

*Yuri Druzhnikov*



# PRISONER OF RUSSIA

*Alexander Pushkin*  
and the Political Uses of Nationalism

# Prisoner Of Russia Alexander Pushkin And The Political Uses Of Nationalism

**Юрий Дружников**



## Prisoner Of Russia Alexander Pushkin And The Political Uses Of Nationalism:

**Prisoner of Russia** Д@ÑÐÐ, Ð¹ ÐÑÑÑÐÐ¶Ð½Ð, Ð³¼Ð², As the central figure in Russian literature Alexander Pushkin 1799-1837 has been claimed by nearly every political faction right and left in Russian cultural politics over the past two centuries culminating in his official canonization under the Soviet regime In Prisoner of Russia Yuri Druzhnikov analyzes the distortions and misrepresentations of Pushkin's cultural appropriation by focusing on Pushkin's attempts at emigration and his attitudes toward Russia and Western Europe Druzhnikov's semi biographical narrative concentrates on Pushkin's attempts to leave Russia after his graduation from the Lyceum through his period of exile until his early death in a duel in 1837 The matter of emigration from Russia was a politically charged issue well before 1917 witness the hostile reception of all of Turgenev's novels from Fathers and Sons on The emigrant artist's cultural context is often used to assess his authenticity and stature as seen in the Western examples of Henry James T.S. Eliot or James Joyce Druzhnikov sharply criticizes the omnipresent and reductive tendency in Russia and the West to define Russian cultural figures in terms of absolute essences and ideologies and to ignore the ambivalences that in fact help to define a writer's singularity In the larger view he argues it is these that explain the variety and complexity of Russian culture Druzhnikov's multidisciplinary approach combines literary and political history with critical commentary arranged in chronological sequence His interpretive apparatus ranges widely through nineteenth and twentieth century history and provides the necessary intellectual context for nonspecialist readers He also avoids the massive accumulation of trivial detail characteristic of so much Pushkinology This accessible valuable exercise in cultural history will be of interest to Slavic scholars and students cultural historians and general readers interested in Russian literature and culture Yuri Druzhnikov is professor of Russian literature at the University of California Davis As a Moscow dissident he was blacklisted in Russia for fifteen years He continues to serve as vice president of the International PEN club for writers in exile     Prisoner of Russia Юрий Дружников, 1999 As the central figure in Russian literature Alexander Pushkin 1799-1837 has been claimed by nearly every political faction right and left in Russian cultural politics over the past two centuries culminating in his official canonization under the Soviet regime In Prisoner of Russia Yuri Druzhnikov analyzes the distortions and misrepresentations of Pushkin's cultural appropriation by focusing on Pushkin's attempts at emigration and his attitudes toward Russia and Western Europe     **Prisoner of Russia** Yuri Druzhnikov, 2018-04-27 As the central figure in Russian literature Alexander Pushkin 1799-1837 has been claimed by nearly every political faction right and left in Russian cultural politics over the past two centuries culminating in his official canonization under the Soviet regime In Prisoner of Russia Yuri Druzhnikov analyzes the distortions and misrepresentations of Pushkin's cultural appropriation by focusing on Pushkin's attempts at emigration and his attitudes toward Russia and Western Europe Druzhnikov's semi biographical narrative concentrates on Pushkin's attempts to leave Russia after his graduation from the Lyceum through his period of exile until his early death in a duel in 1837 The matter of emigration from

Russia was a politically charged issue well before 1917 witness the hostile reception of all of Turgenev's novels from *Fathers and Sons* on. The emigrant artist's cultural context is often used to assess his authenticity and stature as seen in the Western examples of Henry James, T. S. Eliot or James Joyce. Druzhnikov sharply criticizes the omnipresent and reductive tendency in Russia and the West to define Russian cultural figures in terms of absolute essences and ideologies and to ignore the ambivalences that in fact help to define a writer's singularity. In the larger view he argues it is these that explain the variety and complexity of Russian culture. Druzhnikov's multidisciplinary approach combines literary and political history with critical commentary arranged in chronological sequence. His interpretive apparatus ranges widely through nineteenth and twentieth century history and provides the necessary intellectual context for nonspecialist readers. He also avoids the massive accumulation of trivial detail characteristic of so much Pushkinology. This accessible, valuable exercise in cultural history will be of interest to Slavic scholars and students, cultural historians and general readers interested in Russian literature and culture.

A History of Russian Exposition and Festival Architecture Alla Aronova, Alexander Ortenberg, 2018-10-03. This collection of thirteen vignettes addresses several important episodes in the history of Russian temporary architecture and public art from the royal festivals during the times of Peter the Great up to the recent venues including the Sochi Winter Olympics. The forms and the circumstances of their design were drastically different; however, the projects discussed in the book share a common feature: they have been instrumental in the construction of Russia's national identity with its perception of the West simultaneously a foe and a paragon looming high over this process. The book offers a history of multidirectional relationships between diplomacy, propaganda and architecture.

Ministry of Darkness Lesley Chamberlain, 2019-10-31. There is nothing new about the Russian conservatism. Putin stands for acclaimed writer Lesley Chamberlain argues. Rather, as *Ministry of Darkness* reveals, the roots of Russian conservatism can be traced back to the 19th century when Count Uvarov's notorious cry of Orthodoxy, Autocracy, Nationality rang through the streets of Russia. Sergei Uvarov was no straightforward conservative; indeed, this man was at once both the pioneering educational reformer who founded the Arzamas Writers Club to which Pushkin belonged and the Minister who tyrannised and censored Russia's literary scene. How then do we reconcile such extreme contradictions in one person? Through Chamberlain's intimate examination of Uvarov's life and skilled analysis of Russian conservatism, readers learn how the many paradoxes that dominated Uvarov's personal and political life are those which writ large have forged the identity of conservative modern Russia and its relationship with the West. This fascinating book sheds new light on an often overlooked historical actor and offers a timely assessment of the 19th century Russian predicament. In doing so, Chamberlain teases out the reasons why the country continues to baffle Western observers and policymakers, making this essential reading both students of Russian history and those who want to further understand Russia as it is today.

Writing at Russia's Borders Katya Hokanson, 2008-09-15. It is often assumed that cultural identity is determined in a country's metropolitan centres. Given

Russia's long tenure as a geographically and socially diverse empire however there is a certain distillation of peripheral experiences and ideas that contributes just as much to theories of national culture as do urban centred perspectives Writing at Russia's Border argues that Russian literature needs to be reexamined in light of the fact that many of its most important nineteenth century texts are peripheral not in significance but in provenance Katya Hokanson makes the case that the fluid and ever changing cultural and linguistic boundaries of Russia's border regions profoundly influenced the nation's literature posing challenges to stereotypical or territorially based conceptions of Russia's imperial military and cultural identity A highly canonical text such as Pushkin's Eugene Onegin 1831 which is set in European Russia is no less dependent on the perspectives of those living at the edges of the Russian Empire than is Tolstoy's The Cossacks 1863 which is explicitly set on Russia's border and has become central to the Russian canon Hokanson cites the influence of these and other peripheral texts as proof that Russia's national identity was dependent upon the experiences of people living in the border areas of an expanding empire Produced at a cultural moment of contrast and exchange the literature of the periphery represented a negotiation of different views of Russian identity an ingredient that was ultimately essential even to literature produced in the major cities Writing at Russia's Border upends popular ideas of national cultural production and is a fascinating study of the social implications of nineteenth century Russian literature

**The Cossack Myth** Serhii Plokhy, 2012-07-26 The fascinating story of The History of the Rus one of the most influential historical texts of the modern era

**Language and Metaphors of the Russian Revolution** Lonny Harrison, 2020-12-16 Language and Metaphors of the Russian Revolution Sow the Wind Reap the Storm is a panoramic history of the Russian intelligentsia and an analysis of the language and ideals of the Russian Revolution from its inception over the long nineteenth century through fruition in early Soviet society This volume examines metaphors for revolution in the storm flood and harvest imagery ubiquitous in Russian literary works At the same time it considers the struggle to own the narrative of modernity including Bolshevik weaponization of language and cultural policy that supported the use of terror and social purging This uniquely cross disciplinary study conducts a close reading of texts that use storm flood and agricultural metaphors in diverse ways to represent revolution whether in anticipation and celebration of its ideals or in resistance to the same A spotlight is given to the lives and works of authors who responded to Soviet authoritarianism by reclaiming the narrative of revolution in the name of personal freedom and restoration of humanist values Hinging on the clashes of culture wars and class wars and residing at the intersection of ideas at the very core of the fight for modernity this book provides a critical reading of authoritarian discourse and investigates rare examples of the counter narratives that thrived in spite of their suppression

**The European Byron** Jonathan Gross, 2025-09-16 Byron concealed himself in various literary disguises a process he called mobility In this study of influences on Byron's verse and Byron's European impact I explore these borrowings and transformations as they manifested themselves in his reading At issue is the very concept of romantic poetic voice Framing himself in the tradition of the Irish

yet cosmopolitan Thomas Moore Byron adopted continental guises imitating both Italian writers and political heroes such as Dante Machiavelli and Tasso In establishing an Italian identity Byron relied upon the Italian writers he translated Pulci Dante Thomas Moore s Fudge Family in Paris and Shelley s Julian and Maddalo as well as Goethe s Faust This Europeanization of Byron should not conceal the fact that Byron adopted poses from his predecessors such as Walter Scott in order to fashion himself as a Scottish poet who also happened to be English Byron became the writers he read Moore Shelley Wordsworth Scott Foscolo Lady Morgan and Madame de Sta l Those who imitated Byron particularly Alexander Pushkin and Adam Mickiewicz became the best interpreters of his literary example while transforming it and explained what it meant to be a Harold in Muscovite Cloak or a Polish Byron to be both delimited and emancipated by Byron s example

**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

Moldova Rebecca Haynes, 2020-03-19 Moldova is a new nation state with a long history Despite only recently gaining independence following the fall of the Soviet Union in 1991 Moldova s roots stretch all the way back to the Principality of Moldavia established in 1359 After centuries toiling under Ottoman control and latterly Russian Imperial rule the Moldovans briefly tasted independence in the early twentieth century before being annexed by the Soviet Union In recent times the Transnistrian Dispute has once again threatened the sovereignty and indeed the independence of Moldova and this conflict remains unresolved today For the first time in English this book places the problems of contemporary Moldova in a long term historical perspective It argues that the Moldovans complex relations with the Russians and the West are not simply the product of the Soviet era but have their roots in earlier centuries Haynes contends that the Moldovan lands and Moldovan identity and culture have long been contested by the Roman and Byzantine Empires of antiquity by the expanding Hungarian and Polish Lithuanian kingdoms in the Middle Ages by the Ottoman Habsburg Russian and Soviet empires in more recent centuries and by the Romanian state The book provides a political and cultural history of the growth and development of the medieval Principality of Moldova the Principality s partition and Russian rule in Bessarabia from 1812 Bessarabia under Romanian rule in the inter war period Soviet Moldova and the independent Republic of Moldova

**For Humanity's Sake** Lina Steiner, 2011-11-19 For Humanity s Sake is the first study in English to trace the genealogy of the classic Russian novel from Pushkin to Tolstoy to Dostoevsky Lina Steiner demonstrates how these writers shared concern for individual and national education played a major role in forging a Russian cultural identity For Humanity s Sake highlights the role of the critic Apollon Grigor ev who was first to formulate the difference between Western European and Russian conceptions of national education or Bildung which he attributed to Russia s special sociopolitical conditions geographic breadth and cultural heterogeneity Steiner also shows how Grigor ev s

cultural vision served as the catalyst for the creative explosion that produced Russia's most famous novels of the 1860s and 1870s. Positioning the classic Russian novel as an inheritor of the Enlightenment's key values including humanity, self-perfection, and cross-cultural communication, *For Humanity's Sake* offers a unique view of Russian intellectual history and literature.

Between East and West Izabela Kalinowska, 2004. A comparison between Russian and Polish texts of travels to the Orient in the Nineteenth Century. This study analyzes and compares Polish and Russian texts of travel to the Romantic and Biblical Orient and situates Polish and Russian Orientalism within the broader context of contemporary post-colonial studies. At the same time, it elucidates the shortcomings that arise when such theories are applied whole cloth to the Polish and Russian cases. In the nineteenth century, scholarly and literary Orientalism enjoyed great popularity in Eastern Europe, in part because the East Europeans desired to participate as equals in the intellectual life of Europe as a whole. Historically, both the Polish and Russian nations had always existed in close proximity to the Muslim world, and each of them had experienced extensive exposure to a fusion of Western and Eastern cultural traditions. But while the two cultures shared the intersection of Western and native cultural traditions that in turn played a determinative role in their encounters with the East, the growing political empowerment of Russia and the disenfranchisement of Poland differentiated the Polish and Russian perspectives. It is precisely this striking and fascinating power disparity between the two Slavic nations that has inspired this study's juxtaposition of Polish and Russian texts. The records of individual Oriental voyages provided in Polish and Russian works of literary Orientalism document a quest for cultural self-definition. This is the case with Adam Mickiewicz's *Crimean Sonnets*, Aleksandr Pushkin's *Caucasian poetry*, and with other nineteenth-century accounts that, in spite of their original popularity, subsequently underwent marginalization. East European records of travel constitute a work of interpretation and translation on several levels. As such, they provide us with a fascinating repository of the authors' attempts to locate their own cultures in the intermediary space between the East and the West. Izabela Kalinowska is an assistant professor of Slavic literatures and cultures at Stony Brook University.

*Duelling, the Russian Cultural Imagination, and Masculinity in Crisis* Amanda DiGioia, 2020-10-12. This book, written from a feminist perspective, uses the focus of duelling to discuss the nature of masculinity in Russia. It traces the development of duelling and masculinity historically from the time of Peter the Great onwards, considers how duelling and masculinity have been represented in both literature and film, and assesses the high emphasis given in Soviet times to gender equality, arguing that this was a failed experiment that ran counter to Russian tradition. It examines how duelling continues to be a feature of life in contemporary Russia and relates the situation in Russia to wider scholarship on the nature of masculinity more generally. Overall, the book contends that Russia's valuing of a strong militaristic form of masculinity is a major problem.

*Twentieth-century Russian Émigré Writers* Maria Rubins, 2005. Essays on twentieth-century Russian writers who emigrated from Russia. Emigration presents a challenge for writers in a foreign linguistic environment, cut off from their national literary tradition and readership; the writer feels deprived and inadequate.

Yet frequently the trauma of exile provides a creative impetus and many writers have completed their masterpieces in emigration. Discusses the unexpected advantages of the migrant writer. The Life and Death of Alexander Pushkin IñUñrii Druzhnikov, 2006. In this monograph Druzhnikov explores the final seven years in the life of Russian poet Alexander Pushkin 1799-1837. In examining the circumstances that eventually led to this cultural hero's untimely death, he constructs a new scholarly version of Pushkin as an artist profoundly at odds not only with his society but also with himself. Druzhnikov teaches Russian literature at the U of California Davis. Annotation 2006 Book News Inc Portland OR booknews.com *Pushkin Review*, 2001. The Eighteenth Century Kevin L. Cope, Robert C. Leitz, III, 2003. This reference work provides bibliographic details for students of 18th century studies. *Slavic Review*, 1999. American quarterly of Soviet and East European studies varies. Translating Russian Literature in the Global Context Muireann Maguire, Cathy McAteer, 2024-04-03. Translating Russian Literature in the Global Context examines the translation and reception of Russian literature as a world-wide process. This volume aims to provoke new debate about the continued currency of Russian literature as symbolic capital for international readers in particular for nations seeking to create or consolidate cultural and political leverage in the so-called World Republic of Letters. It also seeks to examine and contrast the mechanisms of the translation and uses of Russian literature across the globe. This collection presents academic essays grouped according to geographical location by thirty-seven international scholars. Collectively their expertise encompasses the global reception of Russian literature in Europe, the Former Soviet Republics, Africa, the Americas, and Asia. Their scholarship concentrates on two fundamental research areas: firstly, constructing a historical survey of the translation, publication, distribution, and reception of Russian literature or of one or more specific Russophone authors in a given nation, language, or region; and secondly, outlining a socio-cultural microhistory of how a specific, highly influential local writer, genre, or literary group within the target culture has translated, transmitted, or adapted aspects of Russian literature in their own literary production. Each section is prefaced with a short essay by the co-editors surveying the history of the reception of Russian literature in the given region. Considered as a whole, these chapters offer a wholly new overview of the extent and intercultural penetration of Russian and Soviet literary soft power during the twentieth and twenty-first centuries. This volume will open up Slavonic Translation Studies for the general reader, the student of Comparative Literature, and the academic scholar alike.



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