

# Russian Postmodernist Fiction

*Dialogue with  
Chaos*



Mark Lipovetsky  
(trans. Elton Barnstone)

# Russian Postmodernist Fiction Dialogue With Chaos

**Derek C. Maus**



## **Russian Postmodernist Fiction Dialogue With Chaos:**

**Russian Postmodernist Fiction** Mark Lipovetsky, Eliot Borenstein, 2016-09-16 This text offers a critical study of postmodernism in Russian literature. It takes some of the central issues of the critical debate to develop a conception of postmodern poetics as a dialogue with chaos and places Russian literature in the context of an enriched postmodernism.

**Transfiction and Bordering Approaches to Theorizing Translation** D. M. Spitzer, Paulo Oliveira, 2022-08-23 This collection seeks to expand the centers from which scholars theorize translation building on themes in Rosemary Arrojo's pioneering work on transfiction and the influence of bordering disciplines in investigating and elucidating questions central to the field of translation studies. Chapters by scholars around the world theorize translation from diverse perspectives drawing on a wide range of literatures, genres and media including fiction, philosophy, drama and film. Half the chapters explore the influence of Rosemary Arrojo's work on transfiction and the ways in which fictional representations of translators and translation can shed new light on theoretical concerns. The other chapters look to fields outside translation studies such as linguistics, media studies and philosophy to demonstrate the ways in which the key thinkers and theories that have influenced Arrojo's work can be seen in other disciplines and in turn encourage further cross disciplinary research interrogating key questions in the field. The collection makes the case for a multi-layered approach to theorizing translation one which accounts for the rich possibilities in revisiting existing work and thinking outside disciplinary boundaries in order to advance the field. This book will be of interest to students and scholars in translation studies and comparative literature.

**Contemporary Russian Cinema** Vlad Strukov, 2016-04-12 Analysing films by established directors such as Sokurov and Zeldovich as well as lesser known filmmakers like Balabanov and Kalatozishvili this book explores the particular style of film presentation that has emerged in Russia since 2000 characterised by its use of highly abstract concepts and visual language.

**Poetry and the Leningrad Religious-Philosophical Seminar 1974-1980** Josephine von Zitzewitz, 2016-05-12 The Religious Philosophical Seminar meeting in Leningrad between 1974-1980 was an underground study group where young intellectuals staged debates, read poetry and circulated their own typewritten journal called 37. The group and its journal offered a platform to poets who subsequently entered the canon of Russian verse such as Viktor Krivulin (1944-2001) and Elena Shvarts (1948-2010). Josephine von Zitzewitz's new study focuses on the Seminar's identification of culture and spirituality which allowed Leningrad's unofficial culture to tap into the spirit of Russian modernism as can be seen in 37. This book is thus a study of a major current in twentieth century Russian poetry and an enquiry into the intersection between literary and spiritual concerns. But it also presents case studies of five poets from a special generation not only Krivulin and Shvarts but also Sergei Stratanovskii (1944-2008) and Aleksandr Mironov (1948-2010). *World War II in Andrei Makine's Historiographic Metafiction* Helena Duffy, 2018-04-17 Can it be ever possible to write about war in a work of fiction? asks a protagonist of one of Makine's strongly metafictional and intensely historical novels. Helena Duffy's *World War*

II in Andre Makine's *Historiographic Metafiction* redirects this question at the Franco-Russian author's fiction itself by investigating its portrayal of Soviet involvement in the struggle against Hitler. To write back into the history of the Great Fatherland War its unmourned victims—invalids, Jews, POWs, women, or starving Leningraders—is the self-acknowledged ambition of a novelist committed to the postmodern empowerment of those hitherto silenced by dominant historiographies. Whether Makine succeeds at giving voice to those whose suffering jarred with the triumphalist narrative of the war concocted by Soviet authorities is the central concern of Duffy's book.

Soft Matter Julia Vaingurt, 2025-01-15 Identifies and examines a poetics of weakness in Soviet underground literature. Artists of the late Soviet era sought new nonconformist ways of approaching literary fiction, arriving at weakness as a crucial principle of narrative and character formation. Julia Vaingurt argues that this counter-discourse of strategic weakness constituted both an aesthetic strategy and an ethical code, affording like-minded authors a feeling of recognition and commonality and uniting an international community of artists in resistance to the divisiveness of their worlds. *Soft Matter: The Poetics of Weakness in Late Soviet Socialism* explores the cultivation of weak subjectivity through modes such as gender subversion, queer, holy foolishness, intoxication, madness, and writing disorders like graphomania and writer's block. Identifying the poetics of weakness as formative for Soviet underground literature of the 1960s and 70s, Vaingurt also traces the inheritance of a far older tradition within Russian culture of salutary weakness. As democratic deliberation continues to be under threat around the world, alternatives to the ubiquitous politics of force are an aesthetic, ethical, and ideological imperative.

**All Future Plunges to the Past** José Vergara, 2021-10-15 *All Future Plunges to the Past* explores how Russian writers from the mid-1920s on have read and responded to Joyce's work. Through contextually rich close readings, José Vergara uncovers the many roles Joyce has occupied in Russia over the last century, demonstrating how the writers Yury Olesha, Vladimir Nabokov, Andrei Bitov, Sasha Sokolov, and Mikhail Shishkin draw from Joyce's texts, particularly *Ulysses* and *Finnegans Wake*, to address the volatile questions of lineages in their respective Soviet, migratory, and post-Soviet contexts. Interviews with contemporary Russian writers, critics, and readers of Joyce extend the conversation to the present day, showing how the debates regarding the Irish writer's place in the Russian pantheon are no less settled one hundred years after *Ulysses*. The creative reworkings or translations of Joycean themes, ideas, characters, plots, and styles made by the five writers Vergara examines speak to shifting cultural norms, understandings of intertextuality, and the polarity between Russia and the West. Vergara illuminates how Russian writers have used Joyce's ideas as a critical lens to shape, prod, and constantly redefine their own place in literary history. *All Future Plunges to the Past* offers one overarching approach to the general narrative of Joyce's reception in Russian literature. While each of the writers examined responded to Joyce in an individual manner, the sum of their methods reveals common concerns. This subject raises the issue of cultural values and, more importantly, how they changed throughout the twentieth century in the Soviet Union, Russian emigration, and the post-Soviet Russian environment.

Literature, History and Identity in

Post-Soviet Russia, 1991-2006 Rosalind J. Marsh, 2007 The aim of this book is to explore some of the main preoccupations of literature culture and criticism dealing with historical themes in post Soviet Russia focusing mainly on literature in the years 1991 to 2006 introd

**Mapping Postcommunist Cultures** Vitaly Chernetsky, 2007-01-08 In Mapping Postcommunist Cultures Chernetsky argues that Russia and Ukraine exemplify the principal paradigms of post Soviet cultural development In Russia this has manifested itself in the subversive dismantling of the totalitarian linguistic regime and the foregrounding of previously marginalized subject positions In Ukraine work in these areas shows how the traumas of centuries of colonial oppression are being overcome through the carnivalesque decrowning of ideological dogmas and an affirmation of a new type of community most recently demonstrated in the peaceful Orange Revolution of 2004 Mapping Postcommunist Cultures also critiques the neglect of the former communist world in current models of cultural globalization

**Russia - Art Resistance and the Conservative-Authoritarian Zeitgeist** Lena Jonson, Andrei Erofeev, 2017-10-30 This book explores how artistic strategies of resistance have survived under the conservative authoritarian regime which has been in place in Russia since 2012 It discusses the conditions under which artists work as the state spells out a new state cultural policy aesthetics change and the state attempts to define what constitutes good taste It examines the approaches artists are adopting to resist state oppression and to question the present system and attitudes to art The book addresses a wide range of issues related to these themes considers the work of individual artists and includes besides its focus on the visual arts also some discussion of contemporary theatre The book is interdisciplinary its authors include artists art historians theatre critics historians linguists sociologists and political scientists from Russia Europe and the United States

*The Palgrave Handbook of Literature and the City* Jeremy Tambling, 2017-02-17 This book is about the impact of literature upon cities world wide and cities upon literature It examines why the city matters so much to contemporary critical theory and why it has inspired so many forms of writing which have attempted to deal with its challenges to think about it and to represent it Gathering together 40 contributors who look at different modes of writing and film making in throughout the world this handbook asks how the modern city has engendered so much theoretical consideration and looks at cities and their literature from China to Peru from New York to Paris from London to Kinshasa It looks at some of the ways in which modern cities whether capitals shanty towns industrial or rust belt have forced themselves on people's ways of thinking and writing

**Ludmila Ulitskaya and the Art of Tolerance** Elizabeth Skomp, Benjamin M. Sutcliffe, 2015-06-11 Novelist Ludmila Ulitskaya is a best selling and critically lauded Russian writer who champions the values of liberalism and tolerance and critiques Putin's policies This is the first English language book about this important writer placing her in the shifting landscape of post Soviet society and culture

*Women and Gender in Central and Eastern Europe, Russia, and Eurasia* Mary Zirin, Irina Livezeanu, Christine D. Worobec, June Pachuta Farris, 2015-03-26 This is the first comprehensive multidisciplinary and multilingual bibliography on Women and Gender in East Central Europe and the Balkans Vol 1 and The Lands of the Former Soviet Union Vol 2 over the

past millennium The coverage encompasses the relevant territories of the Russian Hapsburg and Ottoman empires Germany and Greece and the Jewish and Roma diasporas Topics range from legal status and marital customs to economic participation and gender roles plus unparalleled documentation of women writers and artists and autobiographical works of all kinds The volumes include approximately 30 000 bibliographic entries on works published through the end of 2000 as well as web sites and unpublished dissertations Many of the individual entries are annotated with brief descriptions of major works and the tables of contents for collections and anthologies The entries are cross referenced and each volume includes indexes

*Transfiction* Klaus Kaindl, Karlheinz Spitzl, 2014-01-28 This volume on Transfiction understood as an aestheticized imagination of translatorial action recognizes the power of fiction as a vital and pulsating academic resource and in doing so helps expand the breadth and depth of TS The book covers a selection of peer reviewed papers from the 1st International Conference on Fictional Translators and Interpreters in Literature and Film held at the University of Vienna Austria in 2011 and links literary and cinematic works of translation fiction to state of the art translation theory and practice It presents not just a mixed bag of cutting edge views and perspectives but great care has been taken to turn it into a well rounded transficcionario with a fluid dialogue among its 22 chapters Its investigation of translatorial action in the mirror of fiction i e beyond the cognitive barrier of fact and its multiple transdisciplinary trajectories make for thought provoking readings in TS comparative literature as well as foreign language and literature courses *The absurd in literature* Neil

Cornwell, 2013-07-19 Neil Cornwell's study while endeavouring to present an historical survey of absurdist literature and its forbears does not aspire to being an exhaustive history of absurdism Rather it pauses on certain historical moments artistic movements literary figures and selected works before moving on to discuss four key writers Daniil Kharms Franz Kafka Samuel Beckett and Flann O'Brien The absurd in literature will be of compelling interest to a considerable range of students of comparative European including Russian and Central European and English literatures British Isles and American as well as those more concerned with theatre studies the avant garde and the history of ideas including humour theory It should also have a wide appeal to the enthusiastic general reader **Preserving Petersburg** Helena Goscilo, Stephen M.

Norris, 2008-06-13 Goscilo and Norris innovative anthology provides Slavic scholars with a panoramic view of the city's literary pictorial and social manifestations Europe Asia Studies For more than three centuries St Petersburg founded in 1703 by Peter the Great as Russia's westward oriented capital and as a visually stunning showcase of Russia's imperial ambitions has been the country's most mythologized city Like a museum piece it has functioned as a site for preservation a literal and imaginative place where Russians can commune with idealized pasts Preserving Petersburg represents a significant departure from traditional representations By moving beyond the Petersburg text created by canonized writers and artists the contributors to this engrossing volume trace the ways in which St Petersburg has become a museum piece embodying history nostalgia and recourse to memories of the past The essays in this attractively illustrated volume trace a process of

preservation that stretches back nearly three centuries as manifest in the works of noted historians poets novelists artists architects filmmakers and dramatists The collection truly sparkles as the contributors each in turn take up this snuff box of a city and breathe movement and life into the idealized Petersburg museum Gregory Stroud Bennington College This collection brings together history literature architecture and the politics of memory Choice An interesting and important contribution to existing scholarship on St Petersburg s myth cult and text this volume is distinctive Catharine Theimer Nepomnyashchy Columbia University A truly innovative contribution to the scholarship on Petersburg The volume should be read by all serious Slavic scholars Emily Johnson University of Oklahoma **Cinepaternity** Helena Goscilo, Yana

Hashamova, 2010-03-30 This wide ranging collection investigates the father son dynamic in post Stalinist Soviet cinema and its Russian successor Contributors analyze complex patterns of identification disavowal and displacement in films by such diverse directors as Khutsiev Motyl Tarkovsky Balabanov Sokurov Todorovskii Mashkov and Bekmambetov Several chapters focus on the difficulties of fulfilling the paternal function while others show how vertical and horizontal male bonds are repeatedly strained by the pressure of redefining an embattled masculinity in a shifting political landscape

**Unvarnishing Reality** Derek C. Maus, 2012-10-15 Unvarnishing Reality draws original insight to the literature politics history and culture of the cold war by closely examining the themes and goals of American and Russian satirical fiction As Derek C Maus illustrates the paranoia of nuclear standoff provided a subversive storytelling mode for authors from both nations including Thomas Pynchon Robert Coover John Barth Walker Percy Don DeLillo Kurt Vonnegut Jr Vasily Aksyonov Yuz Aleshkovsky Alexander Zinoviev Vladimir Voinovich Fazil Iskander and Sasha Sokolov Maus surveys the background of each nation s culture language sociology politics and philosophy to map the foundation on which cold war satire was built By highlighting common themes of utopianism technology and propaganda Maus effectively shows the ultimate motive of satirists on both sides was to question the various forces contributing to the cold war and to expose the absurdity of the continuous tension that pulsed between the United States and the Soviet Union for nearly half a century Although cold war literature has been studied extensively few critics have focused so keenly on comparisons of satirical fictions by Russian and American writers that condemn and subvert the polarizing ideologies inherent in superpower rivalry Such a comparison reveals thematic and structural similarities that transcend specific national and cultural origins In considering these works together Maus locates a thoroughgoing humanistic refutation of the cold war and its operative doctrines as well as a range of proposed alternatives Just as the cold war combatants ultimately reconciled in 1991 with the fall of the Soviet Union Maus seeks to bring these two literary canons together now Their thematic scope transcends cultural differences and as Maus demonstrates these writers saw that there was not only the atomic bomb to fear but also the dangers of complete national militarization and the constant polarizing threat of emergency Thus their cold war critiques still resonate today and invite further comparative studies such as this one *Cultural Capitalism* Bradley A. Gorski, 2025-03-15 Cultural Capitalism

explores Russian literature's eager embrace of capitalism in the post Soviet era. When the Soviet Union fell, books were suddenly bought and sold as commodities. Russia's first bestseller lists brought attention and prestige. Even literary prizes turned to the market for legitimacy. The rise of capitalism entirely transformed both the economics and the aesthetics of Russian literature. By reconstructing the market's influence on everything from late Soviet paper shortages to the prose of neoimperialism, *Cultural Capitalism* reveals Russian literature's exuberant hopes for and deep disappointments in capitalism. Only a free market, it was hoped, could cure endemic book deficits and liberate literature from ideological constraints. But as the market came to dominate literature, it imposed an ideology of its own, one that directed literary development for decades. Through archival research, original interviews, and provocative readings of literary texts, Bradley A. Gorski immerses the reader in both the economic and aesthetic worlds of post-Soviet Russian literature to reveal a cultural logic dominated by capitalism. The Russian 1990s and early 2000s saw markets introduced, adopted, and debated at an accelerated pace, all against the backdrop of a socialist past, staging the polemics between capitalism and culture in high drama and sharp relief. But the market forces at the center of the Soviet transition are fundamental to cultural trends worldwide. By revealing the complexities of Russia's story, *Cultural Capitalism* mounts a critique that cuts across national borders and provides a new way of seeing culture in the post-1989 era worldwide.

*New Women's Writing in Russia, Central and Eastern Europe*  
Rosalind Marsh, 2020-12-07

Since the late 1980s, there has been an explosion of women's writing in Russia, Central, and Eastern Europe, greater than in any other cultural period. This book, which contains contributions by scholars and writers from many different countries, aims to address the gap in literature and debate that exists in relation to this subject. We investigate why women's writing has become so prominent in post-socialist countries and enquire whether writers regard their gender as a burden or, on the contrary, as empowering. We explore the relationship in contemporary women's writing between gender, class, and nationality, as well as issues of ethnicity and post-colonialism.



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