

Majstor I Margarita Mihail Bulgakov Knjiga

THE TIN DRUM presents Hitler's rise and fall through the eyes of the dwarfish narrator whose magic powers become symbolic of the dark forces dominating the German nation in the period. Like Thomas Mann's DOCTOR FAUSTUS, Grass's novel explores the dark roots of power and creativity. An early advocate of 'magic realism'. Gunter Grass is the most powerful and celebrated novelist to appear in post-war Germany. His home city of Danzig is a powerful presence in this novel.

Europe Thirty Years After 1989 explores what happened in the former socialist countries during the last thirty years and the reasons behind these events. The authors examine how values, memory, and identity have been transforming these countries since the year 1989.

Bulgakov

Katalog knjiga na jezicima jugoslovenskih naroda, 1868-1972

Mikhail Bulgakov: a Life in Letters and Diaries

Bibliografía española

Razdio filoloških znanosti

Samfundskritik, skjult bag et fint slør af galgenhumor, i beretningen om djævelens inspektionsbesøg i mellemkrigstidens Moskva, og om Margaritas hengivne kærlighed til Mesteren, kunstneren.

**** Reprint of the 1932 novel. Cited in BCL3. Annotation copyright by Book News, Inc., Portland, OR

Kritika

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Revue Canadienne - Americaine D'etudes Slaves

Slavistika

Ljubav je sve

Majstor i MargaritaMajjstor i MargaritaMajstor i Margarita

A rerelease of a long out-of-print biography of the author of The Master and Margarita discusses his idiosyncratic personality and his influence throughout the Soviet era. 10,000 first printing.

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Journey to Russia

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Slavica Tartuensia

Bibliografii a I Ugoslavii. Knigi, broshi ury i noty. Knjige, bro š ure i muzikalije

English translation of Mikhail Bulgakov's classic Russian novel, with an introduction by the translator, John Dougherty, and several footnotes explaining references to uniquely Soviet cultural, social and political concepts.

Originally published in 1985, Liberated Cinema: The Yugoslav Experience received the

first annual "Close-up" award from the Yugoslav Film Institute in 1986 for "outstanding scholarship and for promoting the values of Yugoslav film art internationally." This new edition has been revised and updated throughout. It has been expanded to complete the story of the new Yugoslav cinema of the 1980s and to address major film developments that have taken place in the former Yugoslavia's five successor states. As in his analysis of past periods of Yugoslav cinema, Goulding situates the most recent developments within the context of film economics, state subsidies, and changing patterns of political control. Most significantly, however, he provides an insightful discussion of the ways in which critically important domestic feature films produced or co-produced from 1991 to 2001 reflect on recent brutal internecine warfare and other contemporary social, cultural, and political realities after the breakup of Yugoslavia.

Mit o avangardi i mit o dekadenciji

The Return of Philip Latinowicz

Manuscripts Don't Burn

The Architect's Apprentice

The idea is that the Russian state taxes these landowners pay are based on the number of serfs (or "souls") on record. The problem is that many of these landowners must also pay for the serfs that have already died. It is these "dead souls" that Chechako wants to buy from the landowners. He does not tell the owners why he wants

the souls, but one can imagine that his plans are somewhat twisted. The novel is ultimately a social and political commentary involving exaggerated characters.

A quarterly journal devoted to Russia and East Europe.

Suvremena svjetska književnost

Rukovet

Knjige. Niz A

Europe Thirty Years After 1989

deskriptivna bibliografija

When Miroslav Krleža traveled through Russia for six months between the end of 1924 and the beginning of 1925, the celebrated Croatian writer was there to figure out what it all meant. The sprawling country was still coming to terms with the events of the 1917 revolution and reeling from Lenin's death in January 1924. During this period of profound political and social transition, Krleža opened his senses to train stations, cities, and villages and collected wildly different Russian perspectives on their collective moment in history. Krleža's impressionistic reportage of mass demonstrations and jubilant Orthodox Easter celebrations is informed by his preoccupation with the political, social, and psychological complexities of his environment. The result is a masterfully crafted modernist travelogue that resonates today as much as it did when first published in 1926. In 1540 Istanbul, 12-year-old Jahan, an animal tamer in the sultan's menagerie

who cares for an exceptionally smart elephant named Chota, is taken under the wing of the empire's chief architect and bears witness to the creation of some of the most magnificent buildings in history. By the author of The Bastard of Istanbul.

Transformations of Values, Memory, and Identity

časopis za knjizevnost i kulturu

Život

Monografias

The Tin Drum

Introduction by Simon Franklin; Translation by Michael Glenny "From the Hardcover edition."

The Master and Margarita (Russian: ??????? ? ??????????) is a novel by Mikhail Bulgakov, written between 1928 and 1940, but unpublished in book form until 1967. The story concerns a visit by the devil to the fervently atheistic Soviet Union. Many critics consider it to be one of the best novels of the 20th century, as well as the foremost of Soviet satires.

The Master and Margarita

roman

Majstor i Margarita

Majstor i Margarita

Slavisti?ki studii

The Russian playwright and novelist Mikhail Bulgakov (1891 - 1940) is now widely acknowledged as one of the giants of twentieth-century Soviet

literature, ranking with such luminaries as Pasternak and Solzhenitsyn. In his own lifetime, however, a casualty of Stalinist repression, he was scarcely published at all, and his plays reached the stage only with huge difficulty. His greatest masterpiece, *The Master and Margarita*, a novel written in the 1930s in complete secrecy, largely at night, did not appear in print until more than a quarter of a century after his death. It has since become a worldwide bestseller. In *Manuscripts Don't Burn*, J.A.E. Curtis has collated the fruits of eleven years of research to produce a fascinating chronicle of Bulgakov's life, using a mass of exciting new material - much of which has never been published before. In particular, she is the only Westerner to have been granted access to either Bulgakov's or his wife Yelena Sergejevna's diaries, which record in vivid detail the nightmarish precariousness of life during the Stalinist purges. J.A.E Curtis combines these diaries with extracts from letters to and from Bulgakov and with her own illuminating commentary to create a lively and highly readable account. Her vast collection of Bulgakov's correspondence is unparalleled even in the USSR, and she draws on it judiciously to include letters addressed directly to Stalin, in which Bulgakov's pleads to be allowed to emigrate; letters to his sisters and to his brother in Paris whom he did not see for twenty years; intimate notes to his second and

third wives; and letters to and from well-known writers such as Gorky and Zamyatin. Manuscripts Don't Burn provides a forceful and compelling insight into the pressures of day-to-day existence for a man fighting persecution in order to make a career as a writer in Stalinist Russia.

Od modernizma do postmoderne
Canadian - American Slavic Studies
Hrvatska bibliografija
Dnevnik melankolije
Liberated Cinema