

Waiting For Pushkin Russian Fiction In The Reign Of Alexander I

[#Alexander I](#) [#Pushkin](#) [#Russian Fiction](#) [#Russian Literature](#) [#19th Century Russia](#)

Explore the vibrant literary landscape of Russia during the reign of Alexander I and the anticipation surrounding the emergence of Alexander Pushkin as a pivotal figure in Russian fiction. This period witnessed significant shifts in literary style and themes, influenced by both Western trends and the evolving national identity, setting the stage for Pushkin's groundbreaking contributions.

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Waiting for Pushkin

Waiting for Pushkin provides the only modern history of Russian fiction in the early nineteenth century to appear in over thirty years. Prose fiction has a more prominent position in the literature of Russia than in that of any other great country. Although nineteenth-century fiction in particular occupies a privileged place in Russian and world literature alike, the early stages of this development have so far been overlooked. By combining a broad historical survey with close textual analysis the book provides a unique overview of a key phase in Russian literary history. Drawing on a wide range of sources, including rare editions and literary journals, Alessandra Tosi reconstructs the literary activities occurring at the time, introduces neglected but fascinating narratives, many of which have never been studied before and demonstrates the long-term influence of this body of works on the ensuing "golden age" of the Russian novel. Waiting for Pushkin provides an indispensable source for scholars and students of nineteenth-century Russian fiction. The volume is also relevant to those interested in women's writing, comparative studies and Russian literature in general.

Ford Madox Ford and Englishness

The controversial British writer Ford Madox Ford (1873-1939) is increasingly recognized as a major presence in early twentieth-century literature. International Ford Madox Ford Studies has been founded to reflect the recent resurgence of interest in him. Each volume is based upon a particular theme or issue; each will relate aspects of Ford's work, life, and contacts, to broader concerns of his time. Ford is best-known for his fiction, especially *The Good Soldier*, long considered a modernist masterpiece; and *Parade's End*, which Anthony Burgess described as 'the finest novel about the First World War'; and Samuel Hynes has called 'the greatest war novel ever written by an Englishman'. These works, together with his trilogy *The Fifth Queen*, about Henry VIII and Katharine Howard, are centrally concerned with the idea of Englishness. All these, and other works across Ford's prolific oeuvre, are studied here. Critics of Edwardian and Modernist literature have been increasingly turning to Ford's brilliant

1905 experiment in Impressionism, *The Soul of London*, as an exemplary text. His trilogy *England and the English* (of which this forms the first part) provides a central reference-point for this volume, which presents Ford as a key contributor to Edwardian debates about the 'Condition of England'. His complex, ironic attitude to Englishness makes his approach stand out from contemporary anxieties about race and degeneration, and anticipate the recent reconsideration of Englishness in response to post-colonialism, multiculturalism, globalization, devolution, and the expansion and development of the European Community. Ford's apprehension of the major social transformations of his age lets us read him as a precursor to cultural studies. He considered mass culture and its relation to literary traditions decades before writers like George Orwell, the Leavises, or Raymond Williams. The present book initiates a substantial reassessment, to be continued in future volumes in the series, of Ford's responses to these cultural transformations, his contacts with other writers, and his phases of activity as an editor working to transform modern literature. From another point of view, the essays here also develop the project established in earlier volumes, of reappraising Ford's engagement with the city, history, and modernity.

The Power of the Pen

This interdisciplinary collection investigates the relations between translation and different forms and systems of censorship that were operating in nineteenth-century Europe. The volume presents and discusses broadly the research findings of translation studies scholars from a total of nine countries. Contributors have studied not only the apparatus of power that enforce censorship but also the symbolic dimension that as well as being inherent to systems is also an explicit activity on the part of decision makers. The nineteenth century has been very neglected in studies of translation censorship to date. This volume addresses this gap in research, showing how discourse was filtered by official and unofficial censorship mechanisms against a background of massive political and technological change. The volume brings together eleven essays on censorship of literature, philosophy and the press in Austro-Hungary, Belgium, Finland, France, Germany, Great Britain, Portugal, Russia and Spain. Publisher's note.

Goncharov in the Twenty-First Century

Goncharov in the Twenty-First Century brings together a range of international scholars for a reexamination of Ivan Goncharov's life and work through a twenty-first century critical lens. Contributions to the volume highlight Goncharov's service career, the complex and understudied manifestation of Realism in his work, the diverse philosophical threads that shape his novels, and the often colliding contexts of writer and imperial bureaucrat in the 1858 travel text *Frigate Pallada*. Chapters engage with approaches from post-colonial and queer studies, theories of genre and the novel, desire, laughter, technology, and mobility and travel.

The First Epoch

In the shadow of Pushkin's Golden Age, Russia's eighteenth-century culture was relegated to an obscurity hardly befitting its actually radical legacy. Why did nineteenth-century Russians put the eighteenth century so quickly behind them? How does a meaningful present become a seemingly meaningless past? Interpreting texts by Lomonosov, Derzhavin, Pushkin, Viazemsky, Turgenev, Tolstoy, and others, Luba Golburt finds surprising answers.

Encyclopedia of the Literature of Empire

Examines the world's greatest literature about empires and imperialism, including more than 200 entries on writers, classic works, themes, and concepts.

The Imperative of Reliability

The Imperative of Reliability examines the development of nineteenth-century Russian prose and the remarkably swift emergence of the Russian novel. Victoria Somoff identifies an unprecedented situation in the production and perception of the utterance that came to define nascent novelistic fictionality both in European and Russian prose, where the utterance itself—whether an oral story or a “found” manuscript—became the object of representation within the compositional format of the frame narrative. This circumstance generated a narrative perspective from which both the events and their representation appeared as concomitant in time and space: the events did not precede their narration

but rather occurred and developed along with and within the narration itself. Somoff establishes this story-discourse convergence as a major factor in enabling the transition from shorter forms of Russian prose to the full-fledged realist novel.

Women in Nineteenth-Century Russia

"This collection of essays examines the lives of women across Russia--from wealthy noblewomen in St Petersburg to desperately poor peasants in Siberia--discussing their interaction with the Church and the law, and their rich contribution to music, art, literature and theatre. It shows how women struggled for greater autonomy and, both individually and collectively, developed a dynamic presence in Russia's culture and society"--Publisher's description.

Eighteenth-century Russia

This volume brings together forty papers from the Study Group's very successful international conference held in Wittenberg in 2004. The contributors include scholars from Russia, Britain, Germany, Italy and the US: papers are written in English and in Russian. Topics range widely over the life of the Empire and its emerging modern society, institutions and discourses. The volume brings together new research on literature and its social context, on cultural models and reception, on social groups and individuals, on history, law and economy: it offers an exciting interdisciplinary insight into Imperial Russia in the 'long' eighteenth century.

Bicultural Literature and Film in French and English

This book focuses on literature and cinema in English or French by authors and directors not working in their native language. Artists with hybrid identities have become a defining phenomenon of contemporary reality following the increased mobility between civilisations during the postcolonial period and the waves of emigration to the West. Cinema and prose fiction remain the most popular sources of cultural consumption, not least owing to the adaptability of both to the new electronic media. This volume considers cultural products in English and French in which the explicitly multi-focal representation of authors' experiences of their native languages/cultures makes itself conspicuous. The essays explore work by the peripheral and those without a country, while problematising what might be meant by the widely used but not always well-defined term 'bicultural'. The first section looks at films by such well-known filmmakers working in France as Bouchareb, Kechiche, Legzouli and Dridi, as well as the animated feature *Persepolis*. Here the focus is on the representation of human experience in spatial terms, exploring the appropriation of territory cohabited by 'local' people, newcomers and their children, haunted by the cultural memories of distant places. The second part is devoted to multicultural authors whose 'native' language was English, Russian, Polish, Hungarian or Spanish (Beckett, Herzen, Vovseikova, Triolet, Conrad, Hoffmann, Kristof, Dorfman), and their creative engagement with difference. A study of the emergence of multilingual writing in Montaigne and an autobiographical essay by Elleke Boehmer on growing up surrounded by English, Dutch, Afrikaans and Zulu frame the volume's chapters. The collection relishes the freedom provided by liberation from the confines of one language and culture and the delight in creative multilingualism. This book will be of significant interest to those studying the subject of biculturalism, as well as the fields of comparative literature and cinema.

Enlightened Metropolis

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 Captain's Daughter

Pushkin's version of the historical novel in the style of Walter Scott, this final prose work also reflects his fascination with and research into Russian history of the 18th century. During the reign of Catherine the Great, the young Grinev sets out for his new career in the army and en route performs an act of kindness by giving his warm coat to a man freezing in a blizzard. This action reaps its reward when he subsequently finds himself caught up in the rebellion headed by the infamous, and strangely familiar, Pugachev. Rivalry with a fellow officer for the affections of Captain Mironov's daughter further complicates Grinev's affairs, and ultimately it is only an appeal by Masha Mironova, the eponymous captain's daughter, to the Empress herself that can unravel a tangled web.

Meanings and Values of Water in Russian Culture

Bringing together a team of scholars from the diverse fields of geography, literary studies, and history, this is the first volume to study water as a cultural phenomenon within the Russian/Soviet context. Water in this context is both a cognitive and cultural construct and a geographical and physical phenomenon, representing particular rivers (the Volga, the Chusovaia in the Urals, the Neva) and bodies of water (from Baikal to sacred springs and the flowing water of nineteenth-century estates), but also powerful systems of meaning from traditional cultures and those forged in the radical restructuring undertaken in the 1930s. Individual chapters explore the polyvalence and contestation of meanings, dimensions, and values given to water in various times and spaces in Russian history. The reservoir of symbolic association is tapped by poets and film-makers but also by policy-makers, the popular press, and advertisers seeking to incite reaction or drive sales. The volume's emphasis on the cultural dimensions of water will link material that is often widely disparate in time and space; it will also serve as the methodological framework for the analysis undertaken both within chapters and in the editors' introduction.

The Rhetoric of Topics and Forms

The fourth volume of the collected papers of the ICLA congress "The Many Languages of Comparative Literature" includes articles that study thematic and formal elements of literary texts. Although the question of prioritizing either the level of content or that of form has often provoked controversies, most contributions here treat them as internally connected. While theoretical considerations inform many of the readings, the main interest of most articles can be described as rhetorical (in the widest sense) – given that the ancient discipline of rhetoric did not only include the study of rhetorical figures and tropes such as metaphor, irony, or satire, but also that of *topoi*, which were originally viewed as the 'places' where certain arguments could be found, but later came to represent the arguments or intellectual themes themselves. Another feature shared by most of the articles is the tendency of 'undeclared thematology', which not only reflects the persistence of the charge of positivism, but also shows that most scholars prefer to locate themselves within more specific, often interdisciplinary fields of literary study. In this sense, this volume does not only prove the ongoing relevance of traditional fields such as rhetoric and thematology, but provides contributions to currently flourishing research areas, among them literary multilingualism, literature and emotions, and ecocriticism.

The Tchaikovsky Papers

A wealth of previously unpublished letters and personal documents drawn from the family archives of the Russian composer Pyotr Ilyich Tchaikovsky

Writing Fear

In Russia, gothic fiction is often seen as an aside – a literary curiosity that experienced a brief heyday and then disappeared. In fact, its legacy is much more enduring, persisting within later Russian literary movements. *Writing Fear* explores Russian literature's engagement with the gothic by analysing the practices of borrowing and adaptation. Katherine Bowers shows how these practices shaped literary realism from its romantic beginnings through the big novels of the 1860s and 1870s to its transformation during the modernist period. Bowers traces the development of gothic realism with an emphasis on the affective power of fear. She then investigates the hybrid genre's function in a series of case studies

focused on literary texts that address social and political issues such as urban life, the woman question, revolutionary terrorism, and the decline of the family. By mapping the myriad ways political and cultural anxiety take shape via the gothic mode in the age of realism, *Writing Fear* challenges the conventional literary history of nineteenth-century Russia.

Alexander Pushkin

Alexander Pushkin (1799-1837) is best known for his great achievements in poetry, but the fiction he wrote in the last decade of his life was to have a tremendous impact on the subsequent development of Russian prose, influencing such later writers as Gogol, Dostoevsky, and Tolstoy. This is a new translation of all his prose fiction, from his famous story "The Queen of Spades" down to unfinished stories and fragments that appear in English for the first time. Pushkin's non-fictional *A History of Pugachev*, also translated into English for the first time, is included because it furnished the historical background of his novel *The Captain's Daughter*. The translator has taken care to achieve a balance between faithfulness to the original and readability in English, and several Russian editions have been collated to establish an accurate text. The translations are annotated to place each work in its historical context, and to elucidate passages not easily understandable to today's reader. Appendixes present a chapter that Pushkin deleted from *The Captain's Daughter*; fictional fragments; Pushkin's outlines of projected works; and the apocryphal novella *The Lonely Cottage on Vasilev Island*.

Fighting Terror after Napoleon

Europe was forged out of the ashes of the Napoleonic wars by means of a collective fight against revolutionary terror. The Allied Council created a culture of in- and exclusion, of people that were persecuted and those who were protected, using secret police, black lists, border controls and fortifications, and financed by European capital holders.

The Collected Stories of Alexander Pushkin

Stories provide an ironic viewpoint on life in nineteenth-century Russia.

The Daughter of the Commandant

The Daughter of the Commandant Aleksandr Sergeyevich Pushkin - Pyotr Andreyich Grinyov is the only surviving child of a retired army officer. When Pyotr turns 17, his father sends him into military service in Orenburg. En route Pyotr gets lost in a blizzard, but is rescued by a mysterious man. As a token of his gratitude, Pyotr gives the guide his hareskin jacket. Arriving in Orenburg, Pyotr reports to his commanding officer and is assigned to serve at Belogorsky fortress under captain Ivan Mironov. The fortress is nothing more than a fence around a village, and the captain's wife Vasilisa is really in charge.

Essential Novelists - Alexander Pushkin

Welcome to the *Essential Novelists* book series, where we present to you the best works of remarkable authors. For this book, the literary critic August Nemo has chosen the two most important and meaningful novels of Alexander Pushkin which are *Marie* and *The Daughter of the Commandant*. Alexander Pushkin was a Russian novelist of the Romantic era who is considered by many to be the greatest Russian poet and the founder of modern Russian literature. Novels selected for this book: - *Marie* - *The Daughter of the Commandant* This is one of many books in the series *Essential Novelists*. If you liked this book, look for the other titles in the series, we are sure you will like some of the authors.

The Captain's Daughter

The Captain's Daughter by Alexander Pushkin is a historical novel set in 18th-century Russia during the Pugachev Rebellion. The story follows the life of Pyotr Grinyov, a young nobleman, and his encounters with love, war, and political upheaval, providing a captivating glimpse into Russian history and society. Key Points: Pushkin's novel combines elements of adventure, romance, and political intrigue, creating a compelling narrative that immerses readers in the turbulent events of the Pugachev Rebellion. The story unfolds through Pyotr's eyes, as he navigates the challenges of loyalty, honor, and personal growth amidst the backdrop of rebellion and social unrest. The book offers a nuanced portrayal of characters, capturing the complexities of human nature and the moral dilemmas they face. From Pyotr's evolving relationships with his family and friends to his encounters with the enigmatic titular character, Pushkin

weaves a tale that explores themes of love, duty, and the pursuit of justice. The Captain's Daughter is not only a work of historical fiction but also a reflection of Pushkin's literary prowess. Through his lyrical prose and vivid descriptions, he transports readers to the Russian countryside and brings to life the sights, sounds, and emotions of the era. It is a testament to Pushkin's enduring legacy as one of Russia's greatest writers.

States of Obligation

Beginning in the 1860s, the Russian Empire replaced a poll tax system that originated with Peter the Great with a modern system of income and excise taxes. Russia began a transformation of state fiscal power that was also underway across Western Europe and North America. *States of Obligation* is the first sustained study of the Russian taxation system, the first to study its European and transatlantic context, and the first to expose the essential continuities between the fiscal practices of the Russian Empire and the Soviet Union. Using a wealth of materials from provincial and local archives across Russia, Yanni Kotsonis examines how taxation was simultaneously a revenue-raising and a state-building tool, a claim on the person and a way to produce a new kind of citizenship. During successive political, wartime, and revolutionary crises between 1855 and 1928, state fiscal power was used to forge social and financial unity and fairness and a direct relationship with individual Russians. State power eventually overwhelmed both the private sector economy and the fragile realm of personal privacy. *States of Obligation* is at once a study in Russian economic history and a reflection on the modern state and the modern citizen.

Pushkin

"The Daughter of the Commandant" from Alexander Pushkin. Russian author of the Romantic era one of the greatest Russian poet and founder of modern Russian literature (1799-1837).

The Daughter of the Commandant

Alexander Sergeyevich Pushkin (6 June [O.S. 26 May] 1799 - 10 February [O.S. 29 January] 1837) was a Russian poet, playwright, and novelist of the Romantic era. He is considered by many to be the greatest Russian poet and the founder of modern Russian literature. Pushkin was born into the Russian nobility in Moscow. His father, Sergey Lvovich Pushkin, belonged to an old noble family. His maternal great-grandfather was Major-General Abram Petrovich Gannibal, a nobleman of Sub-Saharan African origin who was adopted and raised in the Emperor's court household as his godson. He published his first poem at the age of 15, and was widely recognized by the literary establishment by the time of his graduation from the Tsarskoye Selo Lyceum. Upon graduation from the Lycée, Pushkin recited his controversial poem "Ode to Liberty\

The Prose Tales of Alexander Pushkin

An epic drama set in the early seventeenth century as Russia descends into civil war. "Howard Colyer's extremely effective and pared-down style constantly adds energy to this adaptation of Pushkin's greatest play even as it cuts." Jon Wainwright, *The Public Reviews*.

Boris Godunov

'The people are silent' So ends Pushkin's great historical drama *Boris Godunov*, in which Boris's reign as Tsar witnesses civil strife and intrigue, brutality and misery. Its legacy is an uncertain future for the new Tsar whose inauguration is met with devastating silence by the people. Pushkin's dramatic work displays a scintillating variety of forms, from the historical to the metaphysical and folkloric. After *Boris Godunov*, they evolved into Pushkin's own unique, condensed transformations of Western European themes and traditions. The fearful amorality of *A Scene from Faust* is followed by the four Little Tragedies which confront greed, envy, lust, and blasphemy, while *Rusalka* is a tragedy of a different kind - a lyric fairytale of despair and transformation. James E. Falen's verse translations of Pushkin's dramas are here accompanied by an Introduction by Caryl Emerson on Russia's most cosmopolitan playwright. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

Alexander Pushkin

An NYRB Classics Original Alexander Pushkin's short novel is set during the reign of Catherine the Great, when the Cossacks rose up in rebellion against the Russian empress. Presented as the memoir of Pyotr Grinyov, a nobleman, *The Captain's Daughter* tells how, as a feckless youth and fledgling officer, Grinyov was sent from St. Petersburg to serve in faraway southern Russia. Traveling to take up this new post, Grinyov loses his shirt gambling and then loses his way in a terrible snowstorm, only to be guided to safety by a mysterious peasant. With impulsive gratitude Grinyov hands over his fur coat to his savior, never mind the cold. Soon after he arrives at Fort Belogorsk, Grinyov falls in love with Masha, the beautiful young daughter of his captain. Then Pugachev, leader of the Cossack rebellion, surrounds the fort. Resistance, he has made it clear, will be met with death. At once a fairy tale and a thrilling historical novel, this singularly Russian work of the imagination is also a timeless, universal, and very winning story of how love and duty can summon pluck and luck to confront calamity.

Boris Godunov and Other Dramatic Works

This book contains a variety of short stories by Alexander Pushkin. The book includes such tales as "The Snowstorm," "The Coffin-Maker" and "The Shot." Also included in the collection is one of Pushkin's historical novels, *The Captain's Daughter*. *The Captain's Daughter* is Pushkin's account of Pugachev's Rebellion. The story centers on Pyotr Andreyich Grinyov, who is an army officer in the Russian military. Throughout his time in the army, Pyotr contends with such issues as loyalty to his country and to his cause, his own romances, false accusations levied against him, and his redemption. The novel was first published in the Russian magazine *Sovremennik*, and since that time, it has enjoyed tremendous success. There have been numerous adaptations of the piece including an operatic adaptation by César Cui (1911) and several films, including one as recent as a stop-motion animated film produced in 2005.

The Vanishing Point

Women in Russian Culture and Society, 1700-1825 is a collection of essays by leading researchers shedding new light on women as writers, actresses, nuns and missionaries. It illuminates the lives of merchant and serf women as well as noblewomen and focuses on women's culture in Russia during this period.

The Captain's Daughter

Stories by the Russian author; the captain's daughter is a romanticized account of Pugachev's Rebellion in 1773-1774.

Pushkin and Russian Literature

Boris Godunov is a play by Russian playwright and novelist Alexander Pushkin. The play was written as a closet drama, which is a play script that is meant to be read in a small group and not meant to be performed on stage. The titular character was an actual historical figure, Boris Fyodorovich Godunov, who was a tsar during the 1500s. The end of his reign was followed by a period of political unrest in Russia called the Time of Troubles. The play was Pushkin's attempt to create a Shakespearean drama in the form of a closet play and within the context of Russian history. Pushkin would later state in letters to his literary colleagues that he believed the Russian dynasties and tsardoms were just as intriguing and bloody as the political history of other countries. Pushkin also revealed that Karamzin—a Russian poet and historian—was also an influence on the writing of *Boris Godunov*. Like the playwrights and poets of the past who fictionalized historical dramas, Pushkin wanted to create a sweeping Russian epic. It also allowed Pushkin to criticize certain aspects of Russian politics and history.

The Prose Tales of Alexander Pushkin

"*Boris Godunov*" is a play that follows the rule of Tsar Boris Godunov, comprising 25 short scenes. It is an action-packed play, with political intrigues, mysterious deaths, romance, treachery, and murder cover every step. In a way, Pushkin modelled "*Boris Godunov*" on Shakespeare's "*Henry IV*"

Captain's daughter

Women in Russian Culture and Society, 1700-1825

