Russian Literature Since The Revolution Revised And Enlarged Edition | e56bad2243182e69f532b8ea85fcede

Soviet Russian Literature

Victor Erlich, an eminent authority on modern Slavic culture takes up this question in Modernism and Revolution, a masterful appraisal of Russian literature during its most turbulent years.

History in a Grotesque Key

In Russian history, the twenty-first century was an era of unprecedented, radical transformations - changes in social systems, political regimes, and economic structures. A number of distinctive literary schools emerged, each with their own voice, specific artistic character, and ideological background. As a single-volume compendium, the Companion provides a new perspective on Russian literary and cultural development, as it unifies both émigré literature and literature written in Russia. This volume concentrates on broad, complex, and diverse sources - from symbolism and revolutionary avant-garde writings to Stalinist, post-Stalinist, and post-Soviet prose, poetry, drama, and émigré literature, with forays into film, theatre, and literary policies, institutions and theories. The contributors present recent scholarship on historical and cultural contexts of twentieth-century literary development, and situate the most influential individual authors within these contexts, including Boris Pasternak, Alexander Solzhenitsyn, Joseph Brodsky, Osip Mandelstam, Mikhail Bulgakov and Anna Akhmatova.

The Revolution of Marina M.

This book, first published in 1947, examines the truly vital and enduring qualities of the leading Russian writers, as literature and as interesting documents of phases of Russian history. This is one of the most striking features of Russian literature since Pushkin - it treated artistically social and political issues that in the more prosperous and stable Western world were dealt with through journalism, mainly. This book analyses Russian literature’s propensity for providing reassurance and guidance to withstand the harsher elements of Russian society by examining some of its leading writers.

Written in Blood

Russian intellectual discourse on the French Revolution as a representation of the West rather than a symbol of revolution.

25 Years of Soviet Russian Literature (1918-1943)

This volume assembles the work of leading international scholars in a comprehensive history of Russian literary theory and criticism from 1917 to the post-Soviet age. By examining the dynamics of literary criticism and theory in three arenas—political, intellectual, and institutional—the authors capture the progression and structure of Russian literary criticism and its changing function and discourse. For the first time anywhere, this collection analyzes all of the important theorists and major critical movements during a tumultuous ideological period in Russian history, including developments in émigré literary theory and criticism. Winner of the 2012 Elfín Elkind Prize for the best book on Russian culture, awarded by the European University at St. Petersburg, Russia.

Russian Literature Since the Revolution

Profiles the careers of Russian authors, scholars, and critics and discusses the history of the Russian treatment of literary genres such as drama, fiction, and essays.

The Revolution of Moral Consciousness

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 humanness 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 thwarted in spite of its suppression.

The Routledge Companion to Russian Literature

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Russian Literature

The Historical Dictionary of Russian Literature contains a chronology, an introductory essay, appendices, and an extensive bibliography. The dictionary section has over 100 cross-referenced entries on significant people, themes, critical issues,
and the most significant genres that have formed Russian literature. This book is an excellent access point for students, researchers, and anyone wanting to know more about Russian literature.

A History of Russian Literary Theory and Criticism

The story of four famous Jews writing in Russian in the early Soviet period, attempting to define their cultural and political identities.

1917: Stories and Poems from the Russian Revolution

Professor Freeborn's book is an attempt to identify and define the evolution of a particular kind of novel in Russian and Soviet literature: the revolutionary novel. This genre is a uniquely Russian phenomenon and one that is of central importance in Russian literature. The study begins with a consideration of Turgenev's masterpiece Fathers and Children and traces the evolution of the revolutionary novel through to its most important development in the late Pasternak's Doctor Zhivago and the emergence of a dissident literature in the Soviet Union. Professor Freeborn examines the particular phases of the genre's development, and in particular the development after 1917: the early fiction which explored the relationship between revolution and instinct, such as Pilnyak's The Naked Year; the first attempts at mythmaking in Leonov's The Dodgers and Purmanov's Chapayev; the next phase, in which novelists turned to the investigation of ideas, exemplified notably by Zamyatin's We; the resumption of the classical approach in such works as Olesha's Envy, which explore the interaction between the individual and society; and finally the appearance of the revolutionary epic in Gorky's The Life of Klim Samgin, Sholokhov's Quiet Flows the Don, and Alexey Tolstoy's The Road to Calvary. Professor Freeborn also examines the ways in which this kind of novel has undergone change in response to revolutionary change; and he shows how an important feature of this process has been the implicit assumption that the revolutionary novel is distinguished by its right to pass an objective, independent judgement on revolution and the revolutionary image of man. This is a comprehensive and challenging study of a uniquely Russian tradition of writing, which draws on a great number of novels, many of them little-known in the West. As with other titles in this series all quotations have been translated.

The Russian Revolutionary Novel

Russian Literature from Pushkin to the Present Day

From the country that has added to our vocabulary such colorful terms as "purges," "pogroms," and "gulag," this collection investigates the conspicuous marks of violent language in Russian history and culture. Russians and non-Russians alike have long debated the reasons for this endemic violence. Some have cited Russia's huge size, unforgiving climate, and exposed geographical position as formative in its national character, making invasion easy and order difficult. Others have fixed the blame on cultural and religious traditions that spurred intercultural tension or on despotic rulers or unfortunate episodes in the nation's history, such as the Mongol invasion, the rule of Ivan the Terrible, or the "Red Terror" of the revolution. Even in contemporary Russia, the specter of violence continues, from widespread mistreatment of women to racial antagonism, the product of a frustrated nationalism that manifests itself in such phenomena as the wars in Chechnya. Times of Trouble is the first in English to explore the problem of violence in Russia. From a variety of perspectives, essays investigate Russian history as well as depictions of violence in the visual arts and in literature, including the works of Fyodor Dostoevsky, Isaac Babel, Mikhail Lermontov, and Nina Sibiria. From the Mongol invasion to the present, topics include the gulag, genocide, violence against women, anti-Semitism, and terrorism as a tool of revolution.

Ideals and Realities in Russian Literature

1917: Stories and Poems from the Russian Revolution is a collection of literary responses to one of the most cataclysmic events in modern world history, which exposes the immense conflictedness and doubt, conviction and hope, pessimism and optimism which political events provoked among contemporary writers - sometimes at the same time, even in the same person. This dazzling panorama of thought, language and form includes work by authors who are already well known to the English-speaking world (Bulgakov, Pasternak, Akhmatova, Mayakovsky), as well as some of the works where we have the pleasure of encountering here for the very first time in English. Edited by Boris Dralyuk, the acclaimed translator of Isaac Babel's Red Cavalry (also published by Pushkin Press), 1917 includes works by some of the best Russian writers - some already famous in the English-speaking world, some published here for the very first time. It is an anthology for everyone: those who are coming to Russian literature for the first time, those who are already experienced students of it, and those who simply want to know how it felt to live through this extreme period in history. POETRY • Marina Tsvetaeva, 'You stepped from a stately cathedral', 'Night, Northeastern, Roar of soldiers, Roar of waves.' • Zinaida Gipsis, 'Now', 'What have we done to it?', '14 December 1917.' • Osip Mandelstam, 'In public and behind closed doors', 'The last words of Spring', 'We don't live tomorrow at break of day.' • Mikhail Gerasimov, 'I forged my iron flowers.' • Vladimir Kirillov, 'We.' • Aleksy Kraysky, 'Decree.' • Andrey Bely, 'Russia.' • Alexander Blok, 'The Twelve.' • Tsvetna Tzintzeva, 'Petersburg.' • Pavlo Tychyna, 'Golden Humming.' • Vladimir Mayakovsky, 'Revolution: A Poem-Chronicle.' • Osip Mandelstam, 'To Russia.' • Our March.' • PROSE: • Alexander Kuprin, 'Sasha and Yashka.' • Valentin Kataev, 'The Drum.' • Aleksandr Serafinovich, 'How He Died.' • David Bergelson, 'Pictures of the Revolution.' • Tefli, 'A Few Words About Lenin.' • The Situation: • Karl Radek, 'The Dark Night.' • Sholokhov, 'Legend.' • Osip Mandelstam, 'The exchange of love.' • Ivan Sosnov, 'The Tsar and his new deputy.' • Yefim Zosov, 'The Dictator: A Story of Ak and Humanity.' • Yevgeny Zamiatin, 'The Despot.' • Aleksandr Grin, 'Upset.' • Mikhail Przhivin, 'Blue Banner.' • Mikhail Zoshchenko, 'A Wonderful Audacity.' • Mikhail Bulgakov, 'Future Prospects.'

Modern Russian Literature

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.

Russian Literature Since the Revolution

"That science-fiction future in which technology would make everything very good—or very bad—has not yet arrived. From our vantage point at least, no age appears to have had a deeper faith in the inevitability and imminence of such a total technological transformation than the early twentieth century. Russia was no exception."—from the introduction in the Soviet Union, it seems, driving oneself against the world did not suffice—it was best to become metal itself. In his engaging and accessible book, Rolf Hellebust explores the aesthetic and ideological function of the metallization of the revolutionary body as revealed in Soviet literature, art, and politics. His book shows how the significance of this modern myth goes far beyond the immediate issue of the emphasis with which the Bolsheviks welcomed such a symbolic transfiguration and that of our own uneasy attraction to the images of metal flesh and machine-men. Hellebust’s literary examples range from the famous (Pasternak’s Doctor Zhivago) to the forgotten (early Soviet proletarian poets). To these he adds a mix of non-Russian references, from creation myths to comic book superheroes, medieval alchemy to Moby-Dick. He includes readings of posters, sculpture, and political discourse as well as cross-cultural comparisons to revolutionary France, industrial-age America, and Nazi Germany. The result is a fascinating portrait of the ultimate symbols of dehumanizing modernity, as refracted through the prism of utopian humanism.

The French Revolution in Russian Intellectual Life
No other thinker so engaged the Russian cultural imagination of the early twentieth century as did Friedrich Nietzsche. The Revolution of Moral Consciousness shows how Nietzschean thought influenced the brilliant resurgence of literary life that started in the 1890s and continued for four decades. Through an analysis of the Russian encounter with Nietzsche, Edith Clowes defines the shift in ethical and aesthetic vision that motivated Russia’s unprecedented artistic renaissance and at the same time led its followers to the brink of cultural despair. Clowes shows how in the last years of the nineteenth century a diverse array of writers and critics discovered Nietzsche’s thought, embracing or repudiating it with equal vigor. The literary storm brewing around Nietzsche and the concurrent relaxation of censorship combined to attract a public eager to follow the new intellectual fashion. Young writers, such as Andreew and Kuprin, welcomed the idea of the “superman” as a promising path to personal fulfillment. The tragic fates of their protagonists and the alluring gospel of the vulgar Zaratustra-like characters of such bestselling authors as Boborykin, Artsybashev, and Verbitskaia found enthusiastic, if indiscriminating, audiences ready to be “taught” how to “find themselves.” By considering this Nietzschean cult, Clowes draws fresh insight into the nature of the budding popular-culture industry in Russia and the fast-growing reading public. From this ferment emerged the greatest Russian literary voices of the early twentieth century. The revolutionary romantics, Gorky and Lunacharsky, sought in Nietzsche’s writing a new vision of total social and cultural change. Merezhkovsky led a generation of mystic symbolists in the search for a literary myth of resurrection. Ivanov, Blok, and Belyi appropriated the image of the “crucified Dionysus” as the central symbol of spiritual transfiguration. Their encounters with Nietzsche thought disclose an even more profound creative struggle with their own cultural past and its established formulations of nation and individual, culture and history. Clowes uses the term future anxiety to speak of a creative mentality that strove to assert itself by diminishing the impact of powerful literary precursors, such as Tolstoi, Dostoevsky, and Solovyov, and opening to the imagination the vision of a future full of vast creative possibility.

**Autobiographical Statements in Twentieth-Century Russian Literature**

An examination of literary works spanning more than seven centuries, this volume studies the ascetic heres and asceticism, exploring the elusive interplay between religion, politics, and belles lettres in Russia. The first part places works including the thirteenth-century Kievian Crypt Patericon and Life of Avraami Smolenskii, Epifaniia’s Life of Sergii Radonezhski, and other lives written in the north of Russia, in the context of crucial religious doctrines such as apocalypticism and deification. The author shows how Old Russian literature plays a major cultural role in the continuing development of these doctrines on Russian soil. The second part traces a revival of the Russian fascination with themes of apocalypse and perfectionism to the nineteenth and early twentieth centuries. Morris also documents the development of a divergence in ideological approach between Russian writers who continued to view apocalypticism and deification as religious phenomena and those who used them as tools of social and political struggle. Works by Gopol, Tolstoi, Dostoevsky, Chernyshevsky, and Gorky, as well as classic novels of the socialist realist tradition, are analyzed as evidence of the underlying unity of the literary manifestations of this ostensibly bifurcated intellectual tradition.

**History of the Russian Revolution**

The fifteen essays in this volume explore the extraordinary range and diversity of the Russian literary mode in twentieth-century Russian literature from various critical perspectives. They will whet the appetite of readers interested in penetrating beyond the canonical texts of Russian literature. The introduction focuses on the central issues and key problems of current autobiographical theory and practice in both the West and in the Soviet Union, while each essay treats an aspect of autobiographical praxis in the context of an individual author’s work and often in dialogue with another of the included writers. Examined here are first the experimental writings of the early years of the twentieth century—Rozanov, Remizov, and Bely; second, the unique autobiographical statements of the mid-1920s through the early 1940s—Mandelstam, Pasternak, Olesha, and Zoshchenko; and finally, the diverse and vital contemporary writings of the 1960s through the 1980s as exemplified not only by creative writers but also by scholars, by Soviet citizens as well as by emigres—Trifonov, Nadezhdha Mandelstam, Lydia Ginsburg, Nabokov, Jakobson, Sinyavsky, and Limonov. Originally published in 1990. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

**RUSSIAN REVOLUTION**

**October**

“During the first two months of 1917 Russia was still a Romanov monarchy. Eight months later the Bolsheviks stood at the helm. They were little known to anybody when the year began, and their leaders were still under indictment for state treason when they came to power. You will not find another such sharp turn in history especially if you remember that it involves a nation of 150 million people. It is clear that the events of 1917, whatever you think of them, deserve study.”

—Leon Trotsky, from History of the Russian Revolution

Clowes, from History of the Russian Revolution. Regarded by many as among the most powerful works of history ever written, this book offers an unparalleled account of one of the most pivotal and hotly debated events in world history. This book reveals, from the perspective of one of its central actors, the Russian Revolution’s profoundly democratic, emancipatory character. Originally published in three parts, Trotsky’s masterpiece is collected here in a single volume. It serves as the most vital and inspiring record of the Russian Revolution to date. “[T]he greatest history of an event that I know.” —C. L. R. James

In Trotsky all passions were aroused, but his thought remained calm and his vision clear. His involvement in the struggle, far from blurring his sight, sharpens it. The History is his crowning work, both in scale and power and as the fullest expression of his ideas on revolution. As an account of a revolution, given by one of its chief actors, it stands unique in world literature.” —Isaac Deutscher

**Historical Dictionary of Russian Literature**

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

**Dictionary of Russian Literature**

**Times of Trouble**

**Russian Literature Since the Revolution**

Surveys Russian literature from the eleventh century to the present, set within the context of political, social, religious, and philosophical developments.

**The Cambridge Companion to Twentieth-Century Russian Literature**

“First Published in 1998, Routledge is an imprint of Taylor & Francis, an informa company.”

**Modernism and Revolution**
This book, first published in 1957, provides essential information on the entire field of Russian literature, as well as a great deal on literary criticism, journalism, philosophy, theatre and related subjects. Russian literary tradition has tended to blur the distinctions between social and political criticism on one hand, and literary criticism on the other, and even, to an extent, the distinction between philosophy and literature. Although intended primarily as a reference work, this book also contains much critical analysis.

Language and Metaphors of the Russian Revolution

Flesh to Metal

Multi-award-winning author China Miéville captures the drama of the Russian Revolution in this "engaging retelling of the events that rocked the foundations of the twentieth century" (Village Voice) In February of 1917 Russia was a backwards, autocratic monarchy, mired in an unpopular war; by October, after not one but two revolutions, it had become the world’s first workers’ state, straining to be at the vanguard of global revolution. How did this unimaginable transformation take place? In a panoramic sweep, stretching from St. Petersburg and Moscow to the remotest villages of a sprawling empire, Miéville uncovers the catastrophes, intrigues and inspirations of 1917, in all their passion, drama and strangeness. Intervening in long-standing historical debates, but told with the reader new to the topic especially in mind, here is a breathtaking story of humanity at its greatest and most desperate; of a turning point for civilization that still resonates loudly today.

Reference Guide to Russian Literature

This book examines Russian literary works—some canonical but most obscure—since the time of Peter the Great that bring the lens of the grotesque to bear on the theory and practice of revolutionary social transformation in Russia.

The Most Dangerous Art

For most English-speaking readers, Russian literature consists of a small number of individual writers - nineteenth-century masters such as Dostoevsky, Tolstoy and Turgenev - or a few well-known works - Chekhov's plays, Brodsky's poems, and perhaps Master and Margarita or Doctor Zhivago from the twentieth century. The medieval period, as well as the brilliant tradition of Russian lyric poetry from the eighteenth century to the present, are almost completely terra incognita, as are the complex prose experiments of Nikolai Gogol, Nikolai Leskov, Andrei Bely, and Andrei Platonov. Furthermore, those writers who have made an impact are generally known outside of the contexts in which they wrote and in which their work has been received. In this engaging book, Andrew Baruch Wachtel and Ilya Vinitsky provide a comprehensive, conceptually challenging history of Russian literature, including prose, poetry and drama. Each of the ten chapters deals with a bounded time period from medieval Russia to the present. In a number of cases, chapters overlap chronologically, thereby allowing a given period to be seen in more than one context. To tell the story of each period, the authors provide an introductory essay touching on the highpoints of its development and then concentrate on one biography, one literary or cultural event, and one literary work, which serve as prisms through which the main outlines of a given period's development can be discerned. Although the focus is on literature, individual works, lives and events are placed in broad historical context as well as in the framework of parallel developments in Russian art and music.

Saints and Revolutionaries

Surveys the major writers, organizations, and movements in modern Russian literature and examines the clash between writers and the state.

From Chekhov to the revolution : russian literature 1900-1917

Over the century that has passed since the start of the massive post-revolutionary exodus, Russian literature has thrived in multiple locations around the globe. What happens to cultural vocabularies, politics of identity, literary canon and language when writers transcend the metropolitan and national boundaries and begin to negotiate new experience gained in the process of migration? Redefining Russian Literary Diaspora, 1920-2020 sets a new agenda for the study of Russian diaspora writing, countering its conventional reception as a subsidiary branch of national literature and reorienting the field from an excessive emphasis on the homeland and origins to an analysis of transnational circulations that shape extraterritorial cultural practices. Integrating a variety of conceptual perspectives, ranging from diaspora and postcolonial studies to the theories of translation and self-translation, World Literature and evolutionary literary criticism, the contributors argue for a distinct nature of diasporic literary expression predicated on hybridity, ambivalence and a sense of multiple belonging. As the complementary case studies demonstrate, diaspora narratives consistently recode historical memory, contest the mainstream discourses of Russianness, rewrite received cultural tropes and explore topics that have remained marginal or taboo in the homeland. These diverse discussions are framed by a focused examination of diaspora as a methodological perspective and its relevance for the modern human condition.

Redefining Russian Literary Diaspora, 1920-2020

A Selective Bibliography of English Language Paperbound Editions of Russian Literature from Its Beginning to the Revolution

The book shows how three of Russia’s most important twentieth century poets used autobiographical prose to defend poetry and the poet in an era when poetry was under attack. It juxtaposes these autobiographies with each other and with the culture-political events that followed Russia's 1917 October Revolution in a way that has never previously been attempted.

Soviet Russian Literature, 1917-50

Russian Writers: From the age of Catherine II to the October revolution of 1917

From the mega-bestselling author White Oleander and Paint It Black, a sweeping historical saga of the Russian Revolution, as seen through the eyes of one young woman St. Petersburg, New Year's Eve, 1916. Marina Makarovna is a young woman, content to let the fates of her distant relatives and the political landscape around her drift free of the constraints of her genteel life, a life about to be violently upended by the vast forces of history. Swept up on these tides, Marina will join the marches for workers' rights, fall in love with a radical young poet, and betray everything she holds dear, before being betrayed in turn. As her country goes through almost unimaginable upheaval, Marina's own coming-of-age unfolds, marked by deep passion and devastating loss, and the private heroism of an ordinary woman living through extraordinary times. This is the epic, mesmerizing story of one indomitable woman's journey through some of the most dramatic events of the last century.

Jews in Russian Literature After the October Revolution

Pages 4/5
Handbook of Russian Literature

This book, first published in 1944, is a comprehensive survey of post-revolutionary Russian literature up to the early 1940s. A huge range of writers are examined, and the analysis is made in the knowledge of the sometimes considerable pressure brought by the Government on writers in Soviet Russia. Links are made by the author between the writers being assessed, as well as to the Russian writers that had come before them. As a wide-ranging analysis of Soviet literature, this book has rarely been bettered.