

## Fiction S Overcoat Russian Literary Culture And Th

With the publication of "The Overcoat" in 1842, Nicolai Gogol (1809-1852) inaugurated a new chapter in Russian literature, in which the underdog and social misfit is treated not as a figure of fun or an object of charity, but as a human being with as much right to happiness as anybody else.

From the reign of the Tsars in the early 19th century to the collapse of the Soviet Union and beyond, the short story has long occupied a central place in Russian culture. Included are pieces from many of the acknowledged masters of Russian literature - including Pushkin, Turgenev, Dostoyevsky, Tolstoy, and Solzhenitsyn - alongside tales by long-suppressed figures such as the subversive Kryzhanowsky and the surrealist Shalamov. Whether written in reaction to the cruelty of the bourgeoisie, the bureaucracy of communism or the torture of the prison camps, they offer a wonderfully wide-ranging and exciting representation of one of the most vital and enduring forms of Russian literature.

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 onto 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.

If Dostoevsky claimed that all Russian writers of his day "came out from Gogol's 'Overcoat,'" then Edith W. Clowes boldly expands his dramatic image to describe the emergence of Russian philosophy out from under the "overcoat" of Russian literature. In Fiction's Overcoat, Clowes responds to the view, commonly held by Western European and North American thinkers, that Russian culture has no philosophical tradition. If that is true, she asks, why do readers everywhere turn to the classics of Russian literature, at least in part because Russian writers so famously engage universal questions, because they are so "philosophical"? Her answer to this question is a lively and comprehensive volume that details the origins, submergence, and re-emergence of a rich and vital Russian philosophical tradition. During the late nineteenth and early twentieth centuries, Russian philosophy emerged in conversation with narrative fiction, radical journalism, and speculative theology, developing a distinct cultural discourse with its own claim to authority and truth. Leading Russian thinkers—Berdiaev, Losev, Rozanov, Shestov, and Solovyov—made philosophy the primary forum in which Russians debated metaphysical, aesthetic, and ethical questions as well as issues of individual and national identity. That debate was tragically truncated by the events of 1917 and the rise of the Soviet empire. Today, after seventy years of enforced silence, this particularly Russian philosophical culture has resurfaced. Fiction's Overcoat serves as a welcome guide to its complexities and nuances. Historians and cultural critics will find in Clowes's book the story of the increasing refinement and diversification of Russian cultural discourse, philosophers will find an alternative to the Western philosophical tradition, and students of literature will enjoy the opportunity to rethink the great Russian novelists—particularly Dostoevsky, Pasternak, and Platonov—as important voices in the process of shaping and sustaining a new philosophy and ensuring its survival into our own age.

The Overcoat

Puškin Today

The Cambridge History of Russian Literature

Scrivener Fiction

Studies in Russian Literature in Honor of Vsevolod Setchkarev

Russian Literary Culture and the Question of Philosophy

**Since the nineteenth century, the great Russian writer Alexander Pushkin has been a cultural myth, a figure absolutely central to Russian culture, even to "Russianness" itself. In this volume distinguished American Slavists address Pushkin's writings from a multiplicity of contemporary literary perspectives and investigate some of the most puzzling issues in the poet's life and work.**

**NEW YORK TIMES BESTSELLER • From the Booker Prize-winning author of Lincoln the Bardo and Tenth of December comes a literary master class on what makes great stories work and what they can tell us about ourselves—and our world today. NAMED ONE OF THE BEST BOOKS OF THE YEAR BY ESQUIRE • “[A] worship song to writers and readers.”—Oprah Daily For the last twenty years, George Saunders has been teaching a class on the Russian short story to his MFA students at Syracuse University. In A Swim in a Pond in the Rain, he shares a version of that class with us, offering some of what he and his students have discovered together over the years. Paired with iconic short stories by Chekhov, Turgenev, Tolstoy, and Gogol, the seven essays in this book are intended for anyone interested in how fiction works and why it’s more relevant than ever in these turbulent times. In his introduction, Saunders writes, “We’re going to enter seven fastidiously constructed scale models of the world, made for a specific purpose that our time maybe doesn’t fully endorse but that these writers accepted implicitly as the aim of art—namely, to ask the big questions, questions like, How are we supposed to be living down here? What were we put here to accomplish? What should we value? What is truth, anyway, and how might we recognize it?” He approaches the stories technically yet accessibly, and through them explains how narrative functions; why we stay immersed in a story and why we resist it; and the bedrock virtues a writer must foster. The process of writing, Saunders reminds us, is a technical craft, but also a way of training oneself to see the world with new openness and curiosity. A Swim in a Pond in the Rain is a deep exploration not just of how great writing works but of how the mind itself works while reading, and of how the reading and writing of stories make genuine connection possible.**

**Nikolai Gogol, an early 19th century Ukrainian-born Russian novelist, humorist, and dramatist, considered the father of modern Russian realism, created some of the most important works of Russian literature. Gogol satirized the corrupt bureaucracy of the Russian Empire through the scrupulous and scathing realism of his writing, which would ultimately lead to his exile. Among some of his finest works are his short stories. A representative selection of Gogol's short stories are presented in this volume. The following stories can be found herein: "The Fair of Sorotchinetz," "St. John's Eve," "An Evening in May," "Old-Fashioned Farmers," "The Viy," "The Night of Christmas Eve," "How the Two Ivans Quarrelled," "The Mysterious Portrait," "The Diary of a Madman," "The Nose," "The Carriage," and "The Overcoat." This edition is printed on premium acid-free paper.**

**It is said that if you haven't read the great Russian playwrights and authors then you haven't read anything at all. This edition represents a collection of some of the greatest Russian plays and short stories,**

**Russian Writing in the 1980s**

**The Mantle and Other Stories**

**The Greatest Russian Short Stories & Plays**

**Historical Dictionary of Russian Literature**

**Reconstructing the Canon**

**The Overcoat and Other Short Stories**

First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

First Published in 2004. Routledge is an imprint of Taylor & Francis, an informa company.

"The aim of this book is to explore some of the main pre-occupations of literature, culture and criticism dealing with historical themes in post-Soviet Russia, focusing mainly on literature in the years 1991 to 2006." --introd.

As a novel-writer and a dramatist, Gogol appears to me to deserve a minute study, and if the knowledge of Russian were more widely spread, he could not fail to obtain in Europe a reputation equal to that of the best English humorists. A delicate and close observer, quick to detect the absurd, bold in exposing, but inclined to push his fun too far, Gogol is in the first place a very lively satirist. He is merciless towards fools and rascals, but he has only one weapon at his disposalNirony. This is a weapon which is too severe to use against the merely absurd, and on the other hand it is not sharp enough for the punishment of crime; and it is against crime that Gogol too often uses it. His comic vein is always too near the farcical, and his mirth is hardly contagious. If sometimes he makes his reader laugh, he still leaves in his mind a feeling of bitterness and indignation; his satires do not avenge society, they only make it angry. As a painter of manners, Gogol excels in familiar scenes. He is akin to Teniers and Callot. We feel as though we had seen and lived with his characters, for he shows us their eccentricities, their nervous habits, their slightest gestures. One lisps, another mispronounces his words, and a third hisses because he has lost a front tooth. Unfortunately Gogol is so absorbed in this minute study of details that he too often forgets to subordinate them to the main action of the story. To tell the truth, there is no ordered plan in his works, andNa strange trait in an author who sets up as a realistNhe takes no care to preserve an atmosphere of probability. His most carefully painted scenes are clumsily connectedNthey begin and end abruptly; often the author's great carelessness in construction destroys, as though wantonly, the illusion produced by the truth of his descriptions and the naturalness of his conversations.

Dead Souls Illustrated

The Man with the Black Coat

Transnational Russian Studies

Queen of Spades and Other Stories, Kreutzer Sonata and Other Short Stories,Cheikash and Other Stories, Overcoat and Other Short Stories, 5 Great Short

Diary of a Madman, The Government Inspector, & Selected Stories

Relocations

**This book is a study of psychological realism in select works from nineteenth-century fiction, namely Fathers and Sons, Anna Karenina, The Mill on the Floss, and Jane Eyre. It shows how psychoanalytic theories may be applied to illuminate various aspects of the psyches of characters in these texts. The book provides evidence that theories like John Bowlby's Attachment Theory and Karen Horney's Personality Theory can go a long way in enhancing our understanding of literary characters, the meaning of the text, its relation to its creator, and the author's psychology. As such, it brings forth a novel view of literary criticism, and will serve to convince the reader that a critical approach devoid and dismissive of the psychological aspect is incomplete and hurts literary criticism on the whole.**

**Nikolai Gogol's novel Dead Souls and play The Government Inspector revolutionized Russian literature and continue to entertain generations of readers around the world. Yet Gogol's peculiar genius comes through most powerfully in his short stories. By turns—or at once—funny, terrifying, and profound, the tales collected in The Nose and Other Stories are among the greatest achievements of world literature. These stories showcase Gogol’s vivid, haunting imagination: an encounter with evil in a darkened church, a downtrodden clerk who dreams only of a new overcoat, a nose that falls off a face and reappears around town on its own, outranking its former owner. Written between 1831 and 1842, they span the colorful setting of rural Ukraine to the unforgiving urban landscape of St. Petersburg to the ancient labyrinth of Rome. Yet they share Gogol’s characteristic obsessions—city crowds, bureaucratic hierarchy and irrationality, the devil in disguise—and a constant undercurrent of the absurd. Susanne Fusso’s translations pay careful attention to the strangeness and wonder of Gogol's style, preserving the inimitable humor and oddity of his language. The Nose and Other Stories reveals why Russian writers from Dostoevsky to Nabokov have returned to Gogol as the cornerstone of their unparalleled literary tradition.**

**It is commonly held that a strict divide between literature and history emerged in the 19th century, with the latter evolving into a more serious disciple of rigorous science. Yet, in turning to works of historical writing during late Imperial Russia, Frances Nethercott reveals how this was not so; rather, she argues, fiction, lyric poetry, and sometimes even the lives of artists, consistently and significantly shaped historical enquiry. Grounding its analysis in the works of historians Timofei Granovskii, Vasilii Klyuchevskii, and Ivan Grevs, Writing History in Late Imperial Russia explores how Russian thinkers--being sensitive to the social, cultural, and psychological resonances of creative writing--drew on the literary canon as a valuable resource for understanding the past. The result is a novel and nuanced discussion of the influences of literature on the development of Russian historiography, which shines new light on late Imperial attitudes to historical investigation and considers the legacy of such historical practice on Russia today.**

**Four outstanding works by great 19th-century Russian author: "The Nose," "Old-Fashioned Farmers," "The Tale of How Ivan Ivanovich Quarrelled with Ivan Nikiforovich," and "The Overcoat."**

**Russian Literature**

**Reading Culture in South Africa**

**Gorky's Tolstoy & Other Reminiscences**

**Russian Short Stories from Pushkin to Buida**

**Profane Challenge and Orthodox Response in Dostoevsky's Crime and Punishment**

**An Anthology of Russian Literature from Earliest Writings to Modern Fiction**

*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 Turgenev. 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*

*Russian literature is most celebrated for its Romantic and modernist poetry and 19th-century novels. While literary traditions of varying sorts have been part of Slavic and Russian culture for over a millennium, it is only since the 18th century that they came to resemble literature from the West. 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.*

*Using, or rather mimicking, traditional forms of storytelling Gogol created stories that are complete within themselves and only tangentially connected to a meaning or moral. His work belongs to the school of invention, where each twist and turn of the narrative is a surprise unfettered by obligation to an overarching theme. Selected from Evenings on a Farm near Dikanka, Mirgorod, and the Petersburg tales and arranged in order of composition, the thirteen stories in The Collected Tales of Nikolai Gogolenccompass the breadth of Gogol's literary achievement. From the demon-haunted "St. John's Eve " to the heartrending humiliations and trials of a titular councilor in "The Overcoat," Gogol's knack for turning literary conventions on their heads combined with his overt joy in the art of story telling shine through in each of the tales. This translation, by Richard Pevar and Larissa Volokhonsky, is as vigorous and darkly funny as the original Russian. It allows readers to experience anew the unmistakable genius of a writer who paved the way for Dostevsky and Kafka.*

*Russia has a rich, huge, unwieldy cultural tradition. How to grasp it? This classroom reader is designed to respond to that problem. The literary works selected for inclusion in this anthology introduce the core cultural and historic themes of Russia's civilisation. Each text has resonance throughout the arts - in Rublev's icons, Meyerhold's theatre, Mousorgsky's operas, Prokofiev's symphonies, Fokine's choreography and Kandinsky's paintings. This material is supported by introductions, helpful annotations and bibliographies of resources in all media. The reader is intended for use in courses in Russian literature, culture and civilisation, as well as comparative literature.*

*An All Time Favorite Collection from the Renowned Russian dramatists and Writers (Including Essays a*

*The Overcoat and Other Tales of Good and Evil*

*Russia's Literature of the Absurd : Selected Works of Daniil Kharms and Alexander Vvedensky*

*110+ Titles in One Volume: Crime and Punishment, War and Peace, Mother, Uncle Vanya, Inspector General, Crocodile and more*

*The Creation of Nikolai Gogol*

*Studies in Turgenev, Tolstoy, Eliot and Brontë*

Features Five Great Short Stories by Chekhov, Dostoyevsky's Notes from the Underground, The Overcoat and Other Short Stories by Gogol, Pushkin's The Queen of Spades and Other Stories, The Kreutzer Sonata and Other Short Stories by Tolstoy, Fathers and Sons by Turgenev, and Gorky's Chelkash and Other Stories.

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.

This unique collection of the greatest novel, short stories & plays in Russian literature has been designed and formatted to the highest digital standards: Introduction: The Rise of the Russian Empire Novels & Novellas: Dead Souls Oblomov Fathers and Sons Fyodor Dostoevsky: Crime and Punishment The Idiot The Brothers Karamazov Leo Tolstoy: War and Peace Anna Karenina The Death of Ivan Ilych The Kreutzer Sonata Anton Chekhov: The Steppe: The Story of a Journey Ward No. 6 Mother (Maxim Gorky) Satan's Diary (Leonid Andreyev) Plays: The Inspector General; or, The Government Inspector (Nikolai Gogol) Anton Chekhov: On the High Road Swan Song, A Play in one Act Ivanoff The Anniversary; or, the Festivities The Three Sisters The Cherry Orchard.. Leo Tolstoy: The Power of Darkness The First Distiller Fruits of Culture The Live Corpse The Cause of it All The Light Shines in Darkness Leonid Andreyev: Savva The Life of Man Short Stories: The Queen of Spades The Cloak The District Doctor The Christmas Tree and the Wedding God Sees the Truth, but Waits How A Muzhik Fed Two Officials The Shades, a Phantasy The Heavenly Christmas Tree The Peasant Marey The Crocodile Bobok The Dream of a Ridiculous Man Mumu The Viy Knock, Knock The Inn Lieutenant Yergunov's Story The Dog The Watch.. Russian Folk Tales & Legends: The Fiend The Dead Mother The Dead Witch The Treasure The Cross-Surety The Awful Drunkard The Bad Wife The Golovikha The Three Copecks The Miser The Fool and the Birch-Tree The Mizgir The Smith and the Demon Ivan Popyalof The Norka Marya Morevna Koshchei the Deathless The Water Snake The Water King and Vasilissa the Wise The Baba Yaga Vasilissa the Fair The Witch The Witch and the Sun's Sister One-Eyed Likho Woe..

Essays: On Russian Novelists Lectures on Russian Novelists  
 Maxim Gorky (1868–1936) enjoyed worldwide fame of a kind unmatched by that of any other writer in the first half of the twentieth century. Prodigiously gifted and prolific, riddled with contradictions, praised increasingly for political rather than literary reasons, he left a vast body of writing that contains acknowledged masterpieces alongside many currently neglected works that still await impartial assessment. Taken together, the pieces in this book (many of them based on fuller texts than those of previously published translations) present a surprising and unfamiliar Gorky—a figure who, once the clichés are stripped away from him, becomes ever more fascinating and enigmatic as man, as writer, and as historical figure. Among the volume's selections are portraits of Gorky by four particularly astute observers: poet Vladislav Khodasevich, critics Boris Eikhenbaum and Georgy Adamovich, and novelist Evgeny Zamiatin. Fanger's generous annotations and brilliant introduction will make this book indispensable to every reader with an interest in Tolstoy, Gorky, modern Russian literature and politics, or the art of the memoir.

The Overcoat and Other Stories

The Best Russian Plays and Short Stories by Dostoevsky, Tolstoy, Chekhov, Gorky, Gogol and many more (Unabridged): An All Time Favorite Collection from the Renowned Russian dramatists and Writers (Including Essays and Lectures on Russian Novelists)

Scholarship and the Literary Canon

In Which Four Russians Give a Master Class on Writing, Reading, and Life

Fiction's Overcoat

The Collected Tales of Nikolai Gogol

A revised and updated edition of this comprehensive narrative history.

"During the late nineteenth and early twentieth centuries, Russian philosophy emerged in conversation with narrative fiction, radical journalism, and speculative theology, developing a distinct cultural discourse with its own claim to authority and truth. Leading Russian thinkers - Berdiaev, Losev, Rozanov, Shestov, and Solovyov - made philosophy the primary forum in which Russians debated metaphysical, aesthetic, and ethical questions as well as issues of individual and national identity. That debate was tragically truncated by the events of 1917 and the rise of the Soviet empire. Today, after seventy years of enforced silence, this particularly Russian philosophical culture has resurfaced. Fiction's Overcoat serves as a welcome guide to its complexities and nuances."

A collection of twelve Russian short stories including "The Queen of Spades," "The Overcoat," "White Nights," "The Signal," and "The Lady with the Toy Dog."

This carefully edited collection has been designed and formatted to the highest digital standards and adjusted for readability on all devices. Contents: Plays: The Inspector General: A Comedy in Five Acts Savva The Life of Man Short Stories: Introduction The Queen of Spades The Cloak The District Doctor The Christmas Tree And The Wedding God Sees The Truth, But Waits How A Muzhik Fed Two Officials The Shades, A Phantasy The Signal The Darling The Bet Vanka Hide And Seek Dethroned The Servant One Autumn Night Her Lover Lazarus The Revolutionist The Outrage An Honest Thief A Novel in Nine Letters An Unpleasant Predicament Another Man's Wife The Heavenly Christmas Tree The Peasant Marey The Crocodile Bobok The Dream of a Ridiculous Man Mumu The Shot St. John'S Eve An Old Acquaintance The Mantle The Nose Memoirs Of A Madman A May Night The Viy Essays: On Russian Novelists by William

Lyon Phelps Russian National Character as Shown in Russian Fiction

Nikolai Gogol's the Overcoat and Selected Stories

A Swim in a Pond in the Rain

Writing History in Late Imperial Russia

Literature, History and Identity in Post-Soviet Russia, 1991-2006

Dostoevsky, Tolstoy, Chekhov, Gorky, Gogol and many more (Unabridged): An All Time Favorite Collection from the Renowned Russian dramatists and Writers (Including Essays and Lectures on Russian Novelists)

Key Writings by and about Maxim Gorky

"The Cloak" tells the story of the life and death of Akaky Akakievich Bashmachkin, an unremarkable and indeed pathetic middle-aged titular councillor and copying clerk serving in an unnamed department of the Russian civil service. Though Akaky has very little and is cruelly picked on by his coworkers, Akaky displays no discontentment with his plight, in fact even openly relishing his copying work, in which he appears to find some interesting world of his own. His life is thrown into disarray, however, when he finds that he must buy a new overcoat, a great expense for which he is unprepared. Though he is initially upset by the need for the new overcoat, he soon finds in the quest to save up for and design the new overcoat a higher purpose. The thought of the new overcoat becomes a deep comfort to him, like having a steady companion. The day he receives the coat is the happiest day of his life. However, a turn of events leads to the sudden loss of his coat, and shortly thereafter, of his own life. After his death, Akaky returns as a ghost to haunt St. Petersburg for a time, stealing coats, and in particular the coat of a general who had refused to help Akaky.

Profane Challenge and Orthodox Response in Dostoevsky's Crime and Punishment presents for the first time an examination of this great novel as a work aimed at winning back "target readers", young contemporary radicals, from Utilitarianism, nihilism, and Utopian Socialism. Dostoevsky framed the battle in the context of the Orthodox Church and oral tradition versus the West. He relied on knowledge of the Gospels as text received orally, forcing readers to react emotionally, not rationally, and thus undermining the very basis of his opponents' arguments. Dostoevsky saves Raskol'nikov, underscoring the inadequacy of rational thought and reminding his readers of a heritage discarded at their peril. This volume should be of special interest to secondary and university students, as well as to readers interested in literature, particularly, in Russian literature, and Dostoevsky.

This two-volume set offers comprehensive coverage of horror literature that spans its deep history, dominant themes, significant works, and major authors, such as Stephen King, Edgar Allan Poe, and Anne Rice, as well as lesser-known horror writers. • Describes horror literature during different periods, thus helping readers understand the roots of modern horror literature, how works of horror have engaged social issues, and how horror has evolved over time • Connects horror literature to popular culture through sidebars on film adaptations, television shows, video games, and other nonliterary, popular culture topics • Includes excerpts from selected literary works that exemplify topics discussed in the entries that support English language arts standards by enabling students to read these excerpts critically in light of the entries • Prompts students to consider the nature of horror as a genre, the relationship of horror literature and social issues, and how horror literature intersects with mainstream supernatural concerns, such as religion

Since its publication in 1842, Dead Souls has been celebrated as a supremely realistic portrait of provincial Russian life and as a splendidly exaggerated tale; as a paean to the Russian spirit and as a remorseless satire of imperial Russian venality, vulgarity, and pomp. As Gogol's wily antihero, Chichikov, combs the back country wheeling and dealing for "dead souls"--deceased serfs who still represent money to anyone sharp enough to trade in them--we are introduced to a Dickensian cast of peasants, landowners, and conniving petty officials, few of whom can resist the seductive illogic of Chichikov's proposition.

Reference Guide to Russian Literature

Psychological Realism in 19th Century Fiction

Masterpieces of Russian Literature

The Giants of Russian Literature: The Greatest Russian Novels, Stories, Plays, Folk Tales & Legends

The Copyist and His Craft in Nineteenth-century Fiction

The Nose and Other Stories

Well, in a certain chancellery there was a certain man who, as I cannot deny, was not of an attractive appearance. He was short, had a face marked with smallpox, was rather bald in front, and his forehead and cheeks were deeply lined with furrows-to say nothing of other physical imperfections. Such was the outer aspect of our hero, as produced by the St Petersburg climate. As regards his official rank-for with us Russians the official rank must always be given-he was what is usually known as a permanent titular councillor, one of those unfortunate beings who, as is well known, are made a butt of by various authors who have the bad habit of attacking people who cannot defend themselves. Our hero's family name was Bashmatchkin; his baptismal name Akaki Akakievitch. Perhaps the reader may think this name somewhat strange and far-fetched, but he can be assured that it is not so, and that circumstances so arranged it that it was quite impossible to give him any other name. This happened in the following way. Akaki Akakievitch was born, if I am not mistaken, on the night of the 23rd of March. His deceased mother, the wife of an official and a very good woman, immediately made proper arrangements for his baptism. When the time came, she was lying on the bed before the door. At her right hand stood the godfather, Ivan Ivanovitch Jeroshkin, a very important person, who was registrar of the senate; at her left, the godmother Anna Semenovna Byelobrushkova, the wife of a police inspector, a woman of rare virtues. Three names were suggested to the mother from which to choose one for the child-Mokuja, Sossuja, or Khozdazat. "No," she said, "I don't like such names." In order to meet her wishes, the church calendar was opened in another place, and the names Triphilly, Dula, and Varakhasy were found. "This is a punishment from heaven," said the mother. "What sort of names are these! I never heard the like! If it had been Varadat or Varukh, but Triphilly and Varakhasy!" They looked again in the calendar and found Pavsikakhiy and Vaktisiy. "Now I see," said the mother, "this is plainly fate. If there is no help for it, then he had better take his father's name, which was Akaki." So the child was called Akaki Akakievitch. It was baptised, although it wept and cried and made all kinds of grimaces, as though it had a presentiment that it would one day be a titular councillor. - Taken from "The Overcoat" written by Nikolai Gogol

Transnational Russian Studies offers an approach to understanding Russia based on the idea that language, society and culture do not neatly coincide, but should be seen as flows of meaning across ever-shifting boundaries. Our book moves beyond static conceptions of Russia as a discrete nation with a singular language, culture, and history. Instead, we understand it as a multinational society that has perpetually redefined Russianness in reaction to the wider world. We treat Russian culture as an expanding field, whose sphere of influence transcends the geopolitical boundaries of the Russian Federation, reaching as far as London, Cape Town, and Tehran. Our transnational approach to Russian Studies generates new perspectives on the history of Russian culture and its engagements with, and transformation by, other cultures. The volume thereby simultaneously illuminates broader conceptions of the transnational from the perspective of Russian Studies. Over twenty chapters, we provide case studies based on original research, treating topics that include Russia's imperial and postcolonial entanglements; the paradoxical role that language plays in both defining culture in national terms, and facilitating transnational communication; the life of things 'Russian' in the global arena; and Russia's positioning in the contemporary globalized world. Our volume is aimed primarily at students and researchers in Russian Studies, but it will also be relevant to all Modern Linguists, and to those who employ transnational paradigms within the broader humanities.

Between 2009 and 2012, the Gordon Institute for the Performing and Creative Arts in Cape Town held the Great Texts/Big Questions public lecture series which became a celebrated part of Cape Town's cultural landscape, demonstrating current intellectual and creative thinking in South Africa. These lectures gave audiences a chance to engage with transformative texts and questions, to hear thought leaders speak on the ideas, the books, the art, and the films that matter to them and to us. Relocations: Reading Culture in South Africa brings together a selection of these lectures by world-renowned artists, writers and thinkers in the form of essays, for the benefit of a wider readership, with a contemporary design which plays with words. The authors range from novelists André Brink and Imraan Coovadia (one of the collection's editors), to poets Gabeba Baderoon and Rustum Kozain, to artist William Kentridge and social activist Zackie Achmat. The topics are as wide as Don Quixote, Marx and Lincoln, trout fishing, Hamlet, the 19th-century Russian writer Gogol and Nabokov's novel Lolita. Today's readers are increasingly interested in finding new ways to understand and live with great texts and the world of ideas. Books like this demonstrate that thinking about these texts does not have to be an inaccessibly academic pursuit.

Author, dramatist and satirist, Nikolay Gogol (1809-1852) deeply influenced later Russian literature with his powerful depictions of a society dominated by petty bureaucracy and base corruption. This volume includes both his most admired short fiction and his most famous drama. A biting and frequently hilarious political satire, The Government Inspector has been popular since its first performance and was regarded by Nabokov as the greatest Russian play every written. The stories gathered here, meanwhile, range from comic to tragic and describe the isolated lives of low-ranking clerks, lunatics and swindlers. They include Diary of a Madman, an amusing but disturbing exploration of insanity; Nevsky Prospect, a depiction of an artist besotted with a prostitute; and The Overcoat, a moving consideration of poverty that powerfully influenced Dostoevsky and later Russian literature.

Great Russian Short Stories

Horror Literature through History: An Encyclopedia of the Stories that Speak to Our Deepest Fears [2 volumes]

Introduction to a Culture

The Cloak