

Chapter 1 : The New Russian Literature | Contemporary Russian Literature

Aug 15, 1888. August 15, 1888, Page 19 The New York Times Archives. MOSCOW, Aug. -- One of the most remarkable phases of the new spirit in Soviet Russia is the modification occurring in Soviet literature.

His father died in 1844, and the family relocated to Naumburg, where he grew up in a household comprising his mother, grandmother, two aunts, and his younger sister, Elisabeth. Nietzsche had a brilliant school and university career, culminating in May 1869 when he was called to a chair in classical philology at Basel. At age 24, he was the youngest ever appointed to that post. Before the opportunity at Basel arose, Nietzsche had planned to pursue a second Ph.D. When he was a student in Leipzig, Nietzsche met Richard Wagner, and after his move to Basel, he became a frequent guest in the Wagner household at Villa Tribschen in Lucerne. His first book, *The Birth of Tragedy out of the Spirit of Music*, was not the careful work of classical scholarship the field might have expected, but a controversial polemic combining speculations about the collapse of the tragic culture of fifth century Athens with a proposal that Wagnerian music-drama might become the source of a renewed tragic culture for contemporary Germany. These essays are known collectively as the *Untimely Meditations*. When he sent the book to the Wagners early in 1872, it effectively ended their friendship: As a result, he was freed to write and to develop the style that suited him. He published a book almost every year thereafter. These works began with *Daybreak*, which collected critical observations on morality and its underlying psychology, and there followed the mature works for which Nietzsche is best known: *In later years*, Nietzsche moved frequently in the effort to find a climate that would improve his health, settling into a pattern of spending winters near the Mediterranean usually in Italy and summers in Sils Maria, Switzerland. His symptoms included intense headaches, nausea, and trouble with his eyesight. Recent work Huenemann has convincingly argued that he probably suffered from a retro-orbital meningioma, a slow-growing tumor on the brain surface behind his right eye. In January 1889, Nietzsche collapsed in the street in Turin, and when he regained consciousness he wrote a series of increasingly deranged letters. His close Basel friend Franz Overbeck was gravely concerned and travelled to Turin, where he found Nietzsche suffering from dementia. After unsuccessful treatment in Basel and Jena, he was released into the care of his mother, and later his sister, eventually lapsing entirely into silence. He lived on until 1890, when he died of a stroke complicated by pneumonia. *Critique of Religion and Morality* Nietzsche is arguably most famous for his criticisms of traditional European moral commitments, together with their foundations in Christianity. This critique is very wide-ranging; it aims to undermine not just religious faith or philosophical moral theory, but also many central aspects of ordinary moral consciousness, some of which are difficult to imagine doing without. By the time Nietzsche wrote, it was common for European intellectuals to assume that such ideas, however much inspiration they owed to the Christian intellectual and faith tradition, needed a rational grounding independent from particular sectarian or even ecumenical religious commitments. Then as now, most philosophers assumed that a secular vindication of morality would surely be forthcoming and would save the large majority of our standard commitments. Christianity no longer commands society-wide cultural allegiance as a framework grounding ethical commitments, and thus, a common basis for collective life that was supposed to have been immutable and invulnerable has turned out to be not only less stable than we assumed, but incomprehensibly mortal—and in fact, already lost. The response called for by such a turn of events is mourning and deep disorientation. Indeed, the case is even worse than that, according to Nietzsche. Not only do standard moral commitments lack a foundation we thought they had, but stripped of their veneer of unquestionable authority, they prove to have been not just baseless but positively harmful. Unfortunately, the moralization of our lives has insidiously attached itself to genuine psychological needs—some basic to our condition, others cultivated by the conditions of life under morality—so its corrosive effects cannot simply be removed without further psychological damage. Still worse, the damaging side of morality has implanted itself within us in the form of a genuine self-understanding, making it hard for us to imagine ourselves living any other way. Thus, Nietzsche argues, we are faced with a difficult, long term restoration project in which the most cherished aspects of our way of life must be ruthlessly investigated, dismantled, and then reconstructed

in healthier form—all while we continue somehow to sail the ship of our common ethical life on the high seas. The most extensive development of this Nietzschean critique of morality appears in his late work *On the Genealogy of Morality*, which consists of three treatises, each devoted to the psychological examination of a central moral idea. In the First Treatise, Nietzsche takes up the idea that moral consciousness consists fundamentally in altruistic concern for others. He begins by observing a striking fact, namely, that this widespread conception of what morality is all about—while entirely commonsensical to us—is not the essence of any possible morality, but a historical innovation. In such a system, goodness is associated with exclusive virtues. There is no thought that everyone should be excellent—the very idea makes no sense, since to be excellent is to be distinguished from the ordinary run of people. Nietzsche shows rather convincingly that this pattern of assessment was dominant in ancient Mediterranean culture the Homeric world, later Greek and Roman society, and even much of ancient philosophical ethics. It focuses its negative evaluation evil on violations of the interests or well-being of others—and consequently its positive evaluation good on altruistic concern for their welfare. Such a morality needs to have universalistic pretensions: It is thereby especially amenable to ideas of basic human equality, starting from the thought that each person has an equal claim to moral consideration and respect. The exact nature of this alleged revolt is a matter of ongoing scholarly controversy in recent literature, see Bittner ; Reginster ; Migotti ; Ridley ; May Afterward, via negation of the concept of evil, the new concept of goodness emerges, rooted in altruistic concern of a sort that would inhibit evil actions. For Nietzsche, then, our morality amounts to a vindictive effort to poison the happiness of the fortunate GM III, 14 , instead of a high-minded, dispassionate, and strictly rational concern for others. That said, Nietzsche offers two strands of evidence sufficient to give pause to an open minded reader. Second, Nietzsche observes with confidence-shaking perspicacity how frequently indignant moralistic condemnation itself, whether arising in serious criminal or public matters or from more private personal interactions, can detach itself from any measured assessment of the wrong and devolve into a free-floating expression of vengeful resentment against some real or imagined perpetrator. The First Treatise does little, however, to suggest why inhabitants of a noble morality might be at all moved by such condemnations, generating a question about how the moral revaluation could have succeeded. The Second Treatise, about guilt and bad conscience, offers some materials toward an answer to this puzzle. Nietzsche begins from the insight that guilt bears a close conceptual connection to the notion of debt. The pure idea of moralized guilt answers this need by tying any wrong action inextricably and uniquely to a blamable agent. As we saw, the impulse to assign blame was central to the resentment that motivated the moral revaluation of values, according to the First Treatise. Thus, insofar as people even nobles become susceptible to such moralized guilt, they might also become vulnerable to the revaluation, and Nietzsche offers some speculations about how and why this might happen GM II, 16— These criticisms have attracted an increasingly subtle secondary literature; see Reginster , as well as Williams a, b , Ridley , May In such cases, free-floating guilt can lose its social and moral point and develop into something hard to distinguish from a pathological desire for self-punishment. Ascetic self-denial is a curious phenomenon indeed, on certain psychological assumptions, like descriptive psychological egoism or ordinary hedonism, it seems incomprehensible , but it is nevertheless strikingly widespread in the history of religious practice. One obvious route to such a value system, though far from the only one, is for the moralist to identify a set of drives and desires that people are bound to have—perhaps rooted in their human or animal nature—and to condemn those as evil; anti-sensualist forms of asceticism follow this path. As Nietzsche emphasizes, purified guilt is naturally recruited as a tool for developing asceticism. Suffering is an inevitable part of the human condition, and the ascetic strategy is to interpret such suffering as punishment, thereby connecting it to the notion of guilt. Despite turning her own suffering against her, the move paradoxically offers certain advantages to the agent—not only does her suffering gain an explanation and moral justification, but her own activity can be validated by being enlisted on the side of punishment self-castigation: For every sufferer instinctively seeks a cause for his suffering; still more precisely, a perpetrator, still more specifically, a guilty perpetrator who is susceptible to suffering, and the ascetic priests says to him: GM III, 15 Thus, Nietzsche suggests, The principal bow stroke the ascetic priest allowed himself to cause the human soul to resound with wrenching and ecstatic music of every kind was

executedâ€”everyone knows thisâ€”by exploiting the feeling of guilt. Consider, for example, the stance of Schopenhauerian pessimism, according to which human life and the world have negative absolute value. From that standpoint, the moralist can perfectly well allow that ascetic valuation is self-punishing and even destructive for the moral agent, but such conclusions are entirely consistent withâ€”indeed, they seem like warranted responses toâ€”the pessimistic evaluation. That is, if life is an inherent evil and nothingness is a concrete improvement over existence, then diminishing or impairing life through asceticism yields a net enhancement of value. While asceticism imposes self-discipline on the sick practitioner, it simultaneously makes the person sicker, plunging her into intensified inner conflict GM III, 15, 20â€” While this section has focused on the Genealogy, it is worth noting that its three studies are offered only as examples of Nietzschean skepticism about conventional moral ideas. Nietzsche tried out many different arguments against pity and compassion beginning already in *Human, All-too-human* and continuing to the end of his productive lifeâ€”for discussion, see Reginster, Janaway forthcoming, and Nussbaum. Nietzsche resists the hedonistic doctrine that pleasure and pain lie at the basis of all value claims, which would be the most natural way to defend such a presupposition. From that point of view, the morality of compassion looks both presumptuous and misguided. It is misguided both because it runs the risk of robbing individuals of their opportunity to make something positive individually meaningful out of their suffering, and because the global devaluation of suffering as such dismisses in advance the potentially valuable aspects of our general condition as vulnerable and finite creatures GS; compare Williams. For him, however, human beings remain valuing creatures in the last analysis. It follows that no critique of traditional values could be practically effective without suggesting replacement values capable of meeting our needs as valuers see GS; Anderson, esp. Nietzsche thought it was the job of philosophers to create such values BGE, so readers have long and rightly expected to find an account of value creation in his works. There is something to this reaction: It is common, if not altogether standard, to explain values by contrasting them against mere desires. If I become convinced that something I valued is not in fact valuable, that discovery is normally sufficient to provoke me to revise my value, suggesting that valuing must be responsive to the world; by contrast, subjective desires often persist even in the face of my judgment that their objects are not properly desirable, or are unattainable; see the entries on value theory and desire. We [contemplatives] are those who really continually fashion something that had not been there before: Only we have created the world that concerns man! Some scholars take the value creation passages as evidence that Nietzsche was an anti-realist about value, so that his confident evaluative judgments should be read as efforts at rhetorical persuasion rather than objective claims Leiter, or relatedly they suggest that Nietzsche could fruitfully be read as a skeptic, so that such passages should be evaluated primarily for their practical effect on readers Berry; see also Leiter. Others Hussain take Nietzsche to be advocating a fictionalist posture, according to which values are self-consciously invented contributions to a pretense through which we can satisfy our needs as valuing creatures, even though all evaluative claims are strictly speaking false. First, while a few passages appear to offer a conception of value creation as some kind of legislative fiat e. Second, a great many of the passages esp. GS 78, , , , connect value creation to artistic creation, suggesting that Nietzsche took artistic creation and aesthetic value as an important paradigm or metaphor for his account of values and value creation more generally. While some Soll attack this entire idea as confused, other scholars have called on these passages as support for either fictionalist or subjective realist interpretations. In addition to showing that not all value creation leads to results that Nietzsche would endorse, this observation leads to interesting questionsâ€”e. If so, what differentiates the two modes? Can we say anything about which is to be preferred? Nietzsche praises many different values, and in the main, he does not follow the stereotypically philosophical strategy of deriving his evaluative judgments from one or a few foundational principles. A well-known passage appears near the opening of the late work, *The Antichrist*: Everything that heightens the feeling of power in man, the will to power, power itself. Everything that is born of weakness. The feeling that power is growing, that resistance is overcome. That doctrine seems to include the proposal that creatures like us or more broadly: The same conception has been developed by Paul Katsafanas, who argues that, qua agents, we are ineluctably committed to valuing power because a Reginster-style will to power is a constitutive condition on acting at all. His account thereby contributes to the

constitutivist strategy in ethics pioneered by Christine Korsgaard and David Velleman , On this view, what Nietzsche values is power understood as a tendency toward growth, strength, domination, or expansion Schacht Leiter is surely right to raise worries about the Millian reconstruction. Nietzsche apparently takes us to be committed to a wide diversity of first order aims, which raises prima facie doubts about the idea that for him all willing really takes power as its first-order aim as the Millian argument would require. It is not clear that this view can avoid the objection rooted in the possibility of pessimism i. Given his engagement with Schopenhauer, Nietzsche should have been sensitive to the worry. According to Reginster I want to learn more and more to see as beautiful what is necessary in things; then I shall be one of those who make things beautiful.

Chapter 2 : Russian literature - Wikipedia

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Posted on March 16, by Elena Dimov One of our goals is to introduce the new Russian literature to readers in America. Despite the appearance of many talented new authors, only a few of them have had works translated into English and become known to the western public. Even less known in the West is the younger generation of Russian authors, whose talented and fresh voices have begun to change the literary landscape in Russia in recent years. By Dmitri Kuzmin [http:](http://) As a talented and successful writer, she is committed to helping talented young Russian authors: They are new people, and entirely new writers. They are free of the Soviet legacy in every sense. They have no nostalgia and do not resonate with the sort of art that attempts to turn everything Soviet into vintage chic—one may say without exaggeration that this is the most ingenuous and honest literature in Russia since The works of the finalists of the Debut Prize create a vibrant, colorful image of the new Russian literature, free from the limitations of the past and now more open to the world. The thematic and literary styles of these authors are different, as different as their experiences. In all of their works, however, one can see the talent, humor, and optimism which are influencing the phenomenon of the New Russian Literature — genuine, multifaceted, and fearless. Olga Slavnikova Olga Slavnikova is one of the most renowned contemporary writers in Russia. She has lived and worked in Moscow since Her first novel was published in It won the Russian Booker Prize in Alisa Ganieva Alisa Ganieva was born in in Moscow, but soon moved with her family to their native Dagestan. She was propelled to true stardom by her work Salam tebe, Dalgat! From the first strophes of Salam tebe, Dalgat! It is all the more unusual that this work was a written by a young woman, who was hiding behind the name of a young Dagestani fighter named Gulla Khirachev, and who uncovered her true identity only after the announcement of the award of the Debut Prize. This literary mystification only adds to the charisma of Alisa Ganieva. Biryukov holds degrees in history and philosophy in addition to his post-graduate work at the Institute of Philosophy and Law and the famous Literary Institute in Moscow. After the success of his short story, Birukov has started work on a long novel. In America Burykov was reading the excerpts from his story Uritsky Street. She is a graduate of the Literary Institute in Moscow in What made this story so fascinating to young people? It is a story about a girl alone on the road having adventures and meeting all kinds of people. In , his short novel Pale City won the Debut Prize. It is a wonderful narrative about his native Ufa and young people. One can see the freshness of his style and association with modern cultural icons which attract the young readers to him. Her specialties include Russian culture and literature. She is currently working on a study of Russian poetry in the late twentieth century and developing the bibliography of current Russian prose and poetry.

OCLC Number: Notes: "The aim of the present work is to furnish an understanding of Russia from the inside through the instrumentality of Russian literature what I write about Dostoevskii is the core of the undertaking."

Early history[edit] Old Russian literature consists of several masterpieces written in the Old Russian language i. The main type of Old Russian historical literature were chronicles , most of them anonymous. Life of Alexander Nevsky offers a well-known example. Bylinas " oral folk epics " fused Christian and pagan traditions. Medieval Russian literature had an overwhelmingly religious character and used an adapted form of the Church Slavonic language with many South Slavic elements. The first work in colloquial Russian , the autobiography of the archpriest Avvakum , emerged only in the midth century. The reforms he implemented encouraged Russian artists and scientists to make innovations in their crafts and fields with the intention of creating an economy and culture comparable. Through their debates regarding versification of the Russian language and tone of Russian literature, the writers in the first half of the 18th century were able to lay foundation for the more poignant, topical work of the late 18th century. Vasily Kirillovich Trediakovsky , a poet, playwright, essayist, translator and contemporary to Antioch Kantemir, also found himself deeply entrenched in Enlightenment conventions in his work with the Russian Academy of Sciences and his groundbreaking translations of French and classical works to the Russian language. However, his work was often incredibly theoretical and scholarly, focused on promoting the versification of the language with which he spoke. Although he often disagreed with Trediakovsky, Sumarokov also advocated the use of simple, natural language in order to diversify the audience and make more efficient use of the Russian language. However, the themes and scopes of the works these writers produced were often more poignant, political and controversial. Alexander Nikolayevich Radishchev , for example, shocked the Russian public with his depictions of the socio-economic condition of the serfs. Nikolay Karamzin , " , for example, is known for his advocacy of Russian writers adopting traits in the poetry and prose like a heightened sense of emotion and physical vanity, considered to be feminine at the time as well as supporting the cause of female Russian writers. His works were thus not universally well received; however, they did reflect in some areas of society a growing respect for, or at least ambivalence toward, a female ruler in Catherine the Great. This concept heralded an era of regarding female characteristics in writing as an abstract concept linked with attributes of frivolity, vanity and pathos. Some writers, on the other hand, were more direct in their praise for Catherine II. Unlike those who took after the grand style of Mikhail Lomonosov and Alexander Sumarokov, Derzhavin was concerned with the minute details of his subjects. Denis Fonvizin , an author primarily of comedy, approached the subject of the Russian nobility with an angle of critique. Fonvizin felt the nobility should be held to the standards they were under the reign of Peter the Great, during which the quality of devotion to the state was rewarded. His works criticized the current system for rewarding the nobility without holding them responsible for the duties they once performed.

Chapter 4 : 20 Great Russian Novels You Should Read Right Now | Qwiklit

Pushkin is credited with both crystallizing the literary Russian language and introducing a new level of artistry to Russian literature. His best-known work is a novel in verse, Eugene Onegin. An entire new generation of poets including Mikhail Lermontov, Yevgeny Baratynsky, Konstantin Batyushkov, Nikolay Nekrasov, Aleksey Konstantinovich Tolstoy, Fyodor Tyutchev and Afanasy Fet followed in Pushkin's steps.

Russian language Russian is a Slav language belonging to the Indo-European family. The dispersion of the Slav tribes in prehistoric times resulted in the formation of various Slav dialects, of which Shafarik counted twelve, although other writers recognize only six or seven. The Slav dialects are divided into the South-Eastern dialects and the Western dialects. Russian has many affinities with the Bulgarian and Servian languages, because Russia received her primitive literature from the Bulgarians and Servians. The absence of documents, however, makes it impossible to define with precision the character of the primitive language of Russia, or rather the relations between that language and the Russian of literature. According to Sreznevski and Lavroff, the similarity between the two languages was almost complete, and consisted in turns of expression rather than in grammatical forms. Before the thirteenth century, the literary, ecclesiastical, and administrative language was one. But in the fourteenth century the ecclesiastical language began to differ from the literary language and this difference grew considerably in the fifteenth and sixteenth centuries. In time Russian underwent local changes of form that gave rise to the dialects of Kieff, Novgorod, Vladimir, and Moscow. The Vareghi, the Greeks, the Tatars, the Lithuanians, and the Poles left traces of their political domination on the language of Russia, and in the time of Peter the Great many words were added from German, French, and English. The question of the primitive language of Russia is connected with the ethnological question, and in the nineteenth century gave rise to lengthy and spirited polemics which, however, led to no definite results. Political and nationalist questions also enter into the philological researches concerning the primitive language of Russia. The Ruthenians, or Little Russians, claim that their language was the original Russian, and therefore that primitive Russian literature should rather be called Ruthenian. On the other hand Sobolevski and the nationalists of Great Russia declare that the present Ruthenian is not the primitive language of Kieff. This philological controversy between the nationalists of Little Russia and those of Great Russia has not yet terminated. Ancient popular literature From its earliest history Russia has possessed a literature that was handed down by tradition from generation to generation. It was not before the seventeenth century that this literature took a written form. The collection of Russian proverbs was begun: Upon this literature, which conveys so much information on the religious, civil, and social life of primitive Russia, great light was thrown by the studies of Kalaidovitch, Snegireff, Sakharoff, Kirieevski, Bielinski, Athanasieff, Kostomoroff, Maikoff, Buslaeff, Bezsonoff, and Vselovski. The popular Russian songs are divided into several classes. Others, illustrating the promiscuity of pagan tradition, celebrate the birth of Jesus Christ sviatotchnyja piesni; others relate to the spring feasts vesnianki, or accompany the dance khorovodnyja. The byline are the most beautiful treasures of this popular literature, of which they form the heroic cycle. The term byline is derived from the verb byl it was, and etymologically signifies the recital of that which happened in times gone by. They tell of the deeds of the legendary heroes of primitive Russia. History, legend, and mythology together furnish the matter of these epic songs. In them the Russian heroes are called bogatyr, a name that some believe to be derived from Bog God, as if they were demigods; others believe that the term is derived from Tatar or Mongolian; and yet others from the Sanskrit bhaga, force, happiness. The heroes who are immortalized in the byline belong to the epoch of Vladimir the Great, or to more ancient times, and partake of a mythological character. The "young heroes" mladshie belong historically to the epoch of Vladimir; their names are Elia Muromec, Dobrynja Nikititch, Alesha Popovitch, Solovei Budimirovitch, etc. Kieff is so to speak, their geographical centre, and Vladimir their star. In the Russian chronicles they are mentioned between the eleventh and thirteenth centuries. Elia of Murom lived at the end of the twelfth century, and his remains rest in the grotto of the sanctuary of Petcherskaia at Kieff. They combat the monsters that assail Russia from within or from without, that is, paganism and thieves among the first, and

the Petchenegi, the Polovcy, and the Chozari among the second. The historical, philological, and poetical importance of these ancient monuments of literature is very great. Other byline of later date, more commonly called historical songs, refer to the Tatar invasions, to the period of Ivan the Terrible, and also to that of Peter the Great. The songs and legends of Little Russia are called dumy elegies, ballads, and celebrate the struggles of the Cossacks and Little Russians against the Turks or Tatars and the Poles, and the union of Little Russia with Great Russia. The songs that refer to domestic life are called bytovyja piesni. They sing the popular feasts and games, and the sad as well as happy events of domestic life, while they preserve many traces of paganism. The best collections of them are those of Tchulkoff St. Petersburg, ; Novikoff Moscow, ; and Sakharoff St. Petersburg. To popular literature belong the fanciful novels called skazki, which resemble somewhat the stories of the Fates. Their protagonists are strange beings created by the ardent popular fancy, Baba-Iaga, serpents with six or twelve heads, stags, horses, etc. The forces of nature are personified. At times the mythological element predominates in them entirely; and again it is blended with Christianity. The oldest novels are characterized by their simplicity and by the repose of their recital. Some of them, like the one entitled "The Judgment of Shemjaka", are satirical compositions. Others are derived from Western novels, especially the Italian. The proverbs also belong to popular literature. They are called poslovcy, and are very abundant, the first complete collection of them having been made by D. They are the spontaneous product of the wisdom, caustic spirit, and rudimentary culture of the Russian people, and reflect the various historical ages of Russia. To popular literature belong also the enigmas or riddles zagadki, collected by Khudiakoff Moscow, and by Sadovnikoff St. Petersburg, ; the incantations zagovory, the conjurations zakliatia, and the lullabies platchi, which are most useful for the study of Russian folk-lore and primitive Russian life.

First monuments of Russian literature The first written literature of Russia is coincident with the conversion of Russia to Christianity. Bulgaria was the first Slav educator of Russia, and the first translations of the Scriptures and the liturgies were Bulgarian. This valuable document was published by Vostokoff in Ancient Russian literature is of an eminently religious character. The greater portion of its monuments are sermons, homilies, letters, lives of saints, pilgrimages; even the profane works, as chronicles and voyages, have a religious tone. On the other hand, owing to the fact that the Russians received their Christianity from Byzantium, their literature was openly Byzantine in character, the early Russians either translating the Byzantine works, or being inspired by the spirit of those works, and writing as if they were Byzantines. Primitive Russian literature, however, was subject also to other influences. The Slav influence was due to the Bulgarians and Servians, who, until the fifteenth century, gave many cultured men to Russia, e. Greek influence lasted a longer time, and flourished in the seventeenth and eighteenth centuries. Russian literature in the beginning consisted of translations from the Greek and of original works. Its development was very slow, because the prices of codices were very high. The copying of books was considered not only a useful contribution to culture, but a supernatural work. The Princess of Polotsk, St. Euphrosyne twelfth century, copied books, a work to which monks, and even bishops, devoted themselves. Russian monks were wont to go to Constantinople, or to Mount Athos, and there to become amanuenses and enrich the first Russian libraries by their work. The first books that were translated were those of the Holy Scripture that were most used by the people Psalms, the Gospels, Proverbs, Wisdom of Solomon, Ecclesiastes, Wisdom of Jesus the son of Sirach. There were also collections of extracts from the Holy Scripture, called Paremii. The translation of all the books of the Holy Scripture in a single codex was made in, by order of Gennadius Gonzoff, Archbishop of Novgorod Simultaneously with the Holy Scripture, the writings of the Fathers of the Church were greatly in vogue, especially those of St. Highly esteemed also were the doctrinal explanations of St. Cyril of Jerusalem, the canons of St. Basil, the homilies of St. Theodore the Studite, the discourses of St. Athanasius against Arianism, the discourses of St. Gregory of Nazianzus, the "Klimax" of St. John Climacus, and the works of St. Isaac the Syrian, St. Ephraem the Syrian, and St. Until the seventeenth century, the theological writings of St. John Damascene were the sources of Russian Orthodox theology. The great popularity of the works of the Fathers gave rise to the formation of collections of extracts from their discourses, and to annotated copies, with explanations, for the study of their writings, called sborniki, of which there are several: John Chrysostom; "Margarit", another collection from St. John Chrysostom, included in the monologue of the Metropolitan Macarius, and published for the first time at

Ostrog in ; "Izmaragd", a collection of sermons and homilies from St. John Chrysostom , St. Gregory the Great , and St. Cyril of Alexandria ; "Andriatis", a collection of the homilies recited by St. John Chrysostom at Antioch ; "Zlataia ciep" golden chain , a collection of discourses on the moral virtues, taken from the Fathers of the Church and from Russian writers; the "Ptchely" bees , a collection of the literary flowers of St. The famous "Sbornik" of Sviatoslaff Yaroslaffitch, Prince of Tchernigoff, which was translated in Bulgaria from the Greek, for the Tsar Simeon, in , also has texts from the Fathers and from profane writers. The Greek synaxaria, the Patereka of Sinai and Jerusalem , translated in the twelfth and thirteenth centuries, and the "Patericon" of the Petcherskaia Shrine of Kieff, which is very valuable for the study of primitive Russian hagiology , are of a sacro-historical character. The Greek synaxaria took in Russian the name of Prologos. Collections of discourses in honour of the feasts of Our Lord , of the Blessed Virgin , and of the saints received the name of "Torzhestvenniki". An historical compendium of the Old Testament , called "Palei", from palaia diatheke, dates from the earliest times of Russian Christianity. The oldest codices of the "Palei" are of the fourteenth century, but their origin is much older. To sacred and profane literature belong the so-called chronographoi, collections and transformations of writings of Byzantine chroniclers, especially of Malala , Amartolos, Manasses, and Zonaras , as also the Slav version of the "Christian Topography" of Cosmas Indicopleustes. Partly to sacro-profane and partly to profane literature belong many novels and stories translated from Byzantine, Servian , and Bulgarian writings, in the sixteenth and seventeenth centuries. One of the most famous novels, taken from the literature of Constantinople, is the history of Barlaam and Josaphat. At the end of the sixteenth century, the influence of Polish literature helped to spread in Russia two works that were much in vogue in the West, the "Gesta Romanorum", and the "Speculum Magnum. Under the influence of this literature, religious songs were created that became very popular with the people Dukhovnye stikhi.

Chapter 5 : Russian Literature Books

Pieces on six great Russian-language writers, from The New Yorker's archive, including by Masha Gessen, Keith Gessen, Vladimir Nabokov, Janet Malcolm, and James Wood.

He had brought the spirit of European Romanticism to Russia. He had a big role and great influence upon Russian literature much more greater than his fabulous talent. His poetry varied from short lyrical to epic. His writings include prose, drama and critical articles. Zhukovsky was an obsessed with the approach of the Nikolay Karamzin Romantic literary movement that faced against classic emphasis on intellect with the belief that poetry should be an expression of feelings. During , when first group of his poems were published. He was really regarded as the best Russian poet. At the same time Vasily Zhukovsky was appointed as Russian tutor in the empire family. In the teacher was a heir for the throne. His first poetic works were done by the poet Zhukovsky which were lots ten years ago. At the age of 12, it was of classic drama quoted from Romanian history which was done enthusiastically and with warm reception in the family. He was also fond of drawing which he practiced since the age of fourth when he made with the chalk the painting of Jesus on the land of manor. Maiden of drawing was discovered and fell upon her knees always bowing during the prayers. She claimed that she heard music melodies. She opened the doors. There was influential role and very important in spreading the poems of Alexander Pushkin. His position in the court played an important role that will be point out by me: He hurried to see the poet. As he prepared them for publishing. In , jo got retired from the court and afterwards he settled in Germany where he got married Elizabeth Reiter, the daughter of an artist friend who was 18 years old, he devoted much of his life for translation. His works were eventually published in Even though his translation was very distanced from any accuracy it became itself classic as it occupied superior rank in the history of Russia pottery. Whence have you flown down to us? Taciturn and without a sound Why have you abandoned us? Where is your dwelling? What are you, where did you go? Why did you appear, Mayhap you are youthful Hope, Who arrives from time to time Cloaked in magic.

Chapter 6 : Friedrich Nietzsche (Stanford Encyclopedia of Philosophy)

Read the full-text online edition of The New Spirit in the Russian Theatre, And a Sketch of the Russian Kinema and Radio, , Showing the New Communal Relationship between the Three ().

November 27, Author: EsoterX 5 Comments In Russia, monster does not scare you. You must not mention their names after twilight, and if you ill-treat them they will make sleep impossible. One of the most curious and widespread beliefs of the peasants is that every house contains a domovoi or house-spirit. Russian peasants catch glimpses of the domovoi about as often as Americans see ghosts, but they all believe in his existence. The domovoi is described as a little old man, no bigger than a five-year-old boy. Sometimes he is seen wearing a red shirt, with a blue girdle, like a moujik on holidays. At other times he sports a suit of blue. He has a white beard and yellow hair and glowing eyes. Though mostly invisible, the peasants firmly believe that he is always about the premises and busying himself in their affairs. His usual hiding-place is understood to be behind the big brick stove that forms the chief feature of a Russian cottage. When the people are asleep he issues forth and conducts himself amicably or otherwise, according to the humor he happens to be in. The domovoi is mischievous as a monkey, and like that animal is inclined to fly into a passion at very short notice if he is not satisfied with his surroundings and treatment. Many peasant families after eating supper always leave a portion of food on the table for the domovoi, who would otherwise consider himself ill-treated and disturb their sleep by pounding on the table with his fist Thomas, , p The natural form of the Domovoi reportedly ranges from a hirsute, small, long-bearded man to a slightly more ghoulish dwarf-like creature with horns and a tail likely a late overlay via Eastern Orthodox Christianity that associated common pagan house spirits with devils , but it is believed he can assume the form of the resident family members, their dead ancestors, or family pets. That is to say that the first sacred space was the home, visible in almost universal traditions of the sanctity of the entrance to the home. This is indicated by surviving customs, in the East and elsewhere among primitive peoples, and by the earliest historic records of the human race. It is obvious that houses preceded temples, and that the house-father was the earliest priest. The Domovoi is often reputed to live underneath the threshold of a home or beneath the stove the symbolic pre-religious altar around which family life revolves. If, indeed, the earliest dwelling of man was a cave, rather than a tent, the household fire was still at its entrance; and the threshold was the hearthstone. When, in the progress of building-changes, the hearthstone was removed to the center of the building, or of the inner court, its sanctity went with it, as the place of the family fire. Associating the process of demonization with intellectualization and rationalization may seem counterintuitive, but when you consider orderly and hierarchical Christian demonology in comparison to the relative anarchy of pagan folk beliefs, where a veritable zoo of entities equally benign and malevolent require appeasement, the transfer of both good and evil to respective hierarchies, offers a total dominion over the identification of the sacred vs. I would not go so far to call this modernity, but rather a consolidation in the march towards modernity. Each house has its goblin. Along with reverence for mother Earth, faith in the existence of the domovoi was one of the most long-lasting aspects of Russian paganism, for belief in the spirit generally remained steadfast among a large section of the rural population at least until the beginning of the twentieth century. Steadfast belief in the Domovoi among Slavic cultures persisted well into the 19th Century, if not the 20th. Particularly interesting is the fact that the Domovoi for a good portion of his history was actually credited with defending the home from external goblins of more malign intent. Thus we see a slow evolution of the hairy little man that takes care of the household into what can only be described as an imp horns, tail, associated with the devil , and rituals associated with him described as witchcraft. By the end of the 19th Century, the Domovoi was associated officially by the Orthodox Church with an unclean dead relative cursed by God to haunt the earth for a short period of time, contaminating the image of the friendly house goblin. When peasants referred to a single devil chert , they envisaged a small creature, one of a host of similar demons. There are certainly analogues for the Domovoi in other cultures, which no doubt is due to the near universality of the origins of religion in ancestor worship, and the early sanctity of the household as the most fundamental form of sacred space. In particular, the Celtic Brownie has been noted as being almost

identical to the Slavic Domovoi. It is strange how closely the Russian Domovoi resembles the Brownie in every way, not only on account of the noise he makes in certain circumstances, but also with regard to the willingness to help in domestic work, and also by being most particular as to respectful treatment. When a peasant is going to live in a new house, he has to go through a formal ceremony. Food is placed on the table, and the new-comer bows towards each corner of the room, saying at the same time: Having finished, he leaves hot water and other necessaries for that worthy, and going out of the room expresses his thanks for the pleasant bath he was allowed to enjoy. When the Domovoi for one reason or another takes a dislike to people, he begins to bang and knock about in every part of the house to such an extent that the unfortunate family at last can stand it no longer and has to leave. But as a rule he makes himself useful, e. All the animals of which he is fond are healthy, smooth, and clean. When he takes a dislike to a cow or horse, he will take away its fodder and give it to a favorite animal, and will chase the other poor beast about all night. When the peasant notices in the morning that an animal looks thin and worn, he at once suspects the cause, and sets to work to set matters right. In the case of special obstinacy a more powerful means of punishment is used, viz. This is of course, nothing to be stressed about as it only represents the malleability of the semiosphere. As long as individuals, groups, nations, and cultures communicate there will be an exchange and metamorphosis of symbols. Conway, Moncure Daniel, Holt and Company, Russian Literature and Its Demons. Berghahn Books, Dieckhoff, Cyril H. Medieval Origins of its Special Path. University of Chicago Press, Wright, Richardson Little,

Chapter 7 : The Weirdos of Russian Literature | Literary Hub

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Click to share on Pocket Opens in new window The private lives and personal habits of the great Russian writers are fascinating to me. They are held up as these great geniuses with their lofty thoughts and doorstep novels. But it turns out they are just like us. Tolstoy had to eat boiled pears to ease his digestive troubles. Bulgakov was obsessed with having enough pairs of socks. And Chekhov made his own creosote vapor inhalations. OK, not everyone does this. By knowing how odd—and how ordinary—these writers were, we can feel closer to them and, more importantly, to their work, so often wrongly characterized as inaccessible. His diet was a model of clean eating. Occasionally, to break up the succession of egg-based protein, he would eat his main non-egg favorite, beans and brussels sprouts. Once a year he would allow himself a slice of lemon pie. Tolstoy was a proponent of what we would now call mindfulness and even wrote a self-help book *A Calendar of Wisdom* that reads like a compendium from the Oprah Winfrey bible itself, O, The Oprah Magazine I mean this as a compliment. And he was a fan of Vivekananda, the Indian monk who is generally credited with bringing yoga to the West. It is doubtful if in this age man has ever risen above this selfless, spiritual meditation. I like to think that it was only the eggs that stood in his way. No one wants to experience the consequences of that dietary choice during downward dog. Sadly, Chekhov had plenty of time to feel FOMO himself as he spent most of the last six years of his life suffering from hemorrhages caused by tuberculosis. Akhmatova had very little money as she was not allowed to work officially as a writer and was constantly under surveillance. Despite this, she conducted herself sartorially like Norma Desmond in *Sunset Boulevard*, wearing pre-revolutionary embroidered black silk dressing gowns to poetry readings in the late s. The critic Vitaly Vilenkin noted: A lipstick had been left out on a table, next to a mirror moved from another room. He had a longtime mistress who was an opera singer he followed around Europe. He was grumpy, volatile, and camp. He threw an inkwell at his mistress when she annoyed him and told the actress Sarah Bernhardt that she reminded him of a toad. He had a love-hate friendship with Tolstoy. He would entertain them by dancing jigs for them and by impersonating a chicken whilst he was eating soup. Either way, Turgenev could be fun. That, my friends, is optimism. Aleksandr Solzhenitsyn, absolute workaholic Of all the great Russian writers, Solzhenitsyn, author of *The Gulag Archipelago*, is perhaps the one most profoundly bound by habit. I like to think of him as the life coach from hell. Legend has it that he never once answered a ringing telephone. This was a duty for others, such as your wife. But every day he sits and works. He is missing a vertebra. There is one story about him cutting loose. When the writer Lydia Chukovskaya was interviewed about her friendship with Solzhenitsyn in the early s, she talked about how they kept similar writing hours poor woman and how he would be anxious not to disturb her. He did know how to party after all.

Chapter 8 : Russian soul - Wikipedia

The term Russian soul (Russian: Душа́•••Душа́• Душа́, RÁ'sskaya dushÁ; also great Russian soul, mystifying Russian soul) has been used in literature to describe Russian identity. The writings of many Russian writers such as Nikolai Gogol, Leo Tolstoy and Fyodor Dostoyevsky offer descriptions of the Russian soul.

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Sep 21, Á. September 21, , Page The New York Times Archives TO the average cultured Anglo-Saxon Russian literature is bounded on the north and west by Tolstoy and on the south and east by Gorky.