

1. Record Nr.	UNINA9910963487203321
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Titolo	Challenging the bard : Dostoevsky and Pushkin, a study of literary relationship // Gary Rosenshield
Pubbl/distr/stampa	Madison, : University of Wisconsin Press, c2013
ISBN	9780299293536 029929353X
Edizione	[1st ed.]
Descrizione fisica	1 online resource (331 p.)
Collana	Publications of the Wisconsin Center for Pushkin Studies
Disciplina	891.71/3
Soggetti	Russian literature - 19th century - History and criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	<p>""Contents""; ""Acknowledgments""; ""Introduction""; ""Part One: Before Exile""; ""Chapter 1. The First Confrontation: Dostoevsky's Poor Folk and Pushkin's "The Stationmaster""; ""Chapter 2. The Bronze Horseman and The Double: Reevaluating the Madness of the Common Man""; ""Chapter 3. The Miser Redone: The Transformation of Pushkin's The Covetous Knight in Dostoevsky's Mr. Prokharchin""; ""Part Two: After Exile""; ""Chapter Four: Gambling and Passion: Pushkin's The Queen of Spades and Dostoevsky's The Gambler""</p> <p>""Chapter 5: Crime and Punishment 1."The Stationmaster," The Bronze Horseman, and The Queen of Spades: The Clerk, Petersburg, and Napoleon""""Chapter 6: Crime and Punishment 2.The Covetous Knight: Power, Transgression, and Legacy""; ""Chapter 7: After Crime and Punishment: An Afterword on the Later Novels""; ""Notes""; ""Selected Bibliography""; ""Index""</p>
Sommario/riassunto	<p>When geniuses meet, something extraordinary happens, like lightning produced from colliding clouds, observed Russian poet Alexander Blok. There is perhaps no literary collision more fascinating and deserving of study than the relationship between Alexander Pushkin (1799-1837), Russia's greatest poet, and Fyodor Dostoevsky (1821-81), its greatest prose writer. In the twentieth century, Pushkin, "Russia's Shakespeare, " became enormously influential, his literary successors universally acknowledging and venerating his achievements. In the nineteenth century, however, it was Dostoevsky more than any other Russian</p>

writer who wrestled with Pushkin's legacy as cultural icon and writer. Though he idolized Pushkin in his later years, the younger Dostoevsky exhibited a much more contentious relationship with his eminent precursor. In *Challenging the Bard*, Gary Rosenshiel engages with the critical histories of these two literary titans, illuminating how Dostoevsky reacted to, challenged, adapted, and ultimately transformed the work of his predecessor Pushkin. Focusing primarily on Dostoevsky's works through 1866—including *Poor Folk*, *The Double*, *Mr. Prokharchin*, *The Gambler*, and *Crime and Punishment* - Rosenshiel observes that the younger writer's way to literary greatness was not around Pushkin, but through him. By examining each literary figure in terms of the other, Rosenshiel demonstrates how Dostoevsky both deviates from and honors the work of Pushkin. At its core, *Challenging the Bard* offers a unique perspective on the poetry of the master, Pushkin, the prose of his successor, Dostoevsky, and the nature of literary influence.

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