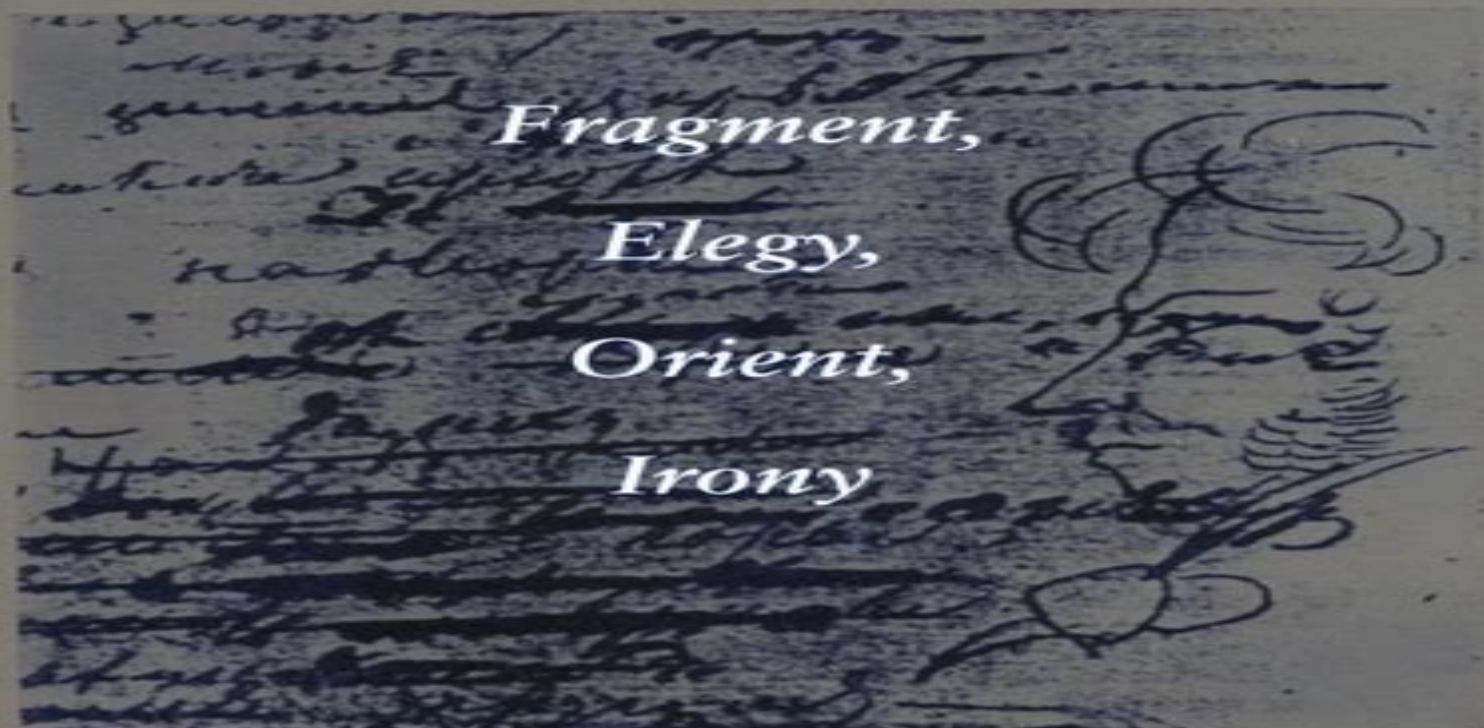

PUSHKIN

and Romantic Fashion



Monika Greenleaf

Pushkin And Romantic Fashion Fragment Elegy Orient Irony

Susanne Fusso



Pushkin And Romantic Fashion Fragment Elegy Orient Irony:

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 *A Nation Astray* Ingrid Anne Kleespies, 2012-11-15 The metaphor of the nomad may at first seem surprising for Russia given its history of serfdom travel restrictions and strict social hierarchy But as the imperial center struggled to tame a vast territory with ever expanding borders ideas of mobility motion travel wandering and homelessness came to constitute important elements in the discourse about national identity For Russians of the nineteenth century national identity was anything but stable This rootlessness is at the core of *A Nation Astray* Here Ingrid Anne Kleespies traces the image of the nomad and its relationship to Russian national identity through the debates and discussion of literary works by seminal writers like Karamzin Pushkin Chaadaev Goncharov and Dostoevsky Appealing to students of Russian Romanticism nationhood and identity as well as general readers interested in exile and displacement as elements of the human condition this interdisciplinary work illuminates the historical and philosophical underpinnings of a basic aspect of Russian self determination the nomadic constitution of the Russian nation Translation in Russian Contexts Brian James Baer, Susanna Witt, 2017-07-28 This volume represents the first large scale effort to address topics of translation in Russian contexts across the disciplinary boundaries of Slavic Studies and Translation Studies thus opening up new perspectives for both fields Leading scholars from Eastern and Western Europe

offer a comprehensive overview of Russian translation history examining a variety of domains including literature philosophy and religion Divided into three parts this book highlights Russian contributions to translation theory and demonstrates how theoretical perspectives developed within the field help conceptualize relevant problems in cultural context in pre Soviet Soviet and post Soviet Russia This transdisciplinary volume is a valuable addition to an under researched area of translation studies and will appeal to a broad audience of scholars and students across the fields of Translation Studies Slavic Studies and Russian and Soviet history Chapter 1 of this book is freely available as a downloadable Open Access PDF under a Creative Commons Attribution Non Commercial No Derivatives 4.0 license available at <http://www.taylorfrancis.com/books/e/9781315305356>

Lydia Ginzburg's Prose Emily Van Buskirk, 2016-01-05 The Russian writer Lydia Ginzburg 1902-90 is best known for her *Notes from the Leningrad Blockade* and for influential critical studies such as *On Psychological Prose* investigating the problem of literary character in French and Russian novels and memoirs Yet she viewed her most vital work to be the extensive prose fragments composed for the desk drawer in which she analyzed herself and other members of the Russian intelligentsia through seven traumatic decades of Soviet history In this book the first full length English language study of the writer Emily Van Buskirk presents Ginzburg as a figure of previously unrecognized innovation and importance in the literary landscape of the twentieth century Based on a decade's work in Ginzburg's archives the book discusses previously unknown manuscripts and uncovers a wealth of new information about the author's life focusing on Ginzburg's quest for a new kind of writing adequate to her times She writes of universal experiences frustrated love professional failures remorse aging and explores the modern fragmentation of identity in the context of war terror and an oppressive state Searching for a new concept of the self and deeming the psychological novel a beloved academic specialty inadequate to express this concept Ginzburg turned to fragmentary narratives that blur the lines between history autobiography and fiction This full account of Ginzburg's writing career in many genres and emotional registers enables us not only to rethink the experience of Soviet intellectuals but to arrive at a new understanding of writing and witnessing during a horrific century

Silence and the Rest Sofya Khagi, 2013-08-31 *Silence and the Rest* argues that throughout its entire history Russian poetry can be read as an argument for verbal skepticism positing a long running dialogue between poets philosophers and theorists central to the antivocal strain of Russian culture Proceedings, American Philosophical Society (vol. 143, no. 1, 1999) ,

Taming the Wild Field Willard Sunderland, 2016-03-10 Stretching from the tributaries of the Danube to the Urals and from the Russian forests to the Black and Caspian seas the vast European steppe has for centuries played very different roles in the Russian imagination To the Grand Princes of Kiev and Muscovy it was the wild field a region inhabited by nomadic Turkic Mongolic peoples who repeatedly threatened the fragile Slavic settlements to the north For the emperors and empresses of imperial Russia it was a land of boundless economic promise and a marker of national cultural prowess By the mid nineteenth century the steppe once so alien and threatening had emerged as an essential if complicated symbol of

Russia itself Traversing a thousand years of the region's history Willard Sunderland recounts the complex process of Russian expansion and colonization stressing the way outsider settlement at once created the steppe as a region of empire and was itself constantly changing The story is populated by a colorful array of administrators Cossack adventurers Orthodox missionaries geographers foreign entrepreneurs peasants and by the late nineteenth century tourists and conservationists Sunderland's approach to history is comparative throughout and his comparisons of the steppe with the North American case are especially telling Taming the Wild Field eloquently expresses concern with the fate of the world's great grasslands and the book ends at the beginning of the twentieth century with the initiation of a conservation movement in Russia by those appalled at the high environmental cost of expansion

An Indwelling Voice Stuart Goldberg, 2023-10-02 How have poets in recent centuries been able to inscribe recognizable and relatively sincere voices despite the wearing of poetic language and reader awareness of sincerity's pitfalls How are readers able to recognize sincerity at all given the mutability of sincere voices and the unavailability of inner worlds What do disagreements about the sincerity of texts and authors tell us about competing conceptualizations of sincerity And how has sincere expression in one particular illustrative context Russian poetry both changed and remained constant An Indwelling Voice grapples uniquely with such questions In case studies ranging from the late neoclassical period to post postmodernism it explores how Russian poets have generated the pragmatic framings and poetic devices that allow them to inscribe sincere voices in their poetry Engaging Anglo American and European literature as well as providing close readings of Russian poetry An Indwelling Voice helps us understand how poets have at times generated a powerful sense of presence intimating that they speak through the poem

Strangers in a Strange Land Paul Manning, 2019-08-28 Manning examines the formation of nineteenth century intelligentsia print publics in the former Soviet republic of Georgia both anthropologically and historically At once somehow part of Europe at least aspirationally and yet rarely recognized by others as such Georgia attempted to forge European style publics as a strong claim to European identity These attempts also produced a crisis of self definition as European Georgia sent newspaper correspondents into newly reconquered Oriental Georgia only to discover that the people of these lands were strangers In this encounter the community of strangers of European Georgian publics proved unable to assimilate the people of the strange land of Oriental Georgia This crisis produced both notions of Georgian public life and European identity which this book explores

The Imperative of Reliability Victoria Somoff, 2015-02-28 The Imperative of Reliability examines the development of nineteenth century Russian prose and the remarkably swift emergence of the Russian novel Victoria Somoff identifies an unprecedented situation in the production and perception of the utterance that came to define nascent novelistic fictionality both in European and Russian prose where the utterance itself whether an oral story or a found manuscript became the object of representation within the compositional format of the frame narrative This circumstance generated a narrative perspective from which both the events and their representation appeared as concomitant in time and space the

events did not precede their narration but rather occurred and developed along with and within the narration itself Somoff establishes this story discourse convergence as a major factor in enabling the transition from shorter forms of Russian prose to the full fledged realist novel *Jews and Ukrainians in Russia's Literary Borderlands* Amelia Glaser,2012-02-22 Studies of Eastern European literature have largely confined themselves to a single language culture or nationality In this highly original book Glaser shows how writers working in Russian Ukrainian and Yiddish during much of the nineteenth century and the early part of the twentieth century were in intense conversation with one another The marketplace was both the literal locale at which members of these different societies and cultures interacted with one another and a rich subject for representation in their art It is commonplace to note the influence of Gogol on Russian literature but Glaser shows him to have been a profound influence on Ukrainian and Yiddish literature as well And she shows how Gogol must be understood not only within the context of his adopted city of St Petersburg but also that of his native Ukraine As Ukrainian and Yiddish literatures developed over this period they were shaped by their geographical and cultural position on the margins of the Russian Empire As distinctive as these writers may seem from one another they are further illuminated by an appreciation of their common relationship to Russia Glaser s book paints a far more complicated portrait than scholars have traditionally allowed of Jewish particularly Yiddish literature in the context of Eastern European and Russian culture *Brodsky Abroad* Sanna Turoma,2010-05-26 Expelled from the Soviet Union in 1972 and honored with the Nobel Prize fifteen years later poet Joseph Brodsky in many ways fit the grand tradition of exiled writer But Brodsky s years of exile did not render him immobile though he never returned to his beloved Leningrad he was free to travel the world and write about it In *Brodsky Abroad* Sanna Turoma discusses Brodsky s poems and essays about Mexico Brazil Turkey and Venice Challenging traditional conceptions behind Brodsky s status as a leading migr poet and major descendant of Russian and Euro American modernism she relocates the analysis of his travel texts in the diverse context of contemporary travel and its critique Turoma views Brodsky s travel writing as a response not only to his exile but also to the postmodern and postcolonial landscape that initially shaped the writing of these texts In his Latin American encounters Brodsky exhibits disdain for third world politics and invokes the elegiac genre to reject Mexico s postcolonial reality and to ironically embrace the romanticism of an earlier Russian and European imperial age In an essay on Istanbul he assumes Russia s ambiguous position between East and West as his own to negotiate a distinct and controversial interpretation of Orientalism And Venice the emblematic tourist city becomes the site for a reinvention of his lyric self as more fluid hybrid and cosmopolitan *Brodsky Abroad* reveals the poet s previously uncharted trajectory from alienated dissident to celebrated man of letters and offers new perspectives on the geopolitical philosophical and linguistic premises of his poetic imagination **Formalists against Imperialism** Anna Aydinyan,2022-05-30 In January 1829 an angry mob in Tehran murdered Russian poet and diplomat Alexander Griboedov author of the verse comedy *Woe from Wit* and architect of the Russian annexation of the north Caucasus from Persia after the

Russo Persian War A century later the Russian formalist writer Yuri Tynianov wrote a historical novel about the event entitled *The Death of Vazir Mukhtar* In this wide ranging study Anna Aydinyan posits that *The Death of Vazir Mukhtar* conceptualizes Orientalism fifty years before Edward Said coined the term She argues that Tynianov parodied historical works on the Caucasus in his novel in order to critique the ways in which exoticizing the East enabled imperialism and colonization Analysing literary and non literary texts on Russia's relationship with Iran along with the economic and cultural development of Transcaucasia after the Russo Persian War Formalists against Imperialism studies Russian culture within the framework of comparative colonialisms and examines the twentieth century Russian reconsideration of the country's imperial past

The Literary Lorgnette Julie A. Buckler, 2000 This book uses a literary lens to examine the diverse practices lore and texts of opera going in imperial Russia

A Tradition of Infringement Carol Adlam, 2017-12-02 The Russian literary world was shaken by the wide reaching reforms of the late Soviet period 1985-91 and the Soviet Union's subsequent collapse During this time the phenomenon of alternative literature emerged characterized by an emphasis on thematic structural and linguistic transgression of both Soviet era values and the enduring Russian tradition of civic engagement and moral edification through literature Through close textual analysis Adlam examines the relationship of this literary phenomenon to issues of gender and creative authority providing detailed discussion of several of the most significant women writers of the period among them Valeriia Narbikova Liudmila Petrushevskaya and Nina Sadur

A Fallen Idol Is Still a God Elizabeth Allen, 2006-10-26 *A Fallen Idol Is Still a God* elucidates the historical distinctiveness and significance of the seminal nineteenth century Russian poet playwright and novelist Mikhail Iurevich Lermontov 1814-1841 It does so by demonstrating that Lermontov's works illustrate the condition of living in an epoch of transition Lermontov's particular epoch was that of post Romanticism a time when the twilight of Romanticism was dimming but the dawn of Realism had yet to appear Through close and comparative readings the book explores the singular metaphysical psychological ethical and aesthetic ambiguities and ambivalences that mark Lermontov's works and tellingly reflect the transition out of Romanticism and the nature of post Romanticism Overall the book reveals that although confined to his transitional epoch Lermontov did not succumb to it instead he probed its character and evoked its historical import And the book concludes that Lermontov's works have resonance for our transitional era in the early twenty first century as well

Travel Writing, Visual Culture, and Form, 1760-1900 Brian H. Murray, Mary Henes, 2016-03-18 This collection reveals the variety of literary forms and visual media through which travel records were conveyed in the long nineteenth century bringing together a group of leading researchers from a range of disciplines to explore the relationship between travel writing visual representation and formal innovation

Authenticity and Fiction in the Russian Literary Journey, 1790-1840 Andreas Schönle, 2000 In illuminating analyses of major texts as well as lesser known but influential works Andreas Sch nle surveys the literary travelogue a form marked by a fully developed narrator's voice interpretive impressions scenic descriptions and extended narrative from its emergence in

Russia to the end of the Romantic era *Haunted Empire* Valeria Sobol,2020-09-15 *Haunted Empire* shows that Gothic elements in Russian literature frequently expressed deep set anxieties about the Russian imperial and national identity Valeria Sobol argues that the persistent presence of Gothic tropes in the literature of the Russian Empire is a key literary form that enacts deep historical and cultural tensions arising from Russia's idiosyncratic imperial experience Her book brings together theories of empire and colonialism with close readings of canonical and less studied literary texts as she explores how Gothic horror arises from the threatening ambiguity of Russia's own past and present producing the effect Sobol terms the imperial uncanny Focusing on two spaces of the imperial uncanny the Baltic north Finland and the Ukrainian south *Haunted Empire* reconstructs a powerful discursive tradition that reveals the mechanisms of the Russian imperial imagination that are still at work today Open Access edition funded by the National Endowment for the Humanities

Discovering Sexuality in Dostoevsky Susanne Fusso,2008-01-29 Most discussions of sexuality in the work of Dostoevsky have been framed in Freudian terms But Dostoevsky himself wrote about sexuality from a decidedly pre Freudian perspective By looking at the views of human sexual development that were available in Dostoevsky's time and that he an avid reader and observer of his own social context absorbed and reacted to Susanne Fusso gives us a new way of understanding a critical element in the writing of one of Russia's literary masters Beyond discovering Dostoevsky's own views and representations of sexuality as a reflection of his culture and his time Fusso also explores his artistic treatment of how children and adolescents discover sexuality as part of their growth Some of the topics Fusso considers are Dostoevsky's search for an appropriate artistic language for sexuality a young narrator's experimentation with homoerotic desire and unconventional narrative in *A Raw Youth* and Dostoevsky's approach to a young man's sexual development in *A Raw Youth* and *The Brothers Karamazov* She also explores his complex treatment of a child's secret sexuality in his account of the Kroneberg child abuse case in *A Writer's Diary* and his conception of the ideal family a type of family that appears in his works mainly by negative example Focusing mainly on sexual practices considered deviant in Dostoevsky's time both because these are the practices that his young characters confront and because they offer the most intriguing interpretive problems Fusso decodes the author's texts and their social contexts In doing so she highlights one thread in the intricate thematic weave of Dostoevsky's novels and newly illuminates his artistic process

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