

**A Representation of the Monumental Social and Political Revolutions
in Russia –**

Re-emerging History in Narratives

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Abstract:

This paper is based on the New Historical reading to Alice Murno's narrative, *Too Much Happiness*. It's a historical short story, based on the life of Sofia Kovalevskaya (January 15, 1850 - February 10, 1891). Being true to history, the narrative has managed to represent the Franco- Prussian war, political changes in Russia and its traditions. It portrays a cultural change, revealing the industrious nature of the Germans, information that relates to the French Commune. It further documents and provides parallel comparisons from the period of Sophia, proving the authenticity of the information presented therein. For, through the narrated event the reader tends to relive the historical period projected and at the same time understands the social, political and economic factors that influenced an individual contributing to his fears, anxieties and happiness. Thus, the literature functions as a workshop for the reader as it offers a realistic experience of life, transporting them into the narrative and giving an understanding of the age, politics, life of people, and the difficulties they had experienced at different stages in their lives, their relationships, divisions, segregation and the discrimination that existed in their society.

Key: New Historicism, Too Much Happiness, Short Story, the French Commune, German in Russia, French influence in Russia.

Stories, act as an important agent representing historicity and acting as an auto-reference interwoven within the creative matrices. Murno's "Too Much Happiness" is a historical short story, based on the true spirit of Sofia Kovalevskaya, a Russian mathematician (January 15, 1850 - February 10, 1891). As, Fredric Jameson states, "*a historical event: re-emerges with a*

kind of shock for the mind, as a kind of twist or a sudden propulsion of our being onto a different plane of reality” (127). In fact, one is not geared up to witness the mobility that exists within and beyond the Russian borders especially, the impact and influence of a rebellious France. In addition, to the immigrant German settlements in Russia; as the text extends our vision functioning as an auto-reference representing the history, social changes, and political changes, empowerment of women and impact of the European ideologies in Russia. The impact corresponds to the expansion of migrations through the Russian and European borders; in addition to the German and French nations spreading the spirit of nationalism among the Russians instigating a need to become dominant from the intellectual and geographic point. The narrative represents the transnational societies, which were a resultant of the migration of people across the Russian and European borders.

The narrative influences a shift in the perception, which in an unpretentious manner narrates Sofia's life. It depicts a strong sense of identity and community life that existed in the German settlements and French immigrants. In addition, to the integration and transmission of identities amongst the networking societies in terms of social, political and intellectual associations.

The story represents a turbulent point in Russia that was a result of nationalistic ideals, which determined the Russian intellectual and political life; resulting in a variety of class ideology and ethnic chronicle of Russia. In fact, the Russians portrayed here in the narrative represented how, “the educated classes looked at Russia through European eyes, betraying their own story as 'barbarous' and 'dark'. *They sought Europe's approval and wanted to be recognized as equals by it*” (Bassin 66). However, this idealization was shaken in Russia.

As the concealed historical dimension emerges from the narrative relating historical occurrences like the “The Great Reforms”. It depicts a cultural change, wherein, Figes writes that the Russians, in this “search for a young life on 'Russian principles' the Enlightenment ideal of a universal culture was finally abandoned for the national way. *'Let us Russians be Russians, not copies of the French'* ” (67). It categorically establishes the political distance indicating, that the Russians strived to produce a national individuality and not come in tune with the European mindset.

Sofia and Vladimir, represent an idealistic group of Russians providing a compass for the reader to experience, situations which a particular individual faces within the society or with a historical campaign that affects their experience. The narrative, additionally presents a

chronological succession of sophisticated interpersonal relationships in the midst of a social turmoil. It gives a transient contact with reality as it talks about the love life of Sofia, which has two contrasting forms. The first phase depicting the white- marriage of Vladimir and Sofia; portraying her as a woman of great inspiration to attain knowledge and bear an identity of her own.

The Russian society believed in maintaining their identity within their empire despite the European social networks and the connections between the societies. For instance, the author inform us that her father, Vasily Vasilyevich Korvin-Krukovsky, was a Lieutenant-General (Artillery) at the Imperial Russian Army, and that her mother, Velizaveta Feodorovna Shubert, was a scholarly woman of German descent. Rappaport reported that, “Sofia's exposure to mathematics began at a very youthful age. *She claims to have read her father's old calculus . . . Sofia credits her uncle Peter for first sparking her curiosity in mathematics. He took an interest in Sofia and made time to discuss numerous abstractions and mathematical concepts with her*” (Rappaport ,p. 564). As the story states, her uncle carefully nurtured Sofia's talents in math and even engaged to teach her calculus. Later, as presented by Teri Perl, when, she began her struggle trying to receive a University level. The notation in the life history reads,

“After concluding her secondary schooling, Sofia was determined to continue her education at the university level. However, the closest universities open to women were in Switzerland, and young, unmarried women were not permitted to travel alone. To resolve the problem Sofia entered into a marriage of convenience to Vladimir Kovalevsky in September 1868. The couple remained in Petersburg for the first few months of their marriage and then travelled to Heidelberg where Sofia gained a small fame. People were enthralled by the quiet Russian girl with an outstanding academic reputation” (Perl, p. 131).

The information the document presented by Teri Perl, shows the European links affecting Russia. Further, it bears evidence to new cultural practices that came into existence like the ‘white-marriage’ which Sofia and Vladimir. The narrative maintains the aspects of the cultural practices followed by the Russians, while giving insights into traditional practices where the father acts as a major part in the choice of an eligible spouse for his daughter. His nature and beliefs can be much better read if one is aware of the historical transformations

between 1830's - 1840's, as nationalist's principles were much part of a large process shaping the first half of the nineteenth century.

Nationalism influenced Russia, under the impact of the immigrant German communities and their nationalist sentiments. Writing in the 1920s, the historian Presniakov characterized this position very well,

"The word "nationality" was understood to mean official patriotism, unconditional admiration for governmental Russia, for its military strength and police power, for Russia in its official aspect . . . It also meant admiration for a Russia decorated in the official style, hypocritically confident of its power, of the incorruptibility of its ways, and intentionally closing its eyes to enormous public and state needs" (Bassin 40).

Sophia's father fulfilled his parental duty as a parent in order to cohere to the requirements of the company. He stood for an age-old tradition that existed in Russia. In fact, the Russian culture approved parental veto, where weddings were set up by the head of household, the father and was the determining authority. He epitomized himself as a symbol of unbroken tradition. However, a change of doctrines is offered in the narrative, Sophia's reaction to her father's announcement at a dinner introducing Vladimir as his future son-in-law, "Sophia was overjoyed, not indeed to be marrying Vladimir but to be pleasing Aniuta by striking a bump for the emancipation of Russian women" (Munro 276). This part of the narrative signifies an essential aspect of how 'the past and the present', represented in the narrative were, affected by historical and sociocultural circumstances in which it developed and carried its implications towards the future.

Reckoning, the meaning of the political period in which the tale is based; one cannot overlook the style in which ethical principles have to be taken. As the protagonist confronts the societal protocol and emphasizes the need to create an identity of her own for her personal growth. Here, an individual, "is faced not with an interpersonal relationship, with an ethical choice, but rather with a relationship to some determining force vaster than the self or any individual, that is, with society itself, or with politics and the movement of history" (Jameson 129). Thereby, hinting at a politician, significant natural event, like the women's liberation, which acted as an influential force and related to sociocultural ideologies and opinions, as Russian women stirred towards emancipation.

Incidentally, Aniuta, Inez and Sophia belonged to a reforming world; they did not consider the introduction of marriage in earnest and did not desire to be drawn down by traditions.

Though, their actions may have been questioned by the ethical norms of the society. For them, marriage was just a passport to receive an education. In other conditions, the actions of these individuals were indicative of a societal change in time. Which was the resultant of the network between the Russian and European boundaries. The societal interactions lead to Russia adapting and heading towards newer aspects that prevailed among the Russians to create a national identity as individuals thriving. They were mere individuals participating in a move that stood for a historical happening. Rappaport bears evidence to Vladimir and Sophia's white-man.

"Anyuta joined a radical group that advocated higher education for women and promoted the concept of the "fictitious husband" to enable women to obtain more freedom. A married woman did not need her father's signature for a passport, and so a fictitious husband would enable Anyuta to travel abroad for her education. Anyuta and her friend Zhanna found a 26-year-old university student, Vladimir Kovalevsky, who agreed to marry one of them. Unfortunately for Anyuta, she brought Sofya to one of their meetings. Vladimir became infatuated with Sofya and insisted on marrying her. After several secret meetings and much intrigue, General Krukovsky consented, and Vladimir and Sofya were married in September 1868" (565).

History emerges to etch each change that occurred and describes various events that related to the new Russian girl who embarked to carve an identity of her own; in the thick of societal changes, where the societal protocol cannot be stuck. In fact, the national borders becoming permeable examines the extent to which changes occur within a nation and the affect it has on those who cross its borders. For, Sofia left with Vladimir to Germany, and enrolled as a student under the guidance of Weierstrass, the most noted mathematicians of the time, at the University of Berlin.

"In 1870, Sofia decided that she wanted to pursue studies under Karl Weierstrass at the University of Berlin. Weierstrass was considered one of the most renowned mathematicians of his time, and at first he did not take Sofia seriously. Only after evaluating a problem set he had given her did he realize the genius at his hands. He immediately set to work privately tutoring her because the university still would not permit women to attend. Sofia studied under Weierstrass for four years. She is quoted as having said, 'These studies had the deepest possible influence on my entire career in mathematics. They determined finally and irrevocably the direction I was to follow

in my later scientific work: all my work has been done precisely in the spirit of Weierstrass'." (Rappaport 566).

She in this manner pursued her higher education and research, and she obtained her Ph.D in 1874 from the University of Gottingen; in absentia, summa cum laude, without either orals or defence. The three papers submitted for the degree were:

1. *On the Theory of Partial Differential Equations.*
2. *On the Reduction of a Certain Class of Abelian Integrals of the Third Rank to Elliptic Integrals.*
3. *Supplementary Remarks and Observations on Laplace's Research on the Form of Saturn's Rings.*

The focus of the narrative to a reasonable extent reveals how, the occurrences have resulted in establishing the ideologies of contemporary women. As in the case of Sofia Kovalevskaya, who turned out to be a keen mathematician and was besides a fine writer, who advocated for women's rights in the nineteenth century. She played the role of an intermediary agent, who learned through her travel across the national borders to adopt certain attitudes and practices that were emerging in the European nations. For she became renowned for her struggle to receive the best education available; it was this struggle that commenced to open doors at universities for adult females. For, her ground breaking work in mathematics; compelled her male counterparts to reconsider their opinions that women scientists were inferior to humans in the scientific fields. Munro, clearly had good reasons when she put forward in her audience, with Atwood during the Penn State Festival via a satellite connection that she was at that time writing about a substantial somebody,

"She's not from a myth or a legend. She's an important person in the history of women. Earlier, a woman asked me about Russian writers. I wonder if any of you have heard of the Russian mathematician and novelist named Sonia Kovalevsky, who lived between 1850 and 1891 in Russia and other parts of Europe. Writing about a real person and a real life is a fascinating new direction that I'm taking at present. I'm sorry—I've moved right away from myths and legends, but in a way, Sonia is like a mythical person to me. She's one of those very important women" (A. Munro, Interview with Alice Munro)"

Migration of women from Russia had an impact on the Russia and Europe both from the social and cultural point of view. It is a noticeable fact, that the historical dates that were politically important during Sophia's lifetime interwoven in the context of the narrative.

For instance, the narrative provides us insight to the immigrant German communities. Documents from history provide us with information that in 1871, the Russian Government (the host nation) cancelled the arrangements with the German masses in Russia in the early 1800's. Up to that point in time, the German people could maintain their own language in school; not be part of the army; administer their own villages and essentially be German people being in Russia. Their families lived within the settlements. However, in 1871, Russia withdrew the original agreements, after which German men were asked to serve in the Russian army. Soon the Germans were no longer free the Russian ground forces took over the organisation of the villages and schools. Thus, oppression, taxation, and reverence for their lives brought about the 'notion of return' (Faist 26) among the German migrant community. Russian history shows that the Germans were a class of hard-working intellectuals. Sophia was a Russian with a German connection both in terms of her ancestry, and as student of the renowned German mathematician Weierstrass.

On the other hand, the narrative stands out to represent a disintegrating Russian community, which was largely the resultant of Alexander II's '*The great reforms*' that were brought in for the betterment of Russia. The account, clearly means to describe to the readers the natural context of the 1850's, instantly communicating the socio-political changes of the period. Thereby, communicating the emergence of progressive, nationalistic thoughts and the disappearance of the age-old practices and belief's a result of Alexander II's 'great reforms'. Sofia's father, a Lieutenant-General (Artillery) at the Imperial Russian Army, presents the past. Vladimir, presents progressive thoughts amongst young Russian men whose mind-set was influenced by the permeable movements across national borders, who, unlike the older generation, had no reserves, in assisting young women to pursue their studies. From a historical perspective, the narrative constantly signifies women, who demonstrated an eagerness to get instruction, and made bold to widen their effort via 'deception' to attain whatever they desired. Still, both men demonstrate the range of the culturally appropriate motives for changes that were necessary during that point. Mikhail Pogodin, professor of Russian history at Moscow University and ardent nationalist states:

we have a different climate from the West . . . a different temperament, character, different blood, a different physiognomy, a different outlook, a different cast of mind, different beliefs, hopes, desires . . . [We have] different conditions, a different history. Everything is different. He did not neglect, moreover, to cast these differences in a light favorable to Russia: "Suspicion and fear reign in the West, while among us there is only trust. (Bassin 42).

Indicating the influences of the west and the young Russian's who couldn't wait for changes; they were in a haste to institute and create a space for themselves. In fact, the narrative depicts this nationalistic spirit of young Russian men, who, motivated Russian women to be educated and helped them get into academic fields through 'white marriage', characteristically presented by Vladimir.

A scheme, the narrative represents, to have helped Sophia, Aniuta and a friend; the women had struck into the same house to obtain an instruction. During this period Vladimir, left Sofia, to pursue his higher studies. In fact, Vladimir in the narrative represented the nationalist tone,

Russia's mission was not something which would be achieved passively, through simple good intentions, or even by setting a positive example of the preferred direction for civilization's future development for all to appreciate. Rather, the mission of salvation was necessarily activist, and could be pursued only through deliberate and self-conscious intervention into the fate of those peoples who were to be saved (47).

Vladimir's quite fits into the character of an activist, who deliberately and self-consciously intervenes in the life of Sofia and saves her through marriage, thereby providing her a free passage to education. He has been described to have granted Sofia, her freedom, as long as she was immersed in her works.

In the biography written by Mr. J. W. Cross, there is a reminder which he has quoted from the diary of George Eliot, one of the leading writers of the Victorian era Dated October 5th, 1869,

"Oct. 5. --Ever since the 28th I have been good for little, ailing in body and disabled in mind. On Sun-day an interesting Russian pair came to see us--M. and Mine. Kovilevsky: she, a pretty creature, with charming modest voice and speech, who is studying mathematics (by allowance, through the aid of Kirch- Hoff) at Heidelberg;

he, amiable and intelligent, studying the concrete sciences apparently--especially geology; and about to go to Vienna for six months for this purpose, leaving his wife at Heidelberg!" (Eliot 73).

History is delivered with an ironic twist in the narrative as it depicts a change in the nature of Vladimir when he connects with the Ragozin's. *"One of the Great Reforms was Russia's belated modernisation, and it was Moscow's merchant entrepreneurs who became its chief beneficiaries"* (Lieven 101), like the Ragozin's. In fact, during the 1870's the infrastructure of Russia developed, as it brought in great fortunes as, industrialists began establishing their factories and this, in turn, resulted in the establishment of railroad lines that promised a brilliant future for young Russians, resulting in a stronger national movement.

Valdimir and Sofia returned to Russia with their daughter during this stop. Moreover, in 1883, *"Kovalevsky, embroiled in financial scandal connected with an oil company scheme, committed suicide"* (Zirin 781). The Ragozin's did not consider in the equality of women and were of the view that their married woman was a slice of property they had. A group, who treated their horses and women likewise! The succession of a complex power structure, that represented a universe where women ultimately felt trapped. It also emphasised on how other adult males in a chauvinistic society influenced individual's and promote domination of women.

In fact, Vladimir's association with the Ragozin's influenced his progressive and nationalistic sentiment that seemed to experience fallen. It inversely portrays how, *"an individual confronts the influence of forces and instincts within the former "self" that cannot be assimilated to consciousness in the older sense of autonomous reason"* (Jameson 130). He mistreated her and further place her into agony, every bit; he neglected her and did not even give her a farewell note before he committed suicide; when his business ventures with the Ragozin's failed. As the narrative conveys that, *"After he had prepared farewell letters for Julia, his brother, certain other friends, but not Sophia. Also a letter to the court explaining some actions of his in the Ragozin matter (Munro 285)"*. The conduct of Vladimir could be explained as the subjectivity of 'self', as he did not wish to acknowledge the importance of Sophia in his life. In spite of this it was Sophia, who saw to it that justice was done, proving Vladimir's innocence.

The story appears to portray Sophia as Vladimir's widow and depicts Sofia as workaholic, and compelling her work to a greater extent than ever before. The portrayal of 'self' which is

represented by Vladimir, is indeed a result of a lower nature, and is personal as pointed out by Lucan, *“at every moment (man) constitutes his world by suicide”* (Hamilton 112). This could have ensued because of his failure to establish himself in his career and as the lord of the household; especially later on his tie with the Ragozin’s who influenced him. At this juncture, as Valdimir’s widow, Sofia faced the dilemma with finding employment and to do what she loved most -mathematics. Hence, she resolved to come back to Berlin, which was also Weierstrass home.

During the 1880’s Alexander III had come to power after the assassination of Alexander II, and he stood for the conservative policies that caused hopelessness amongst the educated, *“who came to see this period as a sterile era of ‘small deeds’ ”* (Lieven 103). The narrative portrays, Sofia, as a woman, who stands for the Educated Russian community, who were more in support of the European ways than the nationalist cause. She followed in establishing herself in the patriarchal world; particularly in a period when women were granted no equality.

Sofia was fortunate to get an invitation from an acquaintance, and onetime student of Weierstrass, Gosta Mittag-Leffler in 1883 to lecture at the University of Stockholm. She also gained an appointment at the university, as an editor for a Mathematics Journal. She published her first paper on *“Crystals”* and she was appointed the Chair of Mechanics in 1885.

In this story, there is a contrast between what, she expects from life and how things turn out to be. The reminiscences about Sofia’s past, reflected upon, conveys the impact that a few crucial incidents had on Sofia and her reaction to these situations. For instance, in 1887, Sofia had received the devastating news of the destruction of her sister Aniuta’s, who was very near to her.

“... Anna Leffler. Anna Leffler, a well-known advocate of women’s rights and a writer, encouraged Sofya’s literary leanings. In 1887, they collaborated on a play entitled The Struggle for Happiness. It was based on an idea that had occurred to Sofya while she sat at the bedside of her dying sister.

After Anyuta died in the fall of 1887, Sofya felt lonely and despondent. The sisters had been close, and Sofya felt the loss deeply. However, at this time two events occurred that helped to assuage her grief. Both the announcement of a new competition for the Prix Bordin and the arrival in Stockholm of a Russian lawyer named Maxim

Kovalevsky were to have profound effects on the life of Sofya Kovalevsky” (Rappaport 569).

Anyuta, was married to Jacland, who seems to be a sort of a leader, in the French commune. He was a person, who did not recognize the significance of the contributions others had made for him. He was French, and functions as a political reminder of the French influence in Russia. Where, the liberal ideas that *“had spread during the eighteenth century continued to circulate throughout Russia during the nineteenth, and the French Revolution continued to have a persistent influence on the political ideas of Russians”* (Mespoulet 522). For the record, it would help to know that in February of 1871, the landlords returned to Paris and that the Commune, which started on the 18th of March, 1871 lasted until the end of May, 1871. Lenin had called it the ‘Festival of the Oppressed.’ There was also the group – Jacobins, who were a kind of centralized radical republican or socialist from the French Revolution; there were the anarchists who did not want to ingest over the country, but to destroy it, the moderate Republicans who wanted Paris to have more liberties.

Sofia’s sister, Anyuta; was to a great extent influenced by liberal, progressive and revolutionary ideas of the French and that was one reason, as to why she married Jacland. She represents, evidence that the commune, had women from Russia, who were leaders. Though the narrative portrays these incidents as interesting and adventurous, in reality, it would have been a period of struggle. This once again reflects Aurebach’s ideas, which state that, *“Confidence in any random fragment plucked from the course of life at any time the totality of its fate is contained and can be portrayed”* (Gallaher and Greenblatt 42). It was a period when women began demanding rights. Hence, the period was a kind of an important moment, in the history of women. It was also a period that established the socialist’s components; a time when the thought of Marx were given a serious consideration.

Sofia had an intense dislike of her brother-in-law; however, she travelled to Paris to meet him and her nephew. But to regret after the meeting, as to her whole incident in Paris was disgusting, especially as Jacland engages in self-praise, “He had managed to break loose and God alone knew. Not that he trusted in God, he added, as he did every time. And every time he told the story; Vladimir’s part – and the General’s money’s part –grew smaller” (Munro 260). Jacland had got himself into trouble and ended up arrested and it was Vladimir and the General (Sofia’s father) who had contributed to his rescue. The self-centred attitude of Jacland and his indifference, to Vladimir’s help shocked Sophia.

The ethical, social norms prescribed in the society are at a question here, especially when gratitude, is absent in most cases. The narrative has shown the failure of people to recognize the importance, of those who helped in crucial situations. In this way, the story opens up to expose the rough realities of human nature; it serves as an act that exists in fiction, a realism that the human network must acknowledge as its shortcomings.

The second stage starts after her meeting Maxim, she is portrayed, as the successful person she wanted to be. Analysis, of the narrative once again reveals a historical proportion, in the setting of a societal and political environment. The narrative points out that Maxim Kovalevsky came to Stockholm for a series of lectures. Records state, that,

“Sofya was engaged in her research on the paper; Maxim Kovalevsky arrived to give a series of lectures at Stockholm University. He had been sent away from Moscow University for criticizing the Russian constitutional law. Aside from politics, Sofya and Maxim had many interests in common, and their attraction resulted in a scandalous affair. Eventually Maxim proposed marriage, on the condition that Sofya give up her research. Even if she had wished to give up her mathematics, Sofya was too far into her work for the prize competition to stop” (Rappaport 568).

It is apparent that the narrative presents a lot of the factual detail as shown in the field. It features two triumphs – her paper ready for its last polishing and anonymous submission, her lover growling, but cheerful, returns from his banishment indicating, that he intended to make her the woman of his life. However, Maxim Kovalevsky, was not too serious about his affair with Sophia.

A Historical interpretation, that this period was crucial in Russia, as Alexander III did not leave much room for the freedom of speech; Maxim was an exile welcome in France the Gale encyclopaedia carries a book, on this French influence,

“... the role of France as a land that welcomed political exiles and refugees had a reciprocal influence on the countries from which they came. When they returned to Russia, some of these individuals brought back ideas as well as social, pedagogical, and political experiences. For example, the experience acquired by Maxim Kovalevsky (1851–1916), professor of law and sociology, as the head of the Ecole supérieure russe des sciences sociales de Paris (the Russian Advanced School for Social Sciences in Paris), founded in 1901, served to organize the Université

populaire Shanyavsky in Moscow (the Shanyavsky People's University), founded in 1908" (Mespoulet 523).

The narrative indicates that he liked to enjoy all attention. Once again the 'self' is shown to be of more importance than interpersonal relationships. Arguing that the doctrine of human existence, was more disposed towards the 'self' representing a disintegrating system because of the political and social changes that worked it. As, the narrative presents : "1888 Kovalevskaya received the prestigious French Prix Bordin for mathematics in blind competition (Zirin 781)", with a bit of emotional quotient, presents how Maxim felt when Sophia received the Bordin prize. He is a scholar, but not one who wishes to know the intellectual character of a woman.

"The Bordin Prize was what spoiled them. So Sophia believed... While she was basking Maxim decamped. Never a word about the real reason, of course – just the papers he had to write, his need for the peace and quiet of Beaulieu.

He had felt himself ignored. A man who was not used to being ignored, who probably never been in any salon, at any reception, since he was a grown man, where that had been the case. And wasn't so much the case in Paris either. It wasn't that he was invisible there, in Sonya's limelight, as that he was the usual. (A. Munro, p. 249)".

Sadly, it depicts the picture of a misleading world where individuals are represented as a source of political philosophy. For, even though a marriage was planned, it never happened as she died, "from pneumonia in 1891 (Zirin 781)", before the event could take place. The lack of concern of Maxim was revealed during a funeral as he discovered nothing about his love for her.

All the same, from a historical spot, she won recognition and stood out to be an inspiration for women of the period, fulfilling an ethical purpose towards society. "Her mathematics—in particular, equations describing the motions of rotating solids over time ("Kovalevsky's top")—has particular relevance in the space age (Zirin 782)".

The report does not straightaway direct one of the political or the social subjects; rather, it serves as a primal element that weaves the various social forces that, served to represent this intellectual individual. Sofia, endeavoured and survived in a disintegrating community amidst a political breakdown; a visual sense of the free word. A world, representing the period of Alexander II, Alexander III the reforms they brought in; reformist thoughts that the emancipation stood for; the progression period of the Russian nationalist spirit.

In other words, as the substantial and the representation are not a lot dissimilar from each other, as an 'imitation' Auerbach (1953) says,

" Like the separate phenomena themselves, their relationships ... are brought to light in perfect fullness; so that a continuous rhythmic procession of phenomena passes by, and never is there a form left fragmentary or half-illuminated, never a lacuna, never a gap, never a glimpse of unplumbed depths. And this procession of phenomena takes place in the foreground—that is, in a local and temporal present which is absolute" (6-7).

For, it is through a similar attitude, which an individual exhibit of his or her convictions, social behaviour and traditions, which contribute to culture can be understood.

Therefore, the literature functions as a workshop preserving a historical book of realistic experience of lifetime. Passing on an understanding of the historic period, politics, life of people, and the troubles they had felt at different points in their spirits, their relationships, divisions, segregation and the discrimination that existed in their society the fullest way without replacing the historical site.

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