
Tolstoy And The Genesis Of War And Peace

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Virginia Woolf and the Migrations of Language
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What to Do?
Bondarchuk's War and Peace

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The Genesis Of
War And Peace* www.intra.itu.edu
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Universal Foreigner JHU
Press

How does Dostoevsky's fiction illuminate questions that are important to us today? What does the author have to say about memory and invention, the nature of evidence, and why we read? How did his readings of such writers as Rousseau, Maturin, and Dickens filter into his own novelistic consciousness? And what happens to a novel like *Crime and Punishment* when it is the subject of a classroom discussion or a conversation? In this original and wide-ranging book, Dostoevsky scholar Robin Feuer Miller approaches the author's major works from a variety of angles and offers a new set of keys to understanding Dostoevsky's world. Taking Dostoevsky's own conversion as her point of departure, Miller explores themes of conversion and healing in his fiction, where spiritual and artistic transfigurations abound. She also addresses questions of literary influence, intertextuality, and the

potency of what the author termed "ideas in the air." For readers new to Dostoevsky's writings as well as those deeply familiar with them, Miller offers lucid insights into his works and into their continuing power to engage readers in our own times.

Tolstoy's Phoenix

Routledge
First published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

Tolstoy's the Death of Ivan Il'ich

InterVarsity Press
Tolstoy accumulated a vast collection of his stepfather's papers, correspondence, and notebooks--many of which are reproduced here--to present a complex portrait of the man considered by many to be the greatest British novelist of the 20th century. Humane Northwestern University Press
Images of ruins may represent the raw realities created by bombs, natural disasters, or factory closings, but the way we see and understand ruins is not raw or unmediated. Rather, looking at ruins, writing about them, and representing them are acts framed by a long tradition. This unique

interdisciplinary collection traces discourses about and representations of ruins from a richly contextualized perspective. In the introduction, Julia Hell and Andreas Schönle discuss how European modernity emerged partly through a confrontation with the ruins of the premodern past. Several contributors discuss ideas about ruins developed by philosophers such as Immanuel Kant, Georg Simmel, and Walter Benjamin. One contributor examines how W. G. Sebald's novel *The Rings of Saturn* betrays the ruins erased or forgotten in the Hegelian philosophy of history. Another analyzes the repressed specter of being bombed out of existence that underpins post-Second World War modernist architecture, especially Le Corbusier's plans for Paris. Still another compares the ways that formerly dominant white populations relate to urban-industrial ruins in Detroit and to colonial ruins in Namibia. Other topics include atomic ruins at a Nevada test site, the connection between the cinema and ruins, the various narratives that have accrued around the Inca

ruin of Vilcashuamán, Tolstoy's response in *War and Peace* to the destruction of Moscow in the fire of 1812, the Nazis' obsession with imperial ruins, and the emergence in Mumbai of a new "kinetic city" on what some might consider the ruins of a modernist city. By focusing on the concept of ruin, this collection sheds new light on modernity and its vast ramifications and complexities.

Contributors. Kerstin Barndt, Jon Beasley-Murray, Russell A. Berman, Jonathan Bolton, Svetlana Boym, Amir Eshel, Julia Hell, Daniel Herwitz, Andreas Huyssen, Rahul Mehrotra, Johannes von Moltke, Vladimir Paperny, Helen Petrovsky, Todd Presner, Helmut Puff, Alexander Regier, Eric Rentschler, Lucia Saks, Andreas Schönle, Tatiana Smoliarova, George Steinmetz, Jonathan Veitch, Gustavo Verdesio, Anthony Vidler

Literature and Human Equality University of Washington Press
 Winner of the Aldo and Jeanne Scaglione Prize for Comparative Literary Studies from the Modern Language Association
 Winner of the Modern Language Association's

Aldo and Jeanne Scaglione Prize for Comparative Literary Studies
 The border between fact and fiction has been trespassed so often it seems to be a highway. Works of history that include fictional techniques are usually held in contempt, but works of fiction that include history are among the greatest of classics. Fiction claims to be able to convey its own unique kinds of truth. But unless a reader knows in advance whether a narrative is fictional or not, judgment can be frustrated and confused. In *The Distinction of Fiction*, Dorrit Cohn argues that fiction does present specific clues to its fictionality, and its own justifications. Indeed, except in cases of deliberate deception, fiction achieves its purposes best by exercising generic conventions that inform the reader that it is fiction. Cohn tests her conclusions against major narrative works, including Proust's *A la Recherche du temps perdu*, Mann's *Death in Venice*, Tolstoy's *War and Peace*, and Freud's case studies. She contests widespread poststructuralist views that all narratives are

fictional. On the contrary, she separates fiction and nonfiction as necessarily distinct, even when bound together. An expansion of Cohn's Christian Gauss lectures at Princeton and the product of many years of labor and thought, *The Distinction of Fiction* builds on narratological and phenomenological theories to show that boundaries between fiction and history can be firmly and systematically explored.

Tolstoy and the Genesis of "War and Peace"
 Northwestern University Press

Born into an aristocratic family, Tolstoy had spent his life rebelling not only against conventional ideas about literature and art but also against traditional education, family life, organized religion, and the state. In this exceptional biography, Bartlett delivers an eloquent portrait of the brilliant, maddening, and contrary man who has been discovered by a new generation of readers.

I, Maya Plisetskaya
 Pegasus Books

This collection brings together critical essays by five literary specialists on the most celebrated work of Tolstoy's later period. It contains landmark papers

on the symbolism of the novel, and on its central thematic concerns.

Febris Erotica World Scientific

Russian writers of the nineteenth century were quite consciously creating a new national literary tradition. They saw themselves self-consciously through Western European eyes, at once admiring Europe and feeling inferior to it. This ambivalence was perhaps most keenly felt in relation to France, whose language and culture had shaped the world of the Russian aristocracy from the time of Catherine the Great. In *How the Russians Read the French*, Priscilla Meyer shows how Mikhail Lermontov, Fyodor Dostoevsky, and Lev Tolstoy engaged with French literature and culture to define their own positions as Russian writers with specifically Russian aesthetic and moral values. Rejecting French sensationalism and what they perceived as a lack of spirituality among Westerners, these three writers attempted to create moral and philosophical works of art that drew on sources deemed more acceptable to a Russian worldview, particularly Pushkin and

the Gospels. Through close readings of *A Hero of Our Time*, *Crime and Punishment*, and *Anna Karenina*, Meyer argues that each of these great Russian authors takes the French tradition as a thesis, proposes his own antithesis, and creates in his novel a synthesis meant to foster a genuinely Russian national tradition, free from imitation of Western models. Winner, University of Southern California Book Prize in Literary and Cultural Studies, American Association for the Advancement of Slavic Studies

Tolstoy's War and Peace

Crossway
Clear and compelling new readings of Dostoevsky's last and greatest novel.

The Truxtun Beale Prize Essays on Tolstoy's what Shall We Do Then?

Academic Studies PRes
Stewart Justman presents Western literature from Shakespeare, Dickens, and others, to show how they changed the appearance of literature with new ways of constructing a tale.

Tolstoy

Read Books Ltd
"[A] brilliant new book . . . Humane provides a powerful intellectual history of the American

way of war. It is a bold departure from decades of historiography dominated by interventionist bromides."

—Jackson Lears, *The New York Review of Books*
A prominent historian exposes the dark side of making war more humane
In the years since 9/11, we have entered an age of endless war. With little debate or discussion, the United States carries out military operations around the globe. It hardly matters who's president or whether liberals or conservatives operate the levers of power. The United States exercises dominion everywhere. In *Humane: How the United States Abandoned Peace and Reinvented War*, Samuel Moyn asks a troubling but urgent question: What if efforts to make war more ethical—to ban torture and limit civilian casualties—have only shored up the military enterprise and made it sturdier? To advance this case, Moyn looks back at a century and a half of passionate arguments about the ethics of using force. In the nineteenth century, the founders of the Red Cross struggled mightily to make war less lethal even as they acknowledged its

inevitability. Leo Tolstoy prominently opposed their efforts, reasoning that war needed to be abolished, not reformed—and over the subsequent century, a popular movement to abolish war flourished on both sides of the Atlantic. Eventually, however, reformers shifted their attention from opposing the crime of war to opposing war crimes, with fateful consequences. The ramifications of this shift became apparent in the post-9/11 era. By that time, the US military had embraced the agenda of humane war, driven both by the availability of precision weaponry and the need to protect its image. The battle shifted from the streets to the courtroom, where the tactics of the war on terror were litigated but its foundational assumptions went without serious challenge. These trends only accelerated during the Obama and Trump presidencies. Even as the two administrations spoke of American power and morality in radically different tones, they ushered in the second decade of the “forever” war. Humane is the story of how America went off to fight and never came back, and how armed combat was transformed

from an imperfect tool for resolving disputes into an integral component of the modern condition. As American wars have become more humane, they have also become endless. This provocative book argues that this development might not represent progress at all. [A Christian Guide to the Classics](#) Princeton University Press

divdiv Maya Plisetskaya, one of the world’s foremost dancers, rose to become a prima ballerina of Moscow’s Bolshoi Ballet after an early life filled with tragedy and loss. In this spirited memoir, Plisetskaya reflects on her personal and professional odyssey, presenting a unique view of the life of a Soviet artist during the troubled period from the late 1930s to the 1990s. Plisetskaya recounts the execution of her father in the Great Terror and her mother’s exile to the Gulag. She describes her admission to the Bolshoi in 1943, the roles she performed there, and the endless petty harassments she endured, from both envious colleagues and Party officials. Refused permission for six years to tour with the company, Plisetskaya eventually performed all over the

world, working with such noted choreographers as Roland Petit and Maurice Béjart. She recounts the tumultuous events she lived through and the fascinating people she met—among them the legendary ballet teacher Agrippina Vaganova, George Balanchine, Frank Sinatra, Rudolf Nureyev, and Dmitri Shostakovich. And she provides fascinating details about testy cocktail-party encounters with Khrushchev, tours abroad when her meager per diem allowance brought her close to starvation, and KGB plots to capitalize on her friendship with Robert Kennedy. Gifted, courageous, and brutally honest, Plisetskaya brilliantly illuminates the world of Soviet ballet during an era that encompasses both repression and cultural détente. Still prima ballerina assoluta with the Bolshoi Ballet, Maya Plisetskaya also travels around the world performing and lecturing. At the Bolshoi’s gala celebrating her 75th birthday, President Vladimir Putin presented her with Russia’s highest civilian honor, the medal for service to the Russian state, second degree. Tim

Scholl is professor of Russian language and literature at Oberlin College. Antonina W. Bouis is the prize-winning translator of more than fifty books, including fiction, nonfiction, and memoirs by such figures as Andrei Sakharov, Elena Bonner, and Dmitri Shostakovich. /DIV/DIV

Creating Anna

Karenina University of Wisconsin Press
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...

The Genesis of The Brothers Karamazov

University Press of Kansas Belknap (Slavic languages, Columbia U.) traces Dostoevsky's last, great novel to its sources, exploring how the author consciously transformed his experience and his readings to construct the work. It is both a lucid analysis of a complex and difficult text and an inquiry into the process of literary creation.

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How Russia Shaped the

Modern World Arrow

The story behind the origins of Anna Karenina and the turbulent life and times of Leo Tolstoy. Anna Karenina is one of the most nuanced characters in world literature and we return to her, and the novel she propels, again and again. Remarkably, there has not yet been an examination of Leo Tolstoy specifically through the lens of this novel. Critic and professor Bob Blaisdell unravels Tolstoy's family, literary, and day-to-day life during the period that he conceived, drafted, abandoned, and revised Anna Karenina. In the process, we see where Tolstoy's life and his art intersect in obvious and unobvious ways. Readers often assume that Tolstoy, a nobleman-turned-mystic would write himself into the principled Levin. But in truth, it is within Anna that the consciousness and energy flows with the same depth and complexities as Tolstoy. Her fateful suicide is the road that Tolstoy nearly traveled himself. At once a nuanced biography and portrait of the last decades of the Russian empire and artful literary examination, *Creating Anna Karenina* will

enthrall the thousands of readers whose lives have become deeper and clearer after experiencing this hallmark of world literature.

The Novel-Essay, 1884-1947 Yale University Press

First Published in 1998.

This volume will surely be regarded as the standard guide to Russian literature for some considerable time to come... It is therefore confidently recommended for addition to reference libraries, be they academic or public.

Patrick O'Brian

Princeton University Press

A collection of critical essays discuss the works of the Russian author.

Between Religion and Rationality Rodopi

As nationalism spread across nineteenth-century Europe, Russia's national identity remained murky: there was no clear distinction between the Russian nation and the expanding multiethnic empire that called itself "Russian." When Tsar Alexander II's Great Reforms (1855-1870s) allowed some freedom for public debate, Russian nationalist intellectuals embarked on a major project—which they undertook in daily press, popular historiography, and works of fiction—of

finding the Russian nation within the empire and rendering the empire in nationalistic terms. From the Shadow of Empire traces how these nationalist writers refashioned key historical myths—the legend of the nation’s spiritual birth, the tale of the founding of Russia, stories of Cossack independence—to portray the Russian people as the ruling nationality, whose character would define the empire. In an effort to press the government to alter its traditional imperial policies, writers from across the political spectrum made the cult of military victories into the dominant form of national myth-making: in the absence of popular political participation, wars allowed for the people’s involvement in public affairs and conjured an image of unity between ruler and nation. With their increasing reliance on the war metaphor, Reform-era thinkers prepared the

ground for the brutal Russification policies of the late nineteenth century and contributed to the aggressive character of twentieth-century Russian nationalism.

Anna Karenina and Others

Stanford University Press
What were the consequences of Tolstoy’s unusual reliance on members of his family as source material for War and Peace? Did affection for close relatives influence depictions of these real prototypes in his fictional characters? Tolstoy used these models to consider his origins, to ponder alternative family histories, and to critique himself. Comparison of the novel and its fascinating drafts with the writer’s family history reveals increasing preferential treatment of those with greater relatedness to him: kin altruism, i.e., nepotism. This pattern helps explain many of Tolstoy’s choices

amongst plot variants he considered, as well as some of the curious devices he utilizes to get readers to share his biases, such as coincidences, notions of “fate,” and aversion to incest.

Historical Dictionary of Russian Literature

Northwestern University Press

The book shows one individual's (the author) experience of the world, through contacts with government officials and scholars in the Middle East and Asia, Europe and Latin America during the post-Second World War years up to the later 1960s; and then that individual's reflections and study during the succeeding decades, up to and including the first decade of the 21st century, concerning the future of the world and the critical choices that confront the world both in inter-state relations and in maintaining the security of the biosphere.

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