

The Slynx

Though current events have brought Russia into the spotlight of late, many Americans still have only the haziest notion of Russian culture. This wide-ranging reference introduces the peoples, languages, and religions of Russia and also delves into such facets of Russian culture as sports, the media, holidays, traditional foods, and education. Chapters devoted to architecture, the visual arts, literature, and the performing arts highlight the best of Russia's cultural heritage, including the novels of Leo Tolstoy and Fyodor Dostoyevsky, the films of Sergey Eisenstein, the music of Tchaikovsky and Sergey Prokofiev, and the churches of Pskov. Readers will find this volume to be a fascinating introduction to a rich, complex culture.

Focuses on the highly diverse and controversial literary and cultural life in Russia during the last twenty years of the past century. Major shifts on the political scene influenced Russian literature of these past two decades. Literature managed to find in the political and historical turbulence of this period a source of powerful artistic insight. Review: "This four-volume set features nearly 1,500 entries by experts on all aspects of Russian history, including important biographical figures, geographical areas, ethnographic groups, cultural landmarks, military campaigns, and social issues."--"The Top 20 Reference Titles of the Year," American Libraries, May 2004.

This book examines the uses of conspiracy tropes in post-Soviet culture, providing the

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first systematic, in-depth analysis of Russia's most "paranoid" contemporary authors. This book reassesses the process whereby after 2000 Putin reversed the process by which in the 1990s power had shifted from Moscow to the regions. It focuses on the dynamics of regional boundaries: juridical boundaries, which defined a region's territorial extent and thereby its resources; institutional boundaries that sustained regional differences; and cultural boundaries that defined the ethnic or technocratic principles on which a region could claim legitimate existence.

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.

Computer games have become a major cultural and economic force, and a subject of extensive academic interest. Up until now, however, computer games have received relatively little attention from philosophy. Seeking to remedy this, the present collection of newly written papers by philosophers and media researchers addresses a range of philosophical questions related to three issues of crucial importance for understanding the phenomenon of computer games: the nature of gameplay and player experience, the moral evaluability of player and avatar actions, and the reality status of the gaming environment. By doing so, the

book aims to establish the philosophy of computer games as an important strand of computer games research, and as a separate field of philosophical inquiry. The book is required reading for anyone with an academic or professional interest in computer games, and will also be of value to readers curious about the philosophical issues raised by contemporary digital culture.

Abstract: Tatyana Tolstaya rose to fame as one of Russia's most talented writers with her concise stories of the fantastic inner lives of ordinary people. While her stories have earned her international acclaim, her 2001 novel *Kys?* (*The Slynx*) has received a mixed response. Scholars and critics alike have read her futuristic tale of a totalitarian state allegorically, without consideration of the carnivalesque themes which appear throughout the novel. It is my contention that a carnival reading of the novel will yield new interpretations of the text which cannot be derived from an allegorical reading. This study investigates Tolstaya's use of carnival motifs and compares her vision of carnival with Bakhtinian and post-Bakhtinian views of carnival. The theory of carnival as stated by Mikhail Bakhtin in his book *Rabelais and his World* is at the core of this investigation. While Bakhtinian notions of carnival are the basis for this study, post-Bakhtinian readings of carnival are essential to understanding how carnival operates in Tolstaya's novel. Bakhtin's utopian view of carnival as genuine expression of

freedom on the part of the people is contrasted with post-Bakhtinian criticisms. These sceptical interpretations of carnival best express the logic behind Tolstaya's anti-carnival. This study will also draw upon Tolstaya's essay "Pushkin's Children" for evidence of the concerns she airs in *Kys?*, and to illuminate the opinions behind her parody of literature and literary figures in *Kys?*. An analysis of the text through a carnival lens will reveal a strong anti-carnival behind Tolstaya's dystopia. Tolstaya's novel reveals the other side of carnival. In *Kys?*, carnival is mandated from above. It is everyday life in the system of tyranny, and has lost its liberating force. The ambivalent laughter of Bakhtin's carnival is exposed as violent, and the folk, the heroes of Bakhtin's carnival, are unmasked as collaborators in their own oppression. A carnival-based reading not only reveals a deep criticism of Soviet culture in the novel, but raises concerns about contemporary Russian culture. Tolstaya's distrust of the folk extends to the reader and the cult of literature. *Kys?* calls for a new literature, and a new way of reading. At the same time, Tolstaya advocates a rethinking of freedom, not as the expression of the collective's revolutionary spirit, but as an individual choice. A user-friendly reference for English-language readers who are eager to explore contemporary fiction from around the world. Profiling hundreds of titles and authors from 1945 to today, with an emphasis on fiction published in the past two

decades, this guide introduces the styles, trends, and genres of the world's literatures, from Scandinavian crime thrillers and cutting-edge Chinese works to Latin American narco-fiction and award-winning French novels. The book's critical selection of titles defines the arc of a country's literary development. Entries illuminate the fiction of individual nations, cultures, and peoples, while concise biographies sketch the careers of noteworthy authors. Compiled by M. A. Orthofer, an avid book reviewer and the founder of the literary review site the Complete Review, this reference is perfect for readers who wish to expand their reading choices and knowledge of contemporary world fiction. "A bird's-eye view of titles and authors from everywhere? a book overfull with reminders of why we love to read international fiction. Keep it close by."—Robert Con Davis-Udiano, executive director, World Literature Today "M. A. Orthofer has done more to bring literature in translation to America than perhaps any other individual. [This book] will introduce more new worlds to you than any other book on the market."—Tyler Cowen, George Mason University "A relaxed, riverine guide through the main currents of international writing, with sections for more than a hundred countries on six continents."—Karan Mahajan, Page-Turner blog, The New Yorker

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 several 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 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. "Tolstaya's essays in this compact, historically significant volume offer a fascinating, highly intelligent analysis of Russian society and politics" (Publishers Weekly). These twenty pieces address the politics, culture, and literature of Russia with both flair and erudition. Passionate and opinionated, often funny, and using ample material from daily life to underline their ideas and observations, Tatyana Tolstaya's essays range across a variety of subjects. They move in one unique voice from Soviet women, classical Russian cooking, and the bliss of snow to the effect of Pushkin and freedom on Russia writers; from the death of the czar and the Great Terror to the changes brought by Gorbachev, Yeltsin, and Putin in the last decade. Throughout this engaging volume, the Russian temperament comes into high relief. Whether addressing literature or reporting on politics, Tolstaya's writing conveys a deep knowledge of her country and countrymen. Pushkin's Children is a book for anyone interested in the Russian soul. "Tolstaya is simply the most fearless female observer of the very male-centric culture . . . of the USSR." —Ben Dickinson, Elle

A timely interdisciplinary study that applies psychoanalysis and the rhetorical tradition of the sublime to examine the cultural aftermath of the Atomic Age Every culture throughout history has obsessed over various "end of the world" scenarios. The dawn of the Atomic Age marked a new twist in this tale. For the first time, our species became aware of its capacity to deliberately destroy itself. Since that time the Bomb has served as an organizing metaphor, a

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symbol of human annihilation, a stand-in for the unspeakable void of extinction, and a discursive construct that challenges the limits of communication itself. The parallel fascination with and abhorrence of nuclear weapons has metastasized into a host of other end-of-the-world scenarios, from global pandemics and climate change to zombie uprisings and asteroid collisions. *Desiring the Bomb: Communication, Psychoanalysis, and the Atomic Age* explores these world-ending fantasies through the lens of psychoanalysis to reveal their implications for both contemporary apocalyptic culture and the operations of language itself. What accounts for the enduring power of the Bomb as a symbol? What does the prospect of annihilation suggest about language and its limits? Thoroughly researched and accessibly written, this study expands on the theories of Kenneth Burke, Jacques Lacan, Sigmund Freud, and many others from a variety of disciplines to arrive at some answers to these questions. Calum L. Matheson undertakes a series of case studies—including the Trinity test site, nuclear war games, urban shelter schemes, and contemporary survivalism—and argues that contending with the anxieties (individual, social, cultural, and political) born of the Atomic Age depends on rhetorical conceptions of the “real,” an order of experience that cannot be easily negotiated in language. Using aspects of media studies, rhetorical theory, and psychoanalysis, the author deftly engages the topics of Atomic Age survival, extinction, religion, and fantasy, along with their enduring cultural legacies, to develop an account of the Bomb as a signifier and to explore why some Americans have become fascinated with fantasies of nuclear warfare and narratives of postapocalyptic rebirth.

Since his death in 1837, Alexander Pushkin—often called the “father of Russian literature”—has become a timeless embodiment of Russian national identity, adopted for diverse ideological

purposes and reinvented anew as a cultural icon in each historical era (tsarist, Soviet, and post-Soviet). His elevation to mythic status, however, has led to the celebration of some of his writings and the shunning of others. Throughout the history of Pushkin studies, certain topics, texts, and interpretations have remained officially off-limits in Russia—taboos as prevalent in today's Russia as ever before. The essays in this bold and authoritative volume use new approaches, overlooked archival materials, and fresh interpretations to investigate aspects of Pushkin's biography and artistic legacy that have previously been suppressed or neglected. Taken together, the contributors strive to create a more fully realized Pushkin and demonstrate how potent a challenge the unofficial, taboo, alternative Pushkin has proven to be across the centuries for the Russian literary and political establishments.

This book explores a range of (mis)uses of the Russian classical literature canon and its symbolic capital by contemporary Russian literature, cinema, literary scholarship, and mass culture. It outlines processes of current canon-formation in a situation of the expiration of a literature-centric culture that has been imbued with specific messianism and its doubles. The book implements Pierre Bourdieu's theory of the cultural field, focussing on a field's constitutive pursuit of autonomy and on its flexible resistance to the double pressure of the political field and the economic field. It provides material for elaborating this theory through postulating the principal presence of a third factor of heteronomy: the 'strong neighbour' within the cultural field. Furthermore, this volume demonstrates the heuristic of comparing the current Russian (mis)uses of classical literature to prior Russian and current foreign ones. As such, it also discusses such issues as the historical relativity of a literary field's (notion of) autonomy and the geo-cultural variability of the Russian literary canon.

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Includes, beginning Sept. 15, 1954 (and on the 15th of each month, Sept.-May) a special section: School library journal, ISSN 0000-0035, (called Junior libraries, 1954-May 1961). Also issued separately.

This much-needed guide to translated literature offers readers the opportunity to hear from, learn about, and perhaps better understand our shrinking world from the perspective of insiders from many cultures and traditions. In a globalized world, knowledge about non-North American societies and cultures is a must. *Contemporary World Fiction: A Guide to Literature in Translation* provides an overview of the tremendous range and scope of translated world fiction available in English. In so doing, it will help readers get a sense of the vast world beyond North America that is conveyed by fiction titles from dozens of countries and language traditions. Within the guide, approximately 1,000 contemporary non-English-language fiction titles are fully annotated and thousands of others are listed. Organization is primarily by language, as language often reflects cultural cohesion better than national borders or geographies, but also by country and culture. In addition to contemporary titles, each chapter features a brief overview of earlier translated fiction from the group. The guide also provides in-depth bibliographic essays for each chapter that will enable librarians and library users to further explore the literature of numerous languages and cultural traditions. * Over 1,000 annotated contemporary world fiction titles, featuring author's name; title; translator; publisher and place of publication; genre/literary style/story type;

an annotation; related works by the author; subject keywords; and original language * 9 introductory overviews about classic world fiction titles * Extensive bibliographical essays about fiction traditions in other countries * 5 indexes: annotated authors, annotated titles, translators, nations, and subjects/keywords

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 Petrushevskaja, 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

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gender studies. 2009 Outstanding Academic Title, Choice Magazine

An international team of leading experts provide the first comprehensive account of post-Soviet Russian literature.

“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 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. Tatyana Tolstaya’s *The Slynx* reimagines dystopian fantasy as a wild, horripilating 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.

The lives of animals in Russia are intrinsically linked to cultural, political and psychological transformations of the imperial, Soviet, and post-Soviet eras. *Other Animals* examines the interaction of animals and humans in Russian literature, art, and life from the eighteenth century until the present. The chapters explore the unique nature of the Russian experience in a range of human-animal relationships through tales of cruelty, interspecies communion and compassion, and efforts to either overcome or establish the human-animal divide. Four themes run through the volume: the prevalence of animals in utopian visions; the ways in which Russians have incorporated and sometimes challenged Western sensibilities and practices, such as the humane treatment of animals and the inclusion of animals in urban domestic life; the quest to identify and at times exploit the physiological basis of human and animal behavior and the ideological implications of these practices; and the breakdown of traditional human-animal hierarchies and categories during times of revolutionary upheaval, social transformation, or disintegration. From failed Soviet attempts to transplant the seminomadic Sami and their reindeer herds onto collective farms, to performance artist Oleg Kulik's scandalous portrayal of Pavlov's dogs as a parody of the Soviet "new man," to novelist Tatyana Tolstaya's post-cataclysmic future world of hybrid animal species and their disaffection from the past, *Other Animals* presents a completely new perspective on Russian and Soviet history. It also offers a fascinating look into the Russian psyche as seen through human interactions with animals.

The ambition of this book is to resituate the problem of 'world literature', considered as a revived category of theoretical enquiry, by pursuing the literary-cultural implications of the theory of combined and uneven development. This theory has a long pedigree in the social sciences, where it continues to stimulate debate. But its implications for cultural analysis have received less attention, even though the theory might be said to draw attention to a central -perhaps the central - arc or trajectory of modern(ist) production in literature and the other arts worldwide. It is in the conjuncture of combined and uneven development, on the one hand, and the recently interrogated and expanded categories of 'world literature' and 'modernism', on the other, that this book looks for its specific contours. In the two theoretical chapters that frame the book, the authors argue for a single, but radically uneven world-system; a singular modernity, combined and uneven; and a literature that variously registers this combined unevenness in both its form and content to reveal itself as, properly speaking, world-literature. In the four substantive chapters that then follow, the authors explore a selection of modern-era fictions in which the potential of their method of comparativism seems to be most dramatically highlighted. They treat the novel paradigmatically, not exemplarily, as a literary form in which combined and uneven development is manifested with particular salience, due in no small part to its fundamental association with the rise of capitalism and its status in peripheral and semi-peripheral societies as a 'modernising' import. The peculiar plasticity and hybridity of the novel form enables it to

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incorporate not only multiple literary levels, genres and modes, but also other non-literary and archaic cultural forms - so that, for example, realist elements might be mixed with more experimental modes of narration, or older literary devices might be reactivated in juxtaposition with more contemporary frames.

The end of communism in Europe has tended to be discussed mainly in the context of political science and history. This book, in contrast, assesses the cultural consequences for Europe of the disappearance of the Soviet bloc. Adopting a multi-disciplinary approach, the book examines the new narratives about national, individual and European identities that have emerged in literature, theatre and other cultural media, investigates the impact of the re-unification of the continent on the mental landscape of Western Europe as well as Eastern Europe and Russia, and explores the new borders in the form of divisive nationalism that have reappeared since the disappearance of the Iron Curtain.

This book examines current trends in scholarly thinking about the new field of the Environmental Humanities, focusing in particular on how the history of globalization and imperialism represents a special challenge to the representation of environmental issues. Essays in this path-breaking collection examine the role that narrative, visual, and aesthetic forms can play in drawing attention to and shaping our ideas about long-term and catastrophic environmental challenges such as climate change, militarism, deforestation, the pollution and management of the global commons, petrocapi-

and the commodification of nature. The volume presents a postcolonial approach to the environmental humanities, especially in conjunction with current thinking in areas such as political ecology and environmental justice. Spanning regions such as Africa, Asia, Eastern Europe, Latin America and the Caribbean, Australasia and the Pacific, as well as North America, the volume includes essays by founding figures in the field as well as new scholars, providing vital new interdisciplinary perspectives on: the politics of the earth; disaster, vulnerability, and resilience; political ecologies and environmental justice; world ecologies; and the Anthropocene. In engaging critical ecologies, the volume poses a postcolonial environmental humanities for the twenty-first century. At the heart of this is a conviction that a thoroughly global, postcolonial, and comparative approach is essential to defining the emergent field of the environmental humanities, and that this field has much to offer in understanding critical issues surrounding the creation of alternative ecological futures.

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Despite the growing importance of economics in our lives, literary scholars have long been reluctant to consider economic issues as they examine key texts. This volume seeks to fill one of these conspicuous gaps in the critical literature by focusing on various connections between science fiction and economics, with some attention to related fields such as politics and government. Its seventeen contributors include five award-winning scholars, five science fiction writers, and a widely published economist.

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Three topics are covered: what noted science fiction writers like Robert A. Heinlein, Frank Herbert, and Kim Stanley Robinson have had to say about our economic and political future; how the competitive and ever-changing publishing marketplace has affected the growth and development of science fiction from the nineteenth century to today; and how the scholars who examine science fiction have themselves been influenced by the economics of academia. Although the essays focus primarily on American science fiction, the traditions of Russian and Chinese science fiction are also examined. A comprehensive bibliography of works related to science fiction and economics will assist other readers and critics who are interested in this subject.

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