

Russian Literature Since The Revolution Revised And Enlarged Edition

The Historical Dictionary of Russian Literature contains a chronology, an introductory essay, appendixes, 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.

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.

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

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.

The Cambridge Companion to Twentieth-Century Russian Literature

Russia

Machine Habitus

from Chekhov to the Revolution ; Russian literature 1900 - 1917

Violence in Russian Literature and Culture

Russian Literature Since the Revolution

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

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.

A revised and updated edition of this comprehensive narrative history.

We commonly think of society as made of and by humans, but with the proliferation of machine learning and AI technologies, this is clearly no longer the case. Billions of automated systems tacitly contribute to the social construction of reality by drawing algorithmic distinctions between the visible and the invisible, the relevant and the irrelevant, the likely and the unlikely – on and beyond platforms. Drawing on the work of Pierre Bourdieu, this book develops an original sociology of algorithms as social agents, actively participating in social life. Through a wide range of examples, Massimo Airoldi shows how society shapes algorithmic code, and how this culture in the code guides the practical behaviour of the code in the culture, shaping society in turn. The 'machine habitus' is the generative mechanism at work throughout myriads of feedback loops linking humans with artificial social agents, in the context of digital infrastructures and pre-digital social structures. Machine Habitus will be of great interest to students and scholars in sociology, media and cultural studies, science and technology studies and information technology, and to anyone interested in the growing role of algorithms and AI in our social and cultural life.

Handbook of Russian Literature

The Reading of Russian Literature in China

Zamyatin, Pil'nyak, and Bulgakov

A History of Russian Literature

Nightingale Fever

Literary and Cultural Politics of Diaspora (1919-1939)

1917: Stories and Poems from the Russian Revolution is a collection of litery 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 others, whose work 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. - Northeast. - Roar of soldiers. - Roar of waves.' • Zinaida Gippius, 'Now', 'What have we done to it?', '14 December 1917' • Osip Mandelstam, 'In public and behind closed doors' • Osip Mandelstam, 'Let's praise, O brothers, liberty's dim light' • Anna Akhmatova, 'When the nation, suicidal' • Boris Pasternak, 'Spring Rain' • Mikhail Kuzmin, 'Russian Revolution' • Sergey Esenin, 'Wake me tomorrow at break of day' • Mikhail Gerasimov, 'I forged my iron flowers' • Vladimir Kirillov, 'We' • Aleksey Kraysky, 'Decrees' • Andrey Bely, 'Russia' • Alexander Blok, 'The Twelve' • Titsian Tabidze, 'Petersburg' • Pavlo Tychyna, 'Golden Humming' • Vladimir Mayakovsky, 'Revolution: A Poem-Chronicle', 'To Russia', 'Our March' PROSE: • Alexander Kuprin, 'Sashka and Yashka' • Valentin Kataev, 'The Drum' • Aleksandr Serafimovich, 'How He Died' • Dovid Bergelson, 'Pictures of the Revolution' • Teffi, 'A Few Words About Lenin', 'The Guillotine' • Vasily Rozanov, from 'Apocalypse of Our Time' • Aleksey Remizov, 'The Lay of the Ruin of Rus'' • Yefim Zozulya, 'The Dictator: A Story of Ak and Humanity' • Yevgeny Zamyatin, 'The Dragon' • Aleksandr Grin, 'Uprising' • Mikhail Prishvin, 'Blue Banner' • Mikhail Zoshchenko, 'A Wonderful Audacity' • Mikhail Bulgakov, 'Future Prospects'

Russian Literature since 1991 is the first comprehensive, single-volume compendium of modern scholarship on post-Soviet Russian literature. The volume encompasses broad, complex and diverse sources of literary material - from ideological and historical novels to experimental prose and poetry, from nonfiction to drama. Written by an international team of leading experts on contemporary Russian literature and culture, it presents a broad panorama of genres in post-Soviet literature such as postmodernism, magical historicism, hyper-naturalism (in drama), and the new lyricism. At the same time, it offers close readings of the most prominent works published in Russia since the end of the Soviet regime and elimination of censorship. The collection highlights the interdisciplinary context of twenty-first-century Russian literature and can be widely used both for research and teaching by specialists in and beyond Russian studies, including those in post-Cold War and post-communist world history, literary theory, comparative literature and cultural studies.

The idea of man as an essentially irrational being has preoccupied some of the most influential of Russian thinkers, including the three important Soviet writers considered by Dr Edwards in this book. Since the 1917 Revolution the polemic between rationalists and irrationalists has become directly relevant to the way life is lived in the Soviet Union, and a knowledge of the irrationalist point of view is essential for an understanding of much of Soviet literature and of the foundations of Soviet dissidence. As with other titles in this series, this book is not intended simply for the specialist. The broad speculations arising from the subject will fascinate all those who take a serious interest in the Russian literary tradition; a tradition whose principal figures have been concerned to reject philosophical and political creeds that, in seeking to produce a perfect human being in a perfect society, point in fact towards a vision of hell.

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

A Moral Example and Manual of Practice

Russians Abroad

Times of Trouble

Reference Guide to Russian Literature

The Great Reforms and the Gentry Decline

Historical Dictionary of Russian Literature

Offers a rereading of the Russian realist novel and proposes a hybrid genre, grotesque realism, to describe changes during the post-Reform era.

This book explores the influence of the composer Richard Wagner on Russian writers, musicians and artists.

From the country that has added to our vocabulary such colorful terms as "purges," "pogroms," and "gulag," this collection investigates the conspicuous marks of violence 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 internecine violence 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 Sadur. From the Mongol invasion to the present day, topics include the gulag, genocide, violence against women, anti-Semitism, and terrorism as a tool of revolution.

*Russian Literature Since the Revolution*Jews in Russian Literature After the October RevolutionWriters and Artists Between Hope and Apostasy

25 Years of Soviet Russian Literature (1918–1943)

Russian Grotesque Realism

Russian Literature and the Idea of Revolution

Revolutionary Terrorism and Russian Literary Culture, 1861–1881

From Chekhov to the Revolution

Jews in Russian Literature After the October Revolution

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 Efim Etkind Prize for the best book on Russian culture, awarded by the European University at St. Petersburg, Russia. 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. 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.

Mention twentieth-century Russian music, and the names of three &"giants&"—Igor Stravinsky, Sergei Prokofiev, and Dmitrii Shostakovich&—immediately come to mind. Yet during the turbulent decade following the Bolshevik Revolution, Stravinsky and Prokofiev lived abroad and Shostakovich was just finishing his conservatory training. While the fame of these great musicians is widely recognized, little is known about the creative challenges and political struggles that engrossed musicians in Soviet Russia during the crucial years after 1917. Music for the Revolution examines musicians&’ responses to Soviet power and reveals the conditions under which a distinctively Soviet musical culture emerged in the early thirties. Given the dramatic repression of intellectual freedom and creativity in Stalinist Russia, the twenties often seem to be merely a prelude to Totalitarianism in artistic life. Yet this was the decade in which the creative intelligentsia defined its relationship with the Soviet regime and the aesthetic foundations for socialist realism were laid down. In their efforts to deal with the political challenges of the Revolution, musicians grappled with an array of issues affecting musical education, professional identity, and the administration of musical life, as well as the embrace of certain creative platforms and the rejection of others. Nelson shows how debates about these issues unfolded in the context of broader concerns about artistic modernism and elitism, as well as the more expansive goals and censorial authority of Soviet authorities. Music for the Revolution shows how the musical community helped shape the musical culture of Stalinism and extends the interpretive frameworks of Soviet culture presented in recent scholarship to an area of artistic creativity often overlooked by historians. It should be broadly important to those interested in Soviet history, the cultural roots of Stalinism, Russian and Soviet music, and the place of music and the arts in revolutionary change.

Revolution and Nineteenth Century Russian Literature

Russian Literature since 1991

Written in Blood

Musicians and Power in Early Soviet Russia

Year One of the Russian Revolution

Constructing Russian Culture in the Age of Revolution, 1881-1940

Russian literature refers to the literature of Russia and its émigrés and to the Russian-language literature of several independent nations once a part of what was historically Rus', Russian Empire or the Soviet Union. Roots of Russian literature can be traced to the Middle Ages, when epics and chronicles in Old Russian were composed. By the Age of Enlightenment, literature had grown in importance, and from the early 1830s, Russian literature underwent an astounding golden age in poetry, prose and drama. Romanticism permitted a flowering of poetic talent: Vasily Zhukovsky and later his protégé Alexander Pushkin came to the fore. Prose was flourishing as well. The first great Russian novelist was Nikolai Gogol. Then came Ivan Turgenev, who mastered both short stories and novels. Leo Tolstoy and Fyodor Dostoyevsky soon became internationally renowned. In the second half of the century Anton Chekhov excelled in short stories and became a leading dramatist. The beginning of the 20th century ranks as the Silver Age of Russian poetry. The poets most often associated with the "Silver Age" are Konstantin Balmont, Valery Bryusov, Alexander Blok, Anna Akhmatova, Nikolay Gumilyov, Osip Mandelstam, Sergei Yesenin, Vladimir Mayakovsky, Marina Tsvetaeva and Boris Pasternak. This era produced some first-rate novelists and short-story writers, such as Aleksandr Kuprin, Nobel Prize winner Ivan Bunin, Leonid Andreyev, Fedor Sologub, Aleksey Remizov, Yevgeny Zamyatin, Dmitry Merezhkovsky and Andrei Bely. After the Revolution of 1917, Russian literature split into Soviet and white émigré parts. While the Soviet Union assured universal literacy and a highly developed book printing industry, it also enforced ideological censorship. In the 1930s Socialist realism became the predominant trend in Russia. Its leading figure was Maxim Gorky, who laid the foundations of this style. Nikolay Ostrovsky's novel How the Steel Was Tempered has been among the most successful works of Russian literature. Alexander Fadeyev achieved success in Russia. Various émigré writers, such as poets Vladislav Khodasevich, Georgy Ivanov and Vyacheslav Ivanov; novelists such as Mark Aldanov, Gaito Gazdanov and Vladimir Nabokov; and short story Nobel Prize winning writer Ivan Bunin, continued to write in exile. The Khrushchev Thaw brought some fresh wind to literature and poetry became a mass cultural phenomenon. This "thaw" did not last long; in the 1970s, some of the most prominent authors were banned from publishing and prosecuted for their anti-Soviet sentiments. The end of the 20th century was a difficult period for Russian literature, with few distinct voices. Among the most discussed authors of this period were Victor Pelevin, who gained popularity with short stories and novels, novelist and playwright Vladimir Sorokin, and the poet Dmitry Prigov. In the 21st century, a new generation of Russian authors appeared, differing greatly from the postmodernist Russian prose of the late 20th century, which lead critics to speak about “new realism”. Leading "new realists" include Ilja Stogoff, Zakhar Prilepin, Alexander Karasyov, Arkadi Babchenko, Vladimir Lorchenkov, Alexander Snegiryov and the political author Sergej Shargunov. Russian authors significantly contributed almost to all known genres of the literature. Russia had five Nobel Prize in literature laureates. As of 2011, Russia was the fourth largest book producer in the world in terms of published titles. A popular folk saying claims Russians are "the world's most reading nation". In Russian history, the twentieth 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.

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IConstructing Russian Culture offers a pioneering new account of the relationship between literature and other cultural forms in Late Imperial Russia and Revolutionary Russia.The general consensus in Western study of Russia and the Soviet Union has been that understanding of `historical background' is essential to the study of `literature'. But this consensus has so far failed to produce sophisticated overviews of the culture as a whole; literary histories seldomventure outside a rigid canon of authors and literary groupings, and the account of `historical background' sometimes amount to little more than a listing of certain predictable political and social factors that can be perceived to have `influenced' (or impeded) literary developments.This book is an ambitious attempt to recontextualize Russian literature, and rethink the relations between literature and other cultural forms. The book examines a number of, in Bourdieu's term `cultural fields' in late Imperial Russia: science and objectivity; national and personal identity;consumerism and commercial culture. There is also a `keywords' introduction explaining the evolution of concepts of the self, the nation, and `literariness' in Russian culture, and an `Epilogue' outlining the further history of the central themes after 1917.Contributors include leading specialists in Russian literature, cultural history, and cultural theory from Britain, the USA, and Russia. Intended as a companion to Russian Cultural Studies: An Introduction (also OUP), this stimulating, original, and controversial book will be a vital resource forall those interested in Russian culture during `the age of Revolution'.

Russian Literature from Pushkin to the Present Day

The Soviet Age and Beyond

Russian Literature

History in a Grotesque Key

Music for the Revolution

A Novel of Liberals and Radicals in 1860s Russia

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.

This book traces the profound influence that Russian literature, which was tied inseparably to the political victory of the Russian revolution, had on China during a period that saw the collapse of imperial rule and the rise of the Communist Party.

This book presents an array of perspectives on the vivid cultural and literary politics that marked the period immediately after the October Revolution of 1917, when Russian writers had to relocate to Berlin and Paris under harsh conditions. Divided amongst themselves and uncertain about the political and artistic directions of life in the diaspora, these writers carried on two simultaneous literary dialogues: with the emerging Soviet Union and with the dizzying world of European modernism that surrounded them in the West. The book's chapters address generational differences, literary polemics and experimentation, the heritage of pre-October Russian modernism, and the fate of individual writers and critics, offering a sweeping view of how exiles created a literary diaspora. The discussion moves beyond Russian studies to contribute to today's broad, cross-cultural study of the creative side of political and cultural displacement.

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

Russian Poets in Revolution

A History of Russian Literary Theory and Criticism

The Cambridge History of Russian Literature
Russian Literature in Transition
Soviet Russian Literature, 1917-50

Vasily Sleptsov was a Russian social activist and writer during the politically charged 1860s, known as the “era of great reforms,” and marked by Alexander II’s emancipation of the serfs and the relaxation lifting of censorship. Popular in his day, Sleptsov’s contemporaries Leo Tolstoy and Anton Chekhov praised his writing; with Chekhov once remarking, “Sleptsov taught me, better than most, to understand the Russian intelligent, and my own self as well.” The novella *Hard Times* is considered Sleptsov’s most important work. It focused popular attention on the radical and liberal movements through its fictional setting, where the characters contend with constantly evolving political and social dilemmas. *Hard Times* was immediately recognized as a vibrant and compelling depiction of prerevolutionary Russian intellectual society, full of lively debates about the possibilities of liberal reform or radical revolution that questioned the viability of a political system facing massive social problems. This is the first English-language version of *Hard Times*, expertly and fluidly translated by Michael Katz. Highly readable, it provides important historical insights on the political and social climate of a volatile and transformative period in Russia history.

Populist Movement - Novelists of the soil and patrician poets - Chekhov - Modernist Movement - Gorky - 1905 and its aftermath - Blok and the Symbolists.

The author recounts his travels in Russia between 1925 and 1930, and shares his observations on the impact of the Revolution

An eyewitness account of the world-changing uprising—from the author of *Memoirs of a Revolutionary*. “A truly remarkable individual . . . an heroic work” (Richard Allday of *Counterfire*). Brimming with the honesty and passionate conviction for which he has become famous, Victor Serge’s account of the first year of the Russian Revolution—through all of its achievements and challenges—captures both the heroism of the mass upsurge that gave birth to Soviet democracy and the crippling circumstances that began to chip away at its historic gains. Year One of the Russian Revolution is Serge’s attempt to defend the early days of the revolution against those, like Stalin, who would claim its legacy as justification for the repression of dissent within Russia. Praise for Victor Serge “Serge is one of the most compelling of twentieth-century ethical and literary heroes.” —Susan Sontag, MacArthur Fellow and winner of the National Book Award “His political recollections are very important, because they reflect so well the mood of this lost generation . . . His articles and books speak for themselves, and we would be poorer without them.” —Partisan Review “I know of no other writer with whom Serge can be very usefully compared. The essence of the man and his books is to be found in his attitude to the truth.” —John Berger, Booker Prize–winning author “The novels, poems, memoirs and other writings of Victor Serge are among the finest works of literature inspired by the October Revolution that brought the working class to power in Russia in 1917.” —Scott McLemee, writer of the weekly “Intellectual Affairs” column for *Inside Higher Ed*

A Chronicle of Three Journeys in the Aftermath of the Revolution

The Routledge Companion to Russian Literature

Hard Times

Writers and Artists Between Hope and Apostasy

Modern Russian Literature

The Russian Revolutionary Novel

In this book, Hingley, widely published critic and translator in the field of Russian literature, takes as his subject "nightingale fever" -- the poet's inability to stop singing regardless of consequences -- showing how this "disease" afflicted four of this century's greatest Russian poets: Osip Mandelstam, Anna Akhmatova, Marina Tsvetayeva, and Boris Pasternak. Linked by their closeness in age, their similar cultural, educational, and social backgrounds, and their hostility toward a social system of which all became victims, the four poets, their lives, and their creative outputs are examined here against a backdrop of revolutionary and social upheaval during the years immediately preceding World War I to those just after the outbreak of World War II.

*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 a century later in 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 Pil'nyak's *The Naked Year*; the first attempts at mythmaking in Leonov's *The Badgers* and Furmanov's *Chapayev*; the next phase, in which novelists turned to the investigation of ideas, exemplified most 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 way 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 range of novels, many of them little-known in the West. As with other titles in this series all quotations have been translated.*

1917: Stories and Poems from the Russian Revolution

Modernism and Revolution

Three Russian Writers and the Irrational

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

Toward a Sociology of Algorithms

Wagner and Russia