

The Nose By Gogol

Four outstanding works by great 19th-century Russian author: "The Nose," "Old-Fashioned Farmers," "The Tale of How Ivan Ivanovich Quarrelled with Ivan Nikiforovich," and "The Overcoat."

"The Cloak" tells the story of the life and death of Akaky Akakievich Bashmachkin, an unremarkable and indeed pathetic middle-aged titular councillor and copying clerk serving in an unnamed department of the Russian civil service. Though Akaky has very little and is cruelly picked on by his coworkers, Akaky displays no discontentment with his plight, in fact even openly relishing his copying work, in which he appears to find some interesting world of his own. His life is thrown into disarray, however, when he finds that he must buy a new overcoat, a great expense for which he is unprepared.

Though he is initially upset by the need for the new overcoat, he soon finds in the quest to save up for and design the new overcoat a higher purpose. The thought of the new overcoat becomes a deep comfort to him, like having a steady companion. The day he receives the coat is the happiest day of his life. However, a turn of events leads to the sudden loss of his coat, and shortly thereafter, of his own life. After his death, Akaky returns as a ghost to haunt St. Petersburg for a time, stealing coats, and in particular the coat of a general who had refused to help Akaky.

A rhyming story about noses of all kinds.

Nikolai Vasilievich Gogol (1809-1852) was a Russian writer of Ukrainian ethnicity and birth. Often called the "father of modern Russian realism," he was one of the first Russian authors to criticize his country's way of life. Although his early works were heavily influenced by his Ukrainian upbringing, he wrote in Russian and his works belong to the tradition of Russian literature. Gogol was one of the first masters of short prose, alongside Pushkin, Merimee, Hoffmann, and Hawthorne. The main and most persistent characteristic of Gogol's style is its verbal expressiveness. He wrote with a view not so much to the acoustic effect on the ears of the listener as to the sensuous effect on the vocal apparatus of the reciter. The other main characteristic of his genius is the extraordinary intensity and vividness of impressionist vision, sometimes skirting expressionism. *The Dead Souls* (1842), *The Inspector-General* and *The Overcoat* (1842) are among his masterpieces.

Nikolai Gogol, Russia's greatest comic writer, is a literary enigma. His masterworks--"The Nose," "The Overcoat," "The Inspector General," "Dead Souls"--have attracted contradictory labels over the years, even as the originality of his achievement continues to defy exact explanation. Donald Fanger's superb new book begins by considering why this should be so, and goes on to survey what Gogol created, step by step: an extraordinary body of writing, a model for the writer in Russian society, a textual identity that eclipses his scanty biography, and a kind of fiction unique in its time. Drawing on a wealth of contemporary sources, as well as on everything Gogol wrote, including journal articles, letters, drafts, and variants, Fanger explains Gogol's eccentric genius and makes clear how it opened the way to the great age of Russian fiction. The method is an innovative mixture of literary history and literary sociology with textual criticism and structural interrogation. What emerges is not only a framework for understanding Gogol's writing as a whole, but fresh and original interpretation of individual works. A concluding section, "The Surviving Presence," probes the fundamental nature of Gogol's creation to explain its astonishing vitality. In the process a major contribution is made to our understanding of comedy, irony, and satire, and ultimately to the theory of fiction itself.

Nikolai Gogol's novel *Dead Souls* and play *The Government Inspector* revolutionized Russian literature and continue to entertain generations of readers around the world. Yet Gogol's peculiar genius comes through most powerfully in his short stories. By turns—or at once—funny, terrifying, and profound, the tales collected in *The Nose and Other Stories* are among the greatest achievements of world literature. These stories showcase Gogol's vivid, haunting imagination: an encounter with evil in a darkened church, a downtrodden clerk who dreams only of a new overcoat, a nose that falls off a face and reappears around town on its own, outranking its former owner. Written between 1831 and 1842, they span the colorful setting of rural Ukraine to the unforgiving urban landscape of St. Petersburg to the ancient labyrinth of Rome. Yet they share Gogol's characteristic obsessions—city crowds, bureaucratic hierarchy and irrationality, the devil in disguise—and a constant undercurrent of the absurd. Susanne Fusso's translations pay careful attention to the strangeness and wonder of Gogol's style, preserving the inimitable humor and oddity of his language. *The Nose and Other Stories* reveals why Russian writers from Dostoevsky to Nabokov have returned to Gogol as the cornerstone of their unparalleled literary tradition.

Taras Bulba is Gogol's longest short story. The work is non-fictional in nature with characters that are not exaggerated or grotesque as was common in Gogol's later work, though his characterizations of Cossacks are said by some scholars to be a bit exaggerated. This story can be understood in the context of the romantic nationalism movement in literature, which developed around a historical ethnic culture which meets the romantic ideal.

Six short stories probe the mind of man to reveal his hidden motives

These fourteen essays reflect the increasingly interdisciplinary character of Russian literature research in general and of the study of Gogol in particular, focusing on specific works, Gogol's own character, and the various approaches to aesthetic, religious, and philosophical issues raised by his writing.

How is this book unique? Font adjustments & biography included Unabridged (100% Original content) Illustrated About The Nose by Nikolai Gogol 'The Nose' is considered one of Nikolai Gogol's most famous works, a bizarre story about a man's 'nose' that embodies the wizardry of his work. The Nose is universally hailed as one of Gogol's classics. The Nose is a satirical story by Nikolai Gogol. Written between 1835 and 1836, it tells of a St. Petersburg official whose nose leaves his face and develops a life of its own. After disappearing from the Deputy Inspector's face, his nose shows up around town before returning to its proper place. Barber Ivan Yakovlevich finds a nose in his bread during breakfast. With horror he recognizes this nose as that of one of his regular customers, collegiate assessor Kovalyov. He tries to get rid of it by

throwing it in the Neva River, but he is caught by a police officer. Dmitri Shostakovich's opera 'The Nose' first performed in 1930, is based on this story. A film based on this story was made by Alexandre Alexeieff and Claire Parker in 1963 and used pinscreen animation.

Written in the 1830s and early 1840s, these comic stories tackle life behind the cold and elegant facade of the Imperial capital from the viewpoints of various characters, such as a collegiate assessor who one day finds that his nose has detached itself from his face and risen the ranks to become a state councillor ('The Nose'), a painter and a lieutenant whose romantic pursuits meet with contrasting degrees of success ('Nevsky Prospect') and a lowly civil servant whose existence desperately unravels when he loses his prized new coat ('The Overcoat'). Also including the 'Diary of Madman', these Petersburg Tales paint a critical yet hilarious portrait of a city riddled with pomposity and self-importance, masterfully juxtaposing nineteenth-century realism with madcap surrealism, and combining absurdist farce with biting satire.

This literary guide leads students with advanced knowledge of Russian as well as experienced scholars through the text of Nikolai Gogol's absurdist masterpiece "The Nose". Part I focuses on numerous instances of the writer's wordplay, which is meant to surprise and delight the reader, but which often is lost in English translations. It traces Gogol's descriptions of St. Petersburg everyday life, familiar to the writer's contemporaries and fellow citizens but hidden from the modern Western reader. Part II presents an overview of major critical approaches to the story in Gogol scholarship.

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"A most extraordinary thing happened in St. Petersburg on the twenty-fifth of March." The opening lines of "The Nose", one of Gogol's best-known stories, and quite possibly the most absurd, are just as promising as any of his works. The simple yet extraordinary plot follows the story of the civil servant Major Kovalyov who wakes up one morning to discover his nose has left his face and is living a life of its own. Strange as it may seem, the nose has even surpassed him by attaining a higher rank! The story is a brilliant portrayal of the preoccupation with social rank in Imperial Russia, a biting satire of the bureaucrats' pursuit of higher position within the Table of Ranks. A masterful combination of brilliant words, witty imagination, and unparalleled humor, it remains one of the most striking stories of all times. It is believed to have influenced masterpieces of world literature, including Dostoevsky's "The Double," Stevenson's "Dr. Jekyll and Mr. Hyde", and Kafka's "Metamorphosis". Nikolai Gogol (1809-1852) was a Ukrainian-born Russian humorist, novelist, and dramatist whose work played a crucial role in the direction of Russian literature. He was considered to be one of the leading figures of Russian realism. His novel "Dead Souls", a satire of the political corruption in the Russian Empire, is viewed by many literary historians as the first great Russian novel. Among his contributions to Russian and world literature are the surrealistic and grotesque "The Nose" and "The Mantle", the satirical "The Government Inspector/The Inspector General", the historical novel "Taras Bulba", the comedy "Marriage", the humorous short stories "Diary of a Madman" and "The Tale of How Ivan Ivanovich Quarreled with Ivan Nikiforovich". His works have influenced generations of readers and still continue to impress with their subtle psychologism and matchless style.

The tales collected in *The Nose and Other Stories* are among the greatest achievements of world literature. They showcase Nikolai Gogol's vivid, haunting imagination: an encounter with evil in a darkened church, a downtrodden clerk who dreams only of a new overcoat, a nose that falls off a face and reappears around town on its own.

William Kentridge was commissioned in 2006 by the Metropolitan Opera House in New York to design and direct the opera *The Nose* by Dmitri Shostakovich. In December of the same year, he began collaboration with printmaker Jillian Ross of David Krut Print Workshop, Johannesburg on a suite of etching that would explore some of his many ideas for the opera. The prints were imagined as an adventure with the protagonist of *The Nose*, through modern Russian history, literature, and art, with side trips into Cervantes, Sterne and Russian film. They demonstrate Kentridge's superb mastery of dry point and etching, his wry, iconoclastic treatment of Western art history, and his ongoing commitment to making limited-edition works on paper an integral part of his substantial oeuvre.

A Newbery Honor Book. Sasha Zaichik has known the laws of the Soviet Young Pioneers since the age of six: The Young Pioneer is devoted to Comrade Stalin, the Communist Party, and Communism. A Young Pioneer is a reliable comrade and always acts according to conscience. A Young Pioneer has a right to criticize shortcomings. But now that it is finally time to join the Young Pioneers, the day Sasha has awaited for so long, everything seems to go awry. He breaks a classmate's glasses with a snowball. He accidentally damages a bust of Stalin in the school hallway. And worst of all, his father, the best Communist he knows, was arrested just last night. This moving story of a ten-year-old boy's world shattering is masterful in its simplicity, powerful in its message, and heartbreaking in its plausibility. One of Horn Book's Best Fiction Books of 2011

What child can resist a piano? Though the symphony pounded out by some young musicians may sound more like noise to adults, it will always be music to the kid who is playing it. *My Friend the Piano* takes a fresh and funny look at the differences between adult and child sensibilities.

It is not necessary to say much about this tailor; but, as it is the custom to have the character of each personage in a novel clearly defined, there is no help for it, so here is Petrovitch the tailor. At first he was called only Grigoriy, and was some gentleman's serf; he commenced calling himself Petrovitch from the time when he received his free papers, and

further began to drink heavily on all holidays, at first on the great ones, and then on all church festivities without discrimination, wherever a cross stood in the calendar.

Illuminates the Russian writer's thoughts on madness, bureaucracy, and illusion in these five tales

First published in 1836, in the Russian journal *Sovremennik* (The Contemporary).

A Top 100 Satirical Short Story. The Nose by Nikolai Gogol. "The Nose" is a satirical short story by Nikolai Gogol. Written between 1835 and 1836, it tells of a St. Petersburg official whose nose leaves his face and develops a life of its own. Critics note that the story's title in Russian "Nos" is the reverse of the Russian word for "dream" "Son". As the unreliable narrator himself notes, the story "contains much that is highly implausible", while an earlier version of the story ended with Kovalyov waking and realizing that the story was indeed a dream. Without the awakening, however, the story becomes a precursor of magical realism, as an unreal element is woven into a realistic narration. Peace also notes that some critics have interpreted the story as referring to a castration complex: the removal of Kovalyov's nose (and its developing a mind of its own) threaten both his chances of acquiring a position of power and of being a success with women. In Russia, a version has appeared which substituted "... " for the word "nos" so that the reader would be inclined to interpret it as "khui", the Russian taboo word for penis. It can be said that Kovalyov equates the loss of his nose with castration, emasculation, and impotence to a certain degree. At the end the story drifts away and it appears Gogol is talking directly to the reader. It is never explained why the Nose fell off in the first place, why it could talk, nor why it found itself reattached. By doing this, Gogol was playing on the assumptions of readers, who may happily seek absurd stories, but at the same time still having the desire for a normal explanation. Part one On the 25th of March, the barber Ivan Yakovlevich finds a nose in his bread during breakfast. With horror he recognizes this nose as that of one of his regular customers, Collegiate Assessor Kovalyov (known as 'Major Kovalyov'). He tries to get rid of it by throwing it in the Neva River, but he is caught by a police officer. Part Two At the onset of "The Nose," Major Kovalyov awakens to discover that his nose is missing, leaving a smooth, flat patch of skin in its place. His nose is already pretending to be a human. He finds and confronts it in the Kazan Cathedral, but from its clothing it is apparent that the nose has acquired a higher rank in the civil service than he and refuses to return to his face. Kovalyov visits the newspaper office to place an ad about the loss of his nose, but is refused. Kovalyov returns to his flat, where the police officer who caught Ivan finds him and returns the nose (which he caught at a coach station, trying to flee the city). Kovalyov's joy is cut short when he finds that he is unable to re-attach the nose, even with the help of the doctor. The next day, Kovalyov writes a letter to Madam Podtochina Grigorievna, a woman who wants him to marry her daughter, and accuses her of stealing his nose; he believes that she has placed a curse on him for his fickleness toward her daughter. He writes to ask her to undo the spell, but she misinterprets the letter as a proposal to her daughter. Her reply convinces him that she is innocent. In the city, rumours of the nose's activities have spread, and crowds gather in search of it. But unlikely, he figured out the nose might be one of a magical giraffe. Part three On the 7th of April, Kovalyov wakes up with his nose reattached. He is carefully shaved by the barber and happily promenades about the city to show off his nose.

"Sir, now the matter is perfectly clear. You... you are my nose!" The Collegiate Assessor Kovalyov wakes one morning to discover that his nose has disappeared. Unbeknownst to him, it has mysteriously found its way into a loaf of bread on the barber Yokovlevich's breakfast table. The barber attempts to dispose of it, but when Kovalyov steps out onto the St Petersburg streets, he finds his nose, now the size of a human, wearing a gold-embroidered uniform and travelling around in a carriage ... Dave Eggers says, of the series: "I couldn't be prouder to be a part of it. Ever since Alessandro conceived this idea I thought it was brilliant. The editions that they've compiled have been lushly illustrated and elegantly designed."

Collegiate Assessor Kovalyov awakens to discover that his nose is missing, he finds and confronts his nose, but the nose has acquired a higher rank in the civil service than he and refuses to return to his face.

Acts of Logos examines the 19th-century foundations of St. Petersburg's famous literary tradition, with a focus on the unifying principle of material animation. Innovative interpretations of canonical texts by Pushkin and Gogol shed new light on the powerful, creative function of language in the Petersburg tradition.

'Strangely enough, I mistook it for a gentleman at first. Fortunately I had my spectacles with me so I could see it was really a nose.'

A collection of short stories portrays life in rural Russia and satirizes Russian society

"The Nose" is a satirical short story Nikolai Gogol. Written between 1835 and 1836, it tells of a St. Petersburg official whose nose leaves his face and develops a life of its own.

Using, or rather mimicking, traditional forms of storytelling Gogol created stories that are complete within themselves and only tangentially connected to a meaning or moral. His work belongs to the school of invention, where each twist and turn of the narrative is a surprise unfettered by obligation to an overarching theme. Selected from *Evenings on a Farm near Dikanka*, *Mirgorod*, and the Petersburg tales and arranged in order of composition, the thirteen stories in *The Collected Tales of Nikolai Gogol* encompass the breadth of Gogol's literary achievement. From the demon-haunted "St. John's Eve" to the heartrending humiliations and trials of a titular councilor in "The Overcoat," Gogol's knack for turning literary conventions on their heads combined with his overt joy in the art of story telling shine through in each of the tales. This translation, by Richard Pevear and Larissa Volokhonsky, is as vigorous and darkly funny as the original Russian. It allows readers to experience anew the unmistakable genius of a writer who paved the way for Dostevsky and Kafka.

NEW YORK TIMES BESTSELLER • From the Booker Prize-winning author of *Lincoln in the Bardo* and *Tenth of December* comes a literary master class on what makes great stories work and what they can tell us about ourselves—and our world today. NAMED ONE OF THE BEST BOOKS OF THE YEAR BY *ESQUIRE* • "[A] worship song to writers and readers."—*Oprah Daily* For the last twenty years, George Saunders has been teaching a class on the Russian short story to his MFA students at Syracuse University. In *A Swim in a Pond in the Rain*, he shares a version of that class with us, offering some of what he and his students have discovered together over the years. Paired with iconic short stories by Chekhov, Turgenev, Tolstoy, and Gogol, the seven essays in this book are intended for anyone interested in how fiction works and why it's more relevant than ever in these turbulent times. In his introduction, Saunders writes, "We're going to enter seven fastidiously constructed scale models of the world, made for a specific purpose that our time maybe doesn't fully endorse but that these writers accepted implicitly as the aim of art—namely, to ask the big questions, questions like, How are we supposed to be living down here? What were we put

here to accomplish? What should we value? What is truth, anyway, and how might we recognize it?" He approaches the stories technically yet accessibly, and through them explains how narrative functions; why we stay immersed in a story and why we resist it; and the bedrock virtues a writer must foster. The process of writing, Saunders reminds us, is a technical craft, but also a way of training oneself to see the world with new openness and curiosity. *A Swim in a Pond in the Rain* is a deep exploration not just of how great writing works but of how the mind itself works while reading, and of how the reading and writing of stories make genuine connection possible.

Unlock the more straightforward side of *The Nose* with this concise and insightful summary and analysis! This engaging summary presents an analysis of *The Nose* by Nikolai Gogol, the entertaining and absurd story of a self-centred man whose nose disappears one day, stripping him of his social ranking and dignity, and leaving him desperately search for his missing body part. This early example of absurd literature tackles various themes surrounding social status in Russian society, making it a fascinating and entertaining read. Gogol is considered a pioneer of literary realism and more than 135 films have been made that are based on his work. Find out everything you need to know about *The Nose* in a fraction of the time! This in-depth and informative reading guide brings you: - A complete plot summary - Character studies - Key themes and symbols - Questions for further reflection Why choose BrightSummaries.com? Available in print and digital format, our publications are designed to accompany you in your reading journey. The clear and concise style makes for easy understanding, providing the perfect opportunity to improve your literary knowledge in no time. See the very best of literature in a whole new light with BrightSummaries.com!

Fresh, stylish new translations of Gogol's greatest short stories collected in a beautiful edition Admired by writers from Nabokov to Bulgakov to George Saunders, Gogol is considered one of the more enigmatic of the Russian greats. He only wrote one novel, *Dead Souls*, and destroyed much of his later work, so his stories constitute his major output. In this collection, beautifully and skilfully translated by Oliver Ready, Gogol's three greatest St Petersburg stories - 'The Nose', 'The Overcoat' and 'The Diary of a Madman' - are presented alongside three masterworks set in the Ukrainian and Russian provinces, demonstrating the breadth of Gogol's work. Gogol's extraordinary work is characterised by his idiosyncratic and often very funny sensibility, and these stories offer us his unique, original and marvellously skewed perspective on the world.

Diary of a Madman (1835; Russian: ??????? ??????????????, *Zapiski sumasshedshevo*) is a farcical short story by Nikolai Gogol. Along with *The Overcoat* and *The Nose*, *Diary of a Madman* is considered to be one of Gogol's greatest short stories. The tale centers on the life of a minor civil servant during the repressive era of Nicholas I. Following the format of a diary, the story shows the descent of the protagonist, Poprishchin, into insanity. *Diary of a Madman*, the only one of Gogol's works written in first person, follows diary-entry format.

Ivan Ivanovitch and Ivan Nikiforovitch A fine pelisse has Ivan Ivanovitch! splendid! And what lambskin! deuce take it, what lambskin! blue-black with silver lights. I'll forfeit, I know not what, if you find any one else owning such a one. Look at it, for heaven's sake, especially when he stands talking with any one! look at him side-ways: what a pleasure it is! To describe it is impossible: velvet! silver! fire! Nikolai the Wonder-worker, saint of God! why have I not such a pelisse? He had it made before Agafya Fedosyevna went to Kief. You know Agafya Fedosyevna who bit the assessor's ear off?

"The publication of this book coincides with an exhibition that opened at the Faulconer Gallery, Grinnell College, Iowa in late 2004 and travels to other museums in the United States through 2007."--Cover p. 2.

"Gogol, Nikolai Vassilievitch. Born in the government of Pultowa, March 31 1809, died at Moscow, March 4 1852. A Russian novelist and dramatist. He was educated in a public gymnasium at Pultowa, and subsequently in the lyceum, then newly established, at Niejinsk. In 1831, Gogol brought out the first volume of his Ukrainian stories, 'Evenings on a Farm Near Dikanka'. It met with immediate success, and he followed it a year later with a second volume. 'The Nose' is regarded as a masterwork of comic short fiction, and 'The Overcoat' is now seen as one of the greatest short stories ever written. Nikolai Gogol, the Russian writer and playwright, who understood better than any artist since what "perfect nonsense goes on in the world." Born in Ukraine — then a colony dubbed "Little Russia" — Gogol began writing stories while pursuing a short-lived government career in St. Petersburg. He started with Ukrainian folklore, and a sinister, fairy-tale lightness persists in his later, more renowned stories about the imperial capital. There are supernatural accents, but the underlying world is real, made strange by an infrared humor that finds cosmic anarchy in the smallest fissures of everyday life. The most famous and inspirational works of Nikolai Gogol include *The Mantle*, *Evenings at the Farm*, *St Petersburg Stories*, *Taras Bulba*, a tale of the Cossacks, *The Revizor*, *The Viy*, *The Nose*, *A May Night*, *The Mantle*, *Memoirs of a Madman* and many more.

Teffi was one of twentieth century Russia's most celebrated authors. Born Nadezhda Lokhvitskaya in 1872, she came to be admired by an impressive range of people – from Tsar Nicholas II to Lenin – and her popularity was such that sweets and perfume were named after her. She visited Tolstoy when she was 13 to haggle with him about the ending of *War and Peace* and Rasputin tried (and utterly failed) to seduce her. After the Bolshevik Revolution of 1917 she was exiled and lived out her days in the lively Russian émigré community of Paris, where she continued writing – and enjoying comparable fame – until her death in 1952. Teffi's best stories effortlessly shift from light humour and satire to pathos and even tragedy – ever more so when depicting the daunting hardships she and her fellow émigrés suffered in exile. While best known for her stories and feuilletons, she also moved over to other genres, from serious poetry to theatrical miniatures and even music, and inhabited an extraordinary range of spheres connected to both high and popular culture. In the first biography of her in any language, Edythe Haber here brings Teffi – who has recently been 'rediscovered' in the West to resounding acclaim – to life. Teffi's life and works afford a unique panoramic view of the cultural world of early twentieth century Russia, from the debauchery of the Silver Age to the terror and euphoria of revolution, and of interwar Russian emigration. But they also offer fresh insights into the seismic events – from the 1905 Russian Revolution and World War II to life as a refugee – that she experienced first-hand and recreated in her vivid, penetrating, moving and witty writing.

Author, dramatist and satirist, Nikolay Gogol (1809-1852) deeply influenced later Russian literature with his powerful depictions of a society dominated by petty beaurocracy and base corruption. This volume includes both his most admired short fiction and his most famous drama. A biting and frequently hilarious political satire, *The Government Inspector* has been popular since its first performance and was regarded by Nabokov as the greatest Russian play ever written. The stories gathered here, meanwhile, range from comic to tragic and describe the isolated lives of low-ranking clerks, lunatics and swindlers. They include *Diary of a Madman*, an amusing but disturbing exploration of insanity; *Nevsky Prospect*, a depiction of an artist besotted with a prostitute; and *The Overcoat*, a moving consideration of poverty that powerfully influenced Dostoevsky and later Russian literature.

As a novel-writer and a dramatist, Gogol appears to me to deserve a minute study, and if the knowledge of Russian were more widely spread, he could not fail to obtain in Europe a reputation equal to that of the best English humorists. A delicate and close observer, quick to detect the absurd, bold in exposing, but inclined to push his fun too far, Gogol is in the first place a very lively satirist. He is merciless towards fools and rascals, but he has only one weapon at his disposal. Irony. This is a weapon which is too severe to use against the merely absurd, and on the other hand it is not sharp enough for the punishment of crime; and it is against crime that Gogol too often uses it. His comic vein is always too near the farcical, and his mirth is hardly contagious. If sometimes he makes his reader laugh, he still leaves in his mind a feeling of bitterness and indignation; his satires do not avenge society, they only make it angry. As a painter of manners, Gogol excels in familiar scenes. He is akin to Teniers and Callot. We feel as though we had seen and lived with his characters, for he shows us their eccentricities, their nervous habits, their slightest gestures. One lisps, another mispronounces his words, and a third hisses because he has lost a front

tooth. Unfortunately Gogol is so absorbed in this minute study of details that he too often forgets to subordinate them to the main action of the story. To tell the truth, there is no ordered plan in his works, andÑa strange trait in an author who sets up as a realistÑhe takes no care to preserve an atmosphere of probability. His most carefully painted scenes are clumsily connectedÑthey begin and end abruptly; often the author's great carelessness in construction destroys, as though wantonly, the illusion produced by the truth of his descriptions and the naturalness of his conversations.

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