

THE NEW CAMBRIDGE HISTORY OF
RUSSIAN LITERATURE

This is the essential new guide to Russian literature, combining authority and innovation in coverage ranging from medieval manuscripts to the internet and social media. With contributions from thirty-four world-leading scholars, it offers a fresh approach to literary history, not as one integral narrative but as multiple parallel histories. Each of its four strands tells a story of Russian literature according to a defined criterion: Movements, Mechanisms, Forms, and Heroes. At the same time, six clusters of shorter themed essays suggest additional perspectives and criteria for further study and research. In dialogue, these histories invite a multiplicity of readings, both within and across the narrative strands. In an age of shifting perspectives on Russia, and on national literatures more widely, this open but easily navigable volume enables readers to engage with both traditional literary concerns and radical reconceptualisations of Russian history and culture.

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OF RUSSIAN LITERATURE

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On Transliteration, Names, and Dates

In a book of this genre and scope, and with a multiplicity of audiences, transliteration can rarely be both entirely consistent and entirely satisfactory.

Where transliterations expressly represent the Russian language – that is, in bibliographical references, or in conveying the original forms of individual words and expressions – we use a version of the modified Library of Congress system that is common to most modern library catalogues and information resources.

Where transliterated names of people and places occur as part of the running text, we normally use the same system but without the superscript (') sometimes used to represent the Cyrillic soft sign. Technically, this indicates that the preceding consonant is palatalised, but this means little or nothing to most non-specialist readers. A feature of the modified Library of Congress system is that surnames end in *-ii*, *-oi*, *-aia*, etc., rather than *-y*, *-oy*, *-aya*.

Some names, however, have been anglicised, following strongly established English convention:

- (i) emperors and empresses (hence Catherine, Paul, and Nicholas rather than Ekaterina, Pavel, or Nikolai)
- (ii) a very small number of place names including St Petersburg (rather than Sankt-Peterburg), or indeed the name of Russia itself (rather than Rossiia)
- (iii) originally Russophone writers who became established writers in other languages (e.g. Joseph Brodsky rather than Iosif Brodskii), and a very few cultural figures whose names in foreign convention are too well established to be comfortably rendered through our standard system (e.g. Eisenstein, and in a combination of transliteration practices, Tchaikovskii).

On Transliteration, Names, and Dates

In bibliographical references and quotations, names retain the form given in the work cited.

Apart from the anglicised exceptions, geographical names are generally given in their current standard forms. This relates especially to places formerly within the Russian Empire: so Kyiv, Belarus, or Lviv rather than Kiev, Belorussia, or Lvov.

Dates for all writers are given on first mention in each chapter, as are the regnal dates of rulers of Muscovy and the Russian Empire.

Dates of literary works are more problematic. A reasonable case can be made for giving several different dates: the period of composition, the date of completion, the period of serialisation, the date of first publication as a book, the date of the definitive authorial version (that may not be the first printed edition), and so on. The default practice is: for books, we give the date of first separate publication *unless* a specific point is being made about, for example, composition (using the abbreviation ‘comp.’) or serialisation (‘serial.’). In the case of short poems, we normally give the date of composition. In the case of periodicals, we give the full run dates. In the case both of pre-modern manuscript culture, and of contemporary internet culture, such dating criteria are often inapplicable or inappropriate.