

# Russian Literature And Its Demons

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**Russian Tales of Demonic Possession** - Marcia A. Morris 2014-04-17  
Russian Tales of Demonic Possession: Translations of Savva Grudtsyn and Solomonia provides detailed introductions and full translation of the seventeenth-century Tale of Savva Grudtsyn and Tale of the Demoniac Solomonia as well as of Aleksey Remizov's modernist re-workings of the two tales, The Demoniacs. These works provide insight into Russian culture in the seventeenth century and how beliefs changed over time.  
*Russian Devils and Diabolic Conditionality in Nikolai Gogol's Evenings on a Farm Near Dikanka* - Christopher Putney 1999

In addition to examining the aesthetics of the Russian writer's first novel, Putney (Slavic languages and literature, U. of North Carolina- Chapel Hill) explores the traditions of speculation into the devil found in Orthodox theology, medieval Russian literature, and East Slavic folklore. He also considers the evolution of Gogol's demonic idiom and its relationship to those received traditions. Annotation copyrighted by Book News, Inc., Portland, OR

[Russian Grotesque Realism](#) - Ani Kokobobo 2018-02-23

Offers a rereading of the Russian realist novel and proposes a hybrid

genre, grotesque realism, to describe changes during the post-Reform era.

**Stavrogin's Confession and the Plan of The Life of a Great Sinner** - Fyodor Dostoyevsky 1922

*Conspiracy Culture* - Keith A. Livers 2020-10-01

Contemporary Russia stands apart as one of the most prolific generators of conspiracy theories and paranoid rhetoric. *Conspiracy Culture* traces the roots of the phenomenon within the sphere of culture and history, examining the long arc of Russian paranoia from the present moment back to earlier nineteenth-century sources, such as Dostoevsky's anti-nihilist novel *Demons*. *Conspiracy Culture* examines the use of conspiracy tropes by contemporary Russian authors and filmmakers including the postmodernist writer Viktor Pelevin, the conservative author and pundit Aleksandr Prokhanov, and the popular director Timur Bekmambetov. It also explores paranoia as an instrument within contemporary Russian political rhetoric, as well as in pseudo-historical works. What stands out is the manner in which popular paranoia is

utilized to express broadly shared fears not only of a long-standing anti-Russian conspiracy undertaken by the West, but also about the destruction of the country's cultural and spiritual capital within this imagined "Russophobic" plot.

Suicide and the Body Politic in Imperial Russia - Susan K. Morrissey  
2007-01-04

In early twentieth-century Russia, suicide became a public act and a social phenomenon of exceptional scale, a disquieting emblem of Russia's encounter with modernity. This book draws on an extensive range of sources, from judicial records to the popular press, to examine the forms, meanings, and regulation of suicide from the seventeenth century to 1914, placing developments into a pan-European context. It argues against narratives of secularization that read the history of suicide as a trajectory from sin to insanity, crime to social problem, and instead focuses upon the cultural politics of self-destruction. Suicide - the act, the body, the socio-medical problem - became the site on which diverse authorities were established and contested, not just the priest or the doctor but also the sovereign, the public, and the individual. This panoramic history of modern Russia, told through the prism of suicide, rethinks the interaction between cultural forms, individual agency, and systems of governance.

Redefining Russian Literary Diaspora, 1920-2020 - Maria Rubins  
2021-03-11

Over the century that has passed since the start of the massive post-revolutionary exodus, Russian literature has thrived in multiple locations around the globe. What happens to cultural vocabularies, politics of identity, literary canon and language when writers transcend the metropolitan and national boundaries and begin to negotiate new experience gained in the process of migration? *Redefining Russian Literary Diaspora, 1920-2020* sets a new agenda for the study of Russian diaspora writing, countering its conventional reception as a subsidiary branch of national literature and reorienting the field from an excessive emphasis on the homeland and origins to an analysis of transnational circulations that shape extraterritorial cultural practices. Integrating a

variety of conceptual perspectives, ranging from diaspora and postcolonial studies to the theories of translation and self-translation, World Literature and evolutionary literary criticism, the contributors argue for a distinct nature of diasporic literary expression predicated on hybridity, ambivalence and a sense of multiple belonging. As the complementary case studies demonstrate, diaspora narratives consistently recode historical memory, contest the mainstream discourses of Russianness, rewrite received cultural tropes and explore topics that have remained marginal or taboo in the homeland. These diverse discussions are framed by a focused examination of diaspora as a methodological perspective and its relevance for the modern human condition.

**Representing the Marginal Woman in Nineteenth-century Russian Literature** - Svetlana Slavskaya Grenier 2001

Gender-oriented studies of 19th-century Russian literature have struggled with how to determine the feminism or misogyny of particular authors. By focusing on the character type of the ward, or young female dependent, this book examines the narrative strategies used by such writers as Pushkin, Zhukova, Tolstoy, Herzen, and Dostoevsky to represent socially marginal women in their works. Drawing on Bakhtin's concepts of dialogue and polyphony, this volume examines the following question: does he present them dialogically, i.e., as subjects in their own right, with their own point of view. By proposing this new way of approaching the texts, the book corrects the charges of misogyny leveled at classical Russian literature.

The Novel in the Age of Disintegration - Kate Holland 2022-02-15

Scholars have long been fascinated by the creative struggles with genre manifested throughout Dostoevsky's career. In *The Novel in the Age of Disintegration*, Kate Holland shows that Dostoevsky aimed to use the form of the novel as a means of depicting the disintegration caused by various crises in Russian society in the 1860s. This required him to reinvent the genre. At the same time, he sought to infuse his novels with the capacity to inspire belief in social and spiritual reintegration, and to this end he returned to old forms and structures that were already

becoming outmoded. In thoughtful readings of *Demons*, *The Adolescent*, *A Writer's Diary*, and *The Brothers Karamazov*, Holland delineates Dostoevsky's struggle to adapt a genre to the reality of the present, with all its upheavals, while maintaining a utopian vision of Russia's future mission.

*By Authors Possessed* - Adam Weiner 1998

*By Authors Possessed* examines the development of the demonic in key Russian novels from the last two centuries. Defining the demonic novel as one that takes as its theme an evil presence incarnated in the protagonists and attributed to the Judeo-Christian Devil, Adam Weiner investigates the way the content of such a book can compromise the moral integrity of its narration and its sense of authorship. Weiner contends that the theme of demonism increasingly infects the narrative point of view from Gogol's *Dead Souls* to Dostoevsky's *The Devils* and Bely's *Petersburg*, until Nabokov exorcised the demonic novel through his fiction and his criticism. Starting from the premise that artistic creation has always been enshrouded in a haze of moral dilemma and religious doubt, Weiner's study of the demonic novel is an attempt to illuminate the potential ethical perils and aesthetic gains of great art.

*A Ring in a Case* - Юз Алешковский 1995

Finished in 1992 and set in post-Gorbachev Moscow, this is the first novel to explore the intellectual and moral bankruptcy of Russia after perestroika. *A Ring in a Case* details the religious and moral regeneration of Helium Revolverovich Serious, a specialist in scientific atheism who begins to doubt his lack of belief in God when he becomes plagued by demons. His subsequent meditations reflect the essential philosophical questions posed throughout Russian literature and illuminate the collapse of contemporary Russian society. *A Ring in a Case* offers an invaluable assessment from the vantage point of the system's collapse.

*Companion to Victor Pelevin* - Sofya Khagi 2022-01-18

*Companion to Victor Pelevin*, a collaborative undertaking by a group of emerging Russianist scholars, focuses on the work of one of the most important and hotly debated post-Soviet writers. It provides a valuable

resource to scholars, teachers, and students, including how best to teach Pelevin to university-level students, and which critical debates invite further investigation. The contributors offer new readings of Pelevin texts that cover a broad time span and pay due attention to the philosophical and aesthetic complexities of Pelevin's oeuvre in its development from the early post-Soviet years to the second decade of the present millennium. Examining all of Pelevin's major works and all Peleviniana currently available in English, the *Companion* aims to prompt further inquiry into this author's intellectually stimulating and socially prescient work.

**Hagiography and Modern Russian Literature** - Margaret Ziolkowski 2014-07-14

The heritage of medieval hagiography, the diverse and voluminous literature devoted to saints, was much more important in nineteenth-century Russia than is often recognized. Although scholars have treated examples of the influence of hagiographic writing on a few prominent Russian writers, Margaret Ziolkowski is the first to describe the vast extent of its impact. Some of the authors she discusses are Kondratii Ryleev, Aleksandr Bestuzhev-Marlinskii, Fedor Dostoevsky, Leo Tolstoy, Nikolai Leskov, Gleb Uspenskii, Dmitrii Merezhkovskii, and Maksimilian Voloshin. Such writers were often exposed to saints' lives at an early age, and these stories left a deep impression to be dealt with later, whether favorably or otherwise. Professor Ziolkowski identifies and analyzes the most common usages of hagiographic material by Russian writers, as well as the variety of purposes that inspired this exploitation of their cultural past. Tolstoy, for instance, employed hagiographic sources to attack the organized church and the institution of monasticism. Individual chapters treat the influence of hagiography on the poetry of the Decembrists, reworkings of specific hagiographic legends or tales, and the application of hagiographic conventions and features to contemporary characters and situations. Originally published in 1988. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions

preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

**THE COMPLETE NOVELS OF DOSTOYEVSKY** - Fyodor Dostoyevsky  
2017-08-07

Musaicum Books presents to you this carefully created collection of Fyodor Dostoyevsky's complete novels. This ebook has been designed and formatted to the highest digital standards and adjusted for readability on all devices. Fyodor Dostoyevsky (1821-1881) was a Russian novelist, short story writer, essayist, journalist and philosopher. His literary works explore human psychology in the troubled political, social, and spiritual atmosphere of 19th-century Russia. Many of his works contain a strong emphasis on Christianity, and its message of absolute love, forgiveness and charity, explored within the realm of the individual, confronted with all of life's hardships and beauty. His major works include Crime and Punishment (1866), The Idiot (1869), Demons (1872) and The Brothers Karamazov (1880). Many literary critics rate him as one of the greatest and most prominent psychologists in world literature. His novella Notes from Underground is considered to be one of the first works of existentialist literature. Table of Contents: NOVELS AND NOVELLAS: Poor Folk The Double The Landlady Netochka Nezvanova Uncle's Dream The Village of Stepanchikovo The Insulted and Humiliated The House of the Dead Notes from Underground Crime and Punishment The Gambler The Idiot The Permanent Husband The Possessed (Demons) The Raw Youth (The Adolescent) The Brothers Karamazov ESSAYS ON DOSTOYEVSKY: A SURVEY OF RUSSIAN LITERATURE by Isabel Florence Hapgood DOSTOYEVSKY AND HIS MESSAGE TO THE WORLD by Zinaida Vengerova ON RUSSIAN NOVELISTS by William Lyon Phelps Extract from 'AN OUTLINE OF RUSSIAN LITERATURE' by Maurice Baring BIOGRAPHY Fyodor Dostoyevsky, A Study by Aimée

**Complete Short Stories and Novellas of Fyodor Dostoyevsky**

**(Unabridged)** - Fyodor Dostoyevsky 2015-05-24

This carefully crafted ebook: "Complete Short Stories and Novellas of Fyodor Dostoyevsky (Unabridged)" is formatted for your eReader with a functional and detailed table of contents. Fyodor Dostoyevsky (1821-1881) was a Russian novelist, short story writer, essayist, journalist and philosopher. His literary works explore human psychology in the troubled political, social, and spiritual atmosphere of 19th-century Russia. Many of his works contain a strong emphasis on Christianity, and its message of absolute love, forgiveness and charity, explored within the realm of the individual, confronted with all of life's hardships and beauty. His major works include Crime and Punishment (1866), The Idiot (1869), Demons (1872) and The Brothers Karamazov (1880). Many literary critics rate him as one of the greatest and most prominent psychologists in world literature. His novella Notes from Underground is considered to be one of the first works of existentialist literature. Table of Contents: SHORT STORIES: The Grand Inquisitor (The Brothers Karamazov) Mr. Prohartchin A Novel in Nine Letters Another Man's Wife or, The Husband under the Bed A Faint Heart Polzunkov The Honest Thief The Christmas Tree and The Wedding White Nights A Little Hero An Unpleasant Predicament (A Nasty Story) The Crocodile Bobok The Heavenly Christmas Tree A Gentle Spirit The Peasant Marey The Dream of a Ridiculous Man Poor Folk The Double The Landlady Uncle's Dream Notes from Underground The Gambler The Permanent Husband ESSAYS ON DOSTOYEVSKY: A SURVEY OF RUSSIAN LITERATURE by Isabel Florence Hapgood DOSTOYEVSKY AND HIS MESSAGE TO THE WORLD by Zinaida Vengerova ON RUSSIAN NOVELISTS by William Lyon Phelps Extract from 'AN OUTLINE OF RUSSIAN LITERATURE' by Maurice Baring BIOGRAPHY Fyodor Dostoyevsky, A Study by Aimée Dostoyevsky. **The Routledge Companion to Russian Literature** - Neil Cornwell  
2002-06-01

The Routledge Companion to Russian Literature is an engaging and accessible guide to Russian writing of the past thousand years. The volume covers the entire span of Russian literature, from the Middle Ages to the post-Soviet period, and explores all the forms that have made

it so famous: poetry, drama and, of course, the Russian novel. A particular emphasis is given to the nineteenth and twentieth centuries, when Russian literature achieved world-wide recognition through the works of writers such as Pushkin, Dostoevsky, Tolstoy, Chekhov, Nabokov and Solzhenitsyn. Covering a range of subjects including women's writing, Russian literary theory, socialist realism and émigré writing, leading international scholars open up the wonderful diversity of Russian literature. With recommended lists of further reading and an excellent up-to-date general bibliography, The Routledge Companion to Russian Literature is the perfect guide for students and general readers alike.

**The Complete Novels of Fyodor Dostoyevsky** - Fyodor Dostoyevsky  
2017-10-06

Musaicum Books presents to you this carefully created collection of Dostoyevsky's complete novels. This ebook has been designed and formatted to the highest digital standards and adjusted for readability on all devices. Fyodor Dostoyevsky (1821-1881) was a Russian novelist, short story writer, essayist, journalist and philosopher. His literary works explore human psychology in the troubled political, social, and spiritual atmosphere of 19th-century Russia. Many of his works contain a strong emphasis on Christianity, and its message of absolute love, forgiveness and charity, explored within the realm of the individual, confronted with all of life's hardships and beauty. His major works include Crime and Punishment (1866), The Idiot (1869), Demons (1872) and The Brothers Karamazov (1880). Many literary critics rate him as one of the greatest and most prominent psychologists in world literature. His novella Notes from Underground is considered to be one of the first works of existentialist literature. Table of Contents: NOVELS AND NOVELLAS: Poor Folk The Double The Landlady Netochka Nezvanova Uncle's Dream The Village of Stepanchikovo The Insulted and Humiliated The House of the Dead Notes from Underground Crime and Punishment The Gambler The Idiot The Permanent Husband The Possessed (Demons) The Raw Youth (The Adolescent) The Brothers Karamazov ESSAYS ON DOSTOYEVSKY: A SURVEY OF RUSSIAN LITERATURE by Isabel

Florence Hapgood DOSTOYEVSKY AND HIS MESSAGE TO THE WORLD by Zinaida Vengerova ON RUSSIAN NOVELISTS by William Lyon Phelps Extract from 'AN OUTLINE OF RUSSIAN LITERATURE' by Maurice Baring BIOGRAPHY Fyodor Dostoyevsky, A Study by Aimée Russian Writers and the Fin de Siècle - Katherine Bowers 2015-06-17 An essay collection that explores Russian literature and culture in relation to the late nineteenth-century fin de siècle.

Literature, History and Identity in Post-Soviet Russia, 1991-2006 - Rosalind J. Marsh 2007

"The aim of this book is to explore some of the main pre-occupations of literature, culture and criticism dealing with historical themes in post-Soviet Russia, focusing mainly on literature in the years 1991 to 2006." -- introd.

**Vladimir Odoevsky and Romantic Poetics** - Neil Cornwell 1998 Russian thinker, pedagogue, musicologist, amateur scientist, and public servant Odoevsky (1804-69) was mentioned in the same breath as Pushkin and Gogol during his day, and is now enjoying (we presume) a revival as a writer of Romantic and Gothic fiction. Cornwell (Russian and comparative literature, U. of Bristol, England) analyzes his contribution to Russian prose fiction, particularly his approach to Romanticism, his Gothic novellas, his proto-science fiction, and his critical reception. Annotation copyrighted by Book News, Inc., Portland, OR

**Russian Postmodernism** - Mikhail N. Epstein 2016 Recent decades have been decisive for Russia not only politically but culturally as well. The end of the Cold War has enabled Russia to take part in the global rise and crystallization of postmodernism. This volume investigates the manifestations of this crucial trend in Russian fiction, poetry, art, and spirituality, demonstrating how Russian postmodernism is its own unique entity. It offers a point of departure and valuable guide to an area of contemporary literary-cultural studies insufficiently represented in English-language scholarship. This second edition includes additional essays on the topic and a new introduction examining the most recent developments.

**Confronting Dostoevsky's Demons** - James Goodwin 2010

Although criticized at one time for its highly tendentious spirit, Dostoevsky's *Demons* (1871-1872) has proven to be a novel of great polemical vitality. Originally inspired by a minor conspiratorial episode of the late 1860s, well after Dostoevsky's death (1881) the work continued to earn both acclaim and contempt for its scathing caricature of revolutionists driven by destructive, anarchic aims. The text of *Demons* assumed new meaning in Russian literary culture following the Bolshevik triumph of 1917, when the reestablishment and expansion of centralized state power inevitably revived interest in the radical populist tendencies of Russia's past, in particular the anarchist thought of Dostoevsky's legendary contemporary, Mikhail Bakunin (1814-1876). Confronting Dostoevsky's '*Demons*' is the first book to explore the life of Dostoevsky's novel in light of disputes and controversies over Bakunin's troubling legacy in Russia. Contrary to the traditional view, which assumes the obsolescence of *Demons* throughout much of the Communist period (1917-1991), this book demonstrates that the potential resurgence of Bakuninist thought actually encouraged reassessments of Dostoevsky's novel. By exploring the different ideas and critical strategies that motivated opposing interpretations of the novel in post-revolutionary Russia, *Confronting Dostoevsky's 'Demons'* reveals how the potential resurrection of Bakunin's anti-authoritarian ethos fostered the return of a politically reactionary novel to the canon of Russian classics.

**Between Religion and Rationality** - Joseph Frank 2010-07-01

In this book, acclaimed Dostoevsky biographer Joseph Frank explores some of the most important aspects of nineteenth and twentieth century Russian culture, literature, and history. Delving into the distinctions of the Russian novel as well as the conflicts between the religious peasant world and the educated Russian elite, *Between Religion and Rationality* displays the cogent reflections of one of the most distinguished and versatile critics in the field. Frank's essays provide a discriminating look at four of Dostoevsky's most famous novels, discuss the debate between J. M. Coetzee and Mario Vargas Llosa on the issue of Dostoevsky and evil, and confront Dostoevsky's anti-Semitism. The collection also examines such topics as Orlando Figes's sweeping survey of the history

of Russian culture, the life of Pushkin, and Oblomov's influence on Samuel Beckett. Investigating the omnipresent religious theme that runs throughout Russian culture, even in the antireligious Chekhov, Frank argues that no other major European literature was as much preoccupied as the Russian with the tensions between religion and rationality. *Between Religion and Rationality* highlights this unique quality of Russian literature and culture, offering insights for general readers and experts alike.

**The Petty Demon** - Fyodor Sologub 2009-01-16

*The Petty Demon* is one of the funniest Russian novels. It is also the most decadent of the great Russian classics, replete with naked boys, sinuous girls, and a strange mixture of beauty and perversity. The main hero, Peredonov, is as comical as he is disgusting. He is at once a victim, a monster, a silly hypocrite, and a sadistic dullard. The plot moves from Peredonov's petty quest for a promotion to arson and murder via one of the most incredible and uproarious scandal scenes in world literature, the masquerade ball, which the boy Sasha attends as a beautiful geisha. Even in its censored form, it is one of the most provocative and sexually open of Russian books. Sologub removed many passages which would have been unacceptable at the time of publication. In this edition these censored sections are appended, and all are keyed so that the reader can place them in the novel as it was written.

*A Devil's Vaudeville* - William J. Leatherbarrow 2005-05-24

A study of the 'demonic markers' that run throughout Dostoevsky's fiction, this also explores the narrative and generic implications of the way Dostoevsky inscribed the demonic in his fictional works - implications that point to a new understanding of familiar concepts in the work of this Russian master.

**The Demonic** - Ewan Fernie 2013-02-11

Are we either good or bad, and do we really know the difference? Why do we want what we cannot have, and even to be what we're not? Can we desire others without wanting to possess them? Can we open to others and not risk possession ourselves? And where, in these cases, do we draw the line? Ewan Fernie argues that the demonic tradition in

literature offers a key to our most agonised and intimate experiences. The Demonic ranges across the breadth of Western culture, engaging with writers as central and various as Luther, Shakespeare, Hegel, Dostoevsky, Melville and Mann. A powerful foreword by Jonathan Dollimore brings out its implications as an intellectual and stylistic breakthrough into new ways of writing criticism. Fernie unfolds an intense and personal vision, not just of Western modernity, but of identity, morality and sex. As much as it's concerned with the great works, this is a book about life.

**The Image of Christ in Russian Literature** - John Givens 2018-05-29  
Vladimir Nabokov complained about the number of Dostoevsky's characters "sinning their way to Jesus." In truth, Christ is an elusive figure not only in Dostoevsky's novels, but in Russian literature as a whole. The rise of the historical critical method of biblical criticism in the nineteenth century and the growth of secularism it stimulated made an earnest affirmation of Jesus in literature highly problematic. If they affirmed Jesus too directly, writers paradoxically risked diminishing him, either by deploying faith explanations that no longer persuade in an age of skepticism or by reducing Christ to a mere argument in an ideological dispute. The writers at the heart of this study understood that to reimagine Christ for their age, they had to make him known through indirect, even negative ways, lest what they say about him be mistaken for cliché, doctrine, or naïve apologetics. The Christology of Dostoevsky, Leo Tolstoy, Mikhail Bulgakov, and Boris Pasternak is thus apophatic because they deploy negative formulations (saying what God is not) in their writings about Jesus. Professions of atheism in Dostoevsky and Tolstoy's non-divine Jesus are but separate negative paths toward truer discernment of Christ. This first study in English of the image of Christ in Russian literature highlights the importance of apophaticism as a theological practice and a literary method in understanding the Russian Christ. It also emphasizes the importance of skepticism in Russian literary attitudes toward Jesus on the part of writers whose private crucibles of doubt produced some of the most provocative and enduring images of Christ in world literature. This important study will appeal to

scholars and students of Orthodox Christianity and Russian literature, as well as educated general readers interested in religion and nineteenth-century Russian novels.

**Dostoevsky's Secrets** - Carol Apollonio Flath 2009-01-14

When Fyodor Dostoevsky proclaims that he is a "realist in a higher sense," it is because the facts are irrelevant to his truth. And it is in this spirit that Apollonio approaches Dostoevsky's work, reading through the facts--the text--of his canonical novels for the deeper truth that they distort, mask, and, ultimately, disclose. This sort of reading against the grain is, Apollonio suggests, precisely what these works, with their emphasis on the hidden and the private and their narrative reliance on secrecy and slander, demand. In each work Apollonio focuses on one character or theme caught in the compromising, self-serving, or distorting narrative lens. Who, she asks, really exploits whom in *Poor Folk*? Does "*White Nights*" ever escape the dream state? What is actually lost--and what is won--in *The Gambler*? Is Svidrigailov, of such ill repute in *Crime and Punishment*, in fact an exemplar of generosity and truth? Who, in *Demons*, is truly demonic? Here we see how Dostoevsky has crafted his novels to help us see these distorting filters and develop the critical skills to resist their anaesthetic effect. Apollonio's readings show how Dostoevsky's paradoxes counter and usurp our comfortable assumptions about the way the world is and offer access to a deeper, immanent essence. His works gain power when we read beyond the primitive logic of external appearances and recognize the deeper life of the text.

*Don't Be a Stranger* - Jason Galie 2022-04-19

It is human nature to want to fit in. The lengths people have gone to do so have provided creative minds with material for centuries. This book explores the consequences of being marked an outsider in the Russian-speaking world through a close study of several seminal works of Russian literature. The author combines the fields of literary studies, linguistics, and sociology to illuminate what prompted Christof Ruhl, an economist at the World Bank, to comment, about Russia, "On a very broad scale, it's a country where people care about their family and friends. Their clan.

But not their society.”

**The Cambridge Introduction to Russian Literature** - Caryl Emerson  
2008-07-10

Russian literature arrived late on the European scene. Within several generations, its great novelists had shocked - and then conquered - the world. In this introduction to the rich and vibrant Russian tradition, Caryl Emerson weaves a narrative of recurring themes and fascinations across several centuries. Beginning with traditional Russian narratives (saints' lives, folk tales, epic and rogue narratives), the book moves through literary history chronologically and thematically, juxtaposing literary texts from each major period. Detailed attention is given to canonical writers including Pushkin, Gogol, Dostoevsky, Tolstoy, Chekhov, Bulgakov and Solzhenitsyn, as well as to some current bestsellers from the post-Communist period. Fully accessible to students and readers with no knowledge of Russian, the volume includes a glossary and pronunciation guide of key Russian terms as well as a list of useful secondary works. The book will be of great interest to students of Russian as well as of comparative literature.

**You Are What You Read** - Robert DiYanni 2021-04-20

How you can enrich your life by becoming a more skillful and engaged reader of literature We are what we read, according to Robert DiYanni. Reading may delight us or move us; we may read for instruction or inspiration. But more than this, in reading we discover ourselves. We gain access to the lives of others, explore the limitless possibilities of human existence, develop our understanding of the world around us, and find respite from the hectic demands of everyday life. In *You Are What You Read*, DiYanni provides a practical guide that shows how we can increase the benefits and pleasures of literature by becoming more skillful and engaged readers. DiYanni suggests that we attend first to what authors say and the way in which they say it, rather than rushing to decide what they mean. He considers the various forms of literature, from the essay to the novel, the short story to the poem, demonstrating rewarding approaches to each in sample readings of classic works. Through a series of illuminating oppositions, he explores the paradoxical

pleasures of reading: solitary versus social reading, submitting to or resisting the author, reading inwardly or outwardly, and more. DiYanni closes with nine recommended reading practices, thoughts on the different experiences of print and digital reading, and advice on what to read and why. Written in a clear, inviting, and natural style, *You Are What You Read* is an essential guide for all who want to enrich their reading—and their life.

**Peter the Great Through British Eyes** - Anthony Cross 2000-11-30  
Peter the Great's visit to England in the first months of 1698 has been called 'the most picturesque episode in the history of Anglo-Russian relations', and lives on most vividly in popular memory for the devastation caused at Sayes Court, John Evelyn's house and garden in Deptford. Recent celebrations of the tercentenary of that visit have refocused attention on the most famous of Russian tsars, but the story of Britain's love-hate relationship with him over the intervening centuries has never before been told. This study analyses changing British reactions to Peter in an extremely wide variety of printed sources - newspapers and journals, letters and collections of anecdotes, histories and biographies, novels, poems and plays. A final innovative chapter is devoted to images of the tsar as interpreted by British painters from Godfrey Kneller to Daniel Maclise, and by a whole cohort of engravers, illustrating biographies and travel accounts.

*Dostoevsky's The Devils* - William J. Leatherbarrow 1999

The most openly political of Dostoevsky's four major novels, *The Devils* has left literary scholars intrigued with its difficult narrative structure which veers back and forth between first and third person, and fascinated by the political overtones and social commentary it includes. For these reasons, *The Devils* often anchors courses on Dostoevsky's works. This critical companion contains essays that shed light on both the tricky literary structure of the novel as well as its social and political components.

*The Little Demon* - Fyodor Sologub 2013-07-25

A dark classic of Russia's silver age, this blackly funny novel recounts a schoolteacher's descent into sadism, arson and murder. Mad, lascivious,

sadistic and ridiculous, the provincial schoolteacher Peredonov torments his students and has hallucinatory fantasies about acts of savagery and degradation, yet to everyone else he is an upstanding member of society. As he pursues the idea of marrying to gain promotion, he descends into paranoia, sexual perversion, arson, torture and murder. Sologub's anti-hero is one of the great comic monsters of twentieth-century fiction, subsequently lending his name to the brand of sado-masochism known as Peredonovism. The *Little Demon* (1907) made an immediate star of its author who, refuting suggestions that the work was autobiographical, stated 'No, my dear contemporaries ... it is about you'. This grotesque mirror of a spiritually bankrupt society is arguably the finest Russian novel to have come out of the Symbolist movement. Fyodor Sologub was born in St Petersburg in 1863. His first two novels *Bad Dreams* (1896) and *The Little Demon* (1907) were drawn from his own experiences as schoolmaster in a remote provincial town. For many years Sologub could not find a publisher for *The Little Demon* but when in 1907 the novel was at last published - to immediate and resounding success - he was able to leave his restricting career and devote himself to literature. In 1921 his wife committed suicide and Sologub died a few years later in 1927. Ronald Wilks studied Russian language and literature at Trinity College, Cambridge, after training as a Naval interpreter, and later Russian literature at London University. He has translated many works from Russian for Penguin Classics, including books by Gorky, Gogol, Pushkin, Tolstoy and Chekhov.

[The Possessed](#) - Elif Batuman 2010-02-16

One of The Economist's 2011 Books of the Year THE TRUE BUT UNLIKELY STORIES OF LIVES DEVOTED—ABSURDLY!

MELANCHOLICALLY! BEAUTIFULLY!—TO THE RUSSIAN CLASSICS

No one who read Elif Batuman's first article (in the journal *n+1*) will ever forget it. "Babel in California" told the true story of various human destinies intersecting at Stanford University during a conference about the enigmatic writer Isaac Babel. Over the course of several pages, Batuman managed to misplace Babel's last living relatives at the San Francisco airport, uncover Babel's secret influence on the making of King

Kong, and introduce her readers to a new voice that was unpredictable, comic, humane, ironic, charming, poignant, and completely, unpretentiously full of love for literature. Batuman's subsequent pieces—for *The New Yorker*, *Harper's Magazine*, and the *London Review of Books*—have made her one of the most sought-after and admired writers of her generation, and its best traveling companion. In *The Possessed* we watch her investigate a possible murder at Tolstoy's ancestral estate. We go with her to Stanford, Switzerland, and St. Petersburg; retrace Pushkin's wanderings in the Caucasus; learn why Old Uzbek has one hundred different words for crying; and see an eighteenth-century ice palace reconstructed on the Neva. Love and the novel, the individual in history, the existential plight of the graduate student: all find their place in *The Possessed*. Literally and metaphorically following the footsteps of her favorite authors, Batuman searches for the answers to the big questions in the details of lived experience, combining fresh readings of the great Russians, from Pushkin to Platonov, with the sad and funny stories of the lives they continue to influence—including her own.

**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.

**Demons** - Fyodor Dostoyevsky 2017-09-30

Demons is a novel by Fyodor Dostoyevsky, first published in the journal *The Russian Messenger* in 1871-2. It is considered one of the four masterworks written by Dostoyevsky after his return from Siberian exile, along with *Crime and Punishment* (1866), *The Idiot* (1869) and *The Brothers Karamazov* (1880). Demons is a social and political satire, a psychological drama, and large scale tragedy. Joyce Carol Oates has described it as "Dostoevsky's most confused and violent novel, and his most satisfactorily 'tragic' work." According to Ronald Hingley, it is Dostoyevsky's "greatest onslaught on Nihilism", and "one of humanity's most impressive achievements-perhaps even its supreme achievement-in the art of prose fiction." Demons is an allegory of the potentially catastrophic consequences of the political and moral nihilism that were becoming prevalent in Russia in the 1860s. A fictional town descends into chaos as it becomes the focal point of an attempted revolution, orchestrated by master conspirator Pyotr Verkhovensky. The mysterious aristocratic figure of Nikolai Stavrogin-Verkhovensky's counterpart in the moral sphere-dominates the book, exercising an extraordinary influence over the hearts and minds of almost all the other characters. The idealistic, western-influenced generation of the 1840s, epitomized in the character of Stepan Verkhovensky (who is both Pyotr Verkhovensky's father and Nikolai Stavrogin's childhood teacher), are presented as the unconscious progenitors and helpless accomplices of the 'demonic' forces that take possession of the town. Odin's Library Classics is dedicated to

bringing the world the best of humankind's literature from throughout the ages. Carefully selected, each work is unabridged from classic works of fiction, nonfiction, poetry, or drama.

*Russian Literature: A Very Short Introduction* - Catriona Kelly  
2001-08-23

This text explores the place and importance of literature of all sorts in Russian culture and aims to answer the questions: How and when did a Russian national literature come into being? and What shaped its creation?

*Vicissitudes of Genre in the Russian Novel* - Russell Scott Valentino 2001  
The 1860s witnessed one of the most vibrant periods in the history of modern Russian literature. This book focuses on what was arguably its most influential genre - the Russian tendentious novel. While tracing the genre's early development through works such as *Fathers and Sons* and *Notes from Underground*, it simultaneously unfolds a unique approach to reading late-nineteenth-century Russian literature by showing how rich conflicting interpretations of the classics continue to be possible and by indicating numerous deep-rooted connections between the tendentious novels of the nineteenth century and their twentieth-century literary progeny.

**Written in Blood** - Lynn Ellen Patyk 2017-06-20

A fundamentally new interpretation of the emergence of modern terrorism, arguing that it formed in the Russian literary imagination well before any shot was fired or bomb exploded.