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Writers have a difficult time making a living in contemporary Russia. Market-driven publishing companies have pushed serious domestic prose to the fringes of their output and few people have money to buy books. The disintegration of the Soviet Union in 1991 led Russian society to become polarized between an increasingly prosperous minority and a very poor majority. This divide is also mirrored within the writing community, with some writers supporting conservative, nationalist pro-Soviet thinking, and others, liberal, democratic, pro-Western thought. N.N. Shneidman, in the tradition of his previous volumes - *Soviet Literature in the 1970s*; *Soviet Literature in the 1980s*; *Russian Literature, 1988-1994* - investigates the Russian literary scene with special emphasis on the relationship between thematic substance and the artistic quality of recently published prose. Despite the many challenges besetting it, Shneidman argues convincingly that literary activity in Russia continues to be dynamic and vibrant. The future development of Russian literature may depend on general economic, political, and social factors, but a new generation of talented writers is fast moving past older forms of ideology and embracing new ways of thinking about Russia.

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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.

An unusually large number of court cases against art, artists, and curators have taken place in Russia since the turn of the century. In reference to two of the most prominent, against the organizers of the exhibitions 'Caution, Religion!' and 'Forbidden Art 2006', the author examines the ways in which the meaning of art and its socio-political effects are argued in court: How do these trials attempt to establish a normative concept of art, and furthermore a binding juridical understanding of art? How is the discussion of what is permissible in art being framed in Russia today? Research into the post-Soviet art trials has been mainly journal-driven until today. Only the fairly recent trials of the Pussy Riot activists and Pyotr Pavlensky provoked lengthy publications, but these are mostly concerned with explicitly political and activist art rather than its particular discourse when

on trial. This book, however, takes a scholarly approach towards (Russian) art on trial. It puts the cases in a national-historical context, which is compared from international perspectives, and particularly focuses on the way in which these proceedings have intensified juridical power over artistic freedom (of speech) in the production of art in Russia. This book will appeal to academics and students in the areas of art history, cultural science, sociology, and Slavic studies, as well as jurists, curators and museum specialists, researchers and employees in cultural institutions.

After a long period of neglect, emotions have become an important topic within literary studies. This collection of essays stresses the complex link between aesthetic and non-aesthetic emotional components and discusses emotional patterns by focusing on the practice of writing as well as on the impact of such patterns on receptive processes. Readers interested in the topic will be presented with a concept of aesthetic emotions as formative both within the writing and the reading process. Essays, ranging in focus from the beginning of modern drama to digital formats and theoretical questions, examine examples from English, German, French, Russian and American literature. Contributors include Angela Locatelli, Vera Nünning, and Gesine Lenore Schiewer.

Transnational Russian Studies

Without the Banya We Would Perish

Post-Soviet Literature and the Search for a Russian Identity

Celebrity and Glamour in Contemporary Russia

Plots against Russia

Russia's Fate Through Russian Eyes

The Search for Distinctive Conformism in the Political Communication of Nashi, 2005-2009

Conspiracy and Fantasy after Socialism

Russian Literature since 1991 is the first comprehensive, single-volume compendium of modern scholarship on post-Soviet Russian literature. The volume encompasses broad, complex and diverse sources of literary material - from ideological and historical novels to experimental prose and poetry, from nonfiction to drama. Written by an international team of leading experts on contemporary Russian literature and culture, it presents a broad panorama of genres in post-Soviet literature such as postmodernism, magical historicism, hyper-naturalism (in drama), and the new lyricism. At the same time, it offers close readings of the most prominent works published in Russia since the end of the Soviet regime and elimination of censorship. The collection highlights the interdisciplinary context of twenty-first-century

Russian literature and can be widely used both for research and teaching by specialists in and beyond Russian studies, including those in post-Cold War and post-communist world history, literary theory, comparative literature and cultural studies. 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. Bringing together a range of theoretical and critical approaches, this edited collection is the first book to examine representations of the body in Eastern European and Russian cinema after the Second World War. Drawing on the history of the region, as well as Western and Eastern scholarship on the body, the book focuses on three areas: the traumatized body, the body as a site of erotic pleasure, and the relationship between the body and history. Critically dissecting the different ideological and aesthetic ways human bodies are framed, *The Cinematic Bodies of Eastern Europe and Russia* also demonstrates

how bodily discourses oscillate between complicity and subversion, and how they shaped individuals and societies both during and after the period of state socialism.

Government-organized yet scandal-stricken, Nashi inspires everything from broad support to a reluctance to accept all implications of Putin's political system. This volume shows how Nashi conceptualizes an "ideal youth" within the framework of an official national identity politics and as an attempt to mobilize apolitical youth.

"The National Bolshevik Party, founded in the mid-1990s by Eduard Limonov and Aleksandr Dugin, began as an attempt to combine radically different ideologies: bolshevism and nationalism. In the years that followed, Limonov, Dugin, and the movements they led underwent dramatic shifts that eventually led to the support of Putin's conservative, imperialist regime over social justice and fundamental civil liberties. To illuminate the role of these right-wing ideas in contemporary Russian society, Fabrizio Fenghi examines the public pronouncements and aesthetics of this influential movement. He analyzes a diverse range of media, including novels, art exhibitions, performances,

seminars, punk rock concerts, and even protest actions. His interviews with key figures reveal an attempt to create an alternative intellectual class, or a "counter-intelligensia." This volume shows how certain forms of art can transform into political action through the creation of new languages, institutions, and modes of collective participation"--

Art and Protest in Putin's Russia

Vladimir Sorokin's Discourses

The Quest for an Ideal Youth in Putin's Russia II

Putin as Celebrity and Cultural Icon

Unattainable Bride Russia

Aleksandr Solzhenitsyn's Fictive Worlds

A Cultural History

Poetics, Politics, Metaphysics

Sofya Khagi's Pelevin and Unfreedom: Poetics, Politics, Metaphysics is the first book-length English-language study of Victor Pelevin, one of the most significant and popular Russian authors of the post-Soviet era. The text explores Pelevin's sustained Dostoevskian reflections on the philosophical question of freedom and his complex oeuvre and worldview, shaped by the idea that contemporary social conditions pervert that very notion. Khagi shows that Pelevin uses provocative and imaginative prose to model different systems of unfreedom, vividly illustrating how the present

world deploys hyper-commodification and technological manipulation to promote human degradation and social deadlock. Rather than rehearse Cold War–era platitudes about totalitarianism, Pelevin holds up a mirror to show how social control (now covert, yet far more efficient) masquerades as freedom and how eagerly we accept, even welcome, control under the techno-consumer system. He reflects on how commonplace discursive markers of freedom (like the free market) are in fact misleading and disempowering. Under this comfortably self-occluding bondage, the subject loses all power of self-determination, free will, and ethical judgment. In his work, Pelevin highlights the unprecedented subversion of human society by the techno-consumer machine. Yet, Khagi argues, however circumscribed and ironically qualified, he holds onto the emancipatory potential of ethics and even an emancipatory humanism.

*More than 700 'utopian' novels are published in Russia every year. These utopias – meaning here fantasy fiction, science fiction, space operas or alternative history – do not set out merely to titillate; instead they express very real Russian anxieties: be they territorial right-sizing, loss of imperial status or turning into a 'colony' of the West. Contributors to this innovative collection use these narratives to re-examine post-Soviet Russian political culture and identity. Interrogating the intersections of politics, ideologies and fantasies, chapters draw together the highbrow literary mainstream (authors such as Vladimir Sorokin), mass literature for entertainment and individuals who bridge the gap between fiction writers and intellectuals or ideologists (Aleksandr Prokhanov, for example, the editor-in-chief of Russia's far-right newspaper Zavtra). In the process *The Post-Soviet Politics of Utopia* sheds crucial light onto a variety of debates – including the rise of nationalism, right-wing*

populism, imperial revanchism, the complicated presence of religion in the public sphere, the function of language – and is important reading for anyone interested in the heightened importance of ideas, myths, alternative histories and conspiracy theories in Russia today.

This book explores how one of the world's most literary-oriented societies entered the modern visual era, beginning with the advent of photography in the nineteenth century, focusing then on literature's role in helping to shape cinema as a tool of official totalitarian culture during the Soviet period, and concluding with an examination of post-Soviet Russia's encounter with global television. As well as pioneering the exploration of this important new area in Slavic Studies, the book illuminates aspects of cultural theory by investigating how the Russian case affects general notions of literature's fate within post-literate culture, the ramifications of communism's fall for media globalization, and the applicability of text/image models to problems of intercultural change.

*The lives of animals in Russia are intrinsically linked to cultural, political and psychological transformations of the imperial, Soviet, and post-Soviet eras. *Other Animals* examines the interaction of animals and humans in Russian literature, art, and life from the eighteenth century until the present. The chapters explore the unique nature of the Russian experience in a range of human-animal relationships through tales of cruelty, interspecies communion and compassion, and efforts to either overcome or establish the human-animal divide. Four themes run through the volume: the prevalence of animals in utopian visions; the ways in which Russians have incorporated and sometimes challenged Western sensibilities and practices, such as the humane treatment of animals and the inclusion of animals in urban domestic life; the quest to identify and at times*

exploit the physiological basis of human and animal behavior and the ideological implications of these practices; and the breakdown of traditional human-animal hierarchies and categories during times of revolutionary upheaval, social transformation, or disintegration. From failed Soviet attempts to transplant the seminomadic Sami and their reindeer herds onto collective farms, to performance artist Oleg Kulik's scandalous portrayal of Pavlov's dogs as a parody of the Soviet "new man," to novelist Tatyana Tolstaya's post-cataclysmic future world of hybrid animal species and their disaffection from the past, Other Animals presents a completely new perspective on Russian and Soviet history. It also offers a fascinating look into the Russian psyche as seen through human interactions with animals.

Perestroika and the end of the Soviet Union transformed every aspect of life in Russia, and as hope began to give way to pessimism, popular culture came to reflect the anxiety and despair felt by more and more Russians. Free from censorship for the first time in Russia's history, the popular culture industry (publishing, film, and television) began to disseminate works that featured increasingly explicit images and descriptions of sex and violence. In Overkill, Eliot Borenstein explores this lurid and often-disturbing cultural landscape in close, imaginative readings of such works as You're Just a Slut, My Dear! (Ty prosto shliukha, dorogaia!), a novel about sexual slavery and illegal organ harvesting; the Nympho trilogy of books featuring a Chechen-fighting sex addict; and the Mad Dog and Antikiller series of books and films recounting, respectively, the exploits of the Russian Rambo and an assassin killing in the cause of justice. Borenstein argues that the popular cultural products consumed in the post-perestroika era were more than just diversions; they allowed Russians to

indulge their despair over economic woes and everyday threats. At the same time, they built a notion of nationalism or heroism that could be maintained even under the most miserable of social conditions, when consumers felt most powerless. For Borenstein, the myriad depictions of deviance in pornographic and also detective fiction, with their patently excessive and appalling details of social and moral decay, represented the popular culture industry's response to the otherwise unimaginable scale of Russia's national collapse. "The full sense of collapse," he writes, "required a panoptic view that only the media and culture industry were eager to provide, amalgamating national collapse into one master narrative that would then be readily available to most individuals as a framework for understanding their own suffering and their own fears."

Literature in Post-communist Russia and Eastern Europe

Encyclopedia of Contemporary Russian Culture

Cinematic Bodies of Eastern Europe and Russia

Beyond the Human in Russian Culture and History

A History of the Russian Bathhouse

The Word as Image

The Russian, Czech and Slovak Fiction of the Changes, 1988-1998

Theoretical Concepts and Selected Case Studies in Literature

This book demonstrates that the reforms of the 1990s led to a sharp decline in the standard of living for the average Russian urbanite, for instance in Novosibirsk. It discusses some of the difficulties and hardships experienced by scientists in Russia.

"The aim of this book is to explore some of the main pre-occupations of literature, culture and criticism dealing with historical themes in post-Soviet Russia, focusing mainly on literature in the years 1991 to 2006." --introd.

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.

Richard Tempest examines Aleksandr Solzhenitsyn ' s evolution as a literary artist from his early autobiographical novel *Love the Revolution* to the experimental mega-saga *The Red Wheel*, and beyond. Tempest shows how this author gives his characters a presence so textured that we can readily imagine them as figures of flesh and blood and thought and feeling. The study discusses Solzhenitsyn ' s treatment of Lenin, Stalin, and the Russian Revolution; surprising predilection for textual puzzles and games à la Nabokov or even Borges; exploration of erotic themes; and his polemical interactions with Russian and Western modernism. Also

included is new information about the writer ' s life and art provided by his family, as well as Tempest ' s interviews with him in 2003-7.

After two terms as president of the Russian Federation, Vladimir Putin handed over to his hand-picked successor Dmitri Medvedev on 7 May 2008, and became prime minister. As president, Putin moved swiftly and effectively to overcome the chaotic legacy of his predecessor, post-Soviet Russia ' s first president Boris Yeltsin. Focusing on rebuilding the authority of the Russian state, and taking advantage of the rise in world prices of the country ' s main asset – oil and natural gas – Putin won unassailable popularity at home and caused apprehension around the world, particularly in Russia ' s immediate neighbourhood. His methods of rule caused anxiety among liberals and democrats inside Russia and abroad. The legacy of Putin ' s presidency poses challenges that demand interpretation. He has not departed from the Russian or the world political scene, and the need to understand and come to terms with Putin ' s Russia has not diminished. These essays by an international team of authors are based on presentations to a working conference held in Naples, Italy, in May 2008, supplemented by contributions from authors who were not present at the conference, in order to present a wider selection of views and interpretations of the Putin phenomenon. This book was published as a special issue of Communist Studies and Transition Politics.

Art Judgements: Art on Trial in Russia after Perestroika

The Language, Culture and Politics of New Media Communication

Putin and Putinism

Russian Literary Culture in the Camera Age

Other Animals

Literature Redeemed

Literature, History and Identity in Post-Soviet Russia, 1991-2006

Sincerity After Communism

This book offers a versatile approach to the enigmatic phenomenon of Russian irrationalism over the last two hundred years and beyond. The 23 chapters look at diverse artistic and cultural forms, including Russian philosophy, theology, literature, music and visual arts.

Russia's New Fin de Siècle brings together a range of texts on contemporary Russian culture – literary, cinematic and popular – as artists and writers try to situate themselves within the traditional frameworks of past and present, East and West, but also challenge established markers of identity. Investigating Russian culture at the turn of the 21st century, scholars from Britain, Sweden, Russia and the United States explore aspects of culture with regards to one overarching question: What is the impact of the Soviet discourse on contemporary culture?

This question comes at a time when Russia is concerned with integrating itself into European arts and culture while enhancing its uniqueness through references to its Soviet past. Thus, contributions investigate the phenomenon of post-Soviet culture and try to define the relationship of contemporary art to the past.

This book considers Russian, Czech and Slovak fiction in the late communist and early post-communist periods. It focuses on the most innovative trend to emerge in this period, on those writers who, during and after the collapse of communism, characterized themselves as 'liberators' of literature. It shows how these writers in their fiction and critical work reacted

against the politicization of literature by Marxist-Leninist and dissident ideologues, rejecting the conventional perception of literature as moral teacher, and redefining the nature and purpose of writing. The book demonstrates how this quest, enacted in the works of these writers, served for many critics and readers as a metaphor for the wider disorientation and crisis precipitated by the collapse of communism.

This book offers innovative investigations of the concept of life in art and in theory. It features essays that explore biopoetics and look at how insights from the natural sciences shape research within the humanities. Since literature, works of art, and other cultural products decisively shape our ideas of what it means to be human, the contributors to this volume examine the question of what literature, literary and cultural criticism, and philosophy contribute to the distinctions (or non-distinctions) between human, animal, and vegetal existence. Coverage combines different methodological aspects and addresses a wide field of comparative literary studies. The essays consider the question of language (as a distinctive feature of human existence) in a number of different contexts, which range from Aristotle's works, through several historical layers of the philosophical discourse on the origins of speech to modern anthropology, and 20th century continental philosophy. In addition, the volume includes concrete case studies to the current post-humanism debate and provides literary, art, and historical, and philosophical perspectives on animal studies. The historical multiplicity of the various cultural representations of biological existence (be that human, animal, vegetal, or mixed) might serve as a productive foundation for discussing the nature and forms of literature's critical contributions to our understanding of these fundamental categories. This volume opens up this subject to students and scholars of literature, art, philosophy, ethics, and

cultural studies, and to anyone with a theoretical interest in the questions of life.

New Russian Drama began its rise at the end of the twentieth century, following a decline in dramatic writing in Russia that stemmed back to the 1980s. Authors Beumers and Lipovetsky examine the representation of violence in these new dramatic works penned by young Russian playwrights. *Performing Violence* is the first English-language study of the consequent boom in drama and why this new breed of authors were writing fierce plays, whilst previous generations had preferred poetry and prose. Since 1999 numerous festivals of new Russian drama have taken place, which have brought international recognition to such playwrights as the Presnyakov brothers, Evgeni Grishkovets and Vasili Sigarev. At the same time, young stage directors and new theatres also emerged. New Russian Drama is therefore one of a few artistic and cultural phenomena shaped entirely in the post-Soviet period and this book investigates the violent portrayal of identity crisis of the generation as represented by theatre. Reflecting disappointment in Yeltsin's democratic reforms and Putin's neo-conservative politics, the focus is on political and social representations of violence, its performances and justifications. *Performing Violence* seeks a vantage point for the analysis of brutality in post-Soviet culture. It is a key text for students of theatre, drama, Russian studies, culture and literature.

Russia and Ukraine in the Context of Globalization

Russia's New Fin de Siècle

"Neo-Modernism" in the Works of the Post-Soviet Russian Writers Vladimir Sorokin, Vladimir Tuchkov, and Aleksandr Khurgin

Overwriting Chaos

Pelevin and Unfreedom

Mystery inside Enigma

Sex and Violence in Contemporary Russian Popular Culture

After Memory

This is the first book to explore the phenomenon of glamour and celebrity in contemporary Russian culture, ranging across media forms, disciplinary boundaries and modes of inquiry, with particular emphasis on the media personality. The book demonstrates how the process of 'celebrification' in Russia coincides with the dizzying pace of social change and economic transformation, the latter enabling an unprecedented fascination with glamour and its requisite extravagance; how in the 1990s and 2000s, celebrities - such as film or television stars - moved away from their home medium to become celebrities straddling various media; and how celebrity is a symbol manipulated by the dominant culture and embraced by the masses. It examines the primacy of the visual in celebrity construction and its dominance over the verbal, alongside the interdisciplinary, cross-media, post-Soviet landscape of today's fame culture. Taking into account both general tendencies and individual celebrities, including pop-diva Alla Pugacheva and ex-President and current Prime Minister Vladimir Putin, the book analyses the internal dynamics of the institutions involved in the production, marketing, and maintenance of celebrities, as well as the larger cultural context and the imperatives that drive Russian society's romance with

glamour and celebrity.

This addition to the highly successful Contemporary Cultures series covers the period from period 1953, with the death of Stalin, to the present day. Both 'Russian' and 'Culture' are defined broadly. 'Russian' refers to the Soviet Union until 1991 and the Russian Federation after 1991. Given the diversity of the Federation in its ethnic composition and regional characteristics, questions of national, regional, and ethnic identity are given special attention. There is also coverage of Russian-speaking immigrant communities. 'Culture' embraces all aspects of culture and lifestyle, high and popular, artistic and material: art, fashion, literature, music, cooking, transport, politics and economics, film, crime – all, and much else, are covered, in order to give a full picture of the Russian way of life and experience throughout the extraordinary changes undergone since the middle of the twentieth century. The Encyclopedia of Contemporary Russian Culture is an unbeatable resource on recent and contemporary Russian culture and history for students, teachers and researchers across the disciplines. Apart from academic libraries, the book will also be a valuable acquisition for public libraries. Entries include cross-references and the larger ones carry short bibliographies. There is a full index.

Digital Russia provides a comprehensive analysis of the ways in which new media technologies have shaped language and communication in contemporary Russia. It

traces the development of the Russian-language internet, explores the evolution of web-based communication practices, showing how they have both shaped and been shaped by social, political, linguistic and literary realities, and examines online features and trends that are characteristic of, and in some cases specific to, the Russian-language internet.

Even seventy-five years after the end of World War II, the commemorative cultures surrounding the War and the Holocaust in Central, Eastern and South Eastern Europe are anything but fixed. The fierce debates on how to deal with the past among the newly constituted nation states in these regions have already received much attention by scholars in cultural and memory studies. The present volume posits that literature as a medium can help us understand the shifting attitudes towards World War II and the Holocaust in post-Communist Europe in recent years. These shifts point to new commemorative cultures shaping up 'after memory'. Contemporary literary representations of World War II and the Holocaust in Eastern Europe do not merely extend or replace older practices of remembrance and testimony, but reflect on these now defunct or superseded narratives. New narratives of remembrance are conditioned by a fundamentally new social and political context, one that emerged from the devaluation of socialist commemorative rituals and as a response to the loss of private and family memory narratives. The volume offers insights into the diverse literatures of

Eastern Europe and their ways of depicting the area's contested heritage. The Pussy Riot protest, and the subsequent heavy handed treatment of the protestors, grabbed the headlines, but this was not an isolated instance of art being noticeably critical of the regime. As this book, based on extensive original research, shows, there has been gradually emerging over recent decades a significant counter-culture in the art world which satirises and ridicules the regime and the values it represents, at the same time putting forward, through art, alternative values. The book traces the development of art and protest in recent decades, discusses how art of this kind engages in political and social protest, and provides many illustrations as examples of art as protest. The book concludes by discussing how important art has been in facilitating new social values and in prompting political protests.

The New Russian Book

Perspectives on Biopoetics in Literature and Theory

Facets of Russian Irrationalism between Art and Life

Overkill

Literary and Theatrical Experiments of New Russian Drama

Life After Literature

Russian Literature, 1995-2002

In *Mapping Postcommunist Cultures* Chernetsky argues that Russia and Ukraine exemplify the principal paradigms of post-Soviet cultural development. In Russia this has manifested itself in the subversive dismantling of the totalitarian linguistic regime and the foregrounding of previously marginalized subject positions. In Ukraine, work in these areas shows how the traumas of centuries of colonial oppression are being overcome through the carnivalesque decrowning of ideological dogmas and an affirmation of a new type of community, most recently demonstrated in the peaceful Orange Revolution of 2004. *Mapping Postcommunist Cultures* also critiques the neglect of the former communist world in current models of cultural globalization.

This book examines a wide range of contemporary Russian writers whose work, after the demise of Communism, became more authoritative in debates on Russia's character, destiny, and place in the world. Unique in his in-depth analysis of both playful postmodernist authors and fanatical nationalist writers, Noordenbos pays attention to not only the acute social and political implications of contemporary Russian literature but also literary form by documenting the decline of postmodern styles, analyzing shifting metaphors for a "Russian identity crisis," and tracing the emergence of new forms of authorial ethos. To achieve this end, the book builds on theories of

postcoloniality, trauma, and conspiracy thinking, and makes these research fields productively available for post-Soviet studies.

In the post-Soviet period, discussions of "postmodernism" in Russian literature have proliferated. Based on close literary analysis of representative works of fiction by three post-Soviet Russian writers – Vladimir Sorokin, Vladimir Tuchkov and Aleksandr Khurgin – this book investigates the usefulness and accuracy of the notion of "postmodernism" in the post-Soviet context. Classic Russian literature, renowned for its pursuit of aesthetic, moral and social values, and the modernism that succeeded it have often been seen as antipodes to postmodernist principles. The author wishes to dispute this polarity and proposes "post-Soviet neo-modernism" as an alternative concept. "Neo-modernism" embodies the notion that post-Soviet writers have redeemed the tendency of earlier literature to seek the meaning of human existence in a transcendent realm, as well as in the treasures of Russia's cultural past. This book examines the unprecedented explosion of homosexual discourse in post-Soviet Russia and details how homosexuality has come to signify a surprising and often contradictory array of uniquely post-Soviet concerns. Other Russias
Homosexuality and the Crisis of Post-Soviet Identity
Springer
A Graphic Cultural History

On the Threshold of a New Millennium

The Russian, Czech and Slovak Fiction of the Changes 1988-98

Performing Violence

Writing Emotions

Language, Fiction and Fantasy in Modern Russia

Other Russias

Literature in Post-Communist Russia and Eastern Europe

This book takes up the obtrusive problem of visual representation of fiction in contemporary Russian book design. By analyzing a broad variety of book covers, the study offers an absolutely unique material that illustrates a radically changing notion of literature in the transformation of Soviet print culture to a post-Soviet book market. It delivers a profound and critical exploration of Russian visual imaginary of classic, popular, and contemporary prose. Among all the carelessly bungled covers of mass-published post-Soviet series the study identifies gems from experimental designers. By taking a comparative approach to the clash of two formerly separate book cultures, the Western and the Soviet, that results both in a mixture of highbrow and lowbrow forms and in ideological re-interpretations of the literary works, this book contributes to opening an East-West dialogue between the fields of Russian studies, contemporary book and media history, art, design, and visual studies.

In this original and timely assessment of cultural expressions of paranoia in

contemporary Russia, Eliot Borenstein samples popular fiction, movies, television shows, public political pronouncements, internet discussions, blogs, and religious tracts to build a sense of the deep historical and cultural roots of konspiologiii that run through Russian life. Plots against Russia reveals through dramatic and exciting storytelling that conspiracy and melodrama are entirely equal-opportunity in modern Russia, manifesting themselves among both pro-Putin elites and his political opposition. As Borenstein shows, this paranoid fantasy until recently characterized only the marginal and the irrelevant. Now, through its embodiment in pop culture, the expressions of a conspiratorial worldview are seen everywhere. Plots against Russia is an important contribution to the fields of Russian literary and cultural studies from one of its preeminent voices.

Though in recent months Putin's popularity has frayed at the edges, the dearth of comparably powerful and experienced political leaders leaves no doubt that he will continue to be a key political figure. During his tenure as Russia's President and subsequently as Prime Minister, Putin transcended politics, to become the country's major cultural icon. This book examines the nature of his iconic status. It explores his public persona as glamorous hero, endowed with vision, wisdom, moral and physical strength--the man uniquely capable of restoring Russia's reputation as a global power. In analysing cultural representations of Putin, the book assesses the role of the media in constructing and disseminating this image and weighs the Russian populace's

contribution to the extraordinary acclamation he enjoyed throughout the first decade of the new millennium, challenged only by a tiny minority.

Focuses on the metaphorical role of the bride that Russia often plays in literature, as well as the role the intelligentsia plays as Russia's rejected or ineffectual suitor, in a book that covers this metaphor from its prehistory in folklore to present-day pop culture reference.

This book considers Russian, Czech and Slovak fiction in the late communist and early post-communist periods. It focuses on the most innovative trend to emerge in this period, on those writers who, during and after the collapse of communism, characterised themselves as 'liberators' of literature. It shows how these writers in their fiction and critical work reacted against the politicisation of literature by Marxist-Leninist and dissident ideologues, rejecting the conventional perception of literature as moral teacher, and redefining the nature and purpose of writing. The book demonstrates how this quest, enacted in the works of these writers, served for many critics and readers as a metaphor for the wider disorientation and crisis precipitated by the collapse of communism.

World War II in Contemporary Eastern European Literatures

A Companion

Digital Russia

It Will Be Fun and Terrifying

Gendering Nation, State, and Intelligentsia in Russian Intellectual Culture

Shocking Chic

Nationalism and Protest in Post-Soviet Russia

The Post-Soviet Politics of Utopia

José Alaniz explores the problematic publication history of komiks—an art form much-maligned as “bourgeois” mass diversion before, during, and after the collapse of the USSR— with an emphasis on the last twenty years. The book provides heretofore unavailable access to a rich artistry through unique archival research, interviews with major artists and publishers, and readings of several artists and works—many unknown in the West. The study examines the dizzying experimental comics work of the late Czarist and early revolutionary era, caricature from the satirical journal Krokodil, and the postwar series Petia Ryzhik (the “Russian Tintin”). Detailed case studies include the Perestroika-era KOM studio, the first devoted to comics in the Soviet Union; post-Soviet komiks in contemporary art; autobiography and the work of Nikolai Maslov; and women’s komiks by such artists as Lena Uzhinova, Namida and Re-I. Author José Alaniz examines issues such as anti-Americanism, censorship, the rise of consumerism, globalization (e.g., in Russian manga), the impact of the internet, and the hard-won establishment of a comics subculture in Russia. Komiks have often borne the brunt of ideological change—thriving in summers of relative freedom, freezing in hard winters

of official disdain. This volume covers the art form's origins in religious icon-making and book illustration, and later the immensely popular lubok or woodblock print. Alaniz reveals komiks' vilification and marginalization under the Communists, the art form's economic struggles, and its eventual internet "migration" in the post-Soviet era. This book shows, as many Russians expressed about their own experiences in the same era, that komiks never had a "normal life."

Komiks

Russian Literature since 1991

Homosexuality and the Crisis of Post-Soviet Identity

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Voices Of The New Generation

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Mapping Postcommunist Cultures