

Day Of The Oprichnik

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Earthly Signs

When so much in Russia has changed, the banya remains. For over one thousand years Russians of every economic class, political party, and social strata have treated bathing as a communal activity integrating personal hygiene and public health with rituals, relaxation, conversations, drinking, political intrigue, business, and sex. Communal steam baths have survived the Mongols, Peter the Great, and Soviet communism and remain a central and unifying national custom. Combining the ancient elements of earth, water, and fire, the banya paradoxically cleans bodies and spreads disease, purifies and defiles, creates community and underscores difference. Here, Ethan Pollock tells the history of this ubiquitous and enduring institution. He explores the bathhouse's role in Russian identity, following public figures (from Catherine the Great to Rasputin to Putin), writers (such as Chekhov and Dostoevsky), foreigners (including Mark Twain and Casanova), and countless other men and women into the banya to discover the meanings they have found there. The story comes up to the present, exploring the continued importance of banyas in Russia and their newfound popularity in cities across the globe. Drawing on sources as diverse as ancient chronicles, government reports, medical books, and popular culture, Pollock shows how the banya has persisted, adapted, and flourished in the everyday lives of Russians throughout wars, political ruptures, modernization, and urbanization. Through the communal bathhouse, *Without the Banya We Would Perish* provides a unique perspective on the history of the Russian people.

The Queue

It is impossible to think of Russia today without thinking of Vladimir Putin. More than any other major national leader, he personifies his country in the eyes of the outside world, and dominates Western media coverage. In Russia itself, he is

likewise the centre of attention for detractors and supporters alike. But as Tony Wood argues, in order to understand Russia today, the West needs to shake off its obsession with Putin and look at what lies beyond the Kremlin, to see Russia without Putin. In this timely and provocative analysis, Wood looks beyond Putin to explore the profound changes Russia has undergone since 1991. He shows that Russia is not strong but desperately trying to create a space for itself in an increasingly globalized and competitive world, Putin's reign is based on very thin ice; he is highly dependent on a small handful of powerful men who prop him up. Beyond the rich suburbs of Moscow, Russia is a country that is only surviving because of what remains of the soviet economy and culture rather than being held back by it.

Day of the Oprichnik

An incredibly entertaining read, full of epic video-game like battles, Russian landscapes and old babushkas who fight with scythes.

Still Here

From a renowned graphic artist and activist, an incredible portrait of life in Russia today 'Victoria Lomasko's gritty, street-level view of the great Russian people masterfully intertwines quiet desperation with open defiance. Her drawings have an on-the-spot immediacy that I envy. She is one of the brave ones' - Joe Sacco, author of Palestine 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 outnumber 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.

Thank You for Not Reading

Vladimir Sorokin is one of Russia's most popular novelists, and one of its most provocative as well. In Sorokin's scabrous dystopian satire, Day of the Oprichnik, American readers were introduced to his distinctive style, which combines an edgy avant-garde sensibility with a fondness for the absurd and even grotesque—all in the service of bringing out stinging truths about life in modern-day Russia. In The Blizzard, we are immediately immersed in the atmosphere of a 19th century Russia

familiar to us from the works of Turgenev, Tolstoy, and Dostoyevsky. District doctor Garin is desperately trying to reach the village of Dolgoye, where a mysterious epidemic called the “Chernukha” is raging and threatens to spread throughout the country, turning people into zombies. The doctor carries with him a vaccine that will prevent the spread of this terrible disease, but is stymied in his travels by an all-consuming snow storm, an impenetrable blizzard that turns a drive that should last only a few hours into a voyage of days, and finally, a journey into eternity. The Blizzard dramatizes a timeless metaphysical predicament. The characters in this nearly post-apocalyptic world are constantly in motion, and yet somehow trapped and frozen—spending day and night fighting their way through the storm on an expedition filled with extraordinary encounters, dangerous escapades, torturous imaginings, and amorous adventures. In the fantastical realm Sorokin has invented, the reader also loses her bearings, subject to the vicissitudes of time and change, to both the movement of life and its stagnancy. Hypnotic, fascinating, and richly descriptive, *The Blizzard* is a seminal work from one of the most inventive writers working today.

Calligraphy Lesson

"A brilliant, enthralling spread of story-telling and high-velocity reflections . . . Ugresic is a writer to follow. A writer to be cherished." Susan Sontag

The Light and the Dark

Set in a contemporary New York City enamored with technology, *Still Here* follows the shifting fortunes of four ambitious UmigrUs, each at a critical point in life. Sergey, formerly a brilliant linguist in Russia, cycles through jobs as an analyst, hoping his idea for a new app - a program that will preserve a person's online presence after death - will finally bring him success. Sergey's wife Vica, a medical technician struggling to keep her family afloat, hungers for a better life. Sergey's former girlfriend Regina, once a famous translator and now married to a wealthy startup owner, spends her days grieving a recent loss, getting addicted to TV and takeout. Sergey's best friend Vadik, a programmer ever in search of the fitting lifestyle, keeps trying on different women and different New York neighborhoods, all while pining for the lost love of his life. As Sergey develops his app (which he's calling oVirtual Graveo) and searches for investors, a formidable debate begins in the group, spurring questions about the changing perception of death in the modern world and the future of our virtual selves. What do we do with our digital legacy? How do our online personas define us in our daily lives, and what will they say about us when we're gone? In an absorbing and sharply observed tale marked with wry humor and pathos, acclaimed author Lara Vapnyar charts the striking trajectories of her four characters as they grapple with the challenges of their careers, loves lives, marriages, parenthood, the confusion of contemporary America and the absurdities of the digital age.

One Day in the Life of Ivan Denisovich

After losing his job and the respect of his family, Russian avant-garde artist Anatoly Sukhanov confronts his past in a series of dreams that reveals the sacrifices he has made to gain material wealth in twentieth-century Moscow. A first novel. Reprint. 40,000 first printing.

The Funeral Party

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 life according to Dave? And what if Dave had indeed made a mistake? Shuttling between the recent past and a far-off future where England is terribly altered, The Book of Dave is a strange and troubling mirror held up to our times: disturbing, satirizing and vilifying 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' GQ 'Mindboggling 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.

Vladimir Sorokin's Discourses

Trace Bonham is living large as the teen driver for a pro Super Stock racing team. He's on billboards and on the road instead of stuck in school. And he's blowing away the competition wherever he races. But Trace is worried that those who think his crew is illegally "juicing" his engine may be right. It's up to him to discover what is going on--and what he's going to do about it.

Between Two Fires

Sankya, Prilepin's first novel that is widely considered his best, draws on his own experiences to depict life among young political extremists. Sasha "Sankya" Tishin, and his friends are part of a generation stuck between eras. They don't remember the Soviet Union, but they also don't believe in the promise of opportunity for all in the corrupt, capitalistic new Russia. They belong to an extremist group that wants to build a better Russia by tearing down the existing one. When they go too far, Sasha finds himself testing the elemental force of the protest movement in Russia and in himself.

A School for Fools

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.

Blockbuster History in the New Russia

"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 quite what, 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.

Homo Zapiens

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. Memories of childhood summers at the dacha are contemporaneous with the present, the dead are alive, and the beloved is present in the wind. Here is a tale either of 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 work.” Sasha Sokolov was born in 1943 in Canada, the son of a high-ranking Soviet diplomat. Sokolov studied journalism at Moscow State University and attempted to escape from the USSR, for which he was imprisoned. In 1975, he was allowed to leave the country following an international human rights scandal. The manuscript of *A School for Fools*, his first novel, was smuggled out of the Soviet Union that same year, and published to great acclaim in the west. *A School for Fools* has been translated into over twenty languages. Sokolov is the recipient of the prestigious Andrei Bely Prize in 1981, and of the Pushkin Prize for Literature in 1996. He is also the author of novels *Astrophobia* and *Between Dog and Wolf*, and of a book of essays *In the House of the Hanged*.

Checkered Flag Cheater

Omon Ra

A struggling neighborhood Jewish grocer takes on a helper who falls in love with his daughter and steals from his store

Maidenhair

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 Librarian

“A postmodern literary masterpiece.” –The Times Literary Supplement Two hundred years after civilization ended in an event known as the Blast, Benedikt 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 Saniturations, 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 in both its sovereignty and its helplessness; a vision of the past as the future in which the future is now.

The Dream Life of Sukhanov

Zakhar Prilepin's novel-in-stories, *Sin*, has become a literary phenomenon in Russia, where it was published in 2007. It has been hailed as the epitome of the spirit of the opening decade of the 21st century, and was called "the book of the decade" by the prestigious Super Natsbest Award jury. Now available for the first time in English, it not only embodies the reality of post-perestroika Russia, but also shows that even in this reality, just like in any other, it is possible to maintain a positive attitude while remaining human. Zakharka is young, strong, in love with love and with life's random, telling moments. In the episodes of his life, presented here in non-chronological order, we see him as a little boy, a lovelorn teenager, a hard-drinking grave-digger, a nightclub bouncer, a father, and a soldier in Chechnya. He even writes poetry, and his stylistically varied verses are presented in the penultimate chapter of the book. Loving life, he looks boldly, and even with curiosity, into the face of death – taking pictures of the deceased at a funeral, staring with agitation at the entrails of a just-disembowelled pig, chronicling the death of a childhood friend – and values the freedom of not fearing his own end. It is family that ultimately defines happiness for Zakharka; but it is also family that makes him realize, on the desolate Chechen border, that his love for them has deprived him of this freedom. *Sin* offers a fascinating glimpse into the recent Russian past, as well as its present, with its unemployment, poverty, violence, and local wars – social problems that may be found in many corners of the world. Zakhar Prilepin presents these realities through the eyes of Zakharka, taking us along on the life-affirming journey of his unforgettable protagonist.

Vladimir Sorokin's Languages

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 globalized world. Our volume is aimed primarily at 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.

Brave New World and Brave New World Revisited

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 trollops" 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.

The Slynx

The first English-language collection of short stories by Russia's greatest contemporary author, Mikhail Shishkin, the only author to win all three of Russia's most prestigious literary awards. Often included in discussions of Nobel Prize contenders, Shishkin is a master prose writer in the breathtakingly beautiful style of the greatest Russian authors, known for complex, allusive novels about universal and emotional themes. Shishkin's stories read like modern versions of the eternal literature written by his greatest inspirations: Boris Pasternak, Ivan Bunin, Leo Tolstoy, and Mikhail Bulgakov. Shishkin's short fiction is the perfect introduction to his breathtaking oeuvre, his stories touch on the same big themes as his novels, spanning discussions of love and loss, death and eternal life, emigration and exile. Calligraphy Lesson spans Shishkin's entire writing career, including his first published story, the 1993 Debut Prize-winning "Calligraphy Lesson," and his most recent story "Nabokov's Inkblot," which was written for a dramatic adaptation performed in Zurich in 2013. Mikhail Shishkin (b. 1961 in Moscow) is one of the most prominent names in contemporary Russian literature. A former interpreter for refugees in Switzerland, Shishkin divides his time between Moscow, Switzerland, and Germany.

Ice Trilogy

The Gothic, Romanticism's gritty 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 take the form of novels, films, and graphic novels. She considers the work of Dan Brown and Stephenie Meyer, 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.

All the Sad Young Literary Men

A biting satire of a particular despot and a deeply human allegory of the fragility of goodness and the contagion of unchecked power. Set twenty-odd years from now, it opens on Patient Number One—Vladimir Putin, largely forgotten in his presidential dacha, serviced by a small coterie of house staff, drifting in and out of his memories of the past. His nurse, charged with the twenty-four-hour care of his patient, is blissfully unaware that his colleagues are using their various positions to skim money, in extraordinarily creative ways, from the top of their employer's seemingly inexhaustible riches. But when a family tragedy means that the nurse suddenly needs to find a fantastical sum of money fast, the dacha's chef lets him in on the secret world of backhanders and bribes going on around him, and opens his eyes to a brewing war between the staff and the new housekeeper, the ruthless new sheriff in town. A brilliantly cast modern-day *Animal Farm*, *The Senility of Vladimir P.* is a coruscating political fable that shows, through an honest man slipping his ethical moorings, how Putin has not only bankrupted his nation economically, but has also diminished it culturally and spiritually.

Russia Without Putin

Marina Tsvetaeva ranks with Anna Akhmatova, Osip Mandelstam, and Boris Pasternak as one of Russia's greatest twentieth-century poets. Her suicide at the age of forty-eight was the tragic culmination of a life beset by loss and hardship. This volume presents in English a collection of essays published in the Russian emigre press after Tsvetaeva left Moscow in 1922. Based on diaries she kept from 1917 to 1920, the work describes the broad social, economic, and cultural chaos provoked by the Bolshevik Revolution. Events and individuals are seen through the lens of her personal experience—that of a destitute young woman of upper-class background with two small children (one of whom died of starvation), a missing husband, and no means of support other than her poetry. These autobiographical writings are an eyewitness account of a dramatic period in Russian history, told by a gifted and outspoken poet.

The Book of Dave

August 1991. In a sweltering New York City apartment, a group of Russian émigrés gathers round the deathbed of an artist named Alik, a charismatic character beloved by them all, especially the women who take turns nursing him as he fades from this world. Their reminiscences of the dying man and of their lives in Russia are punctuated by debates and squabbles: Whom did Alik love most? Should he be baptized before he dies, as his alcoholic wife, Nina, desperately wishes, or be reconciled to the faith of his birth by a rabbi who happens to be on hand? And what will be the meaning for them of the Yeltsin putsch, which is happening across the world in their long-lost Moscow but also right before their eyes on CNN? This marvelous group of individuals inhabits the first novel by Ludmila Ulitskaya to be published in English, a book that was shortlisted for the Russian Booker Prize and has been praised wherever translated editions have appeared. Simultaneously funny and sad, lyrical in its Russian sorrow and devastatingly keen in its observation of character, *The Funeral Party* introduces to our shores a wonderful writer who captures, wryly and tenderly, our complex thoughts and emotions confronting life and death, love and loss, homeland and exile.

Moscow to the End of the Line

A masterful and definitive biography of one of the most misunderstood and controversial writers in Russian literature. Mikhail Sholokhov is arguable one of the most contentious recipients of the Nobel Prize in Literature. As a young man, Sholokhov's epic novel, *Quiet Don*, became an unprecedented overnight success. *Stalin's Scribe* is the first biography of a man who was once one of the Soviet Union's most prominent political figures. Thanks to the opening of Russia's archives, Brian Boeck discovers that Sholokhov's official Soviet biography is actually a tangled web of legends, half-truths, and contradictions. Boeck examines the complex connection between an author and a dictator, revealing how a Stalinist courtier became an ideological acrobat and consummate politician in order to stay in favor and remain relevant after the dictator's death. *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.

The Blizzard

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.

Sin

Yaffa introduces us to some of contemporary Russia's most remarkable figures who have built their careers and constructed their identities in the shadow of the Putin system. Torn between their own ambitions and the omnipresent demands of the state, each walks an individual path of compromise. They understand that their dreams are best-- or only-- realized through varying degrees of cooperation with the Russian government. By showing how citizens shape their lives around the demands of a capricious and frequently repressive state-- as often by choice as under threat of force-- Yaffa offers urgent lessons about the true nature of modern authoritarianism. -- adapted from jacket

Moscow 2042

The collapse of the Soviet Union has opened up a huge consumer market, but how do you sell things to a generation that grew up with just one type of cola? When Tatarsky, a frustrated poet, takes a job as an advertising copywriter, he finds he has a talent for putting distinctively Russian twists on Western-style ads. But his success leads him into a surreal world of spin doctors, gangsters, drug trips, and the spirit of Che Guevara, who, by way of a Ouija board, communicates theories of consumer theology. A bestseller in Russia, *Homo Zapiens* displays the biting absurdist satire that has gained Victor Pelevin superstar status among today's Russian youth, disapproval from the conservative Moscow literary world, and critical acclaim worldwide.

Leo Tolstoy - Flight from Paradise

Seeking to rebuild the Russian film industry after its post-Soviet collapse, directors and producers sparked a revival of nationalist and patriotic sentiment by applying Hollywood techniques to themes drawn from Russian history. Unsettled by the government's move toward market capitalism, Russians embraced these historical blockbusters, packing the American-style multiplexes that sprouted across the country. Stephen M. Norris examines the connections among cinema, politics, economics, history, and patriotism in the creation of "blockbuster history"—the adaptation of an American cinematic style to Russian historical epics.

Gothicka

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.

Transnational Russian Studies

The astonishing novel *Brave New World*, originally published in 1932, presents Aldous Huxley's vision of the future -- of a world utterly transformed. Through the most efficient scientific and psychological engineering, people are genetically designed to be passive and therefore consistently useful to the ruling class. This powerful work of speculative fiction sheds a blazing critical light on the present and is considered to be Huxley's most enduring masterpiece. Following *Brave New World* is the nonfiction work *Brave New World Revisited*, first published in 1958. It is a fascinating work in which Huxley uses his tremendous knowledge of human relations to compare the modern-day world with the prophetic fantasy envisioned in *Brave New World*, including threats to humanity, such as overpopulation, propaganda, and chemical persuasion.

Sankya

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

Other Russias

The only author to win all three major Russian literary prizes (including the Russian Booker Prize), Mikhail Shishkin is one of the most acclaimed contemporary Russian literary figures. The Guardian said of Shishkin's writing: "richly textured and innovative. . . arguably Russia's greatest living novelist." The Wall Street Journal raved that "Shishkin has created a bewitching potion of reality and fantasy, of history and fable, and of lonely need and joyful consolation. An exquisite novel His sovereignty is over the invisible and the timeless. Mr. Shishkin traces this sad story with great beauty and finesse." In *The Light and the Dark* Shishkin has created an evocative love story of two young lovers, Vladimir, a soldier fighting the Boxer Rebellion, and Alexandra. Known fondly to each other as Vovka and Sashka, the two young lovers sustain their love by writing passionate letters to each other. But as their correspondence continues, it becomes clear that the couple's separation is chronological as well as geographical--that their extraordinary romance is actually created out of, as well as

kept alive by, their yearning epistolary exchange, which defies not only space but time. With this contrapuntal literary testament to the delirious, transcendent power of love, Mikhail Shishkin--the most celebrated Russian author of his generation--has created a masterpiece of modern fiction. From the Hardcover edition.

Stalin's Scribe: Literature, Ambition, and Survival: The Life of Mikhail Sholokhov

A novel of love, sadness, wasted youth, and literary and intellectual ambition--"a wincingly funny debut" (Vogue) Keith Gessen is a brave and trenchant new literary voice. Known as an award-winning translator of Russian and a book reviewer for publications including *The New Yorker* and *The New York Times*, Gessen makes his debut with this critically acclaimed novel, a charming yet scathing portrait of young adulthood at the opening of the twenty-first century. The novel charts the lives of Sam, Mark, and Keith as they overthink their college years, underthink their love lives, and struggle to find a semblance of maturity, responsibility, and even literary fame.

The Assistant

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.

Jacob's Ladder

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 mid-1990s, with texts shocking the moralistic expectations of traditionally minded readers by violating not only 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 foreign discourses.

Without the Banya We Would Perish

One of The Telegraph's Best Fiction Books 2011 Moscow, 2028. A cold, snowy morning. Andrei Danilovich Komiaga is fast asleep. A scream, a moan, and a death rattle slowly pull him out of his drunken stupor—but wait, that's just his ring tone. And so begins another day in the life of an oprichnik, one of the czar's most trusted courtiers—and one of the country's most feared men. Welcome to the new New Russia, where futuristic technology and the draconian codes of Ivan the Terrible are in perfect synergy. Corporal punishment is back, as is a divine monarch, but these days everyone gets information from high-tech news bubbles, and the elite get high on hallucinogenic, genetically modified fish. Over the course of one day, Andrei Komiaga will bear witness to—and participate in—brutal executions; extravagant parties; meetings with ballerinas, soothsayers, and even the czarina. He will rape and pillage, and he will be moved to tears by the sweetly sung songs of his homeland. He will consume an arsenal of drugs and denounce threats to his great nation's morals. And he will fall in love—perhaps even with a number of his colleagues. Vladimir Sorokin, the man described by Keith Gessen (in The New York Review of Books) as "[the] only real prose writer, and resident genius" of late-Soviet fiction, has imagined a near future both too disturbing to contemplate and too realistic to dismiss. But like all of his best work, Sorokin's new novel explodes with invention and dark humor. A startling, relentless portrait of a troubled and troubling empire, Day of the Oprichnik is at once a richly imagined vision of the future and a razor-sharp diagnosis of a country in crisis.

The Senility of Vladimir P.: A Novel

Over 100 years ago something outrageous happened in Yasnaya 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.

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