

Alone of the great Russian novels of the nineteenth-century, *Dead Souls* has remained almost as profound a mystery to critics as it was when it first appeared. James Woodward disputes the traditional view of Gogol's work, contending that it is not a sprawling mass of loosely connected episodes, details, and digressions. His close reading of the text offers a new interpretation by tracing the essential features of Gogol's creative method. Although *Dead Souls* is a subject of lively debate in almost every respect, no Western scholar has ever before made it the subject of book-length analysis. James Woodward's inquiry addresses itself to many fundamental questions: How is the theme developed? What characterizes the writer's creative method? Does the structure of the novel reveal an inner logic? How can the digressive narrative style be reconciled with generally accepted standards of artistic unity and coherence? Originally published in 1978. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Dead Souls (Annotated with Biography)

The Collected Tales of Nikolai Gogol

A Poem. Vol 1

An Anatomy of Disorder in Gogol

Dead Souls (Volume 1 of 2) (EasyRead Super Large 18pt Edition)

This strikingly original work presents an integral and inclusive explanatory model for the elusive narrative strategies of Gogol's *Dead Souls*; in the process, it draws larger conclusions about Gogol's creative methods and aesthetic concerns. Throughout his career, Gogol manifests two seemingly contradictory urges: the urge toward order, system, clarity and wholeness, and the urge toward disorder, disruption, obscurity, and fragmentation. The author seeks to make a system, an anatomy, of Gogol's impulses toward disorder and disruption in *Dead Souls* in all their various and distinctive aspects. In anatomizing Gogolian disorder, she explores the mythology of creativity and lying in Gogol; his (at least literary) fear of the family; the relation between the uses of obscurity in *Dead Souls* and the poetry of Russian Sentimentalism, especially Zhukovskii's; *Dead Souls* as parable; and the mutually subversive relation between 'ction and non'ction in Gogol.

The tenth Inspector Rebus novel from 'Britain's best crime novelist' DAILY EXPRESS. Stalking a poisoner at the local zoo, Inspector John Rebus comes across a paedophile taking pictures of children. When the social workers claim he is there for legitimate educational reasons, Rebus is faced with a dilemma - should he be outed to protect local kids or given a chance to start anew? As the locals begin a hate campaign Rebus gets a call from the past: the son of a friend has gone missing and no one else will make time to ask the right questions. And then a fragment of Scotland's criminal history is repatriated at the end of a life sentence for murder. Once more Rebus's cup of trouble runneth over and the ghosts of past misdeeds return to haunt Edinburgh's streets.

New Mutants: *Dead Souls*

The Bible Doctrine of the Soul