On the Golden Porch

In cyberspace, no one can hear you scream. Instead of preparing for her high school graduation, Lucy Kincaid is facing a vicious execution. Lured by an online predator, she’s destined to die horribly—live on the Internet—while hundreds of heartless viewers watch and vote on the method of her slaughter. Her family’s only hope rests with Kate Donovan, an FBI agent who took on the same sadistic killer once before—and lost. Blamed for another girl’s gruesome murder, Kate is being fought to clear her name. But she agrees to join the hunt for Lucy—and reluctantly steps back into her worst nightmare. With time running out before the bloody webcast airs, Kate teams up with forensic psychiatrist Dillon Kincaid to get inside the head of her twisted quarry, zero in on his chamber of horrors, and reach Lucy before grim history repeats itself and another innocent’s brutal death goes hideously live. Face the fear. Speak its name. See its face.

The Passage of Love

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

Radient Terminus

"Playful and poetic... A foxy, original writer. Memory fuses with wonder, and wonder with worship." —The Wall Street Journal "Marvelously vivid, perfectly tuned... Tolstaya is well known in Russia as a brilliant and caustic political critic, but her memories of her Soviet childhood have a tender, personal quality." —The New York Times Book Review "Grimly hilarious Everything in this generous writer’s hands is vivid and alive... Tolstaya is divinely quotable—slangy, ingratiating, lyrical, crusty, and sublimely sly and cackle, the breeziness and dark depth of the language and the offhand perfect touch... She has been compared to Chekhov, but Tynan hallmarks him by the way he marries myth and reality, the way he constructs elaborate fantasies during her cigarette break; a man falls in love with a marble statue as his marriage falls apart; a child glimpses heaven through a stained-glass window. With the emotional insight of Chekhov, the surreal satire of Gogol, and a unique blend of humor and poetry all her own, Tolstaya transmutes the quotation into aetherial alternatives. These tales, about politics, identity, love, and loss, cut to the core of the Russian psyche, even as they lay bare human universals. Tolstaya’s characters—seekers—all are daydreaming children, lonely adults, dislocated foreigners in unfamiliar lands. Whether contemplating the strategic complexities of delivering telegrams in Leningrad or the meditative melancholy of holiday aspic, vibrant inner lives and the grim elements of existence are registered in equally sharp detail in a starkly bleak but sympathetic vision of life on earth. A unique collection from one of the first women in years to rank among Russia’s most important writers.

Peterson First Guide to Mammals of North America

The Roadmakers left only ruins behind -- but what magnificent ruins! Their concrete highways still cross the continent. Their cups, combs and jewelry are found in every illiyian home. They left behind a legend too -- a hidden sanctuary called Haven, where even now the secrets of their civilization might still be found. Chaka’s brother was one of those who sought to find Haven and never returned. But now Chaka has inherited a rare Roadmaker artifact — a book called A Connecticut Yankee in King Arthur’s Court — which has inspired her to follow in his footsteps. Gathering an unlikely band of companions around her, Chaka embarks upon a journey where she will encounter bloodthirsty river pirates, electronic ghosts who mourn their lost civilization and machines that skim over the ground and air. Ultimately, the group will learn the truth about their own mysterious past.

To the Lake

Dr. Bruce Gold, a forty-eight-year-old Jewish professor of English, faces the possibilities of being appointed to a high State Department position and being disowned by his family

Castle Gripsholm

Since the dissolution of the Soviet Union in 1991, Russians have fought a major crisis of identity. Soviet ideology rested on a belief in historical progress, but the post-Soviet imagination has obsesses over territory, identity, 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 refigured geographical metaphors and imagined geographies provide a useful perspective for examining post-Soviet debates about what it means to be Russian. After decades of intense foreign criticism of Soviet Moscow and its self-image as unconquered global hub by major contemporary writers, among them Tatyana 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, Liudmila Ulitskaia, and Anna Politkovskaia, 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.

Fear No Evil

A beguiling fable about a summer holiday in the Swedish countryside that transforms into a provocative parable about oppression and the evil awaiting Europe as the Nazis came to power. Castle Gripsholm, the best and most beloved work by Kurt Tucholsky, is a short novel about an enchanted summer holiday. It begins with an assignment: Tucholsky’s publisher wants him to write something light and funny, otherwise about whatever Tucholsky wants. A deal is struck and the story is off: about Peter, a writer; his girlfriend, known as the Princess; and a summer vacation far from the hurly-burly of Berlin. Peter and the Princess have rented a small house attached to a historic castle in Sweden, and there they spend five weeks of long days and white nights at their disposal; five weeks for swimming and walking and sex and talking and visits with Peter’s buddy Karlchen and with Billie, the Princess’s best friend. It is perfect, until they meet a weeping girl fleeing the cruel headmistress of a home for children. The vacationers decide they must free the girl and send her back to her mother in Switzerland, which brings about an encounter with authority that casts a worrying shadow over their radiant summer idyll. Soon they must return to Germany. What kind of fairy tale are they living in?

Flet

Russian Literature since 1991 is the first comprehensive, single-volume comprehensive 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, 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.

Pushkin's Monument and Allusion

The city is winched along tracks through a devastated land full of hostile tribes. Rails must be freshly laid ahead of the city and carefully removed in its wake. Rivers and mountains present nearly insurmountable challenges to the ingenuity of the city's engineers. But if the city does not move, it will fall farther and farther behind the "optimum" into the crushing gravitational field that has transformed life on Earth. The only alternative to progress is death. The secret directorate that governs the city makes sure that its inhabitants know nothing of this. Raised in common in creches, nurtured on synthetic food, prevented above all from venturing outside the

Page 1/4
closed circuit of the city, they are carefully sheltered from the dire necessities that have come to define human existence. And yet the city is in crisis. The people are growing restless, the population is dwindling, and the rulers know that, for all their efforts, slowly but surely the city is slipping ever farther behind the optimum. Helward Mann is a member of the city’s elite. Better than anyone, he knows how tenuous is the city’s continued existence. But the world—he is about to discover—is infinitely stranger than the strange world he believes he knows so well.

Hav

In the ruins of Moscow two centuries after the apocalypse, inhabitants dwell in primitive, frequently brutal conditions in which mice are a source of food, clothing, and commerce and books are banned by the ruling tyrant, although he plagiarizes the works of the old masters in order to make his own wise pronouncements.

Senselessness

A New York Review Books Original In 1908, deep in Siberia, it fell to earth. THEIR ICE. A young man on a scientific expedition found it. It spoke to his heart, and his heart named him Bro. Bro felt the Ice. Bro knew its purpose. To bring together the 23,000 blond, blue-eyed Brothers and Sisters of the Light who were scattered on earth. To wake their sleeping hearts. To return to the Light. To destroy this world. And secretly, throughout the twentieth century and up to our own day, the Children of the Light have pursued their beloved goal. Pulp fiction, science fiction, New Ageism, pornography, video-game mayhem, old-time Communist propaganda, and rampant commercial hype all collide, splinter, and splatter in Vladimir Sorokin’s virtuosic Ice Trilogy, a crazed joyride through modern times with the promise of a truly spectacular crash at the end. And the reader, as eager for the redemptive fix of a good story as the Children are for the Primordial Light, has no choice except to go along, caught up in a brilliant illusion from which only illusion escapes intact.

Novels in Three Lines

“ar postmodern literary masterpiece.” —The Times Literary Supplement Two hundred years after civilization ended in an event known as the Blast, Benedikt isn’t one to complain. He’s got a job—transcribing old books and presenting them as the words of the great new leader, Fyodor Kuzmich, Glorybe—and though he doesn’t enjoy the privileged status of a Murza, at least he’s not a serf or a half-human four-legged Degenerator harnessed to a troika. He has a house, too, with enough mice to cook up a tasty meal, and he’s happily free of mutations: no extra fingers, no gills, no cockscombs sprouting from his eyelids. And he’s managed—at least so far— to steer clear of the ever-vigilant Saniturions, who track down anyone who manifests the slightest sign of Freethinking, and the legendary screeching Slynx that waits in the wilderness beyond. Tatiana Tolstaya’s The Slynx reinvents dystopian fantasy as a wild, horticultural amusement park ride, poised between Nabokov’s Pale Fire and Burgess’s A Clockwork Orange. The Slynx is a brilliantly inventive and shimmeringly ambiguous work of art: an account of a degraded world that is full of echoes of the sublime literature of Russia’s past; a grinning portrait of human inhumanity; a tribute to art in both its sovereignty and its helplessness; a vision of the past as the future in which the future is now.

Russia on the Edge

In August of 1836 Alexander Pushkin wrote a poem now popularly known simply as “Monument.” He died a few months later in January of 1837. In the decades following his death, the poem “Monument” was transformed into a statue in central Moscow: the Pushkin Monument. At its dedication in 1880, the interaction between the verbal text and the visual monument established a creative dynamic that subsequent generations of artists and thinkers amplified through the use of allusion, the aesthetic device by which writers reference select elements of cultural history to enrich the meaning of their new creation and invite their reader into the shared experience of a tradition. The history of the Pushkin Monument reveals how allusive practice becomes more complex over time. By the twentieth century, both writers and readers negotiated increasingly complex allusions not only to Pushkin’s poem, but to its statuesque form in Moscow and the many performances that took place around it. As the population of newly literate Russians grew throughout the twentieth century, images of the future poet and the naive reader became crucial signifiers of the most meaningful allusions to the Pushkin Monument. Because of this, the story of Pushkin’s Monument is also the story of cultural memory and the aesthetic problems that accompany a cultural history that grows ever longer as it moves into the future.

Omon Ra

Every summer, young Andrei visits his grandmother, Charlotte Lemmonier, whom he loves dearly. In a dusty village overlooking the vast Russian steppes, she captivates his grandson and the other children of the village with wondrous tales—watching Proust play tennis in Neuilly, Tsar Nicholas II’s visit to Paris, French president Félix Faure dying in the arms of his mistress. But from his mysterious grandmother, Andrei also learns of a Russia he has never known: a country of famine and murder, of brutal injustice, and the hopeless chaos of war. Enthralled, he weaves her stories into his own secret universe of memory and dream. She creates for him a vivid portrait of the France of her childhood, a distant Atlantis far more elegant, carefree, and stimulating than Russia in the 1970s and ’80s. Her warm, artful memories of her homeland and of books captivate Andrei. Absorbed in this vision, he becomes an outsider in his own country, and eventually a restless traveler around Europe. Dreams of My Russian Summers is an epic full of passion and tenderness, pain and heartbreak, mesmerizing in every way.

The Slynx

A collection of stories filled with humor, pathos, passion, and despair includes the story of Poppykins, a somnambulist brought by his daughter to a healer; Natasha, as she searches Leningrad for her lost lover; and Nina, a doctor determined to cure a poe

Aetherial Worlds

PCMag.com is a leading authority on technology, delivering Labs-based, independent reviews of the latest products and services. Our expert industry analysis and practical solutions help you make better buying decisions and get more from technology.

Envy

When a virulent flu epidemic sweeps through Moscow killing hundreds of thousands of inhabitants, Anya and her husband Sergey decide to flee to a lake in the far north of Russia where they hope to sit out the epidemic. But from the wave of infection expands from the capital, they encounter obstacles, hazards, and aggression, with near escapes from death as they try to navigate their way through a harsh Russian winter, with diminishing supplies of petrol and food. And their troubles multiply as Sergey agrees to takes on unwelcome guests and Anna struggles with her own feelings of hostility and jealousy.

The Dream Life of Sukhanov

Like others who withstood the pandemic, Sam Sewell lives in a subterranean shelter. The vast catacombs were built before the military’s biological weapon leaked out, clearing of the ever-vigilant Saniturions, who track down anyone who manifests the slightest sign of Freethinking, and the legendary screeching Slynx that waits in the wilderness beyond. Tatiana Tolstaya’s The Slynx reinvents dystopian fantasy as a wild, horticultural amusement park ride, poised between Nabokov’s Pale Fire and Burgess’s A Clockwork Orange. The Slynx is a brilliantly inventive and shimmeringly ambiguous work of art: an account of a degraded world that is full of echoes of the sublime literature of Russia’s past; a grinning portrait of human inhumanity; a tribute to art in both its sovereignty and its helplessness; a vision of the past as the future in which the future is now.

Running on Fumes

Collects Jan Morris’s “Last Letters from Hav” and “Hav of the Myrmidons,” which are both set in the city of Hav and explore its unique people and culture.

The Rim of Morning

“This is the most comprehensive collection in English of Olesha’s work. It includes eight stories that have been translated especially for the Anchor edition.”—Back cover.

The Toothpaste Millionaire

WINNER OF THE NATIONAL BOOK CRITICS CIRCLE AWARD, THE LOS ANGELES TIMES BOOK PRIZE, THE MARK LYNTON HISTORY PRIZE, THE AMERICAN HISTORY BOOK PRIZE Book Four of Robert A. Caro’s monumental The Years of Lyndon Johnson displays all the narrative energy and illuminating insight that led the Times of London to acclaim it as “one of the truly great political biographies of the modern age. A masterpiece.” The Passage of Power follows Lyndon Johnson through both the most frustrating and the most triumphant periods of his career—1958 to 1964. It is a time that would see him trade the extraordinary power he had created for himself as Senate Majority Leader for what became the wretched powerlessness of a Vice President in an administration that disdained and distrusted him. Yet it was, as well,
the time in which the presidency, the goal he had always pursued, would be thrust upon him in the moment it took an assassin's bullet to reach its mark. By 1958, as Johnson began to maneuver for the presidency, he was known as one of the most brilliant politicians of his time, the greatest Senate Leader in our history. But the 1960 nomination would go to the young senator from Massachusetts, John F. Kennedy. Caro gives us an unparalleled account of the machinations behind both the nomination and Kennedy's decision to offer Johnson the vice presidency, revealing the extent of Robert Kennedy's efforts to force Johnson off the ticket. With the conventions at stake, one can see how different Kennedy and Johnson are—Kennedy the savage animalier, portraying one of America's great political feuds. Yet Robert Kennedy's overt contempt for Johnson was only part of the burden of humiliation and isolation he bore as Vice President. With a singular understanding of Johnson's heart and mind, Caro describes what it was like for this mighty politician to find himself altogether powerless in a world in which power is the crucial commodity. For the first time, in Caro's breathtakingly vivid narrative, we see the Kennedy assassination through Lyndon Johnson's eyes. We watch Johnson step into the presidency, inheriting a staff fiercely loyal to his slain predecessor; a Congress determined to retain its power over the executive branch; and a nation in shock and mourning. We see how within weeks—grasping the reins of the presidency with supreme mastery—he propels through Congress essential legislation that at the time of Kennedy's death seemed hopelessly logjammed and seized on a dormant Kennedy program to create the revolutionary War on Poverty. Caro makes clear how the political genius with which Johnson had ruled the Senate now enabled him to make the presidency wholly his own. This was without doubt Johnson's finest hour, before his aspirations and accomplishments were overshadowed and eroded by the trap of Vietnam. In its exploration of this pivotal period in Johnson's life and the life of the nation, The Passage of Power is not only the story of how he mounted unprecedented obligations in order to fulfill the highest purpose of the presidency but is, as well, a revelation of both the pragmatic potential in the presidency and what can be accomplished when the chief executive has the vision and determination to move beyond the pragmatic and initiate programs designed to transform a nation. It is an epic story told with a depth of detail possible only through the peerless research that forms the foundation of Robert Caro's work, confirming Nicholas von Hoffman's verdict that "Caro has changed the art of political biography."

Dreams of My Russian Summers
A young girl describes how her school friend made over a million dollars by creating and marketing a cheaper and better toothpaste.

Wolf Hunt
A moving collection of autobiographical essays from a Russian poet and refugee of the Bolshevik Revolution. Marina Tsvetaeva ranks with Anna Akhmatova, Oslip Mandelstam, and Boris Pasternak as one of Russia's greatest twentieth-century poets. Her suicide at the age of forty-eight was the tragic culmination of a life buffeted by political upheaval. The essays collected in this volume are based on diaries she kept during the turbulent years of the Revolution and Civil War. In them she records conversations of women in the markets, soldiers and peasants on the train traveling from the Crimea to Moscow in October 1917, fighting in the streets of Moscow, a Frankenstein-like worker who dugs from the earth and from their closets and into a cell, and poetry readings organized by a newly minted Soviet bohemia. Alone in Moscow with two small children, no income, and a missing husband, Tsvetaeva struggled to feed her daughters (one of whom died of malnutrition in an orphanage), find employment in the Soviet bureaucracy, and keep writing poetry. Her keen and ruthless eye observes with compassion and humor—bringing the social, economic, and cultural chaos of the period to life. These autobiographical writings not only give a vivid eyewitness account of Russian history but provide vital insights into the workings of Tsvetaeva's unique poetics. Includes black and white photographs.

The Slynx
In the ruins of Moscow two centuries after the apocalypse, inhabitants dwell in primitive, frequently brutal conditions in which mice are a source of food, clothing, and commerce and books are banned by the ruling tyrant.

Ice Trilogy
In the 1930s, William Sloane wrote two brilliant novels that gave a whole new meaning to cosmic horror. In To Walk the Night, Bark Jones and his college buddy Jerry Lister, a science whiz, head back to their alma mater to visit a cherished professor of astronomy. They discover his body, consumed by fire, in his laboratory, and an uncannily beautiful young widow in his house—but nothing compares to the revelation that Jerry and Bark encounter in the deserts of Arizona at the end of the book. In The Edge of Running Water, Julian Blair, a brilliant electrophysicist, has retired to a small town in remote Maine after the death of his wife. His latest experiments threaten to shake up the town, not to mention the universe itself.

Other Animals
“A postmodern literary masterpiece.” -The Times Literary Supplement Two hundred years after civilization ended in an event known as the Blast, Benedikt isn’t one to complain. He’s got a job—transcribing old books and presenting them as the words of the great new leader, Fyodor Kuzmich, Glorybe—and though he doesn’t enjoy the privileged status of a Murza, at least he’s not a serf or a half-human four-legged Degenerator harnessed to a troika. He has a house, too, with enough mice to cook up a tasty meal, and he’s happily free of mutations: no extra fingers, no gills, no cockscobs sprouting from his eyelids. And he’s managed—at least so far—to steer clear of the ever-vigilant Sanituriors, who track down anyone who manifests the slightest sign of Free-thinking, and the legendary screeching Slynx that waits in the wilderness beyond. Tatyana Tolstaya’s The Slynx reimagines dystopian fantasy as a wild, horrifying amusement park ride. Poirot between Nabokov’s Pale Fire and Burgess’s A Clockwork Orange, The Slynx is a brilliantly original and shiveringly ambiguous work of art: an account of a degraded world that is full of echoes of the sublime literature of our past; a grinning portrait of human inhumanity; a tribute to art in both its sovereignty and its helplessness; a vision of the past as the future in which the future is now.

PC Mag
A scathing critique of humanity set in a nuclear wasteland following the fall of the “Second” Soviet Union.

Will My Cat Eat My Eyeballs?: Big Questions from Tiny Mortals About Death
A Raimaker Translation Grant Winner from the Black Mountain Institute: Senselessness, acclaimed Salvadoran author Horacio Castallanos Moya's astounding debut in English, explores horror with hilarity and electrifying panache. A boozing, sex-obsessed writer finds himself employed by the Catholic Church (an institution he loathes) to proofread a 1,100 page report on the army's massacre and torture of thousands of indigenous villagers a decade earlier, including the testimonies of the only survivors. The writer's job is to tidy it up: he rants, “that was what my work was all about, cleaning up and giving a manicure to the Catholic hands that were piously

Curious George Pinata Party (CGTV Reader)
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 cuteness, interspecies communion and compassion, and efforts to either overcome or exploit the role of the human-animal relationship in the human experience. The human-animal relationship has been a key component of Russian culture and has 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.

Eternity Road
Published in 1986, three years before the fall of the Berlin Wall, Wolf Hunt was the first novel to portray the human cost of Communist policies on Bulgarian villagers, treated with horror and hilarity by a writer who is a true master of the absurd.

PC Mag
A scathing critique of humanity set in a nuclear wasteland following the fall of the “Second” Soviet Union.
Sign of the Labrys

A story of exhaustion and solitude; of confabulations, encounters, and alcohol; and of a labyrinth running in a straight line.

Russian Literature since 1991

New York Times Bestseller Winner of the 2019 Goodreads Choice Award for Science & Technology Best-selling author and mortician Caitlin Doughty answers real questions from kids about death, dead bodies, and decomposition. Every day, funeral director Caitlin Doughty receives dozens of questions about death. The best questions come from kids. What would happen to an astronaut’s body if it were pushed out of a space shuttle? Do people poop when they die? Can Grandma have a Viking funeral? In Will My Cat Eat My Eyeballs?, Doughty blends her mortician’s knowledge of the body and the intriguing history behind common misconceptions about corpses to offer factual, hilarious, and candid answers to thirty-five distinctive questions posed by her youngest fans. In her inimitable voice, Doughty details lore and science of what happens to, and inside, our bodies after we die. Why do corpsesgroan? What causes bodies to turn colors during decomposition? And why do hair and nails appear longer after death? Readers will learn the best soil for mummifying your body, whether you can preserve your best friend’s skull as a keepsake, and what happens when you die on a plane. Beautifully illustrated by Dianné Ruz, Will My Cat Eat My Eyeballs? shows us that death is science and art, and only by asking questions can we begin to embrace it.

Sleepwalker in a Fog

Vladimir Sorokin is one of Russia’s most popular novelists, and one of its most provocative as well. In Sorokin’s scabrous dystopian satire, Day of the Oprichnik, American readers were introduced to his distinctive style, which combines an edgy avant-garde sensibility with a fondness for the absurd and even grotesque—all in the service of bringing out striking truths about life in modern-day Russia. In The Blizzard, we are immediately immersed in the atmosphere of a 19th century Russia familiar to us from the works of Turgenev, Tolstoy, and Dostoyevsky. District doctor Garin is desperately trying to reach the village of Dolgoye, where a mysterious epidemic called the “Chernukha” is raging and threats to spread throughout the country, turning people into zombies. The doctor carries with him a vaccine that will prevent the spread of this terrible disease, but is stymied in his travels by an all-consuming snow storm, an impenetrable blizzard that turns a drive that should last only a few hours into a voyage of days, and finally, a journey into eternity. The Blizzard dramatizes a timeless metaphysical predicament. The characters in this nearly post-apocalyptic world are constantly in motion, and yet somehow trapped and frozen—spending day and night fighting their way through the storm on an expedition filled with extraordinary encounters, dangerous escapades, torturous imaginings, and amorous adventures. In the fantastical realm Sorokin has invented, the reader also loses her bearings, subject to the vicissitudes of time and change, to both the movement of life and its stagnancy. Hypnotic, fascinating, and richly descriptive, The Blizzard is a seminal work from one of the most inventive writers working today.

Inverted World

If Ryu Murakami had written War and Peace As the introduction to this book will tell you, the books by Gromov, obscure and long forgotten propaganda author of the Soviet era, have such an effect on their readers that they suddenly enjoy supernatural powers. Understandably, their readers need to keep accessing these books at all cost and gather into groups around book-bearers, or, as they’re called, librarians. Alexei, until now a loser, comes to collect an uncle’s inheritance and unexpectedly becomes a librarian. He tells his extraordinary, unbelievable story.

The Slynx

A satire about the Soviet space program finds Omon, who has dreamed of space flight all of his life, enrolled as a cosmonaut only to learn that his task will be piloting a supposedly unmanned lunar vehicle to the Moon and remaining there to die.

The Blizzard

A NEW YORK REVIEW BOOKS ORIGINAL Novels in Three Lines collects more than a thousand items that appeared anonymously in the French newspaper Le Matin in 1906—true stories of murder, mayhem, and everyday life presented with a ruthless economy that provokes laughter even as it shocks. This extraordinary trove, undiscovered until the 1940s and here translated for the first time into English, is the work of the mysterious Félix Fénéon. Dandy, anarchist, and critic of genius, the discoverer of Georges Seurat and the first French publisher of James Joyce, Fénéon carefully maintained his own anonymity, toiling for years as an obscure clerk in the French War Department. Novels in Three Lines is his secret chef-d’oeuvre, a work of strange and singular art that brings back the long-ago year of 1906 with the haunting immediacy of a photograph while looking forward to such disparate works as Walter Benjamin’s Arcades Project and the Death and Disaster series of Andy Warhol.

The Librarian

Flet is an Administration flunky who begins to suspect that the oft-invoked Emergency, after which all public spaces are off-limits, is a tool of sociopolitical manipulation, if not oppression: the decentralized citizenry binge on endless, aimless file tape transmissions drained into their homes. A face-off between this manipulation, if not oppression: the decentralized citizenry binge on endless, aimless file tape transmissions drained into their homes. A face-off between this

The Slynx

A satirical adventure about the perils of the publishing industry, The Slynx, follows the misadventures of a young woman as she navigates the cutthroat world of publishing. The story begins with the discovery of a mysterious manuscript, which quickly becomes a sensation in the literary world. However, the protagonist soon realizes that the manuscript is not what it seems, and she must unravel a series of clues to uncover the truth. Along the way, she encounters a cast of colorful characters, including a cunning publisher, a shady literary agent, and a mysterious scholar. As she delves deeper into the mystery, she finds herself at the center of a whirlwind of intrigue and danger. Will she uncover the truth before it's too late, or will she become the next victim of the publishing industry's cutthroat ways? Only time will tell in this thrilling tale of suspense and intrigue.

Good as Gold

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