VICTOR PELEVIN

The Sacred Book of the Werewolf

Victor Pelevin, the Life of Insects and Russian Postmodernism

He Clay Machine-gun Reference Guide to Russian Literature

The Russian Twentieth-century Short Story

Buddha's Little Finger

Best European Fiction 2010

The Helmet of Horror

S.N.U.F.F.

Victor Pelevin

The Blue Lantern

A School for Fools

VICTOR PELEVIN

When Ariadne helped Theseus escape the Minotaur's labyrinth with the aid of a ball of thread, she led the way for the bewildered victims of a twenty-first century minotaur.

Trapped in an endless maze of Internet chatrooms, a group of mystified strangers find themselves assigned obscure aliases and commanded by the Helmet of Horror, the Minotaur himself. As they fumble their way back to reality by memorising world information but little knowledge, we are forced to wonder - can technology itself be anything more than a myth?

Since the dissolution of the Soviet Union in 1991, Russians have confronted a major crisis of identity. Soviet ideology rested on a belief in historical progress, but the post-Soviet imagination has obsessed over territory. Indeed, geographical metaphors—whether axes of north vs. south or geopolitical images of center, periphery, and border—have become the signs of a different sense of self and the signposts of a new debate about Russian identity. In Russia on the Edge, Edith W. Clowes argues that refurbished geographical metaphors and imagined geographies provide a useful perspective for examining post-Soviet debates about what it means to be Russian today. Clowes lays out sides of the debate. She takes as a backdrop the strong criticism of Soviet Moscow and its self-image as uncontested global hub by major contemporary writers, among them Tatjana Tolstaya and Viktor Pelevin. The most vocal, visible, and colorful rightist ideologue, Aleksandr Dugin, the founder of neo-Eurasianism, has articulated positions contested by such writers and thinkers as Mikhail Ryklin, Ludmila Ulitskaia, and Anna Polikhovskaya, whose works call for a new civility in a genuinely pluralistic Russia. Dugin's extreme views and their many responses—in fiction, film, philosophy, and documentary journalism—form the body of this book. In Russia on the Edge literary and cultural critics will find the keys to a vital post-Soviet writing culture. For intellectual historians, cultural geographers, and political scientists the book is a guide to the variety of post-Soviet efforts to envision new forms of social life, even as a reconstructed authoritarianism has taken hold. The book introduces nonspecialist readers to some of the most creative and provocative of present-day Russia's writers and public intellectuals.

A novel about a fifteen-year-old prostitute who is actually a...
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 Zapinski displays the biting absurdist satire that has gained Victor Pelevin superstar status among today's Russian youth, disapproved from the conservative Moscow literary world, and critical acclaim worldwide.

Comic stories by a Russian writer. In Hermit and Six Toes, chickens debate the nature of the world, which is ruled by bloodthirsty gods in white coats, while in M I d-Game, young Communist activists change sex to become hard-currency prostitutes.

"The Twentieth Century Russian Short Story" collects the most informative critical articles about some of the best 20th-century Russian short stories, by authors ranging from Chukov and Bunin to Tolstaya and Pelevin. While each article focuses on a particular short story, collectively they elucidate the developments in each author's oeuvre.

Set in a crumbling Soviet Black Sea resort, The Life of Insects with its motley cast of characters who exist simultaneously as human beings (racketeers, mystics, drug addicts and prostitutes) and as insects, extended the surreal comic range for which Pelevin's first novel Omon Ra was acclaimed by critics. With consummate literary skill Pelevin creates a satirical bestiary which is as realistic as it is delicious - a bitter parable of contemporary Russia, full of the probing, disenchanted comedy that makes Pelevin a vital and altogether surprising writer.

Sartrical stories by a Russian writer. The story, Vera Pavlovnna's Ninth Dream, is on the transition from communism to capitalism as experienced by the cleaner of a public toilet, Bulldozer Driver's Day is on a hydrogen bomb assembly line, while The Ontology of Childhood compares childhood to prison. By the author of The Blue Lantern.

Simon can only watch, helpless, as his family is killed and his friends captured by enemy Travelers-men and women who can summon mystical powers from otherworldly Territories. To top it off, another young man from Simon's village discovers that he's a savior prophesied to destroy evil and save the realm. Prophecy has nothing to say about Simon. He has no special powers, no magical weapons, and no guarantee that he'll survive. But he sets off anyway, alone, to gain the power he needs to oppose the Travelers and topple their ruthless Overlord. It may not be his destiny, but Simon's determined to rescue his fellow villagers from certain death. Because who cares about prophecy, really?

Russian novelist Victor Pelevin is rapidly establishing himself as one of the most brilliant young writers at work today. His comic inventiveness and mind-bending talent prompted Time magazine to proclaim him a "psuedoacetic Nabokov for the cyber-age." In his third novel, Buddha's Little Finger, Pelevin has created an intellectually dazzling tale about identity and Russian history, as well as a spectacular elaboration of Buddhist philosophy. Moving between events of the Russian Civil War of 1919 and the thoughts of a man incarcerated in a contemporary Moscow psychiatric hospital, Buddha's Little Finger is a work of demonic absurdism by a writer who continues to delight and astonish.

Set during the advent of perestroika, a surreal, satirical novella by a critically acclaimed young Russian writer traces the fate of the passengers on The Yellow Arrow, a long-distance Russian train headed for a ruined bridge, a train without an end or a beginning—and it makes no stops. A new, the mystic passenger, less and less lulled by the never-ending sound of the wheels, has begun to look for a way to get off. But life in the carriages goes on as always. This important young Russian author's first American translation garnered rave reviews. The main character, Andrei, is a passenger aboard The Yellow Arrow, who begins to despair over the train's ultimate destination and looks for a way out as the chapters count down. Indifferent to their fate, the other passengers carry on as usual — trading in nickel melted down from the carriage doors, attending the Upper Bunk avant-garde theatre, and leafing through Pasternak's Early Trains. Pelevin's art lies in the ease with which he shifts from precisely imagined science fiction to lyrical meditations on past and future. And, because he is a natural storyteller with a wonderfully absurd imagination. The Yellow Arrow is full of the ridiculous and the sublime. It is a reflective story, chilling and gripping.

"It was unnecessary for me to fret about who the murderer was. Everybody was." A haunting, never-before-translated, autobiographical novella by the 2002 Nobel Prize winner. An unnamed narrator recounts a simple anecdote, his sighting of the Union Jack—the British Flag—during the Hungarian Revolution of 1956, in the few days preceding the uprising's brutal repression by the Soviet army. In the telling, party a digressive meditation on "the absurd order of chance," he recalls his youthful self, and the epiphanies of his intellectual and spiritual awakening—an awakening to a kind of radical subjectivity. In his Nobel address Kertesz remembered: "I, on a lovely spring day in 1955, suddenly came to the realization that there exists only one reality, and that is me, my own life, this fragmentary, this dreadful Moloch, because it was mine and mine alone."

A chilling and hilarious fantasy about identity and Russian history, and a spectacular elaboration of Buddhist philosophy. The Clay Machine-Gun confirms Victor Pelevin as 'one of the brightest stars in the Russian literary firmament.' Observer. "Victor Pelevin is the future of the Russian novel. His satires take the temperature of post-Soviet Russia, in all its amoral, dystopian chaos. With his fusion of oriental and sci-fi, there's no mistaking Pelevin's place in the absurdist pantheon alongside Gogol and Bulgakov." Independent.
who has a knack for concocting home-grown alternatives to Western ads, is plunged into a realm of gangsters, spin doctors, and drug dealers where reality slowly begins to dissolve. Reprint.

Damilola Karps is a pilot L. living in Byzantium, a huge sky city floating above the land of Ukraine, he makes his living as a drone pilot - capable of being a cameraman who records the events unfolding in Ukraine or, with the weapons aboard his drone, of making a newsworthy event happen for his employers: 'Big Byz Media'. His recordings are known as S.N.U.F.F.: Special Newsreel/Universal Feature Film. S.N.U.F.F. is a superb post-apocalyptic novel, exploring the conflict between the nation of Ukraine, its causes and its relationship with the city 'Big Byz' above. Contrasting poverty and luxury, low and high technology, barbarity and civilisation - while asking questions about the nature of war, the media, entertainment and humanity.

A darkly comic work by the author of Buddha's Little Finger finds fifteen-year-old Moscow prostitute A. Huli hiding her identity as a two-thousand-year-old were-fox who seduces a supposed unmanned lunar vehicle to the Moon and remaining there to die. 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 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.

One of the first Russian writers to make a name for herself on the Internet, Linor Goralik writes conversational short works that conjure the absurd in all its forms, reflecting the social dislocation and disintegration now characteristic of post-Soviet life and daily universals. Her mastery of the minimal, including a wide range of experiments in different forms of micro-prose, is on full display in this collection of poems, stories, comics, a play, and an interview, here translated for the first time. In Found Life, speech, condensed to the extreme, captures a vivid picture of fleeting interactions in a quickly moving world. Goralik's works evoke an unconventional palette of moods and atmospheres—slight doubt, subtle sadness, vague unease—through accumulation of unexpected details and covertly overcolloquial language. While calling up a range of voices, her works are marked by a distinct voice, simultaneously slightly naïve and deeply ironic. She is a keen observer of the female condition, recounting gendered tribulations with awareness and amusement. From spiritual rabbits and biblical zoos to poems about loss and comics about poetry, Goralik's colorful language and pervasive dark comedy capture the heights of ridiculousness and the depths of grief.

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 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.

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 supposed unmanned lunar vehicle to the Moon and remaining there to die. A far-out, far-fetched, and friendly funny story about a strange nightclub and its outrageous entertainment. Presents four satirical short stories exploring the anxiety of a nation brought out of a repressive regime and trying to deal with a new reality, illustrating the despair, disillusionment, and corruption currently occupying Russia.

For now, however, it's a case of the enemy of my enemy is my friend because others are after the secrets of the long-lost lab. Unfortunately for Olivia, the one thing her friend and foe have in common is that everyone is convinced she is the key. Her unique psychic talent is required to defuse the ticking time bomb that is Vortex. Neither trusts the other but Olivia and Harlan soon realize they must work together to survive and unlock the Bluestone Project's most dangerous secrets before more innocent people die.
Daniela Karpov is a pilot. Living in Byzantium, a huge sky city floating above the land of Urkaine, he makes his living as a drone pilot—capable of being a cameraman who records the events unfolding in Urkaine or, with the weapons aboard his drone, of making a newsworthy event happen for his employers: 'Big Byz Media'. His recordings are known as S.N.U.F.F.: Special Newsreel/Universal Feature Film. S.N.U.F.F. is a superb post-apocalyptic novel, exploring the conflict between the nation of Urkaine, its causes, and its relationship with the city 'Big Byz' above. Contrasting poverty and luxury, low and high technology, barbarity and civilisation—while asking questions about the nature of war, the media, entertainment and humanity.

Sokolov's "School for Souls" is a network of memories of a schizophrenic raised on Russian and Western cultural traditions. This child/man becomes a prophet, causing individuals to question their identity and their place.

"Genre-bending and darkly comic, Grushin's fourth novel is a weird and wonderful triumph." - O, the Oprah Magazine Cinderella wants her Prince Charming dead in this sophisticated fairy-tale for the twenty-first century. Cinderella married the man of her dreams—the perfect ending she deserved after diligently following all the fairy-tale rules. Yet now, thirteen and a half years later, things have gone badly wrong and her life is far from perfect. One night, fed up and exhausted, she sneaks out of the palace to get help from the Witch who, for a price, offers love potions to disgruntled housewives. But as the old hag flings the last ingredients into the cauldron, Cinderella doesn't ask for a love spell to win back her Prince Charming. Instead, she wants him dead. Endlessly surprising, wildly inventive, and decidedly modern, The Charmed Wife weaves together time and place, fantasy and reality, to conjure a world unlike any other. Nothing in it is quite what it seems—the twists and turns of its magical, dark, and swiftly shifting paths take us deep into the heart of what makes us unique, of romance and marriage, and of the very nature of storytelling.

Sofya Kargi'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. Kargi shows that Pelevin uses provocative and imaginative pros 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, Kargi argues, however circumscribed and ironically qualified, he holds onto the emancipatory potential of ethics and even an emancipatory humanism.

A mesmerizing debut novel about a concert pianist who fears he is losing his mind Mr. Field wants a new life, a life cleansed of the old one’s disappointments. A concert pianist on the London scene, his career is spurned when the train he is travelling on crashes into the wall at the end of a tunnel. The accident splinters his left wrist, jeopardizing his musical ambitions. On a whim, he uses his compensation pay-out to buy a house he has seen only once in a newspaper photograph, a replica of Le Corbusier's Villa Savoye on a stretch of coast outside Cape Town. Together with his wife, Mira, Mr. Field sets out in the hope that the house will make him happier, or at least less unhappy. But as time passes, the house—which Le Corbusier designed as “a machine for living”—begins to have a disturbing effect on Mr. Field. Its narrow windows educate him in the pleasures of frustrated desire. Its sequence of spaces, which seem to lead toward and away from their destinations at once, mirror his sense of being increasingly cut off from the world and from other people. When his wife inexplicably leaves him, Mr. Field can barely summon the will to search for her. A lone in the decaying house, he finds himself unglued from reality and possessed by a longing for a perverse kind of intimacy. OK, Mr. Field is a strange and beguiling novel that dwells in the silences between words, in the gaps in conversation, and in the unbridgeable distance between any two people. Through her restless intelligence and precise, musical prose, Katherine Kilalea confidently guides us into new fictional territory.

First Published in 1998. This volume will surely be regarded as the standard guide to Russian literature for some considerable time to come. It is therefore confidently recommended for addition to reference libraries, be they academic or public.

In this riveting novel from #1 New York Times bestselling author Danielle Steel, a gifted young woman must grapple with the legacy of a troubled childhood in order to pursue her dreams. Antonia Adams is the product of a loveless marriage between a beautiful young model and an aristocrat. As a child, she is abandoned in the abyss that yawns between them, blamed by her mother, ignored by her father, and neglected by both. Unprotected and unloved, she learns that the only way to feel safe is to hide from the dangers around her, drawing as little attention as possible to herself, to be "invisible." In her isolation, books are her refuge and movies her escape. A day spent being carried away by the솝短 stories of Victor Pelevin are as individual, reality-warping and endlessly inventive as his novels, moving effortlessly between different genres and moods, bursting with absurd wit and existential satire. In The Blue Lantern he brings together sex-change prostitutes, melancholy animals and a cabal of young boys obsessed by death. The short stories show in miniature the fantastical talent for which the Observer acclaimed Pelevin's work as the real thing, fiction of
A consideration of one of the Bible's most powerful stories from a leading Israeli writer. In this fascinating reexamination of the story of Samson, David Grossman goes beyond the surface of the familiar tale to look into what the life of this extraordinary man must have been like. What it felt like to have been "chosen" to release his people from the yoke of the Philistines, and yet alienated from them by his very otherness; what moved him to his acts of wild vandalism and his self-destructive passions; why he chose to keep some things secret, but not the most significant secret of all. We are left with the troubling knowledge that Samson bore too heavy a burden even for a man of his supernatural strength to bear alone. "There are few other Bible stories with so much drama and action, narrative fireworks and raw emotion, as we find in the tale of Samson: the battle with the lion; the three hundred burning foxes; the women he bedded and the one woman that he loved; his betrayal by all the women in his life, from his mother to Delilah; and, in the end, his murderous suicide, when he brought the house down on himself and three thousand Philistines. Yet beyond the wild impulsiveness, the chaos, the din, we can make out a life story that is, at bottom, the tortured journey of a single, lonely and turbulent soul who never found, anywhere, a true home in the world, whose very body was a harsh place of exile. For me, this discovery, this recognition, is the point at which the myth - for all its grand images, its larger-than-life adventures - slips silently into the day-to-day existence of each of us, into our most private moments, our buried secrets." --from David Grossman's introduction to Lion's Honey