of characterization Turgenev employs to evaluate varieties of success and failure in pursuit of self fulfillment The book concludes by indicating how Turgenev faltered in his last novel precisely by undertaking the Realist enterprise and how he then reasserted non Realist aesthetic and ethical principles in his final literary creations prose poems Throughout this book a series of close reading discloses the very rhythm of Turgenev s thought the nexus between his aesthetic and moral imaginations These reading reveal Turgenev s belief in secular salvation a belief inspired not by faith in otherworldly redemption but by confidence in individual human beings ability to save themselves from suffering in this world This study therefore shows

Turgenev to be at once more complex and more creative more modern and more moral than readers confining him to the realm of Realism have acknowledged

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