

The Author As Hero Self And Tradition In Bulgakov Pasternak And Nabokov

Unveiling the Magic of Words: A Overview of "The Author As Hero Self And Tradition In Bulgakov Pasternak And Nabokov"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**The Author As Hero Self And Tradition In Bulgakov Pasternak And Nabokov**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

Zina's Paradox Stephen Hardwick Blackwell 2000 One of the century's greatest Russian novels, Vladimir Nabokov's *The Gift* still continues to baffle new readers with its playfully unstable narration, its temporal shifts, and its huge inserted opus, *The Life of Chernyshevski*. This study, the first monograph on Nabokov's last Russian novel, explores the connections between the narrative's structural difficulties and its most pressing thematic concerns: love and self-transcendence. In a departure from traditional approaches to *The Gift*, Blackwell places Zina's role as a loving, collaborating audience at the very center of the novel's significance. This non-heroine, according to Nabokov, turns out to constitute a vital part of the narrative perspective, a fact with significant repercussions for the novel's consideration of art's meaning within human existence and beyond.

Der russische Roman Bodo Zelinsky 2007 Vorgestellt werden in Einzelinterpretationen 18 russische Romane, die nicht nur Meisterwerke der erzählenden Literatur, sondern auch repräsentative Beispiele für die Entwicklung der Gattung in Rußland darstellen. Die im 18. Jahrhundert unter dem Einfluß westeuropäischer Vorbilder entstandene russische Romankunst gewann im 19. Jahrhundert durch Puskin ihre nationale Eigenart und durch Turgenev, Tolstoj und Dostoevskij inter-nationale Wirkung. Den Schwerpunkt des Bandes bildet der Realismus mit dem Typus des psychologischen Gesellschaftsromans. Das 20. Jahrhundert ist mit Beispielen vom Symbolismus bis zur Literatur der unmittelbaren Gegenwart vertreten. Die umfangreiche Einleitung des Herausgebers bietet einen Überblick über die Geschichte des russischen Romans. Interpretiert werden folgende Romane: Aleksandr Puskin: Evgenij Onegin (Erika Greber), Nikolaj Gogol': Die toten Seelen (Horst-Jürgen Gerigk), Ivan Goncarov: Oblomov (Jens Herlth), Ivan Turgenev: Das Adelsnest (Peter Thiergen), Lev Tolstoj: Krieg und Frieden (Bodo Zelinsky), Lev Tolstoj: Anna Karenina (Bodo Zelinsky), Fedor Dostoevskij: Schuld und Sühne (Birgit Harreß), Fedor Dostoevskij: Die Brüder Karamazov (Birgit Harreß), Fedor Sologub: Der kleine Dämon (Urs Heftrich), Andrej Belyj: Petersburg (Oleg Kling), Vladimir Nabokov: Die Gabe (Frank Göbler), Michail Solochov: Der Stille Don (Nikolaus Katzer), Michail Bulgakov: Der Meister und Margarita (Barbara Zelinsky), Boris Pasternak: Doktor Zivago (Andreas Guski), Venedikt Erofeev: Die Reise nach Petuski (Rainer Goldt), Sasa Sokolov: Die Schule der Dummen (Georg Witte), Andrej Bitov: Das Puskinhaus (Andrea Meyer-Fraatz), Vladimir Sorokin: Roman (Karlheinz Kasper).

Wingless Desire in Modernist Russia Yelena Zotova 2020-12-10 In *Wingless Desire in Modernist Russia*, Yelena Zotova argues that the concept of envy underwent a peculiar transformation in the Russian Modernist prose of the 1920s due to a series of radical shifts in societal values, with each subsequent change thwarting Russia's volatile axiological hierarchy. Industriousness and austerity, inferior to playful genius in Pushkin's "Mozart and Salieri," became virtues, while the intrinsic value of nonutilitarian art was officially nullified by the Bolshevik state. Consequently, a new literary type emerged, and envy, described as "wingless desire" by Russia's chief poet Alexander Pushkin, obtained new ownership as the envied became the envier. Superimposing twentieth-century theories of envy onto Mikhail Bakhtin's "Author and Hero in the Aesthetic Activity" (1923), Zotova proposes that Salieri's envy could be the wingless embryo of the Bakhtinian authorship.

Wonder Confronts Certainty Gary Saul Morson 2023-05-16 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 apologia 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.

[The Cambridge Companion to Modern Russian Culture](#) Nicholas Rzhevsky 2012-04-05 A fully updated new edition of this overview of contemporary Russia and the influence of its Soviet past.

[The Soviet and Post-Soviet Review](#) 2007

A History of Russian Literature Andrew Kahn 2018 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.

A Reader's Companion to Mikhail Bulgakov's The Master and Margarita J.A.E. Curtis 2019-12-17 Mikhail Bulgakov's novel *The Master and Margarita*, set in Stalin's Moscow, is an intriguing work with a complex structure, wonderful comic episodes and moments of great beauty. Readers are often left tantalized but uncertain how to understand its rich meanings. To what extent is it political? Or religious? And how should we interpret the Satanic Woland? This reader's companion offers readers a biographical introduction, and analyses of the structure and the main themes of the novel. More curious readers will also enjoy the accounts of the novel's writing and publication history, alongside analyses of the work's astonishing linguistic complexity and a review of available English translations.

Паралогии Марк Наумович Липовецкий 2008 Zsfassung in engl. Sprache u.d.T.: Paralogies: the transformations of (post)modernist discourse in Russian culture of the 1920s - 2000s
Canadian Slavonic Papers 2004

The Facts on File Companion to the World Novel Michael Sollars 2008 The Facts On File Companion to the World Novel : 1900 to the Present is a new two-volume reference guide featuring more than 600 entries on the world's greatest modern novels and novelists, including everything from *acknowledg*.

AATSEEL Directory of Members American Association of Teachers of Slavic and East European Languages 2001

All Future Plunges to the Past José Vergara 2021-10-15 All Future Plunges to the Past explores how Russian writers from the mid-1920s on have read and responded to Joyce's work. Through contextually rich close readings, José Vergara uncovers the many roles Joyce has occupied in Russia over the last century, demonstrating how the writers Yury Olesha, Vladimir Nabokov, Andrei Bitov, Sasha Sokolov, and Mikhail Shishkin draw from Joyce's texts, particularly *Ulysses* and *Finnegans Wake*, to address the volatile questions of lineages in their respective Soviet, émigré, and post-Soviet contexts. Interviews with contemporary Russian writers, critics, and readers of Joyce extend the conversation to the present day, showing how the debates regarding the Irish writer's place in the Russian pantheon are no less settled one hundred years after *Ulysses*. The creative reworkings, or "translations," of Joycean themes, ideas, characters, plots, and styles made by the five writers Vergara examines speak to shifting cultural norms, understandings of intertextuality, and the polarity between Russia and the West. Vergara illuminates how Russian writers have used Joyce's ideas as a critical lens to shape, prod, and constantly redefine their own place in literary history. All Future Plunges to the Past offers one overarching approach to the general narrative of Joyce's reception in Russian literature. While each of the writers examined responded to Joyce in an individual manner, the sum of their methods reveals common concerns. This subject raises the issue of cultural values and, more importantly, how they changed throughout the twentieth century in the Soviet Union, Russian emigration, and the post-Soviet Russian environment.

The Nabokovian 2006

Racconti fantastici Michail A. Bulgakov 2013-07-10 Tutta l'inventività di Bulgakov si libera nei Racconti fantastici, insieme cronaca dello straordinario e caricatura della mosca degli anni Venti, della sua corruzione, dell'arroganza e del filisteismo. L'unione di incubo, fuga e ossessione è il motivo conduttore dei due racconti *Diavoleide*, storia di un "piccolo uomo" schiacciato dal meccanismo burocratico, e *Le avventure di Cicikov*, in cui, attraverso personaggi di gogoliana memoria, si rivelano i burocrati della Russia sovietica. In *Uova fatali* e *Cuore di cane* i confini tra magia e scienza vengono stravolti e portati al limite per smascherare la violenza della scienza sulla natura. Rettili sgusciati da uova da un mistero "raggio della vita" e un cane trasformato dall'innesto di un'ipofisi umana nell'odioso filisteo Sarikov: tragiche e grottesche manipolazioni genetiche che aprono la strada a problemi etici ancora e più allora attuali.

Автор как герой: личность и литературная традиция у Булгакова, Пастернака и Набокова

Джастин Вир 2023-03-06 Джастин Вир рассматривает сложные взаимоотношения между авторской саморефлексией и литературной традицией в трех самых известных русских романах первой половины двадцатого века: «Мастер и Маргарита» Михаила Булгакова, «Доктор Живаго» Бориса Пастернака и «Дар» Владимира Набокова. Оригинальное прочтение этих романов выявляет значительный сдвиг, произошедший в русской традиции психологической прозы 20 века. Согласно Виру, все три романиста по-своему отвечают на двойной кризис, характеризующий их время: общую модернистскую дестабилизацию идентичности и отчуждение от литературной традиции,

случившееся после Революции 1917 года. В формате PDF A4 сохранён издательский дизайн.

Dissertation Abstracts International 1997

Nabokov and His Books Duncan White 2017 At the outbreak of the Second World War Vladimir Nabokov stood on the brink of losing everything all over again. The reputation he had built as the pre-eminent Russian novelist in exile was imperilled. In *Nabokov and his Books*, Duncan White shows how Nabokov went to America and not only reinvented himself as an American writer but also used the success of *Lolita* to rescue those Russian books that had been threatened by obscurity. Using previously unpublished and neglected material, White tells the story of Nabokov the professional writer and how he sought to balance his late modernist aesthetics with the demands of a booming American literary marketplace. As Nabokov's reputation grew so he took greater and greater control of how his books were produced, making the material form of the book—including forewords, blurbs, covers—part of the novel. In his later novels, including *Pale Fire*, *Ada*, and *Transparent Things*, the idea of the novelist losing control of his work became the subject of the novels themselves. These plots were replicated in Nabokov's own biography, as he discovered his inability to control the forces the market success of *Lolita* had unleashed. With new insights into Nabokov's life and work, this book reconceptualises the way we think about one of the most important and influential novelists of the twentieth century.

Leo Tolstoy and the Alibi of Narrative Justin Weir 2011-01-25 One hundred years after his death, Tolstoy still inspires controversy with his notoriously complex narrative strategies. This original book explores how and why Tolstoy has mystified interpreters and offers a new look at his most famous works of fiction.

National Convention of the American Association for the Advancement of Slavic Studies American Association for the Advancement of Slavic Studies. National Convention 2002

Vladimir Nabokov David Rampton 1984-07-05 Vladimir Nabokov was always a controversial writer. Long before the publication of *Lolita*, controversy raged over the virtues of his work. His detractors insisted that he had forsaken the humanistic concerns of the Russian literary tradition, while his supporters claimed that his work actually extended and enriched that tradition. David Rampton faces these apparent contradictions head on and tries to reach a more balanced, integrated view of the novelist's achievement.

Philanthropy in Toni Morrison's Oeuvre Rico Hollmach 2018-11-07 This book examines Toni Morrison's highly influential works through the lens of philanthropy. The point of departure of this endeavor is the keen observation that philanthropy has always played a leading role in US discourses about the nation itself. While doing so, time and again philanthropy has also been used as a means of social stratification – especially for so-called social minorities such as the African American community, whose historical experience within the United States is at the very heart of Morrison's novels. This book pursues the goal of a twofold understanding – on the one hand, through offering a rather innovative access to Morrison's works, the project allows for new insights into one of today's most influential authors. On the other hand, this book explores the productivity of the concept of philanthropy for literary and cultural studies – a concept hitherto largely neglected by scholars in both academic fields.

The Art of Writing Badly Richard Chandler Borden 1999 "The art of writing badly" is a phrase the Russian writer Valentin Kataev coined to describe the work that came out of the mauvist movement in Russia—a style of writing that consciously challenged Soviet dogma. In this book, Richard Borden discusses the cultural and political context from which these authors emerged and the development of "bad writing." Beginning with a close examination of the work of Kataev, the best-known progenitor of "bad writing," Borden then broadens his study to include the "mauvist creations" of post-Stalinist writers Aksenov, Bitov, Sokolov, Limonov, Evgeny Popov, and Venedikt Erofeev. Borden shows how these writers' shared mauvistic characteristics reveal major philosophical and aesthetic tendencies in contemporary Russian culture, bring to light facets of their writing that have never been discussed, and enrich the readings of the particular texts under discussion.

Television Drama in Israel Itay Harlap 2017-10-05 Israeli television, currently celebrating fifty years of broadcasting, has become one of the most important content sources on the international TV drama market, when serials such as *Homeland*, *Hostages*, *Fauda*, *Zagury Empire* and *In Treatment* were bought by international networks, HBO included. Offering both a textual reading and discourse analysis of contemporary Israeli television dramas, Itay Harlap adopts a case study approach in order to address

production, reception and technological developments in its accounts. His premise is that the meeting point between social trends within Israeli society (primarily the rise of opposition groups to the hegemony of the Zionist-Jewish-masculine-Ashkenazi ideologies) and major changes in the medium in Israel (which are comparable to international changes that have been titled "post-TV"), led to the creation of television dramas characterized by controversial themes and complex narratives, which present identities in ways never seen before on television or in other Israeli mediums.

Books in Print 1991

Women in Soviet Film Marina Rojavin 2017-09-22 This book illuminates and explores the representation of women in Soviet cinema from the late 1950s, through the 1960s, and into the 1970s, a period when Soviet culture shifted away, to varying degrees, from the well-established conventions of socialist realism. Covering films about working class women, rural and urban women, and women from the intelligentsia, it probes various cinematic genres and approaches to film aesthetics, while it also highlights how Soviet cinema depicted the ambiguity of emerging gender roles, pressing social issues, and evolving relationships between men and women. It thereby casts a penetrating light on society and culture in this crucial period of the Soviet Union's development.

Forthcoming Books Rose Arny 2002

Slavic Review 2003 "American quarterly of Soviet and East European studies" (varies).

American Book Publishing Record 2002

The Author as Hero Justin Weir 2002-06-26 An original reading of three famous novels reveals a significant shift in the Russian tradition of psychological prose Justin Weir develops a persuasive analysis of the complex relationship between authorial self-reflection and literary tradition in three of the most famous Russian novels of the first half of the twentieth century: Mikhail Bulgakov's *The Master and Margarita*, Boris Pasternak's *Doctor Zhivago*, and Vladimir Nabokov's *The Gift*. All three novelists respond to a dual crisis, according to Weir: the general modernist destabilization of identity, and the estrangement from literary tradition that followed the Russian Revolution. Using various self-reflexive literary devices (such as the *mise en abyme*), these authors reincorporate literary tradition into their works and, in the process, generate a distinctive view of identity. Character, in these novels, is neither the outcome of a continuous process of *Bildung*, nor a direct function of the individual's relation to larger historical events. Rather, character is defined in the act of writing itself, so that every hero must be a sort of author. The outcome is a new novelistic art that focuses on the identity of the artist as revealed through his writing. With its innovative interpretation of these novels and its compelling historical, cultural, and theoretical insights, *The Author as Hero* offers a new view of an important moment in the evolution of Russian literature.

Anima Laborans Надежда Григорьева 2005

Charlottengrad Roman Utkin 2023-08 As many as half a million Russians lived in Germany in the 1920s, most of them in Berlin, clustered in and around the Charlottenburg neighborhood to such a degree that it became known as "Charlottengrad." Traditionally, the Russian émigré community has been understood as one of exiles aligned with Imperial Russia and hostile to the Bolshevik Revolution and the Soviet government that followed. However, Charlottengrad embodied a full range of personal and political positions vis-à-vis the Soviet project, from enthusiastic loyalty to questioning ambivalence and pessimistic alienation. By closely examining the intellectual output of Charlottengrad, Roman Utkin explores how community members balanced their sense of Russianness with their position in a modern Western city charged with artistic, philosophical, and sexual freedom. He highlights how Russian authors abroad engaged with Weimar-era cultural energies while sustaining a distinctly Russian perspective on modernist expression, and follows queer Russian artists and writers who, with their German counterparts, charted a continuous evolution in political and cultural attitudes toward both the Weimar and Soviet states. Utkin provides insight into the exile community in Berlin, which, following the collapse of the tsarist government, was one of the earliest to face and collectively process the peculiarly modern problem of statelessness. Charlottengrad analyzes the cultural praxis of "Russia Abroad" in a dynamic Berlin, investigating how these Russian émigrés and exiles navigated what it meant to be Russian—culturally, politically, and institutionally—when the Russia they knew no longer existed.

The Modernist Masquerade Colleen McQuillen 2013-12-10 Masked and costume balls thrived in Russia in

the late nineteenth and early twentieth centuries during a period of rich literary and theatrical experimentation. The first study of its kind, *The Modernist Masquerade* examines the cultural history of masquerades in Russia and their representations in influential literary works. The masquerade's widespread appearance as a literary motif in works by such writers as Anna Akhmatova, Leonid Andreev, Andrei Bely, Aleksandr Blok, and Fyodor Sologub mirrored its popularity as a leisure-time activity and illuminated its integral role in the Russian modernist creative consciousness. Colleen McQuillen charts how the political, cultural, and personal significance of lavish costumes and other forms of self-stylizing evolved in Russia over time. She shows how their representations in literature engaged in dialog with the diverse aesthetic trends of Decadence, Symbolism, and Futurism and with the era's artistic philosophies.

The Longman Anthology of World Literature David Damrosch 2004 This volume samples a broad range of literature from the ancient world. It offers extensive selections from *The Bible*, *The Book of Songs*, *The Mahabharata*, *The Ramayana*, and *Virgil's Aeneid*, as well as seven longer works in their entirety, including *The Epic of Gilgamesh* and *The Odyssey*.

Il Maestro e Margherita Michail A. Bulgakov 2012-05-23 Un professore esperto di magia nera, un sicario, una strega e un gatto portano scompiglio nella Mosca burocratica e ipocrita degli anni Trenta. Intanto Ponzio Pilato si dispera per non aver potuto impedire la crocifissione di Gesù. In questa atmosfera senza spazio e senza tempo si staglia la passione tormentata fra il Maestro, uno scrittore incompreso relegato in manicomio, e la sua bellissima amante Margherita. Romanzo atipico e dalle infinite chiavi di lettura, il capolavoro di Bulgakov è uno di quei rari libri in cui la densità di significati è pari soltanto alla sfrenata libertà dell'immaginazione. Meditazione sul rapporto e la lotta tra il bene e il male, sulla responsabilità individuale, sul significato della creazione artistica, *Il Maestro e Margherita* trascende ognuno di questi aspetti, per celebrare a ogni pagina la potenza della fantasia

Anuario filosófico 2003

The Author as Hero Justin McCabe Weir 1997

Transitional Nabokov Will Norman 2009 This collection of original essays is concerned with one of the most important writers of the twentieth century: Vladimir Nabokov. The book features contributions from both well-established and new scholars, and represents the latest developments in research. The essays all address the possibility of reading Nabokov's works as operating between categories of various kinds - whether linguistic, formal, historical or national. In doing so, they explore exciting new paradigms for approaching Nabokov's oeuvre. The volume brings together a diverse range of critical voices from around the world, to respond to some of the most urgent questions raised about Nabokov's work. Topics covered include the relationship between his artistic and scientific work, his influences on contemporary fiction, and the development of his aesthetics over his career. Drawing variously on archive research, alternative readings of key texts, and fresh theoretical approaches, this book injects new impetus into Nabokov studies as it continues to evolve as a discipline.

Новая литература по социальным и гуманитарным наукам 2004

Encyclopedia of the World Novel, 1900 to the Present Michael David Sollars 2015-04-22 Praise for the print edition: "...a useful and engaging reference to the vast world of the novel in world literature."

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