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| Descrizione fisica | 1 online resource (285 pages) |
| Collana | Myths and taboos in Russian culture |
| Disciplina | 704.94820947 |
| Soggetti | Apocalypse in art Apocalypse in literature |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Nota di bibliografia | Includes bibliographical references (pages 265-277) and index. |
| Nota di contenuto | Part One. Philosophy -- The tilted pillar : Rozanov and the Apocalypse / Giancarlo Baffo -- Salvation without redemption : phenomenology of (pre)-history in Patocka's late work / Riccardo Paparusso -- Part Two. Literature -- The sacrament of end : the theme of Apocalypse in three works by Gogol / Vladimir Glyantz -- Apocalyptic imagery in Dostoevskij's The idiot and The devils / William J. Leatherbarrow -- Black blood, white roses : Apocalypse and redemption in Blok's later poetry / Irene Masing-Delic -- Apocalypse and Golgotha in Miroslav Krleza's Olden days : memoirs and diaries 1914-1921/1922 / Suzana Marjanic -- Part Three. Music and visual arts -- The apocalyptic dispersion of light into poetry and music : Aleksandr Skrjabin in the Russian religious imagination / Polina Dimova -- From the Peredvizniki's realism to Lenin's mausoleum : the two poles of an apocalyptic-palingenetic path / Chiara Cantelli -- Theatre at the limit : Jerzy Grotowski's Apocalypsis cum figuris / Andrea Oppo -- On Apocalypse, witches and desiccated trees : a reading of Andrej Tarkovskij's The sacrifice / Alessio Scarlato. |
| Sommario/riassunto | This collective volume aims to highlight the philosophical and literary idea of "apocalypse," within some key examples in the "Slavic world" during the nineteenth and twentieth century. From Russian realism to avant-garde painting, from the classic fiction of the nineteenth century to twentieth century philosophy, not omitting theatre, cinema or music, there is a specific examination of the concepts of "end of history" and |

"end of present time" as conditions for a redemptive image of the world. To understand this idea means to understand an essential part of Slavic culture, which; however divergent and variegated it may be in general, converges on a specific myth in a surprising manner.
