

Woe From Wit Gore Ot Uma

Russia's Dangerous Texts Kathleen F. Parthe.2008-10-01 *Russia's Dangerous Texts* examines the ways that writers and their works unnerved and irritated Russia's authoritarian rulers both before and after the Revolution. Kathleen F. Parthé identifies ten historically powerful beliefs about literature and politics in Russia, which include a view of the artistic text as national territory, and the belief that writers must avoid all contact with the state. Parthé offers a compelling analysis of the power of Russian literature to shape national identity despite sustained efforts to silence authors deemed subversive. No amount of repression could prevent the production, distribution, and discussion of texts outside official channels. Along with tragic stories of lost manuscripts and persecuted writers, there is ample evidence of an unbroken thread of political discourse through art. The book concludes with a consideration of the impact of two centuries of dangerous texts on post-Soviet Russia.

Russian Émigré Short Stories from Bunin to Yanovsky Bryan Karetnyk.2017-04-27 SHORTLISTED FOR THE 2018 READ RUSSIA PRIZE Imagine that many of Russia's greatest writers of the twentieth century were entirely unknown in the West, and only recently discovered in Russia itself. Strange as it may seem, it is in fact true, and their rediscovery is setting the literary world alight. Names such as Gaito Gazdanov and Vasily Yanovsky have excited great interest in Russia, and with stories of gambling, drug abuse, love, death, suicide, madness, espionage, glittering high society and the seedy underworld of Europe's capitals, their appeal is extremely broad. Many of these writers' works are only now being published in Russia for the first time, alongside those of leading contemporary authors - and to great critical acclaim. And we aren't just talking about two or three obscure authors; there are, quite literally, dozens of them.

Dostoevsky and the Catholic Underground Elizabeth A. Blake.2014-04-30 While Dostoevsky's relation to religion is well-trod ground, there exists no comprehensive study of Dostoevsky and Catholicism. Elizabeth Blake's ambitious and learned *Dostoevsky and the Catholic Underground* fills this glaring omission in the scholarship. Previous commentators have traced a wide-ranging hostility in Dostoevsky's understanding of Catholicism to his Slavophilism. Blake depicts a far more nuanced picture. Her close reading demonstrates that he is repelled and fascinated by Catholicism in all its medieval, Reformation, and modern manifestations. Dostoevsky saw in Catholicism not just an inspirational source for the Grand Inquisitor but a political force, an ideological wellspring, a unique mode of intellectual inquiry, and a source of cultural production. Blake's insightful textual analysis is accompanied by an equally penetrating analysis of nineteenth-century European revolutionary history, from Paris to Siberia, that undoubtedly influenced the evolution of Dostoevsky's thought.

Selected Letters of Sergei Prokofiev Sergey Prokofiev.1998 This volume collects for the first time in English the most representative and enlightening of Prokofiev's letters, including some previously suppressed missives that have never before been published. Expertly translated and annotated by Harlow Robinson, the correspondence presented here covers Prokofiev's earliest years at St. Petersburg Conservatory, his extensive worldwide travels, and his return to Moscow. Among the correspondents are childhood friend Vera Alpers, harpist Eleonora Damskaya, ballet impresario Sergei Diaghilev, theatrical director Vsevolod Meyerhold, Soviet critic Boris Asafiev, composers Vernon Duke and Nikolai Miaskovsky, soprano Nina Koshetz, musicologist Nicolas Slonimsky, violinist Jascha Heifetz, conductor Serge Koussevitsky, and film director Sergei Eisenstein. Prokofiev vividly describes, often with dramatic flair and a quirky sense of humor, concerts, performances, his compositions, political events, and meetings with other musicians and composers. His observations are peppered with musical gossip as well as eccentric, original, and disarmingly apolitical insights.

Woe From Wit Alexander Griboyedov.2017-06-20 ONE OF THE MOST FAMOUS OF RUSSIAN PLAYS, the four-act comedy in verse *Woe from Wit* skewers staid, nineteenth century Russian society, and it positively teems with winged phrases that are essential colloquialisms for students of Russian and Russian culture. Presented here in bilingual format (English and accented Russian on facing pages), Griboyedov's masterpiece becomes newly accessible to Russophiles of all levels and abilities. Winged phrases are highlighted throughout; archaic words and important historical references are footnoted; and a thorough biographical introduction prefaces the play. You will never regret any time spent reading, learning, and understanding *Woe from Wit* - few works of Russian literature have had such a lasting impact on the Russian mindset and soul.

The Death of Vazir-Mukhtar Yury Tynyanov.2021-04-27 *The Death of Vazir-Mukhtar*, a novel by Yury Tynyanov, one of the leading figures of the Russian formalist school, describes the final year in the life of Alexander Griboedov, the author of the comedy *Woe from Wit*. As ambassador to Persia, Griboedov was murdered in 1829 by a Tehrani mob during the sacking of the Russian embassy. One of the central texts of Russian formalist literary production, the novel is a brilliant meditation on the nature of historical and poetic consciousness and of artistic creation. It is a complex and fascinating work that explores the relationships among individual memory, historical fact, and the literary imagination. The result is a hybrid text, containing elements of various genres—historical, biographical, existential, and adventure novels—and a deeply personal, almost confessional testament to the writer's relationship to his generation and the state. Completed in 1927, almost a century after the events it depicts, *The Death of Vazir-Mukhtar* marks the watershed between revolution and reaction. At a time when the Soviet regime was becoming increasingly restrictive of freedom of expression and conscience, Tynyanov grappled with the themes of disillusionment, betrayal, and unrealized potential. Unabashedly intellectual yet filled with intrigue and suspense, *The Death of Vazir-Mukhtar* is a great historical novel of Russian modernism.

Russian Modernism in the Memories of the Survivors Slav N. Gratchev, Margarita Marinova, Irina Evdokimova.2021-06 *Russian Modernism in the Memories of the Survivors* tells the stories of participants in the Russian avant-garde movement who lived through and continued to work under Stalin's repressive

Fiction and Society in the Age of Pushkin William Mills Todd.1986 Todd describes the ideology of the educated westernized gentry, then charts the possibilities for literary life: first patronage, the salons, popular literature; then rapid emergence of an incipient literary profession. He explores the interactions of literature and society as writers discovered their own milieu and were discovered by it.

The Familiar Letter as a Literary Genre in the Age of Pushkin William Mills Todd.1999 This text examines the tradition of familiar letter writing that developed in the early 1800s among the Arzamasians, a literary circle that included such luminaries as Pushkin, Karamzin and Turgenev, and argues that these letters constitute a distinct literary genre. Todd gives a thorough prehistory of the convention of correspondence and concentrates on the themes, strategies, and autobiographical functions of the letter for several master writers in Pushkin's time. It is written in an accessible style with translations, an annotated list of the Arzamasians, and an extensive index and a bibliography.

Diplomacy and Murder in Tehran Laurence Kelly.2006-08-25 In this first biography of Griboyedov in English, Laurence Kelly paints a vivid picture of his remarkable literary and diplomatic gifts which were nevertheless overshadowed by ill-fortune and tragedy. When the Tehran mob broke into the Russian embassy and murdered all the diplomats there, the death toll included one of the most brilliant and promising stars in the early 19th century Russian literary firmament. Alexander Griboyedov's masterpiece *Woe from Wit* had been praised by Pushkin as making 'an indelible impression'. It also had the distinction of being immediately banned by the Russian censors. The play's alternative title was *The Misfortune of Being Clever* and perhaps Griboyedov's tragedy was that he was not clever enough to withstand the malign forces which shadowed and dogged his career. As a writer he narrowly escaped the ferocity of the Tsar's government on suspicion of complicity in the 1825 Decembrist plot by liberal aristocrats to overthrow the Tsarist state. After his brush with the wrath of the Tsar, Griboyedov was dispatched to Georgia and Iran, charged with furthering Russia's expansionist agenda in the Caucasus and beyond. As one of the earliest Russian players in the Great Game, he was a leading

actor in defining the Tsar's relations with the Persians and the British in the region. But Griboyedov viewed his mission to Tehran as Russian Minister Plenipotentiary with the greatest foreboding. In the end his diplomatic skills were no match for the zealous mobs unleashed by the mullahs incensed by trivial incidents which they portrayed as a slur on Iran's self-esteem and the honour of Islam. This book makes an invaluable contribution to the diplomatic history of Russia, the Caucasus and Iran, while at the same time shedding much new light on the life and works of a writer who was among 19th century Russia's most respected and prominent literary figures.

... *Горе от ума* Aleksandr Sergeyevich Griboyedov.1930

Dimitry's Shade J. Douglas Clayton.2004-07-15 An original and provocative interpretation of Boris Godunov as a reflection of Pushkin's thought on the Russian state

The Popular Theatre Movement in Russia, 1862-1919 Gary Thurston.1998 In *The Popular Theatre Movement in Russia*, Gary Thurston illuminates the popular theater of pre-revolutionary Russia, which existed alongside the performing arts for the nation's economic elite. He shows how from Peter the Great's creation of Europe's first theater for popular enlightenment to Lenin's decree nationalizing all Soviet theaters, Russian rulers aggressively exploited this enduring art form for ideological ends rather than for its commercial potential. After the emancipation of the serfs in 1861, educated Russians began to present plays as part of a crusade to civilize the peasants. Relying on archival and published material virtually unknown outside Russia, this study looks at how playwrights criticized Russian social and political realities, how various groups perceived their plays, and how the plays motivated viewers to change themselves or change their circumstances. The picture that emerges is of a potent civic art influential in a way that eluded and challenged authoritarian control.

The Imperial Sublime Harsha Ram.2006-03-31 Review: *The Imperial Sublime* examines the rise of the Russian empire as a literary theme alongside the creation and evolution of modern Russian poetry between the 1730s and 1840. Arising from the need to celebrate the Russian state and its expanding territories, the imperial theme quickly became enmeshed in a wider range of issues, from formal problems of genre, style, and lyric voice to the vexed relationship between the poet and Russia's ruling monarchs. Part of a growing body of recent scholarship that has examined Russian representations of Russia's southern borderlands in the light of European orientalism and imperialism, *The Imperial Sublime* shows how the broader cultural discourses of empire can be adapted and inflected by a national literary system.--BOOK JACKET

The Society Tale in Russian Literature Cornwell.2023-12-14 This collection of essays is the first book to appear on the society tale in nineteenth-century Russian fiction. Written by a team of British and American scholars, the volume is based on a symposium on the society tale held at the University of Bristol in 1996. The essays examine the development of the society tale in Russian fiction, from its beginnings in the 1820s until its subsumption into the realist novel, later in the century. The contributions presented vary in approach from the text or author based study to the generic or the sociological. Power, gender and discourse theory all feature strongly and the volume should be of considerable interest to students and scholars of nineteenth-century Russian literature. There are essays covering Pushkin, Lermontov, Odoevsky and Tolstoi, as well as more minor writers, and more general and theoretical approaches.

Aleksandr Griboedov's Woe from Wit Mary Hobson.2005 Seeks to account for the disparity between Aleksander Griboedov's *Woe from Wit* and his other works, by examining his plays and poems, letters and travel notes, the memoirs of his contemporaries, his literary sources and social milieu. Positive and negative influences are discussed.

V.F. Odoevsky Neil Cornwell.2015-11-19 Odoevsky (1804-1869) was a leading writer, musicologist, popular educator and public servant in Russia, close to the major historical events of his period and acquainted with many of the leading personalities, from Pushkin to Glinka, to Turgenev, Tolstoy and Tchaikovsky, as well as Berlioz and Wagner. Based upon published and unpublished sources in Russia and the West, Cornwell paints a portrait of one of Russia's central figures, though little known in the West.

Historical Dictionary of Russian Theatre Laurence Senelick.2015-08-13 This second edition of *Historical Dictionary of Russian Theatre* covers the history through a chronology, an introductory essay, appendixes, and an extensive bibliography. The dictionary section has over 1000 cross-referenced entries on individual actors, directors, designers, entrepreneurs, plays, playhouses and institutions, Censorship, Children's Theater, Émigré Theater, and Shakespeare in Russia. This book is an excellent access point for students, researchers, and anyone wanting to know more about Russian Theatre.

Enlightened Metropolis Alexander M. Martin.2013-03-28 Imperial Russia, it was said, had two capital cities because it had two identities: St. Petersburg was Russia's window to Europe, whereas Moscow preserved the nation's proud historical traditions. *Enlightened Metropolis* challenges this myth by exploring how the tsarist regime actually tried to turn Moscow into a bridgehead of Europe in the heartland of Russia. Moscow in the eighteenth century was widely scorned as backward and Asiatic. The tsars thought it a benighted place that endangered their state's internal security and their effort to make Russia European. Beginning with Catherine the Great, they sought to construct a new Moscow, with European buildings and institutions, a Westernized middle estate, and a new cultural image as an enlightened metropolis. Drawing on the methodologies of urban, social, institutional, cultural, and intellectual history, *Enlightened Metropolis* asks: How was the urban environment - buildings, institutions, streets, smells - transformed in the nine decades from Catherine's accession to the death of Nicholas I? How were the lives of the inhabitants changed? Did a middle estate come into being? How similar was Moscow's modernization to that of Western cities, and how was it affected by the disastrous occupation by Napoleon? Lastly, how were Moscow and its people imagined by writers, artists, and social commentators in Russia and the West from the Enlightenment to the mid-nineteenth century?

The Decembrist Myth in Russian Culture L. Trigos.2009-12-21 This book is the first interdisciplinary treatment of the cultural significance of the Decembrists' mythic image in Russian literature, history, film and opera in a survey of its deployment as cultural trope since the original 1825 rebellion and through the present day.

A Double Life Karolina Pavlova.2019-08-06 An unsung classic of nineteenth-century Russian literature, Karolina Pavlova's *A Double Life* alternates prose and poetry to offer a wry picture of Russian aristocratic society and vivid dreams of escaping its strictures. Pavlova combines rich narrative prose that details balls, tea parties, and horseback rides with poetic interludes that depict her protagonist's inner world—and biting irony that pervades a seemingly romantic description of a young woman who has everything. *A Double Life* tells the story of Cecily, who is being trapped into marriage by her well-meaning mother; her best friend, Olga; and Olga's mother, who means to clear the way for a wealthier suitor for her own daughter by marrying off Cecily first. Cecily's privileged upbringing makes her oblivious to the havoc that is being wreaked around her. Only in the seclusion of her bedroom is her imagination freed: each day of deception is followed by a night of dreams described in soaring verse. Pavlova subtly speaks against the limitations placed on women and especially women writers, which translator Barbara Heldt highlights in a critical introduction. Among the greatest works of literature by a Russian woman writer, *A Double Life* is worthy of a central place in the Russian canon.

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.

The Life and Artistry of Maria Olenina-d'Alheim Alexander Tumanov.2000-03 In 1908, Maria and her husband, music critic and writer Pierre d'Alheim, established the House of Song (Dom pesni in Russia, La Maison du Lied in France). Through her performances, his lectures, their publishing activities and by hosting international competitions, the House of Song influenced the musical climate of Europe..

My Life Софья Андреевна Толстая.2011-02-04 One hundred years after his death in 1910. Lev Nikolaevich Leo Tolstoy continues to be regarded as one of the world's greatest writers. Historically, little attention has been paid to his wife, Sofia Andreevna Tolstaya. Acting in the capacity of literary assistant, translator, transcriber and editor, she played an important role in the development of her husband's career. Her memoirs which she entitled My Life - lay dormant for almost a century. Now the book's first-time-ever appearance in Russia is complemented by an unabridged and annotated English translation. Tolstaya paints an intimate and honest portrait of her husband's character, setting forth new details about his life to which she alone was privy. She describes her extensive correspondence with many prominent figures in Russian and Western society, making My Life a unique account of late-19th- and early-20th-century Russia, with its cast of characters ranging from peasants to the Tsar himself. Her engaging narrative reveals not only her significant contributions to her husband's work but also her considerable talent as an author in her own right.--BOOK JACKET.

To the Far North Ivan Nikolaevich Akif'ëv.2024-04-15 This annotated translation of To the Far North presents the diary of a twenty-seven-year-old Russian physician who was part of the 1900 expedition to the Chukotka Peninsula to find gold. No other account so richly details life along the North Pacific Rim before World War I, especially from a Russian perspective. This volume relates the expedition's formation, development, and aftermath and offers unique insights on the region's place in both Russian policymaking and geopolitics. The illustrated diary includes picturesque descriptions of San Francisco, the Nome Gold Rush, Chukchi culture, Petropavlovsk, Vladivostok, and Nagasaki, Japan. Andrew A. Gentes's translation is based on an edition of Akifëv's book that was published in St. Petersburg in 1904. The diary shows how Russian and American views and cultural values clashed over a territory that is today more geopolitically important than ever. By documenting Akifëv's personal travels outside the expedition, To the Far North also demonstrates, in both human and personal terms, the role Russians played in shaping this region's history.

Gender and Survival in Soviet Russia Ludmila Miklashevskaya.2020-01-23 This first-hand witness account - originally written by Ludmila Miklashevskaya in 1976 and here translated into English by historian Elaine MacKinnon for the first time - tells the important story of one woman's persecution under Stalin. From Miklashevskaya's middle-class Jewish childhood in Odessa, to her life in exile as the wife of 'an enemy of the people' and false imprisonment in a labour camp for the attempted murder of NKVD leader Nikolai Yezhov, to her later attempts at rehabilitation, her memoir is a fascinating tapestry of Soviet artistic, intellectual, and political life set against the tumultuous backdrop of revolutions, wars, and repressive regimes. Accompanied by a translator's introduction and detailed historical explanatory notes, *Gender and Survival in Soviet Russia* sheds new light on the relationship between power, gender, and society in 20th-century Russia. This book is thus a vital primary resource for scholars of modern Russian history and gender studies, offering a compelling and personal route into understanding how the machinations of Soviet Russia destroyed everyday life, tearing families apart and leaving scars that never healed.

The Cambridge History of Russian Literature Charles Moser.1992-04-30 An updated edition of this comprehensive narrative history, first published in 1989, incorporating a new chapter on the latest developments in Russian literature and additional bibliographical information. The individual chapters are by well-known specialists, and provide chronological coverage from the medieval period on, giving particular attention to the nineteenth and twentieth centuries, and including extensive discussion of works written outside the Soviet Union. The book is accessible to students and non-specialists, as well as to scholars of literature, and provides a wealth of information.

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.

Petersburg Николай Алексеевич Некрасов,Thomas Gaiton Marullo.2009 This collection of short works forms a documentary of life in the mid-nineteenth-century metropolis.

Woe from Wit Alexander Sergeevich Griboyedov.2014-02 *Woe from Wit* is Alexander Griboyedov's comedy in verse, satirizing the society of post-Napoleonic Moscow, or, as a high official in the play styled it, a pasquinade on Moscow. The play, written in 1823 in the countryside and in Tiflis, was not passed by the censorship for the stage, and only portions of it were allowed to appear in an almanac for 1825. It was not, however, actually published until 1833, after the author's death, with significant cuts, and was not published in full until 1861. The play was a compulsory work in Russian literature lessons in Soviet schools, and is still considered a golden classic in modern Russia and other Russian-speaking countries. The play gave rise to numerous catchphrases in the Russian language, including the title itself.

Russian Subjects Monika Greenleaf,Stephen Moeller-Sally.1998 This collection of essays resituates poetic works by Derzhavin, Krylov, Batisushkov, Pushkin, Girboedov, Lermontov, Baratynsky and Pavlova, within the force fields of contradictory cultural pressures, as are the once best-selling prose narratives of Narezhnyi, Karamzin, Viazemsky and others.

Woe from Wit Alexander Griboedov.2020-04-14 Alexander Griboedov's *Woe from Wit* is one of the masterpieces of Russian drama. A verse comedy set in Moscow high society after the Napoleonic wars, it offers sharply drawn characters and clever repartee, mixing meticulously crafted banter and biting social critique. Its protagonist, Alexander Chatsky, is an idealistic ironist, a complex Romantic figure who would be echoed in Russian literature from Pushkin onward. Chatsky returns from three years abroad hoping to rekindle a romance with his childhood sweetheart, Sophie. In the meantime, she has fallen in love with Molchalin, her reactionary father Famusov's scheming secretary. Chatsky speaks out against the hypocrisy of aristocratic society—and as scandal erupts, he is met with accusations of madness. *Woe from Wit* was written in 1823 and was an immediate sensation, but under heavy-handed tsarist censorship, it was not published in full until forty years later. Its influence is felt not just in Russian literary language but in everyday speech. It is the source of a remarkable number of frequently quoted aphorisms and turns of phrase, comparable to Shakespeare's influence on English. Yet owing to its complex rhyme scheme and verse structure, the play has frequently been considered almost untranslatable. Betsy Hulick's translation brings Griboedov's sparkling wit, spirited dialogue, and effortless crossing of registers from elevated to colloquial into a lively contemporary English.

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.”

Meyerhold Speaks/Meyerhold Rehearse V.E. Meyerhold,Aleksandr Gladkov.2021-09-01 Russian theatre director, Vsevolod Meyerhold, has been called the Picasso of modern theatre. A ceaseless experimenter with new forms and techniques and the leader of an aesthetic revolution, he left no body of theoretical writings. What takes their place are the reminiscences and confessions made in conversations with pupils and friends, some of which were recorded by Aleksandr Gladkov during his years of close association with Meyerhold. This book aims to capture the essence of Meyerhold's personality and temperament as revealed in the director's own informal comments about his rich, varied experiences. His notes, made at rehearsals, present Meyerhold in action.

Woe From Wit / Горе от ума Александр Грибоедов.2018-12-20 We present to readers the translation of the comedy in verses "Woe from Wit" by A. S. Griboyedov made by the English poet and translator Mary Hobson.Представляем читателям перевод комедии в стихах А.С. Грибоедова «Горе от ума», выполненный английской поэтессой и переводчицей Мэри Хобсон.

Reflective Laughter Lesley Milne.2004-09-29 The end of the Cold War brought new opportunities to explore the long tradition and myriad uses of humour through over two centuries of Russian literature and culture. 'Reflective Laughter' is the first book devoted to an overview of this subject. Bringing together contributions from a number of distinguished scholars from Russia, Europe and North America, this volume ranges from the classics of nineteenth-century literature through to the intellectual and popular comedic culture, both state-sponsored and official, of the twentieth-century, taking in journalism, propaganda, scholarly discourse, jokes, films and television. In doing so, it explores how our understanding remains distorted by the polarization of the East and West during the Cold War.

Encyclopedia of the Romantic Era, 1760-1850 Christopher John Murray.2013-05-13 In 850 analytical articles, this two-volume set explores the developments that influenced the profound changes in thought and sensibility during the second half of the eighteenth century and the first half of the nineteenth century. The Encyclopedia provides readers with a clear, detailed, and accurate reference source on the literature, thought, music, and art of the period, demonstrating the rich interplay of international influences and cross-currents at work; and to explore the many issues raised by the very concepts of Romantic and Romanticism.

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.

Reference Guide to Russian Literature Neil Cornwell.2013-12-02 First Published in 1998. This volume will surely be regarded as the standard guide to Russian literature for some considerable time to come... It is therefore confidently recommended for addition to reference libraries, be they academic or public.

The Woes of Wit Aleksandr Sergeyeovich Griboyedov.1992

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Woe From Wit Gore Ot Uma Introduction

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