Get Free The Nose By Gogol

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Dostoevsky & Gogol

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.

The Nose Book

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 onto 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.

The Collected Tales of Nikolai Gogol

In Dostoevsky’s Dialectics and the Problem of Sin, Ksana Blank borrows from ancient Greek, Chinese, and Christian dialectical traditions to formulate a dynamic image of Dostoevsky’s dialectics—distinct from Hegelian dialectics—as a philosophy of “compatible contradictions.” Expanding on the classical triad of Goodness, Beauty, and Truth, Blank guides us through Dostoevsky’s most difficult paradoxes: goodness that begets evil, beautiful personalities that bring about grief, and criminality that brings about salvation. Dostoevsky’s philosophy of contradictions, this book demonstrates, contributes to the development of antinomian thought in the writings of early twentieth-century Russian religious thinkers and to the development of Bakhtin’s dialogism. Dostoevsky’s Dialectics and the Problem of Sin marks an important and original intervention into the enduring debate over Dostoevsky’s spiritual philosophy.

Twelfth Night

“Twelfth Night” is an 1836 short story by Ukrainian-Russian dramatist and pioneer of Russian literary surrealism Nikolai Gogol. Written during a stint in St. Petersburg, the story follows a government official, Collegiate Assessor Kovalyov (colloquially known as “Major Kovalyov”), whose nose detaches itself from his face and escapes. The story was first published in an experimental literary magazine The Contemporary, which was owned by the Russian poet Alexander Pushkin. Literary scholars and historians have speculated that Gogol chose the nose as the plot’s central device because he was anxious about his own nose, which was unusually shaped. The author frequently referred to it comically in his correspondences. One of Russia’s first modern absurdist stories, “The Nose” is now ubiquitous in St. Petersburg. “The Nose” contains three parts. In the first, Ivan Yakovlevich, a barber, wakes up on the morning of March 25 and goes to the kitchen to eat breakfast with his wife. To his
delight, his wife has made a loaf of bread. He cuts the loaf in half and discovers a nose buried within. He immediately recognizes that the nose belongs to one of his steadiest customers, Major Kovalyov. Ivan's wife tells him to get rid of the nose, so he swaddles it in cloth and walks outside, where he prepares to throw it off a bridge. Just as he is about to toss it into the Neva River, a police officer stops him and reprimands him for looking suspicious. Ivan tries to bribe him into keeping quiet, but only incenses his anger. The second part concerns Major Kovalyov. It begins when he wakes up and realizes that his nose is gone. He gets a mirror and stares at his reflection; where his nose once was, there is now just a smooth area of skin. Major Kovalyov makes his way to the police station, where he intends to report his missing nose to the police chief. En route, he catches sight of his nose, which has cleverly disguised itself as an important government official. He runs after his nose, which clearly has no desire to return to his face and takes flight into the Great Gostiny Dvor bazaar. Once there, Major Kovalyov becomes enamored of a beautiful girl. The nose takes advantage of the distraction to escape. Kovalyov tries to reach the police chief but to no avail. He resorts to visiting the local newspaper to buy an advertisement for his lost nose. The newspaper refuses his request. He then finds a police detective, who scoffs at his dilemma and refuses to assist. Defeated, Major Kovalyov goes home to his flat. There, the same police officer that stopped Ivan from throwing the nose into the river is waiting. He returns the nose, which was arrested while trying to leave town. At first elated, Major Kovalyov is disheartened to see that the nose cannot easily be reattached, even by a doctor. The following day, he writes to Madame Alexandra Podtochina Grigorievna, a woman who is courting him on behalf of her daughter. He alleges that she caused the problem of the detached nose by putting a curse on him because he refused her daughter. He asks her to remove the curse. When she reads the letter, she is befuddled and simply pleads once again for him to marry her daughter. Her confusion convinces Major Kovalyov that the woman is innocent. Meanwhile, news of the runaway nose spreads through the city, drawing many large search parties. Part 3 takes place on April 7, about two weeks after the beginning of the story. Major Kovalyov wakes up and finds that his nose has been perfectly reattached. He gets a haircut from the barber and then spends his day flirting with women and going on a gleeful shopping spree. The Nose ends in this manner, without any clear moral or existential point. In doing this, Gogol draws attention to the absurdity that lies at the core of modern life.
Christmas season. It was written around 1601 and first published in the First Folio in 1623. The main title is believed to be an afterthought, created after John Marston premiered a play titled What Y ou Will during the course of the writing.

Breaking Stalin's Nose

In these tales Gogol guides us through the elegant streets of St Petersburg. Something of the deception and violence of the city's creation seems to lurk beneath its harmonious facade, however, and it confounds its inhabitants with false dreams and absurd visions.

Nose

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.

The Nose

Noses are interesting and serve many purposes including the one of holding up glasses.

"the Nose"

"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 M r. 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 "M arriage", the humorous short stories "Diary of a Madman" and "The Tale of How I va

Diary of a Madman, The Government Inspector, & Selected Stories

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 disposalIrony. 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, and a strange trait in an author who sets up as a realistNhe takes no care to preserve an atmosphere of probability. His most carefully painted scenes are clumsily connectedNthey begin and end abruptly; often the author's great carelessness in
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construction destroys, as though wantonly, the illusion produced by the truth of his
descriptions and the naturalness of his conversations.

**Petersburg Tales**

Gift of Rabbi W. Gunther Plaut.

**The Nose**

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.

**The Nose and Other Stories**

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.

**The Overcoat and Other Short Stories**

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 Dostoevsky and
Kafka.

**Designing Dead Souls**

“*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.
We are delighted to publish this classic book as part of our extensive Classic Library
collection. Many of the books in our collection have been out of print for decades, and
therefore have not been accessible to the general public. The aim of our publishing program
is to facilitate rapid access to this vast reservoir of literature, and our view is that this
is a significant literary work, which deserves to be brought back into print after many
decades. The contents of the vast majority of titles in the Classic Library have been scanned
from the original works. To ensure a high quality product, each title has been meticulously
hand curated by our staff. Our philosophy has been guided by a desire to provide the reader
with a book that is as close as possible to ownership of the original work. We hope that you
will enjoy this wonderful classic work, and that for you it becomes an enriching experience.

**The Mantle**

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.

**The Mantle and Other Stories**

The Nose: Large Print 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.

**My Friend the Piano**

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.

**The Nose**

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?

**Dostoevsky's Dialectics and the Problem of Sin**

A New York Times Notable Book for 2011 One of The Economist's 2011 Books of the Year People speak different languages, and always have. The Ancient Greeks took no notice of anything unless it was said in Greek; the Romans made everyone speak Latin; and in India, people learned their neighbors' languages—as did many ordinary Europeans in times past (Christopher Columbus knew Italian, Portuguese, and Castilian Spanish as well as the classical languages). But today, we all use translation to cope with the diversity of languages. Without translation there would be no world news, not much of a reading list in any subject at college, no repair manuals for cars or planes; we wouldn't even be able to put together flat-pack furniture. Is That a Fish in Your Ear? ranges across the whole of human experience, from foreign films to philosophy, to show why translation is at the heart of what we do and who we are. Among many other things, David Bellos asks: What's the difference between translating unprepared natural speech and translating Madame Bovary? How do you translate a joke? What's the difference between a native tongue and a learned one? Can you translate between any pair of languages, or only between some? What really goes on when world leaders speak at the UN? Can machines ever replace human translators, and if not, why? But the biggest question Bellos asks is this: How do we ever really know that we've understood what anybody else says—in our own language or in another? Surprising, witty, and written with great joie de vivre, this book is all about how we comprehend other people and shows us how, ultimately, translation is another name for the human condition.

**The Creation of Nikolai Gogol**

Nikolai Vasilevich Gogol (31 March 1809 – 4 March 1852) was a Ukrainian-born Russian dramatist, novelist and short story writer. Considered by his contemporaries one of the preeminent figures of the natural school of Russian literary realism, later critics have found in Gogol's work a fundamentally romantic sensibility, with strains of Surrealism and the grotesque ("The Nose", "Viy", "The Overcoat," "Nevsky Prospekt"). His early works, such as Evenings on a Farm Near Dikanka, were influenced by his Ukrainian upbringing, Ukrainian culture and folklore. His later writing satirised political corruption in the Russian Empire (The Government Inspector, Dead Souls), leading to his eventual exile. The novel Taras Bulba
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(1835) and the play Marriage (1842), along with the short stories "Diary of a Madman", "The Tale of How Ivan Ivanovich Quarreled with Ivan Nikiforovich”, “The Portrait” and “The Carriage”, round out the tally of his best-known works.

**The Overcoat and the Nose**

"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.

**The Nose**

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.

**Ghetto Tragedies**

'Strange 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.'

**Diary of a Madman, and Other Stories**

A author, dramatist and satirist, Nikolay Gogol (1809-1852) deeply influenced later Russian literature with his powerful depictions of a society dominated by petty bureaucracy 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 every 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.

**Is That a Fish in Your Ear?**

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.

**Old-Fashioned Farmers**
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 fiction and non-fiction in Gogol.

The Nose and Other Stories

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.

The Nose

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.

The Nose Annotated

"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 anchory 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.

Nikolai Gogol

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

The Nose

Illuminates the Russian writer's thoughts on madness, bureaucracy, and illusion in these five
"The Nose" is a satirical short story by Nikolai Gogol written during his time living in St. Petersburg. During this time, Gogol's works were primarily focused on surrealism and the grotesque, with a romantic twist. Written between 1835 and 1836, "The Nose" tells the story of a St. Petersburg official whose nose leaves his face and develops a life of its own. "The Nose" was originally published in The Contemporary, a literary journal owned by Alexander Pushkin. The use of a nose as the main source of conflict in the story could have been due to Gogol's own experience with an oddly shaped nose, which was often the subject of self-deprecating jokes in letters.

How the Two Ivans Quarrelled

"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.

The Nose (Annotated)

Nikolai Gogol was the most idiosyncratic of the great Russian novelists of the 19th century and lived a tragically short life which was as chaotic as the lives of the characters he created. This biography begins with Gogol's death and ends with his birth, an inverted structure typical of both Gogol and Nabokov. The biographer proceeds to establish the relationship between Gogol and his novels, especially with regard to "nose-consciousness", a peculiar feature of Russian life and letters, which finds its apotheosis in Gogol's own life and prose. There are more expressions and proverbs concerning the nose in Russian than in any other language in the world. Nabokov's style in this biography is comic, but as always leads to serious issues—in this case, an appreciation of the distinctive "sense of the physical" inherent in Gogol's work. Nabokov describes how Gogol's life and literature mingled, and explains the structure and style of Gogol's prose in terms of the novelist's life.

The Nose

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 by which 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.