

Women Writers In Russian

Russian Writers and Society, 1825–1904 Russian Writers Women Writers in Russian Modernism A History of Russian Literature Nineteenth Century Russian Literature Russian Writers and Society in the Nineteenth Century Russian Writers; Notes and Essays Reconstructing the Canon Virginia Woolf's Portraits of Russian Writers An Obsession with History Dictionary of Russian Women Writers The Literary Appreciation of Russian Writers Russian Literature: A Very Short Introduction Wonder Confronts Certainty 25 Years of Soviet Russian Literature (1918–1943) Russian Writers A History of Women's Writing in Russia A History of Women's Writing in Russia Voices of Russian Literature Three Russian Writers and the Irrational Ronald Hingley Janko Lavrin Temira Pachmuss Andrew Kahn John Fennell Ronald Hingley Helen Muchnic Arnold Barrett McMillin Darya Protopopova Andrew Wachtel Mariana Astman Ledkovsky Tom Stableford Catriona Kelly Gary Saul Morson Gleb Struve Valentine Snow Adele Marie Barker Adele Marie Barker Sally Laird T. R. N. Edwards Russian Writers and Society, 1825–1904 Russian Writers Women Writers in Russian Modernism A History of Russian Literature Nineteenth Century Russian Literature Russian Writers and Society in the Nineteenth Century Russian Writers; Notes and Essays Reconstructing the Canon Virginia Woolf's Portraits of Russian Writers An Obsession with History Dictionary of Russian Women Writers The Literary Appreciation of Russian Writers Russian Literature: A Very Short Introduction Wonder Confronts Certainty 25 Years of Soviet Russian Literature (1918–1943) Russian Writers A History of Women's Writing in Russia A History of Women's Writing in Russia Voices of Russian Literature Three Russian Writers and the Irrational *Ronald Hingley Janko Lavrin Temira Pachmuss Andrew Kahn John Fennell Ronald Hingley Helen Muchnic Arnold Barrett McMillin Darya Protopopova Andrew Wachtel Mariana Astman Ledkovsky Tom Stableford Catriona Kelly Gary Saul Morson Gleb Struve Valentine Snow Adele Marie Barker Adele Marie Barker Sally Laird T. R. N. Edwards*

most nineteenth century Russian writers wrote for their own time and their own country. They assumed in their readers an intimate knowledge of imperial Russian life and familiarity with all sorts of detail with which modern students of their work cannot easily acquaint themselves. This background is supplied in systematic format in this book. It begins with a close look at the lives of writers and the problems of the profession. It then examines their environment in its broader aspects, the empire being considered from the point of view of geography, ethnography, economics and the impact of tsars on writers and society. Next comes a discussion of the main social estates

peasants landowning gentry clergy and townspeople finally the competing forces of cohesion and disruption in imperial society are analyzed in their literary context the activities of civil service law courts police army schools universities press censorship revolutionaries and agitators from publisher s description

russia possesses one of the richest and most admired literatures of europe reaching back to the eleventh century a history of russian literature provides a comprehensive account of russian writing from its earliest origins in the monastic works of kiev up to the present day still rife with the creative experiments of post soviet literary life the volume proceeds chronologically in five parts extending from kievan rus in the 11th century to the present day the coverage strikes a balance between extensive overview and in depth thematic focus parts are organized thematically in chapters which a number of keywords that are important literary concepts that can serve as connecting motifs and case studies in depth discussions of writers institutions and texts that take the reader up close and visual material also underscores the interrelation of the word and image at a number of points particularly significant in the medieval period and twentieth century the history addresses major continuities and discontinuities in the history of russian literature across all periods and in particular bring out trans historical features that contribute to the notion of a national literature the volume s time range has the merit of identifying from the early modern period a vital set of national stereotypes and popular folklore about boundaries space holy russia and the charismatic king that offers culturally relevant material to later writers this volume delivers a fresh view on a series of key questions about russia s literary history by providing new mappings of literary history and a narrative that pursues key concepts rather more than individual authorial careers this holistic narrative underscores the ways in which context and text are densely woven in russian literature and demonstrates that the most exciting way to understand the canon and the development of tradition is through a discussion of the interrelation of major and minor figures historical events and literary politics literary theory and literary innovation

this book first published in 1977 begins with a close look at the lives of nineteenth century russian writers and at the problems of their profession it then examines their environment in its broader aspects the russian empire being considered from the point of view of geography ethnography economics and the impact of individual tsars on writers and society a discussion of the main social estates follows and concluding is an analysis in their literary context of the activities of the competing forces of cohesion and disruption in imperial society the civil service law courts police army schools universities press censorship revolutionaries and agitators this book makes possible a fuller understanding of the works of pushkin dostoyevsky chekhov and the other great

russian writers

first published in 2004 routledge is an imprint of taylor francis an informa company

virginia woolf always stayed ahead of her time championing gender equality when women could not vote publishing authors from pakistan france austria and other parts of the world while nationalism in britain was on the rise and befriending outcasts and social pariahs as such what could have possibly interested her in the works of nineteenth century russian writers austere and at times misogynistic thinkers preoccupied with peasants priests and paroxysms of the soul this study explains the chronological and cultural paradox of how classic russian fiction became crucial to woolf s vision of british modernism we follow woolf as she begins to learn russian invents a character for a story by dostoevsky ponders over sophia tolstoy s suicide note and proclaims chekhov a truly modern writer the book also examines british modernists fascination with russian art looking at parallels between roger fry s articles on russian post impressionists and woolf s essays on chekhov dostoevsky tolstoy and turgenev

indeed russia s major writers from catherine the great through karamzin pushkin gogol tolstoy dostoevsky khlebnikov tynianov and solzhenitsyn have felt it incumbent upon them to produce works on historical themes

the first reference work in any language devoted to russian women writers this dictionary systematically covers in detail the lives of 448 women who wrote from the period of catherine the great to the present despite their significant achievements women writers are generally missing from the canons of russian literature the present editorial team individually began the process of uncovering this lost literary heritage over ten years ago more recently they joined forces with and enlisted contributions from scholars in north america europe and russia each entry comprises a bio critical sketch followed by lists of important writings in the original and in translation archival sources and major secondary references data has been researched worldwide with biographical information culled from diaries memoirs and other primary sources as well as literary histories and reference works a general bibliography supplements the secondary sources provided with each entry

originally published in 1981 this textbook was intended for university and college students as well as advanced groups in schools who were being introduced to russian literature it was the first book of its kind and its purpose was twofold to give those with a modicum of russian an indication of the range and skill of russian writers over the last 150 years and to provide students with a wide selection of texts for explication a technique neglected in the study of russian literature as

part of the author's broader approach to the promotion of Russian literature for those whose grasp of the language may be limited he provides rather literal translations of the texts in the first part which are not intended to be models

This book is intended to capture the interest of anyone who has been attracted to Russian culture through the greats of Russian literature either through the texts themselves or encountering them in the cinema or opera rather than a conventional chronology of Russian literature the book will explore the place and importance of literature of all sorts in Russian culture how and when did a Russian national literature come into being what shaped its creation how have the Russians regarded their literary language the book will use the figure of Pushkin the Russian Shakespeare as a recurring example as his work influenced every Russian writer who came after him whether poets or novelists it will look at such questions as why Russian writers are venerated how they've been interpreted inside Russia and beyond and the influences of such things as the folk tale tradition Orthodox religion and the West about the series the very short introductions series from Oxford University Press contains hundreds of titles in almost every subject area these pocket sized books are the perfect way to get ahead in a new subject quickly our expert authors combine facts analysis perspective new ideas and enthusiasm to make interesting and challenging topics highly readable

A noted literary scholar traverses the Russian canon exploring how realists idealists and revolutionaries debated good and evil moral responsibility and freedom since the age of Tolstoy Dostoevsky and Chekhov Russian literature has posed questions about good and evil moral responsibility and human freedom with a clarity and intensity found nowhere else in this wide ranging meditation Gary Saul Morson delineates intellectual debates that have coursed through two centuries of Russian writing as the greatest thinkers of the empire and then the Soviet Union enchanted readers with their idealism philosophical insight and revolutionary fervor Morson describes the Russian literary tradition as an argument between a radical intelligentsia that uncompromisingly followed ideology down the paths of revolution and violence and writers who probed ever more deeply into the human condition the debate concerned what Russians called the accursed questions if there is no God are good and evil merely human constructs should we look for life's essence in ordinary or extreme conditions are individual minds best understood in terms of an overarching theory or as Tolstoy thought by tracing the tiny alternations of consciousness exploring apologetics for bloodshed Morson adapts Mikhail Bakhtin's concept of the non alibi the idea that one cannot escape or displace responsibility for one's actions and throughout Morson isolates a characteristic theme of Russian culture how the aspiration to relieve profound suffering

can lead to either heartfelt empathy or bloodthirsty tyranny what emerges is a contest between unyielding dogmatism and open minded dialogue between heady certainty and a humble sense of wonder at the world's elusive complexity a thought provoking journey into inescapable questions

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

a history of women's writing in russia offers a comprehensive account of the lives and works of russia's women writers based on original and archival research this volume forces a reexamination of many of the traditionally held assumptions about russian literature and women's role in the tradition in setting about the process of reintegrating women writers into the history of russian literature contributors have addressed the often surprising contexts within which women's writing has been produced chapters reveal a flourishing literary tradition where none was thought to exist they redraw the map defining russia's literary periods they look at how russia's women writers articulated their own experience and they reassess their relationship to the dominant male tradition the volume is supported by extensive reference features including a bibliography and guide to writers and their works

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ten of russia's finest writers reflect on their work and lives tracing the upheavals in russian culture from the post stalinist thaw of the 1950s to the present day introductory essays by sally laird provide literary and historical contexts

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

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