

Chapter 1 : TURGENEV'S LETTERS by Edgar H.-Ed. & Transl. by Lehrman | Kirkus Reviews

A selection of Turgenev's letters from , giving insight into Turgenev, the man. There are also, appendixes, an index, sources and a bibliography.

In this work, liberalism as expressed in nineteenth-century Russia adopts a very different form than one found in Europe or America. It creates and sustains a common good that seeks to preserve and reform tradition instead of destroying it and reveals to us the importance of place in affecting how the same ideas are articulated and understood in different contexts. The greatest enemy of nihilism was the aesthetic and idealist attitudes towards life characteristic of the intellectuals from the gentry. For Pisarev, aesthetics were superfluous products that contradicted the economic principles of material and intellectual forces. It was this ideological position to which Turgenev would respond and defend the liberal ideas of the gentry in his novel, *Fathers and Sons*. Unlike Chernyshevsky, Doroliubov, Pisarev, and others, Turgenev expressed his ideas in literature rather than in political and philosophical pamphlets. Because of the strict censorship laws in nineteenth-century Russia, political and philosophical ideas could be articulated only indirectly and in the medium of literature without fear of reprisal from the state. If one wanted to engage in political and philosophical debate, literature therefore was the safest way to protect oneself from persecution. The former is characterized as abstract, scientific, and destructive, while the latter is concrete, integral, and regenerative. Both nihilism and liberalism want to replace arbitrary decrees with the rule of law, establish rights in place of privileges, and looked to their Western European counterparts as models for governance. But these two movements disagreed about the pace of reform and the place of traditional values like the family, art, and nature. This conflict about the speed of reform and the place of traditional values is dramatically represented in the two characters, Bazarov and Arkady. Bazarov represents nihilism, while Arkady personifies a regenerative liberalism that is undergirded with the principle of love that nihilism lacks. For example, the unrequited love of Bazarov and Odinstov causes them a despair from which they cannot recover. By contrast, Arkady and Katya are able to integrate their emotional lives with their intellectual ones and thereby find happiness. The nihilism of Bazarov is refuted by Turgenev for the regenerative liberalism of Arkady in order to advocate a reform of Russia that preserves the best of its past while looking forward towards its future. Accompanying Arkady is his friend and philosophical mentor, Bazarov. Until all things can be destroyed, the nihilist must revile and undermine all things. They act not for the sake of any values, but merely because they are a force. It does not even matter if they understand why they destroy as long as they destroy. As a result, there is nothing that the nihilist will respect. He wants Bazarov to feel some compassion for Pavel, a compassion built upon understanding why Pavel had developed into the person that he is. This ability to feel compassion for people and later to enter into a wholesome relationship with others is a major point of distinction between Arkady and Bazarov. At the end of their stay, Bazarov declares his love for Odinstov who does not return his declaration. Although unrequited, Bazarov has become deeply affected by his love and the rejection of it. He experiences a greater change than Odinstov, and, as a result, violates his own principles of nihilism. As a nihilist Bazarov should be the person who can live totally alone and without dependence on another person; yet it is Odintsov who can and does live without love or human companionship. She is more the nihilist than the nihilist Bazarov, who craves the company and love of her. Still disturbed by his rejection, Bazarov becomes even more socially difficult and almost comes to blows with his friends Arkady. After a brief stay, they decide to return to Maryino, and circle by to see Madame Odintsov, who receives them coolly. However, Arkady remains for only a few days and makes an excuse to leave in order to see Katya. Bazarov stays at Maryino to do some scientific research, and the tension between him and Pavel increases. Bazarov enjoys talking with Fenichka and playing with her child, and one day he gives Fenichka a kiss which is observed by Pavel. At the duel, Pavel is wounded slightly, but he tries to maintain the right for Bazarov to shoot again. For the first time, Pavel realizes that a man as different from him as Bazarov can still be an honorable man. Meanwhile, Arkady and Katya have fallen in love and have become engaged. At home, Bazarov cannot keep his mind on his work and, while performing an autopsy, fails to take the proper

precautions. He contracts typhus and is taken to his deathbed where he refuses the ministrations of the church. He comforts his father that the last rites can be administered to an unconscious man. During the death scene, Bazarov succumbs to his romantic inclinations and calls for Odintsov, who arrives and whose beauty is admired by Bazarov. As Bazarov becomes delirious, he says things that contradict his earlier views of nihilism. At the end, Bazarov even recognizes that certain types of men are needed by Russia and that he is not one of them. His father marries Fenichka and is delighted to have his Arkady at home with him. Nihilism

Critical reception of *Fathers and Sons* has focused either on the ideological confrontation between generations or the character Bazarov. The choice that Turgenev presents to his readers is between these two alternatives. In addition to these two accounts, Turgenev also portrays other ideologies that exist in nineteenth-century Russia: However, for Turgenev, these avenues are exhausted and no longer present a viable option for Russian society to reform itself, as demonstrated by these characters either unwillingness to leave their domicile Nikolai, Odintsov, the peasantry or their self-committed exile Pavel. The positive characteristics of liberalism are ones connected with the family, the arts, and nature, while the negative characteristics of nihilism are linked with science, disputation, and self-absorption. The characters Arkady, Katya, and Fenichka are associated with these regenerative forces, while the figures Bazarov, Odintsov, and Pavel are connected with the destructive ones. By consistently developing and juxtaposing these forces, Turgenev is able to clarify these two alternatives that were available for the reform in Russia. Bazarov best represents and articulate the philosophy of nihilism with his self-absorption, disruptive behavior, and preoccupation with science. At Maryino Bazarov becomes associated with his microscope, his dissections, and his laboratory. He shuts himself off from the beauty of nature and its regenerative elements in favor of scientific experimentation. Like Francis Bacon, Bazarov perceives nature as a phenomenon to inspect, dominate, and eventually control with human beings having no special place in the world and being no different from the frogs that he cuts open to investigate. But it is the familial disruptions where Bazarov causes the most damage, especially in the relationships among the Nikolai, Pavel, and Arkady. Bazarov not only pits the son against the father, but he also creates conflict between the two brothers, Nikolai, and Pavel. When asked whether this is a good or bad thing, Arkady is evasive: A fuller account of nihilism is drawn out later in the novel when Bazarov and Pavel are engaged in a heated disagreement about the validity of nihilism. In these days the most useful thing we can do is to repudiate "and so we repudiate. Nihilism consequently is a philosophy that recognizes no authorities but is guided by practical conduct on a heuristic basis. Its initial task is to destroy everything and not be concerned with what will appear later. Of course, this desire to destroy everything and offer nothing is ultimately self-negating as dramatically portrayed in the fate of Bazarov with his unrequited love for Odintsov, his damaged friendship with Arkady, and ultimately his death-bed recognition that this philosophy, to which he has dedicated his whole life, is ultimately unfulfilling. For Turgenev, this philosophy of nihilism is not able to provide either personal meaning or societal reform. Not surprising, the person with whom Bazarov falls in love is Odintsov, who represents an internal rigidity that prevents her from fully engaging in anything beyond her own self-absorption: She had clear ideas about many things and a variety of interests, but nothing every completely satisfied her; indeed, she did not really seek satisfaction. Although she knew exactly what she was doing, Odintsov was unable to relinquish control. What both of these characters reveal dramatically in the novel are the harmful consequences that nihilism have on people if adopted. The frustrations that Pavel had encountered in his futile pursuit of Princess " ultimately disillusioned him: Both Pavel and Bazarov are also arrogant and disputatious. They gain much of their identity from the forceful expression of their attitudes and in the defense of them. Never contributing anything positive to conversation, Bazarov always leave others to define his positions and then spends the rest of the time defending his alleged positions. Because of their self-absorption, disagreement is no longer about resolution but the continuation of disputation itself. When Pavel and Bazarov duel, they are engaged in a symbolic ritual of self-destruction where each wants to destroy the worst qualities they see within themselves: Although the cause is about Bazarov kissing Fenichka and the dishonor it brings to Nikolai, both wonder whether this is the true motive of the duel. And is a kiss so very important? The duel is less about who wins than about the problem of chronic self-absorption with its resulting pride that leads to misunderstanding and violence. Thus, the nihilism represented by Bazarov, and to

a lesser extent Odinstov and Pavel, possesses the characteristics that are incapable of providing individuals meaning and renewing society. Regenerative Liberalism Although Turgenev rejects nihilism, he does recognize that aspects of the philosophy are valid. The impracticability or simple indifference to the plight of the peasantry of the Russian gentry, as illuminated respectively by Nikolai and Pavel, is a serious threat to the social stability and reform of nineteenth-century Russia. Throughout the novel Bazarov is able to have the most natural, friendly, and spontaneous relationships with the peasants, unlike with the aristocracy where the relationships are often fractious and disruptive. Bazarov also identifies himself with the peasantry, unlike the other characters: The problem with nihilism for Turgenev is that it throws the baby out with the bathwater: Children are associated with innocent, love, and regeneration qualities that are alien to Bazarov. As representative of regenerative liberalism, Arkady sees Bazarov with increasingly objectivity that he ultimately rejects. Thus, Arkady never claims to reject all principles: For instance, Arkady has a genuine concern for the peasantry, which seems to be at the heart of defense of nihilism, while Bazarov, although able to relate and abstractly identify with them, is concretely and ultimately indifferent to their plight. In a later conversation with Pavel, Arkady states: We are bound to carry out these requirements, we have no right to indulge in the gratification of our personal egotism. Whereas Arkady is a nihilist because he sincerely wants to improve society, Bazarov is a nihilist for his own personal egoism. It is also important to note that Arkady never loses his love for his family, the arts, or nature. Although Arkady denies that he spoke out of family feelings but rather out of justice, it is clear that he does want to defend his family because he loves them and he does not want to admit that to Bazarov because it might be perceived as a sign of weakness. The setting of the garden itself is a reference to both the prelapsarian and fallen state of the Garden of Eden. For Arkady, who appreciates nature, and Katya, who, like Fenichka, is associated with flowers throughout the novel, the garden reveals their aesthetic appreciation for nature. Whereas Odinstov's mindscape is reflected onto the garden as a fallen Eden, both Arkady and Katya project a prelapsarian state where nature is bountiful, beautiful, and regenerative. I seem to remember your reproaching me yesterday for a lack of seriousness. That reproach is often leveled at. If I might hope. Arkady is beleaguered with the fears that interfere with young love: Although we are not sure to what Odinstov is responding, Arkady recognizes his love for Katya is something larger and more significant than himself and provides him the spiritual regeneration that has incapacitated Bazarov and Odinstov.

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The first Russian writer to be widely celebrated in the West, Turgenev managed to be hated by the radicals as well as by Tolstoy and Dostoyevsky for his dedicated Westernism, bland liberalism, aesthetic elegance, and tendency to nostalgia and self-pity. The dominant figure of his mother throughout his boyhood and early manhood probably provided the example for the dominance exercised by the heroines in his major fiction. The Spasskoye estate itself came to have a twofold meaning for the young Turgenev, as an island of gentry civilization in rural Russia and as a symbol of the injustice he saw inherent in the servile state of the peasantry. Turgenev was to be the only Russian writer with avowedly European outlook and sympathies. Though he was given an education of sorts at home, in Moscow schools, and at the universities of both Moscow and St. He returned home as a confirmed believer in the superiority of the West and of the need for Russia to follow a course of Westernization. Though Turgenev had composed derivative verse and a poetic drama, *Steno*, in the style of the English poet Lord Byron, the first of his works to attract attention was a long poem, *Parasha*, published in 1858. Despite the influence of Belinsky, he remained a writer of remarkable detachment, possessed of a cool and sometimes ironic objectivity. Turgenev was not a man of grand passions, although the love story was to provide the most common formula for his fiction, and a love for the renowned singer Pauline Viardot, whom he first met in 1857, was to dominate his entire life. His relation with Viardot usually has been considered platonic, yet some of his letters, often as brilliant in their observation and as felicitous in their manner as anything he wrote, suggest the existence of a greater intimacy. Generally, though, they reveal him as the fond and devoted admirer, in which role he was for the most part content. He never married, though in 1859 he had had an illegitimate daughter by a peasant woman at Spasskoye; he later entrusted the upbringing of the child to Viardot. During the 1850s, Turgenev wrote more long poems, including *A Conversation*, *Andrey*, and *The Landowner*, and some criticism. Having failed to obtain a professorship at the University of St. Petersburg and having abandoned work in the government service, he began to publish short works in prose. Simultaneously, he tried his hand at writing plays, some, like *A Poor Gentleman*, rather obviously imitative of the Russian master Nikolay Gogol. Of these, *The Bachelor* was the only one staged at this time, the others falling afoul of the official censors. Others of a more intimately penetrating character, such as *One May Spin a Thread Too Finely*, led to the detailed psychological studies in his dramatic masterpiece, *A Month in the Country*. This was not staged professionally until 1864. Without precedent in the Russian theatre, it required for its appreciation by critics and audiences the prior success after of the plays of Anton Chekhov at the Moscow Art Theatre. It was there in 1864, under the great director Konstantin Stanislavsky, that it was revealed as one of the major works of the Russian theatre. Many of the sketches portrayed various types of landowners or episodes, drawn from his experience, of the life of the manorial, serf-owning Russian gentry. Turgenev could never pretend to be much more than an understanding stranger toward the peasants about whom he wrote, yet through his compassionate, lucid observation, he created portraits of enormous vitality and wide impact. Not only did they make the predominantly upper class reading public aware of the human qualities of the peasantry, but they also may have been influential in provoking the sentiment for reform that led eventually to the emancipation of the serfs in 1861. When the first collected edition appeared, after appearing separately in various issues of the *Sovremennik*, Turgenev was arrested, detained for a month in St. Petersburg, then given 18 months of enforced residence at Spasskoye. The ostensible pretext for such official harassment was an obituary of Gogol, which he had published against censorship regulations. Time and national events, moreover, were impinging upon him. The two novels that he published during the 1860s, *Rudin* and *Home of the Gentry*, are permeated by a spirit of ironic nostalgia for the weaknesses and futilities so manifest in this generation of a decade earlier. But when she challenges him to live up to his words, he fails her. The vaster implications about Russian society as a whole and about the role of the Russian intelligentsia are present as shading at the edges

of the picture rather than as colours or details in the foreground. The work is notable for the delicacy of the love story, though it is a shade mawkish on occasion. The objectivity of Turgenev as a chronicler of the Russian intelligentsia is apparent in these early novels. Unsympathetic though he may have been to some of the trends in the thinking of the younger, radical generation that emerged after the Crimean War, he endeavoured to portray the positive aspirations of these young men and women with scrupulous candour. Their attitude to him, particularly that of such leading figures as the radical critics Nikolay Chernyshevsky and Nikolay Dobrolyubov, was generally cold when it was not actively hostile. His own rather self-indulgent nature was challenged by the forcefulness of these younger contemporaries. Instead, Turgenev focused on their youthful ardour and their sense of moral purpose. These attributes had obvious revolutionary implications that were not shared by Turgenev, whose liberalism could accept gradual change but opposed anything more radical, especially the idea of an insurgent peasantry. The novel *On the Eve* deals with the problem facing the younger intelligentsia on the eve of the Crimean War and refers also to the changes awaiting Russia on the eve of the emancipation of the serfs. It is an episodic work, further weakened by the shallow portrayal of its Bulgarian hero. Turgenev himself could hardly fail to feel a sense of personal involvement in this rupture. A nihilist, denying all laws save those of the natural sciences, uncouth and forthright in his opinions, he is nonetheless susceptible to love and by that token doomed to unhappiness. In sociopolitical terms he represents the victory of the nongentry revolutionary intelligentsia over the gentry intelligentsia to which Turgenev belonged. In artistic terms he is a triumphant example of objective portraiture, and in the poignancy of his death he approaches tragic stature. He constructed his novels according to a simple formula that had the sole purpose of illuminating the character and predicament of a single figure, whether hero or heroine. They are important chiefly as detailed and deft sociopsychological portraits. The promise of happiness is offered, but the ending of the relation is invariably calamitous. Self-exile and fame Always touchy about his literary reputation, Turgenev reacted to the almost unanimously hostile reception given to *Fathers and Sons* by leaving Russia. He took up residence in Baden-Baden in southern Germany, to which resort Viardot had retired. Quarrels with Tolstoy and Dostoyevsky and his general estrangement from the Russian literary scene made him an exile in a very real sense. His only novel of this period, *Smoke*, set in Baden-Baden, is infused with a satirically embittered tone that makes caricatures of both the left and the right wings of the intelligentsia. The love story is deeply moving, but both this emotion and the political sentiments are made to seem ultimately no more lasting and real than the smoke of the title. He now became an honoured ambassador of Russian culture in the Paris of the 1860s. He was elected vice president of the Paris international literary congress in 1867, and in 1869 he was awarded an honorary degree by the University of Oxford. In Russia he was feted on his annual visits. Its aim was to portray the dedication and self-sacrifice of young populists who hoped to sow the seeds of revolution in the virgin soil of the Russian peasantry. Despite its realism and his efforts to give the war topicality, it is the least successful of his novels. His last major work, *Poems in Prose*, is remarkable chiefly for its wistfulness and for its famous eulogy to the Russian language. His greatest work was always topical, committed literature, having universal appeal in the elegance of the love story and the psychological acuity of the portraiture. He was similarly a letter writer of great charm, wit, and probity. His reputation may have become overshadowed by those of Dostoyevsky and Tolstoy, but his own qualities of lucidity and urbanity and, above all, his sense of the extreme preciousness of the beautiful in life endow his work with a magic that has lasting appeal.

Chapter 3 : calendrierdelascience.com : Turgenev's Smoke.

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This novel was badly received at the time and does not appear to have been much rehabilitated in the century and a half since its publication. One does not have to search far for the reasons for the contemporary hostility: This is the work of a deeply disillusioned man and it is not surprising that friends as well as enemies reacted with varying degrees of hostility. Apparently a bitter personal quarrel with Dostoyevsky was merely one example of this. A young man, Litvinov, is travelling back to Russia having spent some years studying Western agricultural methods. She has subsequently married a general and is making her way in Russian aristocratic circles. Irina induces I merely repeat the plot! Litvinov to fall in love with her again and he tells Tatyana that he cannot marry her; but at the last-minute Irina refuses to run off with him into penury. Litvinov returns to Russia and finds solace in work. In a fairly obviously tacked-on happy ending he finally goes back to Tatyana who accepts his repentance. Both are shown as stupid, selfish, self-obsessed, destructive, arrogant and obtuse. He speaks for the Europeanisers and it is not surprising that Dostoyevsky with his mystical Slavophilism would have found such views highly offensive as would Tolstoy; even Herzen would have had some problems. It feels more to me as the work of a man who has lost hope. We are given Griselda Grantley in glorious 3D as it were. But that again is seriously misleading. Because Turgenev is oh so much franker than Trollope! It is very clear that Irina is physically drawn to Litvinov as he is to her and very obvious that they have sex on at least two occasions. What Irina wants is to have it all – she wants to continue with her marriage and have Litvinov as her lover. This is not a solution which ever gets presented to us in Trollope. Glencora can have either Palliser or Burgo; the possibility of both is never really considered Trollope would probably have found such a suggestion inconceivable as well as immoral, and it probably was by the time of his novels; although pretty much of a common-place among the English aristocracy of the early 19thC. I am not saying that Turgenev condones such a solution; he does not and his protagonist Litvinov firmly rejects it. But by allowing Irina to consider it and not condemning her outright nor making her die nor having her lose her money, status or looks, Turgenev gives us a much fuller, more rounded character. In some senses she is a highly destructive force, certainly as far as Litvinov is concerned and she has been in respect of Potugin: The comparison to Trollope is particularly interesting because of the very different treatment of the subject matter. Certainly what needs to be emphasised is that she is one of the only characters in the book to be fully rounded: Smoke, despite its tacked on happy-ending coda and even here Turgenev actually ends with Irina and Potugin not with Litvinov and Tatyana , is a highly pessimistic, even bitter, work. It is scathing about all elements of Russian society and the stunted love-affair at its heart is tragic. But it ends not with some great bang but with life going on in a meandering way.

Chapter 4 : Fathers and Sons: The Principle of Love in Turgenev's Liberalism - VoegelinView

Turgenev's Letters has 6 ratings and 0 reviews. Ivan Turgenev, one of the greatest Russian writers, was the first to achieve real fame outside of his own.

For the first two chapters there was absolutely nothing of interest to me: But at the start of the third chapter Dmitry Rudin enters, and the contraption immediately sputters into life. He was not altogether successful in narrative. There was a lack of colour in his descriptions. He did not know how to be humorous. However, from relating his own adventures abroad, Rudin soon passed to general themes, the special value of education and science, universities, and university life generally. He sketched in a large and comprehensive picture in broad and striking lines. All listened to him with profound attention. His eloquence was masterly and attractive, not altogether clear, but even this want of clearness added a special charm to his words. The exuberance of his thought hindered Rudin from expressing himself definitely and exactly. Images followed upon images; comparisons started up one after another—now startlingly bold, now strikingly true. It was not the complacent effort of the practised speaker, but the very breath of inspiration that was felt in his impatient improvising. He did not seek out his words; they came obediently and spontaneously to his lips, and each word seemed to flow straight from his soul, and was burning with all the fire of conviction. Rudin was the master of almost the greatest secret—the music of eloquence. He knew how in striking one chord of the heart to set all the others vaguely quivering and resounding. Many of his listeners, perhaps, did not understand very precisely what his eloquence was about; but their bosoms heaved, it seemed as though veils were lifted before their eyes, something radiant, glorious, seemed shimmering in the distance. The very sound of his voice, intense and soft, increased the fascination; it seemed as though some higher power were speaking through his lips, startling even to himself. Rudin spoke of what lends eternal significance to the fleeting life of man. It was night and winter. Suddenly a little bird flew in at the open door and flew out again at the other. The king spoke and said that this bird is like man in the world; it flew in from darkness and out again into darkness, and was not long in the warmth and light. The consciousness of being the instrument of these higher powers ought to outweigh all other joys for man; even in death he finds his life, his nest. Turgenev said the character was based on the anarchist Bakunin; Herzen, who knew both men well, thought it was more a reflection of Turgenev himself. The plot is trivial and could be lifted from pretty much any random play or story of the time:

Chapter 5 : Turgenev's Smoke | Moving Toyshop

A version of this archives appears in print on January 22, , on Page BR6 of the Sunday Book Review with the headline: Written in an Alien Tongue; TURGENEV'S LETTERS: A Selection Edited and.

July 24, by languagehat 26 Comments Context is all. When compared to Turgenev "a fine novelist! It is set in Baden-Baden in the summer of and tells of a couple of weeks which the hero, Litvinov, spends there, during which time he meets Russians of both left-wing and right-wing persuasion while also encountering a former love of his, Irina. Finally he returns to Russia heartbroken and embittered: Angered, frustrated and isolated, he chose " as Dostoevsky taunted during a bitter quarrel of between them " to look at Russia through his telescope. His readiness, though, to criticize Russia from afar was offensive not only to Dostoevsky, it smacked of sour grapes to the public at large. In any case, advocacy of European superiority was hardly calculated to bring him widespread popularity at a time when educated Russian opinion was becoming attracted to essentially native, populist solutions to the national problem. Turgenev, so clear-sighted in his realism as fictional chronicler of the evolving intelligentsia scene, had neither the stomach nor the gift for polemic, save in short needle-sharp thrusts, and polemic had become the very climate in which Russian literature existed by the end of the s. But it has literally nothing to do with how I evaluate this, or any, novel. In this case it does neither " the characters other than the protagonist and the women exist only to have opinions for the author to mock. Now, those opinions by no means dominate the novel; if they had, I would have stopped reading well before the end. In this case, every time I got to a passage where people were arguing about politics I rolled my eyes a bit and read on to get to the real stuff; it was sort of like the hunting scenes in Trollope. No, the problem is that the muffin was stale and odd-tasting. Take our language even as an instance [of successful adaptation of western imports]. Peter the Great deluged it with thousands of foreign words, Dutch, French, and German; those words expressed ideas with which the Russian people had to be familiarised; without scruple or ceremony Peter poured them wholesale by bucketsful into us. At first, of course, the result was something of a monstrous product; but later there began precisely that process of digestion to which I have alluded. The ideas had been introduced and assimilated; the foreign forms evaporated gradually, and the language found substitutes for them from within itself; and now your humble servant, the most mediocre stylist, will undertake to translate any page you like out of Hegel "yes, indeed, out of Hegel "without making use of a single word not Slavonic. . . . : " , , " , . ; , " , , " , , " | -, -, " | . This was a clever way to sneak a subversive concept in: One foreign diplomatist, hearing she was a Moscow girl, said to the Tsar: Fox, with a strong American accent ["] " ais que doit-elle donc faire? I thank Alex K. But what surprises nowadays is that a novel so seemingly inoffensive as this should, at the time, have caused such a political storm. Fathers and Sons had done the same, of course, but there, many of the themes had been explicitly political. How is it, one wonders, that a book so apparently innocuous, written by a writer who insistently aligned himself with moderation in all things " moderation not out of indecisiveness or pusillanimity, but because he felt it his moral duty to avoid extremes of all sorts " should have caused such controversy? Perhaps my inability to answer that question indicates my inability to understand adequately the Russian mind of the nineteenth century ["] Yes, it certainly does; Turgenev is by no means moderate, let alone inoffensive " he was trying to give offense, and he succeeded. It can only seem otherwise if you approach the novel from precisely the bien-pensant Western worldview he was propagandizing for.

Chapter 6 : Gender Relationships in Turgenev's Fathers and Sons Book Report/Review

A Selection of the Russian novelist-dramatist-short story writer's letters is both generous and representative and offers a further illumination of this writer- particularly in relation to his own work and to other writers of his time, Zola, Flaubert, Dostoevski, and course Tolstoy. While many of.

Chapter 7 : The Historical Value of Turgenev's Fathers and Sons with Gogol's Essay

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Chapter 8 : Ivan Turgenev | Biography & Facts | calendrierdelascience.com

Ivan Turgenev appears, at first glance, antithetical to Gogol. In A Sportsman's Sketches () Turgenev's simple use of language, his calm pace, and his restraint clearly differentiate him from Gogol.

Chapter 9 : calendrierdelascience.com : Turgenev's Rudin.

A nice post, but I wouldn't have guessed you thought the novel "fine" based on either that or the earlier ones you link to; you describe the plot and the reactions to it, but you don't seem to give any evaluation.