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Commemorating Pushkin Commemorating Pushkin

Joe Andrew, Robert Reid



Commemorating Pushkin Commemorating Pushkin:

Commemorating Pushkin Stephanie Sandler, 2004 Commemorating Pushkin is a study of the fascination with Pushkin that has helped Russian culture define itself as seen in poems stories essays memoirs films museums and commemorative celebrations *Pushkin's Monument and Allusion* Sidney Eric Dement, 2019-09-02 Pushkin's Monument and Allusion is the first aesthetic analysis of Russia's most famous monument to its greatest poet Alexander Pushkin Historical Dictionary of Russian Literature Jonathan Stone, 2013 Russian literature is most celebrated for its Romantic and modernist poetry and 19th century novels While literary traditions of varying sorts have been part of Slavic and Russian culture for over a millennium it is only since the 18th century that they came to resemble literature from the West The Historical Dictionary of Russian Literature contains a chronology an introductory essay appendixes and an extensive bibliography The dictionary section has over 100 cross referenced entries on significant people themes critical issues and the most significant genres that have formed Russian Literature This book is an excellent access point for students researchers and anyone wanting to know more about Russian literature **Historical Dictionary of Romanticism in Literature** Paul Varner, 2014-11-18 The Historical Dictionary of Romanticism in Literature provides a large overview of the Romantic Movement that seemed at the time to have swept across Europe from Russia to Germany and France to Britain and across the Atlantic to the United States The Romantics saw themselves as inaugurating a new era They frequently referred to themselves or their contemporaries as Romantics and their art as Romantic From the early stirrings in Germany to the last decade of the eighteenth century in England with the political radicals and the Lake Poets to the Transcendental Club in Massachusetts the leaders of the age acknowledged their new Romantic attitudes This volume takes a close and comprehensive look at romanticism in literature through a chronology an introductory essay appendixes and an extensive bibliography The dictionary section has over 800 cross referenced entries on the writers and the poems novels short stories and essays plays and other works they produced the leading trends techniques journals and literary circles and the spirit of the times are also covered This book is an excellent access point for students researchers and anyone wanting to know more romanticism in literature Uncensored Ann Komaromi, 2015-06-30 Literature that was self published and informally circulated in the former Soviet Union in order to evade censorship in addition to prosecution of its authors came to be known as samizdat Vasilii Aksenov Andrei Bitov and Venedikt Erofeev were among its most acclaimed practitioners In her innovative study Ann Komaromi uses their work to argue for a far more sophisticated understanding of the phenomenon of samizdat showing how the material circumstances of its creation and dissemination exercised a profound influence on the very idea of dissidence When a text comes to life as samizdat it necessarily reconfigures the relationship between author and reader Using archival research to fully illustrate samizdat's social and historical context Komaromi arrives at a more nuanced theoretical position that breaks down the opposition between the autonomous work of art and direct political engagement The similarities between samizdat and

digital culture give her formulation of dissident subjectivity particular contemporary relevance **Taboo Pushkin** Alyssa Dinega Gillespie, 2012-07-24 Since his death in 1837 Alexander Pushkin often called the father of Russian literature has become a timeless embodiment of Russian national identity adopted for diverse ideological purposes and reinvented anew as a cultural icon in each historical era tsarist Soviet and post Soviet His elevation to mythic status however has led to the celebration of some of his writings and the shunning of others Throughout the history of Pushkin studies certain topics texts and interpretations have remained officially off limits in Russia taboos as prevalent in today's Russia as ever before The essays in this bold and authoritative volume use new approaches overlooked archival materials and fresh interpretations to investigate aspects of Pushkin's biography and artistic legacy that have previously been suppressed or neglected Taken together the contributors strive to create a more fully realized Pushkin and demonstrate how potent a challenge the unofficial taboo alternative Pushkin has proven to be across the centuries for the Russian literary and political establishments

Commemorating Writers in Nineteenth-Century Europe J. Leerssen, A. Rigney, 2014-08-12 This volume offers detailed accounts of the cults of individual writers and a comparative perspective on the spread of centenary fever across Europe It offers a fascinating insight into the interaction between literature and cultural memory and the entanglement between local national and European identities at the highpoint of nation building **The Decembrist Myth in Russian Culture** L. Trigos, 2009-12-21 This book is the first interdisciplinary treatment of the cultural significance of the Decembrists' mythic image in Russian literature history film and opera in a survey of its deployment as cultural trope since the original 1825 rebellion and through the present day *Twentieth-Century Russian Poetry* Katharine Hodgson, Joanne Shelton, Alexandra Smith, 2017-04-21 The canon of Russian poetry has been reshaped since the fall of the Soviet Union A multi-authored study of changing cultural memory and identity this revisionary work charts Russia's shifting relationship to its own literature in the face of social upheaval Literary canon and national identity are inextricably tied together the composition of a canon being the attempt to single out those literary works that best express a nation's culture This process is of course fluid and subject to significant shifts particularly at times of epochal change This volume explores changes in the canon of twentieth-century Russian poetry from the 1991 collapse of the Soviet Union to the end of Putin's second term as Russian President in 2008 In the wake of major institutional changes such as the abolition of state censorship and the introduction of a market economy the way was open for wholesale reinterpretation of twentieth-century poets such as Iosif Brodskii Anna Akhmatova and Osip Mandelstam their works and their lives In the last twenty years many critics have discussed the possibility of various coexisting canons rooted in official and non-official literature and suggested replacing the term Soviet literature with a new definition Russian literature of the Soviet period Contributions to this volume explore the multiple factors involved in reshaping the canon understood as a body of literary texts given exemplary or representative status as classics Among factors which may influence the composition of the canon are educational institutions competing views of scholars and critics

including figures outside Russia and the self canonising activity of poets themselves Canon revision further reflects contemporary concerns with the destabilising effects of emigration and the internet and the desire to reconnect with pre revolutionary cultural traditions through a narrative of the past which foregrounds continuity Despite persistent nostalgic yearnings in some quarters for a single canon the current situation is defiantly diverse balancing both the Soviet literary tradition and the parallel contemporaneous literary worlds of the emigration and the underground Required reading for students teachers and lovers of Russian literature Twentieth Century Russian Poetry brings our understanding of post Soviet Russia up to date

Centre and Periphery, Roots and Exile Friedemann Sallis, Robin Elliott, Kenneth DeLong, 2012-08-06 This book examines the impact place and displacement can have on the composition and interpretation of Western art music using as its primary objects of study the work of István Anhalt 1919-2012 György Kurtág 1926 and Sándor Veress 1907-92 Although all three composers are of Hungarian origin their careers followed radically different paths Whereas Kurtág remained in Budapest for most of his career Anhalt and Veress left the former in 1946 and immigrated to Canada and the latter in 1948 and settled in Switzerland All three composers have had an extraordinary impact in the cultural environments within which their work took place In the first section Place and Displacement contributors examine what happens when composers and their music migrate in the culturally complex world of the late twentieth century The past one hundred years produced record numbers of refugees and this fact is now beginning to resonate in the study of music As Anhalt himself forcefully asserts however not all composers who emigrate should be understood as exiles The first chapters of this book explore some of the problems and questions surrounding this issue Essays in the second section Perspectives on Reception Analysis and Interpretation look at how performing acts of interpretation on music implies bringing the time place and identity of the musician the analyst and the teacher to bear on the object of study Like Kodály Kurtág considers his work to be naturally embedded in Hungarian culture but he is also a quintessentially European artist Much of his production he is one of the twentieth century's most prolific composers of vocal music involves the setting of Hungarian texts but in the late 1970s his cultural horizons expanded to include texts in Russian German French English and ancient Greek The book explores how musicologists divergent cultural perspectives impinge on the interpretation of this work The final section The Presence of the Past and Memory in Contemporary Music examines the impact time and memory can have on notions of place and identity in music All living art taps into the personal and collective past in one way or another The final four chapters look at various aspects of this relationship

The Cambridge Companion to Pushkin Andrew Kahn, 2006-12-21 Alexander Pushkin stands in a unique position as the founding father of Russian literature In this Companion leading scholars discuss Pushkin's work in its political literary social and intellectual contexts In the first part of the book individual chapters analyse his poetry his theatrical works his narrative poetry and historical writings The second section explains and samples Pushkin's impact on broader Russian culture by looking at his enduring legacy in music and film from his own day to the present Special attention

is given to the reinvention of Pushkin as a cultural icon during the Soviet period No other volume available brings together such a range of material and such comprehensive coverage of all Pushkin s major and minor writings The contributions represent state of the art scholarship that is innovative and accessible and are complemented by a chronology and a guide to further reading **Dostoevskii's Overcoat: Influence, Comparison, and Transposition.** Joe Andrew,Robert

Reid,2013-12-23 One of the most famous quotations in the history of Russian literature is Fedor Dostoevskii s alleged assertion that We have all come out from underneath Gogol s Overcoat Even if Dostoevskii never said this there is a great deal of truth in the comment Gogol certainly was a profound influence on his work as were many others Part of this book s project is to locate Dostoevskii in relationship to his predecessors and contemporaries However the primary aim is to turn the oft quoted apocryphal comment on its head to see the profound influence Dostoevskii had on the lives work and thought of his contemporaries and successors This influence extends far beyond Russia and beyond literature Dostoevskii may be seen as the single greatest influence on the sensibilities of the twentieth and twenty first centuries To a greater or lesser extent those concerned with the creative arts in the twentieth and twenty first centuries have all come out from under Dostoevskii s Overcoat *National Poets, Cultural Saints: Canonization and Commemorative Cults of Writers in Europe*

Marijan Dović,Jón Karl Helgason,2016-11-28 In *National Poets Cultural Saints* Marijan Dovi and J n Karl Helgason explore the ways in which certain artists writers and poets in Europe have become major figures of cultural memory emulating the symbolic role formerly played by state rulers and religious saints The authors develop the concept of cultural sainthood in the context of nationalism as a form of invisible religion identify major shifts in canonization practices from antiquity to the nationally motivated commemoration of the nineteenth century and explore the afterlives of two national poets Slovenia s France Pre eren and Iceland s J nas Hallgr msson The book presents a useful analytical model of canonization for further studies on cultural sainthood and opens up fruitful perspectives for the understanding of national movements On the

Threshold of Eurasia Leah Feldman,2018-10-15 *On the Threshold of Eurasia* explores the idea of the Russian and Soviet East as a political aesthetic and scientific system of ideas that emerged through a series of intertextual encounters produced by Russians and Turkic Muslims on the imperial periphery amidst the revolutionary transition from 1905 to 1929 Identifying the role of Russian and Soviet Orientalism in shaping the formation of a specifically Eurasian imaginary Leah Feldman examines connections between avant garde literary works Orientalist historical geographic and linguistic texts and political essays written by Russian and Azeri Turkic Muslim writers and thinkers Tracing these engagements and interactions between Russia and the Caucasus Feldman offers an alternative vision of empire modernity and anti imperialism from the vantage point not of the metropole but from the cosmopolitan centers at the edges of the Russian and later Soviet empires In this way *On the Threshold of Eurasia* illustrates the pivotal impact that the Caucasus and the Soviet periphery more broadly had through the founding of an avant garde poetics animated by Russian and Arabo Persian precursors Islamic metaphysics and

Marxist Leninist theories of language on the monumental aesthetic and political shifts of the early twentieth century

Russian Culture At The Crossroads Dmitri N Shalin, 2018-02-12 The reexamination of values that began during the USSR's last years continues today in the search for a new Russian culture one rooted in the pre Soviet past but dynamic and evolving Multi textual polyphonic and contradictory the current Russian cultural discourse is richly reflected in these essays by a diverse group of authors from Russian and American academic and cultural circles The chapters explore specific cultural domains surveying Russian and Soviet beliefs and behaviors and highlighting the range of choices that Russians are facing at this critical juncture During the waning years of Soviet power glasnost laid bare the distress of people trapped in a system they despised but felt powerless to change The reexamination of values that began then continues today in the search for a new Russian culture one rooted in the pre Soviet past but dynamic and evolving enabling Russians to meet the challenges they face in the contemporary world Multi textual polyphonic and contradictory the current Russian cultural discourse is richly reflected in these essays by a diverse group of authors from Russian and American academic and cultural circles Each chapter focuses on a particular cultural domain surveying the historical origins of Russian beliefs and behaviors exploring their Soviet and post Soviet permutations and highlighting the range of choices that Russians are facing at this critical juncture The decisions they make will shape their society and culture for generations to come Illuminating the universal significance of the Soviet experience this volume raises provocative questions about the social political and economic sources of cultural change

Framing Mary Amy Singleton Adams, Vera Shevzov, 2018-04-24 Despite the continued fascination with the Virgin Mary in modern and contemporary times very little of the resulting scholarship on this topic extends to Russia Russia's Mary however who is virtually unknown in the West has long played a formative role in Russian society and culture Framing Mary introduces readers to the cultural life of Mary from the seventeenth century to the post Soviet era It examines a broad spectrum of engagements among a variety of people pilgrims and poets clergy and laity politicians and political activists and the woman they knew as the Bogoroditsa In this collection of well integrated and illuminating essays leading scholars of imperial Soviet and post Soviet Russia trace Mary's irrepressible pull and inexhaustible promise from multiple disciplinary perspectives Focusing in particular on the ways in which both visual and narrative images of Mary frame perceptions of Russian and Soviet space and inform discourse about women and motherhood these essays explore Mary's rich and complex role in Russia's religion philosophy history politics literature and art Framing Mary will appeal to Russian studies scholars historians and general readers interested in religion and Russian culture **1837** Paul W.

Werth, 2021-02-12 Historians often think of Russia before the 1860s in terms of conservative stasis when the gendarmes of Europe secured order beyond the country's borders and entrenched the autocratic system at home This book offers a profoundly different vision of Russia under Nicholas I Drawing on an extensive array of sources it reveals that many of modern Russia's most distinctive and outstanding features can be traced back to an inconspicuous but exceptional year

Russia became what it did in no small measure because of 1837 The catalogue of the year's noteworthy occurrences extends from the realms of culture religion and ideas to those of empire politics and industry Exploring these diverse issues and connecting seemingly divergent historical actors Paul W Werth reveals that the 1830s in Russia were a period of striking dynamism and consequence and that 1837 was pivotal for the country's entry into the modern age From the romantic death of Russia's greatest poet Alexander Pushkin in January to a colossal fire at the Winter Palace in December Russia experienced much that was astonishing in 1837 the railway and provincial press appeared Russian opera made its debut Orthodoxy pushed westward the first Romanov visited Siberia and much else besides The cumulative effect was profound The country's integration accelerated and a Russian nation began to emerge embodied in new institutions and practices within the larger empire The result was a quiet revolution after which Russia would never be the same Ghostly Paradoxes Ilya Vinitsky, 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 Vinitsky 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

All Future Plunges to the Past José Vergara, 2021-10-15 All Future Plunges to the Past explores how Russian writers from the mid 1920s on have read and responded to Joyce's work Through contextually rich close readings Jos Vergara uncovers the many roles Joyce has occupied in Russia over the last century demonstrating how the writers Yury Olesha Vladimir Nabokov Andrei Bitov Sasha Sokolov and Mikhail Shishkin draw from Joyce's texts particularly *Ulysses* and *Finnegans Wake* to address the volatile questions of lineages in their respective Soviet migr and post Soviet contexts Interviews with contemporary Russian writers critics and readers of Joyce extend the conversation to the present day showing how the debates regarding the Irish writer's place in the Russian pantheon are no less settled one hundred years after *Ulysses* The creative reworkings or translations of Joycean themes ideas characters plots and styles made by the five writers Vergara examines speak to shifting cultural norms understandings of intertextuality and the polarity between Russia and the West Vergara illuminates how Russian writers have used Joyce's ideas as a critical lens to shape prod and constantly redefine their own place in literary history All Future Plunges to the Past offers one overarching approach to the general

narrative of Joyce's reception in Russian literature. While each of the writers examined responded to Joyce in an individual manner, the sum of their methods reveals common concerns. This subject raises the issue of cultural values and more importantly how they changed throughout the twentieth century in the Soviet Union, Russian emigration, and the post-Soviet Russian environment. *A Companion to Marina Cvetaeva* Sibelan Forrester, 2016-10-18 Marina Cvetaeva is one of the best known Russian poets of the 20th century, often translated and studied in a copious scholarly literature. With articles on Cvetaeva's biography and her relationship with visual arts, drama, folklore, music, translation, and the work of other poets, this volume offers both a valuable overview of scholarly approaches to her work today and a way to enter specific aspects of her writing and career. Contributors include both foremost established scholars of Cvetaeva's work and young scholars taking new approaches and discovering neglected artifacts and topics. Scholars who do not read Russian will find this collection of value, as will advanced students of Russian literature, poetry, and women's writing. Contributors include Molly Thomas, Blasing, Karen Evans, Romaine Sibelan Forrester, Karin Grelz, Olga Peters, Hasty, Maria Khotimsky, Olga Partan, and Alexandra Smith.

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Table of Contents Commemorating Pushkin Commemorating Pushkin

1. Understanding the eBook Commemorating Pushkin Commemorating Pushkin
 - The Rise of Digital Reading Commemorating Pushkin Commemorating Pushkin
 - Advantages of eBooks Over Traditional Books
2. Identifying Commemorating Pushkin Commemorating Pushkin
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Commemorating Pushkin Commemorating Pushkin
 - User-Friendly Interface
4. Exploring eBook Recommendations from Commemorating Pushkin Commemorating Pushkin
 - Personalized Recommendations
 - Commemorating Pushkin Commemorating Pushkin User Reviews and Ratings
 - Commemorating Pushkin Commemorating Pushkin and Bestseller Lists
5. Accessing Commemorating Pushkin Commemorating Pushkin Free and Paid eBooks
 - Commemorating Pushkin Commemorating Pushkin Public Domain eBooks
 - Commemorating Pushkin Commemorating Pushkin eBook Subscription Services
 - Commemorating Pushkin Commemorating Pushkin Budget-Friendly Options
6. Navigating Commemorating Pushkin Commemorating Pushkin eBook Formats

- ePub, PDF, MOBI, and More
 - Commemorating Pushkin Commemorating Pushkin Compatibility with Devices
 - Commemorating Pushkin Commemorating Pushkin Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Commemorating Pushkin Commemorating Pushkin
 - Highlighting and Note-Taking Commemorating Pushkin Commemorating Pushkin
 - Interactive Elements Commemorating Pushkin Commemorating Pushkin
 8. Staying Engaged with Commemorating Pushkin Commemorating Pushkin
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Commemorating Pushkin Commemorating Pushkin
 9. Balancing eBooks and Physical Books Commemorating Pushkin Commemorating Pushkin
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Commemorating Pushkin Commemorating Pushkin
 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
 11. Cultivating a Reading Routine Commemorating Pushkin Commemorating Pushkin
 - Setting Reading Goals Commemorating Pushkin Commemorating Pushkin
 - Carving Out Dedicated Reading Time
 12. Sourcing Reliable Information of Commemorating Pushkin Commemorating Pushkin
 - Fact-Checking eBook Content of Commemorating Pushkin Commemorating Pushkin
 - Distinguishing Credible Sources
 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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