

Women Writers In Russian

Asked shortly after the revolution about how she viewed the new government, Tatiana Varsher replied, "With the wide-open eyes of a historian." Her countrywoman, Zinaida Zhemchuzhnaia, expressed a similar need to take note: "I want to write about the way those events were perceived and reflected in the humble and distant corner of Russia that was the Cossack town of Korenovskaia." What these women witnessed and experienced, and what they were moved to describe, is part of the extraordinary portrait of life in revolutionary Russia presented in this book. A collection of life stories of Russian women in the first half of the twentieth century, *In the Shadow of Revolution* brings together the testimony of Soviet citizens and émigrés, intellectuals of aristocratic birth and Soviet milkmaids, housewives and engineers, Bolshevik activists and dedicated opponents of the Soviet regime. In literary memoirs, oral interviews, personal dossiers, public speeches, and letters to the editor, these women document their diverse experience of the upheavals that reshaped Russia in the first half of this century. As is characteristic of twentieth-century Russian women's autobiographies, these life stories take their structure not so much from private events like childbirth or marriage as from great public events. Accordingly the collection is structured around the events these women see as touchstones: the Revolution of 1917 and the Civil War of 1918-20; the switch to the New Economic Policy in the 1920s and

collectivization; and the Stalinist society of the 1930s, including the Great Terror. Edited by two preeminent historians of Russia and the Soviet Union, the volume includes introductions that investigate the social historical context of these women's lives as well as the structure of their autobiographical narratives.

Valentina Polukhina is professor emeritus at Keele University. She specializes in modern Russian poetry and is the author of several major studies of Joseph Brodsky and editor of bilingual collections of the poetry of Olga Sedakova, Dmitry Prigov, and Evgeny Rein. Daniel Weissbort is cofounder, along with Ted Hughes, and former editor of *Modern Poetry in Translation*, professor emeritus at the University of Iowa, and honorary professor at the Centre for Translation and Comparative Cultural Studies at the University of Warwick. Co-editor of *Twentieth-Century Russian Poetry* (Iowa 1992), he is also the translator of more than a dozen books, editor of numerous anthologies, and author of many collections of his own poetry. His forthcoming books include a historical reader on translation theory, a book on Ted Hughes and translation, and an edited collection of selected translations of Hughes.

Both before and after the collapse of the Soviet Union, everyday life and the domestic sphere served as an ideological battleground, simultaneously threatening Stalinist control and challenging traditional Russian gender norms that had been shaken by the Second World War. *The Prose of Life* examines how six female authors

employed images of daily life to depict women's experience in Russian culture from the 1960s to the present. *Byt*, a term connoting both the everyday and its many petty problems, is an enduring yet neglected theme in Russian literature: its very ordinariness causes many critics to ignore it. Benjamin Sutcliffe's study is the first sustained examination of how and why everyday life as a literary and philosophical category catalyzed the development of post-Stalinist Russian women's prose, particularly since the collapse of the Soviet Union. A focus on the representation of everyday life in women's prose reveals that a first generation of female writers (Natal'ia Baranskaia, Irina Grekova) both legitimated and limited their successors (Liudmila Petrushevskaiia, Tat'iana Tolstaia, Liudmila Ulitskaia, and Svetlana Vasilenko) in their choice of literary topics. *The Prose of Life* traces the development, and intriguing ruptures, of recent Russian women's prose, becoming a must-read for readers interested in Russian literature and gender studies.

2009 Outstanding Academic Title, Choice Magazine

A long-awaited English translation of the groundbreaking oral history of women in World War II across Europe and Russia—from the winner of the Nobel Prize in Literature
NAMED ONE OF THE BEST BOOKS OF THE YEAR
BY The Washington Post • The Guardian • NPR • The Economist • Milwaukee Journal Sentinel • Kirkus

Reviews For more than three decades, Svetlana Alexievich has been the memory and conscience of the twentieth century. When the Swedish Academy awarded

her the Nobel Prize, it cited her invention of “a new kind of literary genre,” describing her work as “a history of emotions . . . a history of the soul.” In *The Unwomanly Face of War*, Alexievich chronicles the experiences of the Soviet women who fought on the front lines, on the home front, and in the occupied territories. These women—more than a million in total—were nurses and doctors, pilots, tank drivers, machine-gunners, and snipers. They battled alongside men, and yet, after the victory, their efforts and sacrifices were forgotten. Alexievich traveled thousands of miles and visited more than a hundred towns to record these women’s stories. Together, this symphony of voices reveals a different aspect of the war—the everyday details of life in combat left out of the official histories.

Translated by the renowned Richard Pevear and Larissa Volokhonsky, *The Unwomanly Face of War* is a powerful and poignant account of the central conflict of the twentieth century, a kaleidoscopic portrait of the human side of war. THE WINNER OF THE NOBEL PRIZE IN LITERATURE “for her polyphonic writings, a monument to suffering and courage in our time.” “A landmark.”—Timothy Snyder, author of *On Tyranny: Twenty Lessons from the Twentieth Century* “An astonishing book, harrowing and life-affirming . . . It deserves the widest possible readership.”—Paula Hawkins, author of *The Girl on the Train* “Alexievich has gained probably the world’s deepest, most eloquent understanding of the post-Soviet condition. . . . [She] has consistently chronicled that which has been intentionally

forgotten.”—Masha Gessen, National Book
Award–winning author of *The Future Is History*
A Comprehensive Bibliography
A History of Russian Women's Writing, 1820-1992
Virginia Woolf's Portraits of Russian Writers
Life Stories of Russian Women from 1917 to the Second
World War

Sofia Petrovna

Women in Russian Literature After Glasnost

Autobiografieën van vrouwen over hun jonge jaren in tsaristisch Rusland.

A Plot of Her Own presents compelling new readings of major texts in the Russian literary canon, all of which are readily available in translation. The female protagonists in the works examined are inextricably linked with the fundamental issues raised by the novels they inform; the interpretations offered strive not to be reductive or doctrinaire, not to be imposed from the outside but to arise from the texts themselves and the historical circumstances in which they were written. Authors discussed include Pushkin, Dostoevsky, Tolstoy, and Bulgakov, and the novels considered range from Fathers and Children to Zamyatin's anti-Utopian We. Throughout, the contributors new visions expand our understanding of the words and reveal new significance in them.

Virginia Woolf always stayed ahead of her time. Championing gender equality when women could

not vote; publishing authors from Pakistan, France, Austria and other parts of the world, while nationalism in Britain was on the rise; and befriending outcasts and social pariahs. As such, what could have possibly interested her in the works of nineteenth-century Russian writers, austere and, at times, misogynistic thinkers preoccupied with peasants, priests, and paroxysms of the soul? This study explains the chronological and cultural paradox of how classic Russian fiction became crucial to Woolf's vision of British modernism. We follow Woolf as she begins to learn Russian, invents a character for a story by Dostoevsky, ponders over Sophia Tolstoy's suicide note, and proclaims Chekhov a truly 'modern' writer. The book also examines British modernists' fascination with Russian art, looking at parallels between Roger Fry's articles on Russian Post-Impressionists and Woolf's essays on Chekhov, Dostoevsky, Tolstoy, and Turgenev.

Soviet literature in general and Soviet children's literature in particular have often been labeled by Western and post-Soviet Russian scholars and critics as propaganda. Below the surface, however, Soviet children's literature and culture allowed its creators greater experimental and creative freedom than did the socialist realist culture for adults. This volume explores the importance of children's culture, from literature to comics to theater to film, in the formation of

Soviet social identity and in connection with broader Russian culture, history, and society.

Literature and the Imperial Table of Ranks

An Anthology

Global Russian Cultures

An Oral History of Women in World War II

Mapping the Feminine

To Reveal Our Hearts

This book looks at Russian women ' s mobilization and agency during the two periods of transformation, the turn of the 19th-20th century and the 20th – 21st century. Bringing together the parallels between the two great transformations, it focuses on both the continuities and breaks and, importantly, it shows them from the grassroots point of view, emphasizing the local factor. Chapters show the international and transnational aspects of Russian women ' s agency of different spheres and different historical periods. The book goes on to raise new research questions such as the evaluation and comparison of Soviet society and contemporary Russia from the point of view of gender and women ' s possibilities in society.

Written from a feminist perspective, the book combines a broad historical survey with close textual analysis. Sections on women's writing in the periods 1820-1880, 1881-1917, 1917-1953, and 1953-1992 are followed by essays on individual writers.

"This collection of essays examines the lives of women across Russia--from wealthy noblewomen in

St Petersburg to desperately poor peasants in Siberia--discussing their interaction with the Church and the law, and their rich contribution to music, art, literature and theatre. It shows how women struggled for greater autonomy and, both individually and collectively, developed a dynamic presence in Russia's culture and society"--Publisher's description.

Een aantal essays over de culturele bijdrage die Russische vrouwen geleverd hebben aan de Russische beschaving. De volgende bijdragen zijn opgenomen: The second fantasy mother, or all baths are women's baths / door Nancy Condee; Keeping a-breast of the waist-land: women's fashion in early-nineteenth-century Russia / door Helena Goscilo; Female fashion, Soviet style: bodies of ideology / door Ol'ga Vainshtein; Getting under their skin: the beauty salon in Russian women's lives / door Nadezhda Azhgikhina en Helena Goscilo; Domestic porkbarreling in nineteenth-century Russia, or who holds the keys to the larder / door Darra Goldstein; The ritual fabrics of Russian village women / door Mary B. Kelly; Dirty women: cultural connotations of cleanliness in Soviet Russia / door Nadya L. Peterson; Women on the verge of new language: Russian salon hostesses in the first half of the nineteenth century / door Lina Bernstein; Stepping out/going under: women Russia's twentieth-century salons / door Beth Holmgren; Pleasure, danger, and

the dance: nineteenth-century Russian variations /
door Stephanie Sandler; "The incomparable"
Anastasiia Vial'tsva and the culture of personality /
door Louise McReynolds; Flirting with words:
domestic albums, 1770-1840 / Gitta Hammarberg;
Gendering the icon: marketing women writers in fin-
de-siècle Russia / door Beth Holmgren; Domestic
crafts and creative freedom: Russian women's art /
door Alison Hilton.

Projections and Self-Perceptions

Mapping Experience in Polish and Russian Women ' s
Writing

Women and Russian Culture

Women and Transformation in Russia

Russia Through Women's Eyes

The Female Protagonist in Russian Literature

**At a time of growing interest both in the West
and in Russia itself, the Anthology provides a
radically new sense of the dynamic
development of Russian women's writing -
poetry, prose, and drama - over the last 200
years. Including important texts by well-
known writers such as Akhmatova, Tsvetaeva,
Elena Shvarts, and Olga Sedakova, the
Anthology also introduces outstanding works
by lesser-known writers such as Sofya
Soboleva, Olga Shapir, Mariya Shkapskaya,
Anna Barkova, and Vera Merkureva.
Until the late 1960s, most Western scholars**

studying the history, culture, social and political life and economy of Russia and the Soviet Union, paid scant attention to the participation and experience of women. The multifarious ways in which gender roles and perceptions of gender were influenced by and in turn influenced the heterogeneous cultures of the Soviet empire were largely ignored. However, this neglect has slowly been rectified and now the study of women and gender relations has become one of the most productive fields of research into Russian and Soviet society. This volume demonstrates the originality and diversity of this recent research. Written by leading Western scholars, it spans the last decade of tsarist Russia, the 1917 revolutions and the Soviet period. The essays reflect the interdisciplinary nature of women's work, women and politics, women as soldiers, female prostitution, popular images of women and women's experience of perestroika. A History of Women's Writing in Russia offers a comprehensive account of the lives and works of Russia's women writers. Based on original and archival research, this volume forces a re-examination of many of the traditionally held assumptions about Russian literature and women's role in the tradition.

In setting about the process of reintegrating women writers into the history of Russian literature, contributors have addressed the often surprising contexts within which women's writing has been produced. Chapters reveal a flourishing literary tradition where none was thought to exist. They redraw the map defining Russia's literary periods, they look at how Russia's women writers articulated their own experience, and they reassess their relationship to the dominant male tradition. The volume is supported by extensive reference features including a bibliography and guide to writers and their works.

The image of women in Russian culture has undergone profound changes: from the origins of modern Russian literature in the eighteenth century until the Revolution of 1917, when women were a source of fascination for Russian writers, to the socialist realism period, during which public discussion of the representation of women in literature rapidly declined and the "woman question" was declared to have been "resolved," to a reappraisal of the position of women since the 1980s. This collection of essays by leading western and Russian specialists contains new insights and updates

previous research into the role of women in Russian culture in the last two centuries and contributes to two exciting and growing research areas: the feminist critique of work by Russian male authors and the study of Russian women writers. Moreover, whereas most previous studies have concentrated on the aesthetic qualities of works by women writers, this collection includes both close textual analysis and the discussion of biographical, historical, and political questions relating both to the representation of women and women's culture. The aim is not to present a unified manifesto, but rather to bring together a spectrum of approaches and positions within their common focus on the relationship between women and culture in Russia. Contributors: R. Marsh, A. Barker, J. Andrew, D. Greene, I. Kazakova, C. Schuler, S. Graham, K. Hodgson, N. Kolchevska, N. Cornwell, J. Curtis, M. Katz, M. Ledkovsky, P.I. Barta, A. Darmodekhina, D. Gillespie, N. Zhuravkina, B. Lanin, S. Carsten, A. Tait

An Anthology of Contemporary Russian Women Poets

Great Russian Short Stories

The Unwomanly Face of War

A Tradition of Infringement

Original Works by Russian Writers

Resilient Russian Women in the 1920s & 1930s

Dictionary of Russian Women Writers Greenwood Publishing Group

A 1996 overview of key issues in Russian women's writing and of important representations of women by men, from 1600 onwards.

A novelist catches up with his future... a president is under house arrest after setting off a nuclear war... an off-planet skipper leads a hunt for a mysterious life-giving creature... a single mother protects her disabled son... a man finds serenity in his vacation-emptied city... a woman looks for love in silence... a thunderstorm turns lives upside down... an oligarch makes a unexpected career change... 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, mystery and imagination. Masterfully 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.

A History of Central European Women's Writing offers a unique survey of literature from the Czech Republic, Poland, Hungary, Croatia, Slovakia and Slovenia. It introduces a little known area of European literature from a unique point of view, illustrating the development of women's writing in the region from the middle ages to the present day. It offers a broad historical survey, placing individual writers in their social and political context and showing how processes shaping their lives are reflected in their works.

Young Women's Writing from Russia

The Prose of Life

Reinventing Romantic Poetry

Russian Women Poets of the Mid-Nineteenth Century

Women and Society in Russia and the Soviet Union
Seven Russian writers under 30, winners of the prestigious Debut Prize, tackle issues faced by women, including formerly forbidden subjects.

This book is intended to capture the interest of anyone who has been attracted to Russian culture through the greats of Russian literature,

either through the texts themselves, or encountering them in the cinema, or opera. Rather than a conventional chronology of Russian literature, the book will explore the place and importance of literature of all sorts in Russian culture. How and when did a Russian national literature come into being? What shaped its creation? How have the Russians regarded their literary language? The book will use the figure of Pushkin, 'the Russian Shakespeare' as a recurring example as his work influenced every Russian writer who came after him, whether poets or novelists. It will look at such questions as why Russian writers are venerated, how they've been interpreted inside Russia and beyond, and the influences of such things as the folk tale tradition, orthodox religion, and the West

ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis,

perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

The Los Angeles Times said of Ludmila Ulitskaya's *The Funeral Party*, "In America we have friends, family, lovers, and parents—four kinds of love. Could it really be that in Russia they have more? Ludmila Ulitskaya makes it seem so." In *Sonechka: A Novella and Stories*, Ulitskaya brings us tales of these other loves in her richly lyrical prose, populated with captivating and unusual characters. In "Queen of Spades," Anna, a successful ophthalmologic surgeon in her sixties; her daughter, Katya; and Katya's teenage daughter and young son live in constant terror of Anna's mother, a domineering, autocratic, aging former beauty queen. In "Angel," a closeted middle-aged professor marries an uneducated charwoman for love of her young son, raising the child in his image. In "The Orlov-Sokolovs," perfectly matched young lovers are pulled apart by the Soviet academic bureaucracy. And in the stunning novella "Sonechka," the heroine, a

bookworm turned muse turned mother, reveals a love and loyalty at once astounding in its generosity and grotesque in its pathos. In these stories, love and life are lived under the radar of oppression, in want of material comfort, in obeisance to or matter-of-fact rejection of the pervasive restrictions of Soviet rule. If living well is the best revenge, then Ludmila Ulitskaya's characters, in choosing to embrace the unique gifts that their lives bring them, are small heroes of the quotidian, their stories as funny and tender as they are brilliantly told.

Many readers may know that such writers as F. Scott Fitzgerald, James Joyce and D.H. Lawrence used their marriages for literary inspiration and material. In Russian literary marriages, these women did not resent taking a secondary position, although to call their position secondary does not do justice to the vital role these women played in the creation of some of the greatest literary works in history. From Sofia Tolstoy to Vera Nabokov and Elena Mandelshtam and Natalya Solzhenitsyn,

these women ranged from stenographers and typists to editors, researchers, translators, and even publishers. Living under restrictive regimes, many of these women battled censorship and preserved the writers' illicit archives, often risking their own lives to do so. They established a tradition all their own, unmatched in the West. Many of these women, like Vera and Sofia, were the writers' intellectual companions and willingly contributed to the creative process—they commonly used the word “we” to describe the progress of their husbands' work. And their husbands knew it too. Leo Tolstoy made no secret of Sofia's involvement in *War and Peace*, and Vladimir Nabokov referred to Vera as his own “single shadow.”

A Plot of Her Own

A Double Life

Russian Literature: A Very Short
Introduction

Women and Gender in Central and Eastern
Europe, Russia, and Eurasia

Russian Children's Literature and
Culture

New Perspectives

In this lively study, Carole B. Balin analyzes the writings and lives of five Jewish women writers who were active before the Russian Revolution. Each chapter centres on one woman but contextualizes her within the culture in which she wrote. Miriam Markel-Mosessohn attached herself to the Russian Haskalah. Hava Shapiro published short stories and newspaper articles in Hebrew over the course of her 34-year career. Rashel Khin hobnobbed with members of the Russian intellectual and literary elite, which included Ivan Turgenev. Felga Kogan was a Russian symbolist poet, and Sofia Dubnova-Erlikh, daughter of the historian Simon Dobnov, was an accomplished writer and political activist.

Is there an essential Russian identity? What happens when "Russian" literature is written in English, by such authors as Gary Shteyngart or Lara Vapnyar? What is the geographic "home" of Russian culture created and shared via the internet? Global Russian Cultures innovatively considers these and many related questions about the literary

and cultural life of Russians who in successive waves of migration have dispersed to the United States, Europe, and Israel, or who remained after the collapse of the USSR in Ukraine, the Baltic states, and the Central Asian states. The volume's internationally renowned contributors treat the many different global Russian cultures not as "displaced" elements of Russian cultural life but rather as independent entities in their own right. They describe diverse forms of literature, music, film, and everyday life that transcend and defy political, geographic, and even linguistic borders. Arguing that Russian cultures today are many, this volume contends that no state or society can lay claim to be the single or authentic representative of Russianness. In so doing, it contests the conceptions of culture and identity at the root of nation-building projects in and around Russia.

The volume encompasses eleven articles which discuss the critical views that Polish and Russian women writers have articulated with regard to the notion

of experience and constructions of femininity in the national imagination from the 19th to the 21st centuries. Major themes of the articles include women's experiences as writers in the 19th century; women's embodied experiences of a traumatic past; body and sexuality in the different ages of women; political and aesthetic discourses and femininity. Although the articles are arranged in chronological order, they do not form an absolute chronological or periodic continuum, i.e. from Romanticism to Postmodernism, although references to certain aesthetic periods are made. The authors of the articles reflect in detail on how the women writers and their literary texts represent different understandings and experiences in relation to dominant perceptions, for example, of the memory of war, of motherhood, of art and aesthetics, and so on. Readers are encouraged to seek parallels and continuities between the different historical times and spaces; between women's writing in Russia and Poland; between different scholarly approaches and aims. The articles of

this volume bring together important critical standpoints in women s writing in Poland and Russia, in which parallels, continuities, and resemblances can be traced, but in which discontinuities, breaks and differences also make themselves visible. Apart from the conspicuous resemblances between individual Russian and Polish women writers works, or even between groups of women writers, the articles document the diversity within Russian and Polish women s writing, respectively, and even within individual writers.

This book presents the lives and works of eleven Jewish women authors who lived in the Soviet Union, and who wrote and published their works in Russian. The works include poems, novels, memoirs and other writing. The book provides an overview of the life of each author, an overview of each author's literary output, and an assessment of each author's often conflicted view of her "feminine self" and of her "Jewish self". At a time when the large Jewish population which lived within the Soviet Union was

threatened under Stalin's prosecutions the book provides highly-informative insights into what it was like to be a Jewish woman in the Soviet Union in this period. The writers presented are: Alexandra Brustein, Elizaveta Polonskaia, Raisa Bloch, Hanna Levina, Ol'ga Ziv, Yulia Neiman, Rahil' Baumwohl', Margarita Alliger, Sarah Levina-Kul'neva, Sarah Pogreb and Zinaida Mirkina.

Still Waters Run Deep

An Anthology of Russian Women's Writing, 1777-1992

Jewish Women Writers in Tsarist Russia
Life Stories

Russian Women and Cultural Difference
Creating the Literary Other

Reinventing Romantic Poetry offers a new look at the Russian literary scene in the nineteenth century. While celebrated poets such as Aleksandr Pushkin worked within a male-centered Romantic aesthetic—the poet as a bard or sexual conqueror; nature as a mother or mistress; the poet's muse as an idealized woman—Russian women attempting to write Romantic poetry found they had to reinvent poetic conventions of the day to express themselves as women and as poets. Comparing the poetry of fourteen men and fourteen women from this period, Diana Greene revives and

redefines the women's writings and offers a thoughtful examination of the sexual politics of reception and literary reputation. The fourteen women considered wrote poetry in every genre, from visions to verse tales, from love lyrics to metaphysical poetry, as well as prose works and plays. Greene delves into the reasons why their writing was dismissed, focusing in particular on the work of Evdokiia Rostopchina, Nadezhda Khvoshchinskaia, and Karolina Pavlova. Greene also considers class as a factor in literary reputation, comparing canonical male poets with the work of other men whose work, like the women's, was deemed inferior at the time. The book also features an appendix of significant poems by Russian women discussed in the text. Some, found in archival notebooks, are published here for the first time, and others are reprinted for the first time since the mid-nineteenth century.

Sofia Petrovna is Lydia Chukovskaya's fictional account of the Great Purge. Sofia is a Soviet Everywoman, a doctor's widow who works as a typist in a Leningrad publishing house. When her beloved son is caught up in the maelstrom of the purge, she joins the long lines of women outside the prosecutor's office, hoping against hope for good news. Confronted with a world that makes no moral sense, Sofia goes mad, a madness which manifests itself in delusions little different from the lies those around her tell every day to protect themselves. Sofia Petrovna offers a rare and vital record of Stalin's Great Purges.

Twelve powerful works of fiction, including Pushkin's "The Overcoat," "Twenty-Six Men and a Girl" by Gorky, and "How Much Land Does a Man Need?" by Tolstoy, plus works by Gogol, Turgenev, more.

"This unique scholarly work, the work of more than 100 contributors worldwide, would have been more accurately titled 'encyclopedia' since most entries are extensive, many covering several pagesA well designed format throughout makes for a very useable tool..."

Choice

The Wives

How Russia Learned to Write

Jewish Women Writers in the Soviet Union

Sonechka

A Novella and Stories

A History of Central European Women's Writing

How the status of Russian writers as members of the nobility, and their careers in service to the imperial state, shaped the course of Russian literature from Sumarokov and Derzhavin through Pushkin, Gogol, and Dostoevsky.

"The Russian literary world was shaken by the wide-reaching reforms of the late Soviet period (1985-91) and the Soviet Union's subsequent collapse. During this time the phenomenon of 'alternative' literature emerged, characterized by an emphasis on thematic, structural, and linguistic transgression of both Soviet-

era values and the enduring Russian tradition of civic engagement and moral edification through literature. Through close textual analysis, Adlam examines the relationship of this literary phenomenon to issues of gender and creative authority, providing detailed discussion of several of the most significant women writers of the period, among them Valeriia Narbikova, Liudmila Petrushevskaja and Nina Sadur."

The stories of Russian educated women, peasants, prisoners, workers, wives, and mothers of the 1920s and 1930s show how work, marriage, family, religion, and even patriotism helped sustain them during harsh times. The Russian Revolution launched an economic and social upheaval that released peasant women from the control of traditional extended families. It promised urban women equality and created opportunities for employment and higher education. Yet, the revolution did little to eliminate Russian patriarchal culture, which continued to undermine women's social, sexual, economic, and political conditions. Divorce and abortion became more widespread, but birth control remained limited, and sexual liberation meant greater freedom for men than for women. The transformations that women

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needed to gain true equality were postponed by the poverty of the new state and the political agendas of leaders like Lenin, Trotsky, and Stalin.

Autobiographies from Tsarist Russia

Lives and Culture

Women Writers in Russian Modernism

Dictionary of Russian Women Writers

In the Shadow of Revolution

Gender and Russian Literature