

PUSHKIN

AND THE
GENRES OF MADNESS



THE MASTERPIECES OF 1833

Gary Rosenshield

Pushkin And The Genres Of Madness

Alexandra Smith



Pushkin And The Genres Of Madness:

Pushkin and the Genres of Madness Gary Rosenshield, 2003 In 1833 Alexander Pushkin began to explore the topic of madness a subject little explored in Russian literature before his time The works he produced on the theme are three of his greatest masterpieces the prose novella *The Queen of Spades* the narrative poem *The Bronze Horseman* and the lyric *God Grant That I Not Lose My Mind* Gary Rosenshield presents a new interpretation of Pushkin's genius through an examination of his various representations of madness Pushkin brilliantly explored both the destructive and creative sides of madness a strange fusion of violence and insight In this study Rosenshield illustrates the surprising valorization of madness in *The Queen of Spades* and *God Grant That I Not Lose My Mind* and analyzes *The Bronze Horseman's* confrontation with the legacy of Peter the Great a cornerstone figure of Russian history Drawing on themes of madness in western literature Rosenshield situates Pushkin in a greater framework with such luminaries as Shakespeare Sophocles Cervantes and Dostoevsky providing an insightful and absorbing study of Russia's greatest writer

Pushkin and Romantic Fashion Monika Greenleaf, 1994 *Pushkin and Romantic Fashion* is about the interpenetration of culture and personality specifically Alexander I's Russian Empire a latecomer in post Napoleonic European history and Aleksandr Pushkin virtuoso improviser yet prisoner of the Golden Age discourses that now bear his name It focuses on Pushkin's use of the Romantic fragment especially the link between the fragment and Romantic irony's fundamental and modern questioning of the sources and intentionality of language In the view of such irony's most eloquent formulator Friedrich Schlegel identity does not precede speech but is forged in each improvisational interaction with interlocutor or reader One finds out who one is by speaking and all utterances and texts stand in a fragmentary contingent relation to an accumulating life text Pushkin may actually come closest of all major European poets to realizing what Schlegel prescribed or diagnosed as the poetics of modernity not because of any direct links but because as common latecomers on the European cultural scene Russian and German writers shared a fascination with European fashions and an ironic talent for conflating or stepping outside them Thus Pushkin's kaleidoscopic explorations of fashionable European genres from Augustan erotic elegy to the archaic Greek lyric fragment from the Byronic Oriental poetic tale to Shakespearean chronicle drama from the modern society tale to the Walter Scott historical novel can be seen as ever more dramatic rewritings of and meditations on a previous life text This fragmentary and ironic self presentation has ensured that every generation of Pushkin readers no matter how gilded with cultural authority the poet became talked back The author is deeply concerned to embed Pushkin in a larger European context in a way critically consonant with the best in Western Romantic studies She locates Pushkin's penchant for fragmentary structures in a European discourse of fragmentation revealing

The Routledge History of Madness and Mental Health Greg Eghigian, 2017-04-07 This volume explores the history and historiography of madness from the ancient and medieval worlds to the present day Covering Africa Asia and South America as well as Europe and North America chapters discuss broad

topics such as the representation of madness in literature and the visual arts the material culture of madness madness within life histories and the increased globalization of knowledge and treatment practices Chronologically and geographically wide ranging and providing a fascinating overview of the current state of the field this is essential reading for all students of the history of madness mental health psychiatry and medicine **Pushkin, the Decembrists, and Civic Sentimentalism**

Emily Wang, 2023-10-31 In December 1825 a group of liberal aristocrats officers and intelligentsia mounted a coup against the tsarist government of Russia Inspired partially by the democratic revolutions in the United States and France the Decembrist movement was unsuccessful however it led Russia's civil society to new avenues of aspiration and had a lasting impact on Russian culture and politics Many writers and thinkers belonged to the conspiracy while others including the poet Alexander Pushkin were loosely or ambiguously affiliated While the Decembrist movement and Pushkin's involvement has been well covered by historians Emily Wang takes a novel approach examining the emotional and literary motivations behind the movement and the dramatic failed coup Through careful readings of the literature of Pushkin and others active in the northern branch of the Decembrist movement such as Kondraty Ryleev Wilhelm Kchelbecker and Fyodor Glinka Wang traces the development of emotional communities among the members and adjacent writers This book illuminates what Wang terms civic sentimentalism the belief that cultivating noble sentiments on an individual level was the key to liberal progress for Russian society a core part of Decembrist ideology that constituted a key difference from their thought and Pushkin's The emotional program for Decembrist community members was in other ways a civic program for Russia as a whole one that they strove to enact by any means necessary [A Commentary to Pushkin's Lyric Poetry, 1826-1836](#) Michael

Wachtel, 2012-01-25 Alexander Pushkin's lyric poetry much of it known to Russians by heart is the cornerstone of the Russian literary tradition yet until now there has been no detailed commentary of it in any language Michael Wachtel's book designed for those who can read Russian comfortably but not natively provides the historical biographical and cultural context needed to appreciate the work of Russia's greatest poet Each entry begins with a concise summary highlighting the key information about the poem's origin subtexts and poetic form meter stanzaic structure and rhyme scheme In line by line fashion Wachtel then elucidates aspects most likely to challenge non-native readers archaic language colloquialisms and unusual diction or syntax Where relevant he addresses political religious and folkloric issues Pushkin's verse has attracted generations of brilliant interpreters The purpose of this commentary is not to offer a new interpretation but to give sufficient linguistic and cultural contextualization to make informed interpretation possible **The Poetics of Impudence and Intimacy in the**

Age of Pushkin Joe Peschio, 2012 In early nineteenth century Russia members of jocular literary societies gathered to recite works written in the lightest of genres the friendly verse epistle the burlesque the epigram the comic narrative poem the prose parody In a period marked by the Decembrist Uprising and heightened state scrutiny into private life these activities were hardly considered frivolous such works and the domestic insular spaces within which they were created could be seen

by the Russian state as rebellious at times even treasonous Joe Peschio offers the first comprehensive history of a set of associated behaviors known in Russian as shalosti a word which at the time could refer to provocative behaviors like practical joking insubordination ritual humiliation or vandalism among other things but also to literary manifestations of these behaviors such as the use of obscenities in poems impenetrably obscure allusions and all manner of literary inside jokes One of the period s most fashionable literary and social poses became this complex of behaviors taken together Peschio explains the importance of literary shalosti as a form of challenge to the legitimacy of existing literary institutions and sometimes the Russian regime itself Working with a wide variety of primary texts from verse epistles to denunciations etiquette manuals and previously unknown archival materials Peschio argues that the formal innovations fueled by such prankish types of literary behavior posed a greater threat to the watchful Russian government and the literary institutions it fostered than did ordinary civic verse or overtly polemical prose

Alexander Pushkin's Little Tragedies Svetlana Evdokimova, 2003 Alexander Pushkin s four compact plays later known as The Little Tragedies were written at the height of the author s creative powers and their influence on many Russian and Western writers cannot be overestimated Yet Western readers are far more familiar with Pushkin s lyrics narrative poems and prose than with his drama The Little Tragedies have received few translations or scholarly examinations Setting out to redress this and to reclaim a cornerstone of Pushkin s work Evdokimova and her distinguished contributors offer the first thorough critical study of these plays They examine the historical roots and connective themes of the plays offer close readings and track the transformation of the works into other genres This volume includes a significant new translation by James Folen of the plays The Covetous Knight Mozart and Salieri The Stone Guest and A Feast in Time of Plague

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

Montaging Pushkin Alexandra Smith, 2006 Montaging Pushkin offers for the first time a coherent view of Pushkin s legacy to Russian twentieth century poetry giving many new insights Pushkin is shown to be a Russian forerunner of Baudelaire Furthermore it is argued that the rise of the Russian and European novel largely changed the ways Russian poets have looked at themselves and at poetic language that

novelisation of poetry is detectable in the major works of poetry that engaged in a creative dialogue with Pushkin and that polyphonic lyric has been achieved Alexandra Smith locates significant examples of Pushkin's cinematographic cognition of reality suggesting that such dynamic descriptions of Petersburg helped create a highly original animated image of the city as comic apocalypse which followers of Pushkin appropriated very successfully even as far as the late twentieth century Montaging Pushkin will be of interest to all students of Russian poetry as well as specialists in literary theory European studies and the history of ideas Smith's thesis is both startling and original that Pushkin for all his Mozart-like fluidity and perfection can be productively read as a poet of pain and violence His reflex was to respond to the totalizing authoritative public landscape of his era with an equally severe but specifically private individualizing disciplined set of demands on the Poet The recurring attention that later generations have paid toward those aspects of Pushkin's life and texts governed by the private right to resist or to initiate violence his duel his struggles with the bureaucracy his failed pursuit of service with honour suggest that this mythologeme is among the most productive in Pushkin's astonishing legacy CARYL EMERSON A Watson Armour III University Professor of Slavic Languages and Literatures Chair of the Slavic Department Professor of Comparative Literature at Princeton University Smith's innovative study offers a wonderful analysis of how cinematographic editing and polyphony are detected in Russian twentieth century poetry It views Pushkin as a reference obligee of contemporary urban poetry VERONIQUE LOSSKY Professor Emeritus of Russian Literature at the Universite de Paris Sorbonne IV

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 Volpin 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

Rivers in Russian Literature Margaret Ziolkowski, 2020-11-20 Rivers in Russian

Literature focuses on the Russian literary and folkloric treatment of five rivers the Dnieper Volga Neva Don and Angara Each chapter traces within a geographical and historical context the evolution of the literary representation of one river

Imagination may endow a river with aesthetic or spiritual qualities ethnic national or racial associations or commercial or agricultural symbolism of many kinds Russian literary responses to these five rivers have much to tell us about the society that produced them as well as the rivers they treat Distributed for UNIVERSITY OF DELAWARE PRESS **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 **The Uncensored Boris Godunov** Chester Dunning, Caryl Emerson, Sergei Fomichev, Lidiia Lotman, 2006-04-15 Includes the original Russian text and for the first time an English translation of that version Antony Wood's translation is fluent and idiomatic analyses by Dunning et al are incisive and the case they make is skillfully argued Highly recommended Choice

Nabokov's Canon Marijeta Bozovic, 2016-05-31 Nabokov's translation of Pushkin's Eugene Onegin 1964 and its accompanying Commentary along with Ada or Ardor 1969 his densely allusive late English language novel have appeared nearly inscrutable to many interpreters of his work If not outright failures they are often considered relatively unsuccessful curiosities In Bozovic's insightful study these key texts reveal Nabokov's ambitions to reimagine a canon of nineteenth and twentieth century Western masterpieces with Russian literature as a central rather than marginal strain Nabokov's scholarly work translations and lectures on literature bear resemblance to New Critical canon reformations however Nabokov's canon is pointedly translingual and transnational and serves to legitimize his own literary practice The new angles and theoretical framework offered by Nabokov's Canon help us to understand why Nabokov's provocative monuments remain powerful source texts for several generations of diverse international writers as well as richly productive material for visual cinematic musical and other artistic adaptations **The Imperial Sublime** Harsha

Ram, 2006-03-31 The Imperial Sublime examines the rise of the Russian empire as a literary theme simultaneous with the evolution of Russian poetry between the 1730s and 1840 the century during which poets defined the main questions facing Russian literature and society Harsha Ram shows how imperial ideology became implicated in an unexpectedly wide range of issues from formal problems of genre style and lyric voice to the vexed relationship between the poet and the ruling monarch

Bewitching Russian Opera Inna Naroditskaya, 2018-11-01 In *Bewitching Russian Opera* The Tsarina from State to Stage author Inna Naroditskaya investigates the musical lives of four female monarchs who ruled Russia for most of the eighteenth

century Catherine I Anna Elizabeth and Catherine the Great Engaging with ethnomusicological historical and philological approaches her study traces the tsarinas deeply invested interest in musical drama as each built theaters established drama schools commissioned operas and ballets and themselves wrote and produced musical plays Naroditskaya examines the creative output of the tsarinas across the contexts in which they worked and lived revealing significant connections between their personal creative aspirations and contemporary musical theatrical practices and the political and state affairs conducted during their reigns Through contemporary performance theory she demonstrates how the opportunity for role playing and costume changing in performative spaces allowed individuals to cross otherwise rigid boundaries of class and gender A close look at a series of operas and musical theater productions from Catherine the Great s fairy tale operas to Tchaikovsky s Pique Dame illuminates the transition of these royal women from powerful political and cultural figures during their own reigns to a marginalized and unreal Other under the patriarchal dominance of the subsequent period These tsarinas successfully fostered the concept of a modern nation and collective national identity only to then have their power and influence undone in Russian cultural consciousness through the fairy tales operas of the 19th century that positioned tsarinas as magical and dangerous figures rightfully displaced and conquered by triumphant heroes on the stage and by the new patriarchal rulers in the state Ultimately this book demonstrates that the theater served as an experimental space for these imperial women in which they rehearsed probed and formulated gender and class roles and performed on the musical stage political ambitions and international conquests which they would later enact on the world stage itself Pushkin Review ,2001 *Slavic Review* ,2005 Challenging the Bard Gary Rosenshield,2013-07-08 In this book the author engages with the critical histories of two literary titans illuminating how Dostoevsky reacted to challenged adapted and ultimately transformed the work of his predecessor Pushkin Focusing primarily on Dostoevsky s works through 1866 including Poor Folk The Double Mr Prokharchin The Gambler and Crime and Punishment the author observes that the younger writer s way to literary greatness was not around Pushkin but through him **Pushkin's Lyric Intelligence** Andrew Kahn,2012-05-31 Pushkin s lyric intelligence is his capacity to transform philosophical and aesthetic ideas into poetry that questions the creative process This first major study of his lyrics reveals the links between Pushkin s conceptual vocabulary and his intellectual life and between his writing and the influences of French and English authors and movements

Decoding **Pushkin And The Genres Of Madness**: Revealing the Captivating Potential of Verbal Expression

In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Pushkin And The Genres Of Madness**," a mesmerizing literary creation penned by a celebrated wordsmith, readers set about an enlightening odyssey, unraveling the intricate significance of language and its enduring impact on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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