

Gogol The Overcoat

[illegible]

no marketing blurb

in the department of but it is better not to mention the department there is nothing more irritable than departments regiments courts of justice and in a word every branch of public service each individual attached to them nowadays thinks all society insulted in his person quite recently a complaint was received from a justice of the peace in which he plainly demonstrated that all the imperial institutions were going to the dogs and that the czar s sacred name was being taken in vain and in proof he appended to the complaint a romance in which the justice of the peace is made to appear about once every ten lines and sometimes in a drunken condition therefore in order to avoid all unpleasantness it will be better to describe the department in question only as a certain department so in a certain department there was a certain official not a very high one it must be allowed short of stature somewhat pock marked red haired and short sighted with a bald forehead wrinkled cheeks and a complexion of the kind known as sanguine the st petersburg climate was responsible for this as for his official status he was what is called a perpetual titular councillor over which as is well known some writers make merry and crack their jokes obeying the praiseworthy custom of attacking those who cannot bite back

one of the most influential short stories ever written nikolai gogol's the overcoat first appeared in 1842 as part of a four volume publication of its author's collected works the story is considered not only an early masterpiece of russian naturalism a movement that would dominate the country's literature for generations but a progenitor of the modern short story form itself we all came out from under gogol's overcoat is a remark that has been variously attributed to dostoevsky and turgeniev that either or both might have said it is an indication of the far reaching significance of gogol's work gogol's

writings have been seen as a bridge between the genres of romanticism and realism in russian literature progressive critics of his day praised gogol for grounding his prose fictions in the everyday lives of ordinary people and they claimed him as a pioneer of a new naturalist aesthetic yet gogol viewed his work in a more conservative light and his writing seems to incorporate as much fantasy and folklore as realistic detail the overcoat which was written sporadically over several years during a self imposed exile in geneva and rome is a particularly dazzling amalgam of these seemingly disparate tendencies in gogol's writing the story begins by taking its readers through the mundane and alienating world of a bureaucratic office in st petersburg where an awkward impoverished clerk must scrimp and save in order to afford a badly needed new winter coat as the story progresses we enter a fairy tale world of supernatural revenge where the clerk's corpse is seen wandering city streets ripping coats off the backs of passersby gogol's story is both comic and horrific at once a scathing social satire moralistic fable and psychological study list of contents introduction to nikolai gogol book 1 the overcoat book 2 taras bulba book 3 st john's eve book 4 the nose book 5 the mysterious portrait book 6 the calash

this early work by nikolai gogol was originally published in 1835 and we are now republishing it with a brand new introductory biography the overcoat is a short story about a government clerk who has his precious new overcoat stolen no one seems willing to help him retrieve his prized possession a fact that continues to concern him even when he is beyond the grave nikolai vasilievich gogol was born in sorochintsi ukraine in 1809 in 1831 gogol brought out the first volume of his ukrainian stories evenings on a farm near dikanka it met with immediate success and he followed it a year later with a second volume the nose is regarded as a masterwork of comic short fiction and the overcoat is now seen as one of the greatest short stories ever written some years later dostoyevsky famously stated we all come out from gogol's overcoat he is seen by many contemporary critics as one of the greatest short story writers who has ever lived and the father of russia's golden age of realism

the story of nabokov's life continues with his arrival in the united states in 1940 he found that supporting himself and his family was not easy until the astonishing success of *Invitation to a Beheading* catapulted him to world fame and financial security

in this cornerstone of the petersburg tales gogol's akaky akakievich a lowly clerk fixated on replacing his threadbare coat becomes an archetype of urban anonymity his existence reduced to bureaucratic mimicry and material obsession the acquisition of the coat briefly elevates him into societal visibility only to culminate in his death and spectral return haunting the city's icy avenues gogol's unsparing yet empathetic gaze transforms a trivial anecdote into a meditation on modernity's dehumanizing mechanisms where identity hinges on external symbols rather than inner worth the story's legacy often distilled into dostoyevsky's alleged quip we all emerged from gogol's overcoat lies in its synthesis of pathos and satire exposing the fragility of social hierarchies unlike tolstoy's levin or dostoyevsky's raskolnikov akaky lacks redemptive introspection his tragedy is one of erasure not transcendence gogol's economy of detail the coat's collar the wind's bite grounds the existential in the mundane prefiguring kafka's absurdism while retaining a distinctly russian pathos the narrative's unresolved haunting neither moral fable nor gothic fantasy mirrors gogol's own unresolved tensions between compassion and ridicule however this newfound happiness is tragically short lived when akaky is robbed of his prized overcoat on his way home from the party an event that plunges him into despair and highlights his utter insignificance within the uncaring bureaucratic system his futile attempts to seek help from the authorities including a cold and dismissive person of consequence further emphasize the indifference of the social hierarchy to the plight of the common man akaky's spirit is ultimately broken by the loss and the subsequent lack of compassion leading to his illness and death the story concludes with a surreal twist rumors of a ghost haunting the city stealing overcoats and eventually targeting the person of consequence suggesting a posthumous act of rebellion against the social injustices that defined akaky's life gogol's the overcoat is a powerful commentary on social inequality the dehumanizing effects of bureaucracy and the universal longing for dignity and recognition the story's blend of realism and the fantastic has made it a cornerstone of russian literary tradition this modern edition features a contemporary translation from the original russian manuscript making his surrealist and existential literature accessible to readers and enhanced by an illuminating afterword that focuses on gogol's relationship with dostoyevsky tolstoy and turgenev and his influence of kafka and other surrealist absurdist writers a concise biography including his ukrainian heritage and a detailed chronology of his life and major works this robust reader's edition introduces readers to the brilliance

of gogol's literature and the context in which he wrote

nikolai gogol russia's greatest comic writer is a literary enigma his masterworks *the nose* *the overcoat* *the inspector general* *dead souls* have attracted contradictory labels over the years even as the originality of his achievement continues to defy exact explanation donald fanger's superb new book begins by considering why this should be so and goes on to survey what gogol created step by step an extraordinary body of writing a model for the writer in russian society a textual identity that eclipses his scanty biography and a kind of fiction unique in its time drawing on a wealth of contemporary sources as well as on everything gogol wrote including journal articles letters drafts and variants fanger explains gogol's eccentric genius and makes clear how it opened the way to the great age of russian fiction the method is an innovative mixture of literary history and literary sociology with textual criticism and structural interrogation what emerges is not only a framework for understanding gogol's writing as a whole but fresh and original interpretation of individual works a concluding section the surviving presence probes the fundamental nature of gogol's creation to explain its astonishing vitality in the process a major contribution is made to our understanding of comedy irony and satire and ultimately to the theory of fiction itself

the overcoat is a short story by author nikolai gogol published in 1842 the story and its author have had great influence on russian literature thus spawning fyodor dostoyevsky's famous quote we all come out from gogol's overcoat the story has been adapted into a variety of stage and film interpretations the story centers on the life and death of akaky akakievich bashmachkin an impoverished government clerk and copyist in the russian capital of st petersburg akaky is dedicated to his job as a titular councillor taking special relish in the hand copying of documents though little recognized in his department for his hard work instead the younger clerks tease him and attempt to distract him whenever they can his threadbare overcoat is often the butt of their jokes akaky decides it is necessary to have the coat repaired so he takes it to his tailor petrovich who declares the coat irreparable telling akaky he must buy a new overcoat

it is the story of a sincere young clerk who makes great sacrifices to attain an [?] eoeovercoat [?] e of untold value and power representing the mighty bureaucracy akaky dies of a broken heart when his beloved smart coat is stolen the story takes an interesting turn when he returns for his coat from the buyer this story symbolizes the reprisal of lower class against the dominance of the ruling class

this biography begins with gogol's death and ends with his birth an inverted structure typical of both gogol and nabokov the biographer proceeds to establish the relationship between gogol and his novels especially with regard to nose consciousness a peculiar feature of russian life and letters which finds its apotheosis in gogol's own life and prose there are more expressions and proverbs concerning the nose in russian than in any other language in the world nabokov's style in this biography is comic but as always leads to serious issues in this case an appreciation of the distinctive sense of the physical inherent in gogol's work nabokov describes how gogol's life and literature mingled and explains the structure and style of gogol's prose in terms of the novelist's life

admirers have praised fedor dostoevsky as the russian shakespeare while his critics have slighted his novels as merely cheap amusements in this critical introduction to dostoevsky's fiction the author asks readers to draw their own conclusions about the nineteenth century russian writer discussing psychological political mythical and philosophical approaches he guides readers through the range of diverse and even contradictory interpretations of dostoevsky's rich novels

the overcoat russian [?] [?] [?] [?] [?] [?] translit shinel sometimes translated as the cloak is a short story by ukrainian born russian author nikolai gogol published in 1842 the story and its author have had great influence on russian literature as expressed in a quote attributed to fyodor dostoyevsky we all come out from gogol's overcoat the story has been adapted into a variety of stage and film interpretations

peace argues that gogol's ambiguous humanist position stems from the cultural impact of romanticism

in an age of upheaval and challenged faith traditional heroes are hard to come by and harder still to love with their bloodstained hands and backs unbowed by the consequences of their actions through penetrating readings of key works of modern european literature victor brombert shows how a new kind of hero the antihero has arisen to replace the toppled heroic model though they fail by design to live up to conventional expectations of mythic heroes antiheroes are not necessarily failures they display different kinds of courage more in tune with our time and our needs deficiency translated into strength failure experienced as honesty dignity achieved through humiliation brombert explores these paradoxes in the works of b[?] chner gogol dostoevsky flaubert svevo hašek frisch camus and levi coming from diverse cultural and linguistic traditions these writers all use the figure of the antihero to question handed down assumptions to reexamine moral categories and to raise issues of survival and renewal embodying the spirit of an uneasy age

the overcoat large print by nikolai gogol h rider haggard the overcoat is a short story by ukrainian born russian author nikolai gogol published in 1842 the story and its author have had great influence on russian literature as expressed in a quote attributed to fyodor dostoyevsky we all come out from gogol's overcoat the story has been adapted into a variety of stage and film interpretations

the description for this book gogol from the twentieth century eleven essays will be forthcoming

it is the story of a sincere young clerk who makes great sacrifices to attain an overcoat of untold value and power representing the mighty bureaucracy akaky dies of a broken heart when his beloved smart coat is stolen the story takes an interesting turn when he returns for his coat from the buyer this story symbolizes the reprisal of lower class against the dominance of the ruling class

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