Day Of The Oprichnik | 57d168df3dbf6f4bc903a2f2d9b85c9

The BlizzardUntraceableThe Dream Life of SukhanovPost-Soviet RussiaThe Big Green TentMoscow NoirHappiness is PossibleMoscow to the End of the LineJacob's LadderThe Funeral PartyAbsurdistan and Super Sad True Love Story: Two Bestselling NovelsDay of the OprichnikThe Secret Life of PuppetsLife StoriesMemory Politics in Contemporary RussiaRussia Without PutinStalin's Scribe: Literature, Ambition, and Survival: The Life of Mikhail SholokhovOne Day in the Life of Ivan DenisovichMoscow 2042There Once Lived a Girl who Seduced Her Sister's Husband, and He Hanged HimselfLeo Tolstoy - Flight from Paradise

The Big Green Tent epitomizes what we think of when we imagine the classic Russian novel. With epic breadth and intimate detail, Ludmila Ulitskaya's remarkable work tells the story of three school friends who meet in Moscow in the 1950s and go on to embody the heroism, folly, compromise, and hope of the Soviet dissident experience. These three boys—an orphaned poet, a gifted, fragile pianist; and a budding photographer with a talent for collecting secrets—struggle to reach adulthood in a society where their heroes have been censored and exiled. Rich with love stories, intrigue, and a cast of dissenters and spies, The Big Green Tent reimagines dystopian fantasy as a wild, horripilating amusement park ride. Poised between Nabokov's Pale Fire and Burgess's A Clockwork Orange, The Slynx is a brilliantly inventive and shimmeringly ambiguous work of art: an account of a degraded future where a man goes on a man-hunt for love in a thunderstorm that turns upside down an oligarch making a tasty meal, and he's happily free of mutations: no extra fingers, no gills, no cockscombs sprouting from his eyelids. And he's not a serf or a half-human four-legged Degenerator harnessed to a troika. He has a house, too, with enough mice to cook up a delicious meal, and he's happily free of mutations: no extra fingers, no gills, no cockscombs sprouting from his eyelids. And he's not a serf or a half-human four-legged Degenerator harnessed to a troika. He has a house, too, with enough mice to cook up a tasty meal, and he's happily free of mutations: no extra fingers, no gills, no cockscombs sprouting from his eyelids. And he's managed—at least so far—to steer clear of the ever-vigilant Saniturions, who track down anyone who manifests the slightest hint of memory politics (e.g., the role of state media) and, on the other hand, to sufficiently value the existence of alternative and critical voices and criticism that existing studies tend to overlook. Contributing to current debates in the field of memory studies and of current affairs in Russia and Eastern Europe, this book will be of interest to scholars working in the fields of Russian Studies, Cultural Memory Studies, Nationalism and National Identity, Political Communication, Film, Television and Media Studies.

Day after day the Russian asylum-seekers sit across from the interpreter and Peter - the Swiss officers who guard the gates to paradise - and tell of the atrocities they've suffered, or that they've invented, or heard from someone else. These stories of escape, war, and violence intermingle with the interpreter's own reading: a history of an ancient Persian war; letters sent to his son 'Nebuchadnezzasaurus,' ruler of a distant, imaginary childhood empire; and the diaries of a Russian singer who lived through Russia's wars and revolutions.

“A postmodern literary masterpiece.” - The Times Literary Supplement

Two hundred years after civilization ended in an event known as the Blast, Benedict isn’t one to complain. He’s got a job—transcribing old books and presenting them as the words of the great new leader, Fyodor Kuzmich, Glorybe—and though he doesn’t enjoy the privileged status of a Murza, at least he’s not a serf or a half-human four-legged Degenerator harnessed to a troika. He has a house, too, with enough mice to cook up a tasty meal, and he's happily free of mutations: no extra fingers, no gills, no cockscombs sprouting from his eyelids. And he's managed—at least so far—to steer clear of the ever-vigilant Saniturions, who track down anyone who manifests the slightest sign of Freethinking, and the legendary screeching Slynx that waits in the wilderness beyond. Tatyana Tolstaya's The Slynx reimagines dystopian fantasy as a wild, horripilating amusement park ride. Poised between Nabokov's Pale Fire and Burgess's A Clockwork Orange, The Slynx is a brilliantly inventive and shimmeringly ambiguous work of art: an account of a degraded world that is full of echoes of the sublime literature of Russia's past; a grinning portrait of human inhumanity; a tribute to art through Russia's wars and revolutions.

A satire about the Soviet space program finds Omon, who has dreamed of space flight all of his life, enrolled as a cosmonaut only to learn that his task will be piloting a supposedly unmanned lunar vehicle to the Moon and remaining there to die. The novel that reportedly caused a walkout upon publication, this grotesque, absurdist work by Russia's de Sade follows four individuals set upon a common goal of destruction and violence.

A novelist catches up with his future self—president—who is under house arrest after setting off a nuclear war on an offshore skipper leads a hunt for a mysterious life-giving creature a single mother protects her disabled son a man finds serenity in his vacation cottage cat a man looks for love in silence a teenager turns up a sinister hypothesis - these stories are unexpected career changes: a detective solves a murder and doesn't like what he finds a family copes with Russia’s medieval
future a traveler grapples with Pushkin’s killer a disaffected son mourns his mother These are just some of the stories in this wonderful collection of original works by 19 leading Russian writers. They are life-affirming stories of love, family, hope, rebirth, imagination. Translated and fully translated by some of the best Russian-English translators working today, these tales reassert the power of Russian literature to affect readers of all cultures in profound and lasting ways. Best of all, 100% of the profits from the sale of this book will go to benefit Russian hospice – not-for-profit care for fellow human beings who are nearing the end of their own life stories.

By turns lyrical and philosophical, witty and baffling, A School for Fools confounds all expectations of the novel. Here we find not one reliable narrator but two “unreliable” narrators: the young man who is a student at the “school for fools” and his double. What begins as a reverie (with frequent interruptions) comes to seem a sort of fairy-tale quest not for gold or marriage but for self-knowledge. The currents of consciousness running through the novel are passionate and profound. Memorable summertime childhood summers at a country estate are contemporaneous with the present; the dead are alive, and the beloved is present in the wind. Here is a tale of either madness or of the life of the imagination in conversation with reason, straining at the limits of language; in the words of Vladimir Nabokov, “an enchanting, tragic, and touching book.”

The literary debut of a promising young Russian author from an unknown country, a tale of politics and religion colliding In this satire that pokes fun at the future of communism, socialist life, and the Kremlin, an exiled Soviet writer enters a time warp and lands in Moscow in the year 2042

SHORTLISTED FOR THE PUSHKIN HOUSE BOOK PRIZE 2018 From a renowned graphic artist and activist, an incredible portrait of life in Russia today What does it mean to live in Russia today? What is it like to grow up in a forgotten city, to be a migrant worker or to grow old and seek solace in the Orthodox church? For the past eight years, graphic artist and activist Victoria Lomasko has been travelling around Russia and talking to people as she draws their stories. She spent time in dying villages where schoolteachers outnumbered students; she stayed with sex workers in the city of Nizhny Novgorod; she went to juvenile prisons and spoke to kids who have no contact with the outside world; and she attended every major political rally in Moscow. The result is an extraordinary portrait of Russia in the Putin years -- a country full of people who have been left behind, many of whom are determined to fight for their rights and for progress against impossible odds. Empathetic, honest, funny, and often devastating, Lomasko’s portraits show us a side of Russia that is hardly ever seen.

The more one watches Moscow, the more it looks like a huge chameleon that keeps changing its face; and it isn’t always pretty. Despite its stunning outward lustre, Moscow is above all a city of broken dreams and unrealised utopias, and all manner of scum oozes through the gap between dream and reality. Moscow Noir is an attempt to turn the tourist Moscow of gingerbread and woodcuts, of giltz and big money, inside out; an attempt to show its field womb and make sense of the desolation that reigns there.

The Gothic, Romanticism’s grizzly older sibling, has flourished in myriad permutations since the eighteenth century. In Gothicka, Victoria Nelson identifies the revolutionary turn it has taken in the twenty-first. Today’s Gothic has fashioned its monsters into heroes and its devils into angels. It is actively reviving supernaturalism in popular culture, not as an evil dimension divorced from ordinary human existence but as part of our daily lives. To explain this millennial shift away from the traditionally dark Protestant post-Enlightenment Gothic, Nelson studies the complex arena of contemporary Gothic subgenres that includes graphic novels, films, novels, and graphic novels, the work of Dan Brown and Stephenie Meyer. She interviews graphic novelists Mike Mignola and Garth Ennis, Christian writer William P. Young (author of The Shack), and filmmaker Guillermo del Toro. She considers twentieth-century Gothic masters H. P. Lovecraft, Anne Rice, and Stephen King in light of both their immediate ancestors in the eighteenth century and the original Gothic-the late medieval period from which Horace Walpole and his successors drew their inspiration. Fictions such as the Twilight and Left Behind series do more than follow the conventions of the classic Gothic novel. They are radically reviving and reinventing the transcendental worldview that informed the West’s premodern era. As Jesus becomes mortal in The Da Vinci Code and the child Ofelia becomes a goddess in Pan’s Labyrinth, Nelson argues that this unprecedented mainstreaming of a spiritually driven supernaturalism is a harbinger of what a post-Christian religion in America might look like.

One man’s struggle to maintain his dignity as a man in a Russian concentration camp. Translated by Ralph Parker. Introduction by Marvin L. Kalb. Foreword by Alexander Tvardovsky.

“Vladimir Sorokin’s first published novel, The Queue, is a sly comedy about the late Soviet “years of stagnation.” Thousands of citizens are in line for . . . nobody knows what it is, but the rumors are flying. Leather or suede? Jackets, jeans? Turkish, Swedish, maybe even American? It doesn’t matter—if anything is on sale, you better line up to buy it. Sorokin’s tour de force of ventriloquism and formal daring tells the whole story in snatches of unattributed dialogue, adding up to nothing less than the real voice of the people, overheard on the street as they joke and curse, fall in and out of love, slurp down ice cream or vodka, fill out crossword puzzles, even go to sleep and line up again in the morning as the queue drags on.”—Amazon.com.

Focusing primarily on the close study of literary works presented in the broad cultural and historical context, Jacob’s Ladder discusses the reflection of kabbalistic allegory in Russian literature and provides a detailed analysis of the evolution of the perception of Kabbalah in Russian consciousness. Aptekman investigates the questions of when, how and why Kabbalah has been used in Russian literary texts from Pre-Romanticism to Modernism and what particular role it played in the larger context of the Russian literary tradition. The correct understanding of this liaison helps the reader to clarify many enigmatic images in Russian literary works of the last two centuries and to understand the roots of a particular cultural falsification that played an important role in the anti-Semitic mythology of the twentieth century.

A Russian novel about poisons of all kinds – physical, moral, political – all rooted in the recent history of Russia’s state assassinations and Putin’s continuation of the most degraded traditions of his country’s history.

In these dark, dreamlike love stories with a twist, Ludmilla Petrushevskaya tells of strange encounters in claustrophobic communal apartments, ill-fated holiday romances, office trysts, schoolgirl crushes, tentative courtships, rampant infidelity, assassinations and Putin’s continuation of the most degraded traditions of his country’s history. The correct understanding of this liaison helps the reader to clarify many enigmatic images in Russian literary works of the last two centuries and to understand the roots of a particular cultural falsification that played an important role in the anti-Semitic mythology of the twentieth century.

Transnational Russian Studies offers an approach to understanding Russia based on the idea that language, society and culture do not neatly coincide, but should be seen as flows of meaning across ever-shifting boundaries. Our book moves beyond static conceptions of Russia as a discrete nation with a singular language, culture, and history. Instead, we understand it as a multinational society that has perpetually redefined Russianness in reaction to the wider world. We treat Russian culture as an expanding field, whose sphere of influence transcends the geopolitical boundaries of the Russian Federation, reaching as far as London, Cape Town, and Tehran. Our transnational approach to Russian Studies generates new perspectives on the history of Russian culture and its engagements with, and transformation by, other cultures. The volume thereby simultaneously illuminates broader conceptions of the transnational from the perspective of Russian Studies. Over twenty chapters, we provide case studies based on original research, treating topics that include Russia’s imperial and
postcolonial entanglements; the paradoxical role that language plays in both defining culture in national terms, and facilitating transnational communication; the life of things 'Russian' in the global arena; and Russia's positioning in the contemporary world. Our goal in this book is aimed at graduate students and researchers in Russian Studies, but it will also be relevant to all Modern Linguists, and to those who employ transnational paradigms within the broader humanities.

From the drastic liberalization of prices and “shock therapy” to the privatization of state owned property and Yeltsin's resignation and replacement by Vladimir Putin, this is a saga of good intentions, philosophical warfare, and catastrophic miscalculations.”—BOOK JACKET

In one of those rare books that allows us to see the world not as we've never seen it before, but as we see it daily without knowing, Victoria Nelson illuminates the deep but hidden attraction the supernatural still holds for a secular mainstream culture beset by technological dislocation and science. Nelson masterfully weaves the forces of reason, materialism, and science. In a backward look at an era now drawing to a close, The Secret Life of Puppets describes a curious reversal in the roles of art and religion: where art and literature once took their content from religion, we came increasingly to seek religion, covertly, through art and entertainment. In a tour of Western culture that is at once exhilarating and alarming, Nelson forges and high art but found disturbingly familiar the spirit of modernity in a universe of virtual reality simulations. At the end of the millennium, discarding a convention of the demonized grotesque that endured three hundred years, a Demiurgic consciousness shaped in Late Antiquity is emerging anew to re-divinize the human as artists like Lars von Trier and Will Self reinvent Expressionism in forms familiar to our pre-Reformation ancestors. Here as never before, we see how pervasively but unwittingly, consuming art forms of the fantastic, we allow ourselves to believe. Heralded as “one of his generation's most original and exhilarating writers” by The New York Times, Gary Shteyngart has fused his literary chops and biting humor into one-of-a-kind fiction that provokes, inspires, and entertains—sometimes all at once. Throughout the two bestselling novels in this e-book bundle, Absurdistan and Super Sad True Love Story, Shteyngart is at the height of his powers: “wildly funny” (San Francisco Chronicle), “freakishly intelligent” (Elle), “ridiculously witty and painfully prescient” (Time). Don't miss Gary Shteyngart's highly anticipated memoir, Little Failure, an American immigrant story of a lifelong misfit who finally finds his place in the world, told with the author's sharp powers of observation, self-deprecating humor, surprising revelations, and moving insights into the human heart. ABSURDISTAN “Exuberant, wise, hilarious . . . a long, funny, heartbreaking lament for home, whatever that means, and wherever that might be.”—Los Angeles Times Book Review Meet Misha Vainberg, son of the 1,238th-richest man in Russia and a 325-pound patriot of no country save New York City. Misha just wants to live in the South Bronx with his hot Latina girlfriend, but after his gangster father murders an Oklahoma businessman, all hopes of a U.S. visa are lost. Salvation lies in tiny, oil-rich Absurdistan, where a crooked consular officer will sell Misha a Belgian passport. Then civil war breaks out, a local warlord installs Misha as minister of multicultural affairs, and our hero finds himself fighting for his life, falling in love, and trying to figure out if a normal life is still possible in the twenty-first century. SUPER SAD TRUE LOVE STORY “Wonderful . . . [combines] the tenderness of the Chekhovian tradition with the hormonal high jinks of a Judd Apatow movie.”—Michiko Kakutani, The New York Times In the near future, America is crushed by a financial crisis, and our patient Chinese creditors may just be ready to foreclose on the whole mess. Then Lenny Abramov, son of a Russian immigrant janitor and ardent fan of “printed, bound media artifacts” (aka books), meets Eunice Park, an impossibly cute and impossibly cruel Korean American woman with a major in Images and a minor in Assertiveness. Could falling in love redeem a planet falling apart? All Lenny has to do is convince his fickle new love that he's not in being a Russian Jew with young yuppies. But Shteyngart's comedy is deep, with some very sad things . . . Shteyngart is a giant mounted on horseback. He ranges more widely, sees more sweepingly and gets where he's going with far more aplomb.”—The New York Times Book Review. “Obscenely gifted . . . [His] prose never fails to pop, and nothing escapes his satiric eye.”—Entertainment Weekly “The Joseph Heller of the information age.”—Salon “His imagination is either warped or prophetic; you choose. But his writing is brilliant.”—The Seattle Times “Not since mid-seventies Woody Allen has anyone cracked so wise and so well.”—Esquire “There is no one better at skewering social systems.”—The Wall Street Journal

How the West's obsession with Vladimir Putin prevents it from understanding Russia It is impossible to think of Russia today without thinking of Vladimir Putin. More than any other major national leader, he personifies the country in the eyes of the world. A master of Western media coverage. In Russia itself, he is likewise the centre of attention both for his supporters and his detractors. But, as Tony Wood argues, this focus on Russia's president gets in the way of any real understanding of the country. The West needs to shake off its obsession with Putin and look beyond the Kremlin walls. In this timely and provocative analysis, Wood explores the profound changes Russia has undergone since 1991. In the process, he challenges several common perceptions made against the idea that Russia is now a post-Soviet authoritarianism, Wood argues that his rule should be seen as a continuation of Yeltsin's in the 1990s. The core features of Putinism—a predatory elite presiding over a vastly unequal society—are in fact integral to the system set in place after the fall of Communism. Wood also overturns the standard view of Russia's foreign policy, identifying the fundamental loss of power and influence that has underpinned recent clashes with the West. Russia without Putin concludes by assessing the current regime's prospects, and looks ahead to what the future may hold for the country.

In The Subtle Body, Stefanie Syman tells the surprising story of yoga's transformation from a centuries-old spiritual discipline to a multibillion-dollar American industry. Yoga's history in America is longer and richer than even its most devoted practitioners realize. It was present in Emerson's New England, and by the turn of the twentieth century it was fashionable among the leisure class. And yet when Americans first learned about yoga, what they learned was that it was a dangerous, alien practice that would corrupt body and soul. A century later, you can find yoga in gyms, malls, and even hospitals, and the arrival of a yoga studio in a neighborhood is a signal of cosmopolitanism. How did it happen? It did so, Stefanie Syman explains, through a long succession of charismatic yoga teachers, who risked charges of charlatanism as they promoted yoga in America, and through generations of yoga students, who were deemed unbalanced or even insane for their efforts. The Subtle Body tells the stories of these people, including Henry David Thoreau, Pierre A. Bernard, Margaret Woodrow Wilson, Christopher Isherwood, Sally Kempton, and Indra Devi. From New England, the book moves to New York City and its new suburbs between the wars, to Colombia, then to postwar Los Angeles, to Haight-Ashbury in its heyday, and back to New York City post-9/11. In vivid chapters, it takes in celebrities from Gloria Swanson and George Harrison to Christy Turlington and Sally Kempton, and Indra Devi. From New England, the book moves to New York City and its new suburbs between the wars, to Colombia, then to postwar Los Angeles, to Haight-Ashbury in its heyday, and back to New York City post-9/11. In vivid chapters, it takes in celebrities from Gloria Swanson and George Harrison to Christy Turlington and Madonna. And it offers a fresh view of American society, showing how a seemingly arcane and foreign practice is as deeply rooted here as baseball or ballet. This epic account of yoga's rise is absorbing and often inspiring—a major contribution to our understanding of the society.

The Book of Dave is Booker-shortlisted author Will Self's dazzling sixth novel What if a demented London cabbie called Dave Rudman wrote a book to his estranged son to give him some fatherly advice? What if that book was buried in Hampstead and hundreds of years later, when rising sea levels have put London underwater, spawned a religion? What if one man decided to question the truth of Dave's words? Suddenly, the whole world is guided by a text—The Book of Dave—and in a far future where England is terribly altered, The Book of Dave is a strange and troubling mirror held up to our times: disturbing, satirizing and villifying who and what we think we are. At once a meditation upon the nature of received religion, a love story, a caustic satire of contemporary urban life and a historical detective story set in the far future - this compulsive novel will be enjoyed by readers everywhere, including fans of Martin Amis and Anthony Burgess's A Clockwork Orange. 'Vivid, visceral and breathtakingly ambitious, this is Self's best yet' Q 'Mindbogglingly darkly hilarious A fascinating book' Evening Standard Will
Self is the author of nine novels including Cock and Bull; My Idea of Fun; Great Apes; How the Dead Live; Dorian, an Imitation; The Book of Dave; The Butt; Walking to Hollywood and Umbrella, which was shortlisted for the Man Booker Prize. He has written five collections of shorter fiction and three novellas: The Quantity Theory of Insanity; Grey Area; License to Hug; The Sweet Smell of Psychosis; Design Faults in the Volvo 760 Turbo; Tough, Tough Toys for Tough, Tough Boys; Dr. Mukti and Other Tales of Woe and Liver: A Fictional Organ with a Surface Anatomy of Four Lobes. Self has also compiled a number of nonfiction works, including The Undivided Self: Selected Stories; Junk Mail; Perfidious Man; Sore Sites; Feeding Frenzy; Psychogeography; Psycho Too and The Unbearable Lightness of Being a Prawn Cracker.

The international bestselling novel of nihilistic youth in post-Communist Poland: “chaotic and brilliantly idiiosyncratic destined to become a cult classic” (Library Journal, starred review). When his girlfriend Magda dumped him, Andrezej “Nails” Robakowski’s life begins to unravel. A track-suited slacker, Nails spends most of his time doing little more than searching for his next girl, next line of speed, next proof for his conspiracy theories about the Polish economy, the efficiency of his male nurse’s neophbic campaign against the Russian black market is escalating across Poland, culminating in No Russkies Day—or is that just in Nails’s fevered mind? A “punishing successor to first-person ‘lad’ novels like Trainspotting,” Snow White and Russian Red “serves up its nastiness spiked with pitch-black humor.” By turns poetic, hilarious, disturbing, and dirty, it is a powerful portrait of love, hopelessness, and political burnout in today’s Eastern Europe (Publishers Weekly). “Critics have compared it to novels like Naked LunchCeline and Kosinski also come to mind.”—John Leonard, Harper's

An international team of leading experts provide the first comprehensive account of post-Soviet Russian literature.

In this classic of Russian humor and social commentary, a fired cable fitter goes on a binge and hopes a train to Petushki (where his “most beloved of troglodytes” awaits). On the way he bestows upon angels, fellow passengers, and the world at large a magnificent monologue on alcohol, politics, society, alcohol, philosophy, the pains of love, and, of course, alcohol.

Over 100 years ago something outrageous happened in Yasnya Polyana. Count Leo Tolstoy, a famous author 82 years of age at the time, took off, destination unknown. Since then, circumstances surrounding the writer’s whereabouts during his final days and his eventual death bred many myths and legends. Russian popular writer and reporter Pavel Basinsky picks into archives and presents his interpretation of facts prior to Leo Tolstoy’s mysterious disappearance.

In a small apartment in New York, in the sweltering mid-summer heat, a group of Russian émigrés gather around the sickbed of an artist named Alik. Nina, his wife, is desperate for Alik to be baptised; Irina, his ex-lover, a circus acrobat turned lawyer, quietly pays the bills; elderly Maria dispenses magical herbs; and Maika, Irina’s fifteen-year-old daughter, prepares to lose the only man to make her laugh. As the visitors fuss and reminisce over Alik, in a corner of the crowded room the television shows the uprising outside the White House in Moscow and the tanks closing in on the city. . .

As a former president of Russia loses his marbles, those around him get down to losing their morals. Former Russian president, Vladimir P, is going senile, marooned in a world of memories from his years in power. To get him out of the way, he has been exiled to his luxury dacha, where he is served by a coterie of bickering house staff. Only Sheremetev, the guileless nurse charged with Vladimir’s round-the-clock care, is unaware that everyone else is busily using every means at their disposal to skim money from their employer’s inexhaustible riches. But when the nurse suddenly needs to find cash for a bribe or see his nephew rot in jail, the dacha’s chef lets him in on the secret world of ‘commissions’ going on all around him. Yet surely Sheremetev wouldn’t think to steal from his ailing patient? And surely, in the upstanding modern Russia that Vladimir P created, no one would actually let him

Haunting, terrifying and hilarious, The Day of the Oprichnik is a dazzling novel and a fierce critique of life in the New Russia Moscow 2028: Andrei Danilovich Komiaga, oprichnik, member of the czar’s inner circle of trusted courtiers, rouses himself from a drunken stupor and prepares for another day of debauchery, violence, terror and beauty. In this New Russia, futuristic technology combine with the draconian world of Ivan the Terrible to create a dystopia chillingly akin to reality. Over the twenty-four-hour span of the novel, Komiaga will rape, pillage and torture, in the name of the czar he fears and adores. Shimmering with invention, fierce social commentary and razor-sharp wit, Day of the Oprichnik imagines a near future too disturbing to contemplate and too close to reality to ignore.

A masterful and definitive biography of one of the most misunderstood and controversial writers in Russian literature. Mikhail Sholokhov is arguably one of the most contentious recipients of the Nobel Prize in Literature. As a young man, Sholokhov’s epic, Quiet Don, became an unprecedented overnight success. Stalin’s Scribe is remarkable biography that both reinforces and clashes with our understanding of the Soviet system. It reveals a Sholokhov who is bold, uncompromising, and sympathetic—and reconciles him with the vindictive and mean-spirited man described in so many accounts of late Soviet history. Shockingly, at the height of the terror, which claimed over a million lives, Sholokhov became a member of the most minuscule subset of the Soviet Union’s population—the handful of individuals whom Stalin personally intervened to save.

Vladimir Sorokin is the most prominent and the most controversial contemporary Russian writer. Having emerged as a prose writer in Moscow’s artistic underground in the late 1970s and early 80s, he became visible to a broader Russian audience only in the 2000s, with texts showing him as a paradigmatically political playwright, writing about the absurdity of the Soviet ideological taboos, but also injecting vulgar language, sex, and violence into plots that the postmodernist Sorokin borrowed from nineteenth-century literature and Socialist Realism. Sorokin became famous when the Putin youth organization burned his books in 2002 and he picked up neo-nationalist and neo-imperialist discourses in his dystopian novels of the 2000s and 2010s, making him one of the fiercest critics of Russia’s “new middle ages,” while remaining steadfast in his dismantling of ideological taboos, but also injecting vulgar language, sex, and violence into plots that the postmodernist Sorokin borrowed from nineteenth-century literature and Socialist Realism. Sorokin became famous when the Putin youth organization burned his books in 2002 and he picked up neo-nationalist and neo-imperialist discourses in his dystopian novels of the 2000s and 2010s, making him one of the fiercest critics of Russia’s “new middle ages,” while remaining steadfast in his dismantling of ideological taboos, but also injecting vulgar language, sex, and violence into plots that the postmodernist Sorokin borrowed from nineteenth-century literature and Socialist Realism. Sorokin became famous when the Putin youth organization burned his books in 2002 and he picked up neo-nationalist and neo-imperialist discourses in his dystopian novels of the 2000s and 2010s, making him one of the fiercest critics of Russia’s “new middle ages,” while remaining steadfast in his dismantling of ideological taboos, but also injecting vulgar language, sex, and violence into plots that the postmodernist Sorokin borrowed from nineteenth-century literature and Socialist Realism. Sorokin became famous when the Putin youth organization burned his books in 2002 and he picked up neo-nationalist and neo-imperialist discourses in his dystopian novels of the 2000s and 2010s, making him one of the fiercest critics of Russia’s “new middle ages,” while remaining steadfast in his dismantling of ideological taboos, but also injecting vulgar language, sex, and violence into plots that the postmodernist Sorokin borrowed from nineteenth-century literature and Socialist Realism. Sorokin became famous when the Putin youth organization burned his books in 2002 and he picked up neo-nationalist and neo-imperialist discourses in his dystopian novels of the 2000s and 2010s, making him one of the fiercest critics of Russia’s “new middle ages,” while remaining steadfast in his dismantling of ideological taboos, but also injecting vulgar language, sex, and violence into plots that the postmodernist Sorokin borrowed from nineteenth-century literature and Socialist Realism. Sorokin became famous when thePutin youth organization burned his books in 2002 and he picked up neo-nationalist and neo-imperialist discourses in his dystopian novels of the 2000s and 2010s, making him one of the fiercest critics of Russia’s “new middle ages,” while remaining steadfast in his dismantling of ideological taboos, but also injecting vulgar language, sex, and violence into plots that the postmodernist Sorokin borrowed from nineteenth-century literature and Socialist Realism. Sorokin became famous when the

"Happiness is Possible tells the story of a writer late delivering his novel, unable to write anything uplifting since his wife walked out. All he can produce is notes about the happiness of others. But something draws him into the Moscow lives around him, into loneliness and another restoring of old dreams and helping out with building renovations. And happiness seems determined to catch up with him as well "--Publisher's website.

If Ryu Murakami had written War and Peace As the introduction to this book will tell you, the books by Gromov, obscure and long forgotten propaganda author of the Soviet era, have such an effect on their readers that they suddenly enjoy supernormal powers. Understandably, their readers need to keep accessing these books at all cost and gather into groups around book-bearers, or, as they're called, librarians. Alexei, until now a loser, comes to collect an uncle's inheritance and unexpectedly becomes a librarian. He tells his extraordinary, unbelievable story.

A New York Review Books Original In 1908, deep in Siberia, it fell to earth. THEIR ICE. A young man on a scientific expedition
found it. It spoke to his heart, and his heart named him Bro. Bro felt the Ice. Bro knew its purpose. To bring together the 23,000 blond, blue-eyed Brothers and Sisters of the Light who were scattered on earth. To wake their sleeping hearts. To return to the Light. To destroy this world. And secretly, throughout the twentieth century and up to our own day, the Children of the Light have pursued their beloved goal. Pulp fiction, science fiction, New Ageism, pornography, video-game mayhem, old-time Communist propaganda, and rampant commercial hype all collide, splinter, and splatter in Vladimir Sorokin’s virtuosic Ice Trilogy, a crazed joyride through modern times with the promise of a truly spectacular crash at the end. And the reader, as eager for the redemptive fix of a good story as the Children are for the Primordial Light, has no choice except to go along, caught up in a brilliant illusion from which only illusion escapes intact.

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