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Titolo	Poverty of the imagination : nineteenth-century Russian literature about the poor // David Herman
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Descrizione fisica	1 online resource (xxii, 304 pages)
Collana	Studies in Russian literature and theory
Disciplina	891.709/35206942
Soggetti	Russian literature - 19th century - History and criticism Poor in literature Poverty in literature
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Nota di bibliografia	Includes bibliographical references (p. 263-273) and index.
Nota di contenuto	Introduction: poverty and imagination Expelled from the garden of poverty: sympathy and literacy in "Poor Liza" The call of poverty: learning to love the low in "Egyptian nights" The meaning of poverty: Gogol's Petersburg tales Gogol against sympathy "The poverty of our literature" By his poverty: Dostoevsky and the imitations of Christ Conclusion: the wealth of the Russian imaginations
Sommario/riassunto	The primal scene of all nineteenth-century Western thought might well be the moment an observer gazed at someone poor, most commonly on the streets of a great metropolis, and wondered what the spectacle meant in human, moral, political, and metaphysical terms. In Russia, where so much of the population was impoverished, the moment held special significance. David Herman examines how Russian writers portrayed this poverty and what their portrayal reveals and articulates about core values of Russian culture. Focussing on specific texts but addressing the literary tradition as a whole, Herman begins with Karamzin's immensely popular story "Poor Liza", the first in a sequence of poverty narratives that self-consciously address one another. He then considers Pushkin's "Egyptian Nights"; Gogol's "Overcoat", Petersburg tales, and Selected Passages; and Dostoevsky's Idiot and 1880 "Pushkin speech". With a series of innovative readings, Poverty of the Imagination teases out a Russian discourse on lack which owes its peculiar richness to an insistence on solving simultaneously problems

of social justice, national identity, and the ethics of the human imagination. As prominently as poverty figures in Russian literature, this is the first sustained analysis of its literary, conceptual, and cultural implications. As such, it deepens our understanding and appreciation of some of the most widely read literature of all time.
