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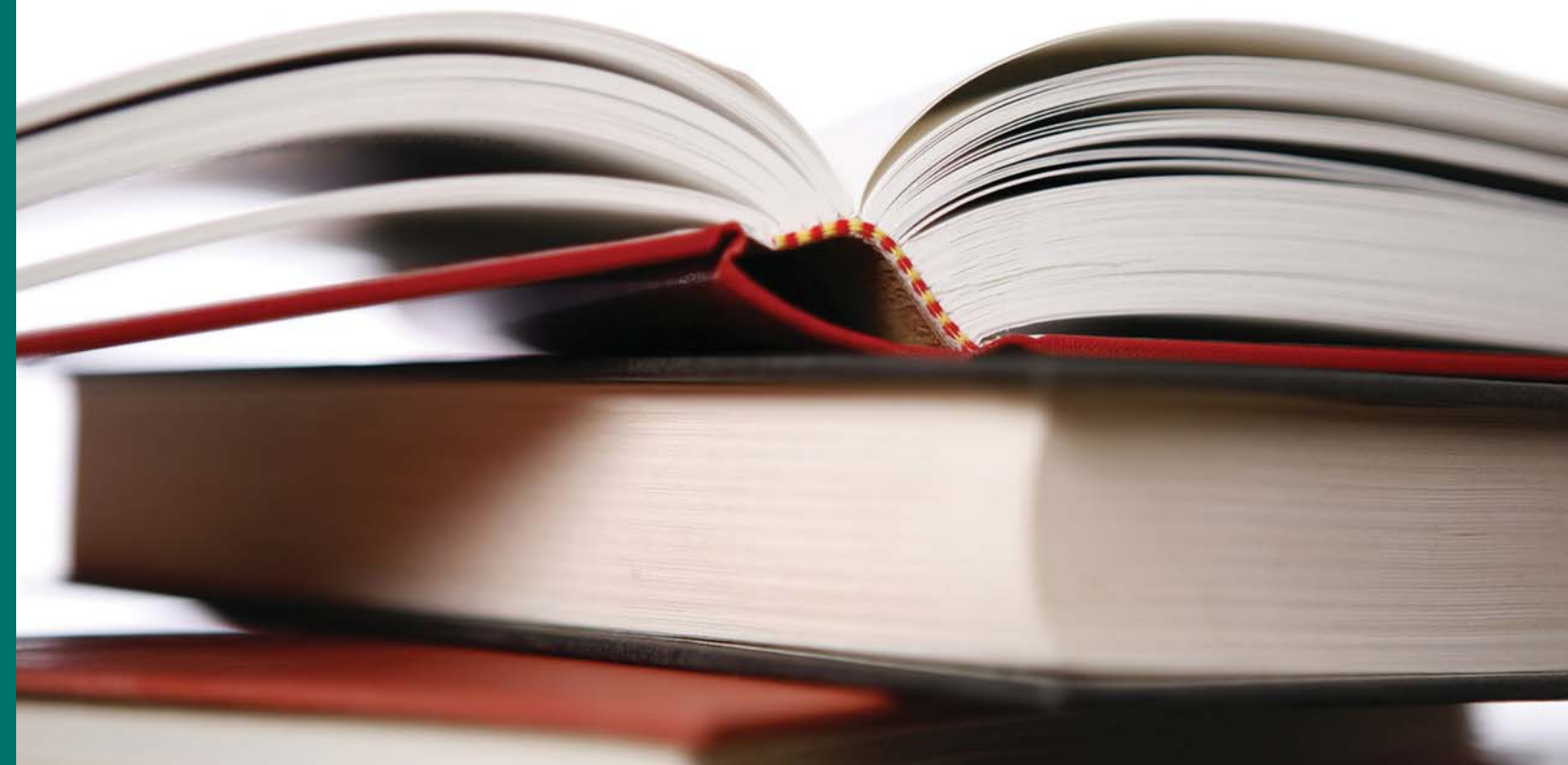
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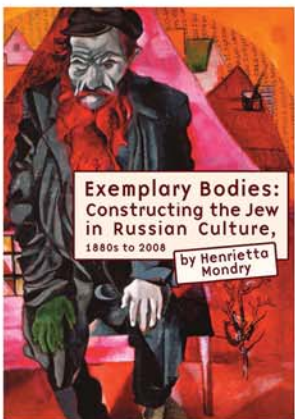
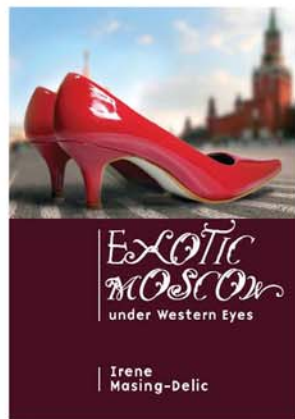
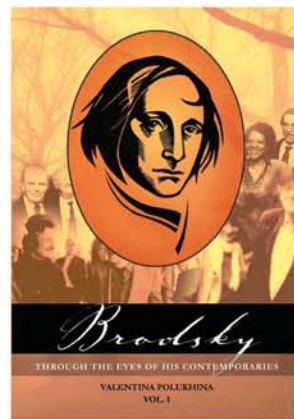
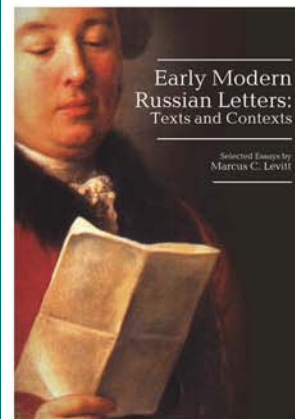
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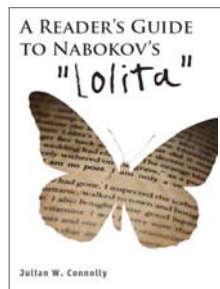
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Fall  
2009 – 2010

# NEW BOOKS FALL 2009 – SPRING 2010



## LITERARY CRITICISM A Reader's Guide to Nabokov's "Lolita"

Julian W. Connolly  
978-1-934843-65-9  
cloth \$40.00 / £33.50  
978-1-934843-66-6  
paper \$21.00 / £17.50  
208 pages • September 2009

One of the most fascinating and controversial novels of the twentieth century, Vladimir Nabokov's *Lolita* is renowned for its innovative style and notorious for its subject matter and influence on popular culture. *A Reader's Guide to Nabokov's "Lolita"* carries readers through the intricacies of Nabokov's work and helps them achieve a better understanding of his rich artistic design. The book opens with a detailed chronology of Nabokov's life and literary career. Chapters include an analysis of the novel, a discussion of its precursors in Nabokov's work and in world literature, an essay on the character of Dolly Haze (Humbert's "Lolita"), and a commentary on the critical and cultural afterlife of the novel. The volume concludes with an annotated bibliography of selected critical reading. This guide should prove illuminating both for first-time readers of *Lolita* and for experienced re-readers of Nabokov's classic work.

**Julian W. Connolly** (Ph.D. Harvard University) is Professor of Slavic Languages and Literatures at the University of Virginia. He is the author of *Nabokov's Early Fiction: Patterns of Self and Other* (1992) and editor of *Nabokov and His Fiction: New Perspectives* (1999) and *The Cambridge Companion to Nabokov* (2005). He has published over sixty articles on Russian Literature.

SERIES: STUDIES IN SLAVIC AND RUSSIAN LITERATURES, CULTURES AND HISTORY



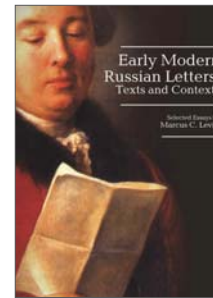
## LITERARY CRITICISM The Superstitious Muse. Thinking Russian Literature Mythopoetically

David M. Bethea  
Introduction by Caryl Emerson  
978-1-934843-17-8  
cloth \$80.00 / £66.99  
432 pages • October 2009

For several decades David Bethea has written authoritatively on the "mythopoetic thinking" that lies at the heart of classical Russian literature, especially Russian poetry. His theoretically informed essays and books have made a point of turning back to issues of intentionality and biography at a time when authorial agency seems under threat of "erasure" and the question of how writers, and poets in particular, live their lives through their art is increasingly moot. The 'lichnost' (personhood, psychic totality) of the given writer is all-important, argues Bethea, as it is that which combines the specifically biographical and the capaciously mythical in verbal units that speak simultaneously to different planes of being. Pushkin's Evgeny can be one incarnation of the poet himself and an Everyman rising up to challenge Peter's new world order; Brodsky can be, all at once, Dante and Mandelstam and himself, the exile paying an Orphic visit to Florence (and, by ghostly association, Leningrad). This sort of metempsychosis, where the stories that constitute the Ur-texts of Russian literature are constantly reworked in the biographical myths shaping individual writers' lives, is Bethea's primary focus. This collection contains a liberal sampling of Bethea's most memorable previously published essays along with new studies prepared for this occasion.

**David Bethea** (Ph.D. University of Kansas, 1977) is a Vilas Professor of Slavic Languages, University of Wisconsin-Madison. His research interests include Pushkin and his era, modern Russian poetry (esp. Khodasevich and Brodsky), Russian religious thought and cultural mythology, Russian émigré literature, Anglo-American vs. Russian modernism, 20th century Russian/Slavic literary theory (esp. influence studies), and biography. His publications include *Joseph Brodsky and the Creation of Exile* (Princeton: Princeton University Press, 1994), and *Realizing Metaphors: Alexander Pushkin and the Life of the Poet* (Madison: University of Wisconsin Press, 1998).

SERIES: STUDIES IN SLAVIC AND RUSSIAN LITERATURES, CULTURES AND HISTORY



## LITERARY CRITICISM Early Modern Russian Letters Texts and Contexts

Marcus C. Levitt  
978-1-934843-68-0  
cloth \$59.00 / £49.50  
432 pages • October 2009

*Early Modern Russian Letters* brings together twenty essays by Marcus C. Levitt, a leading scholar of eighteenth-century Russian literature. The essays address a spectrum of works and issues that shaped the development of modern Russian literature, from authorship and philosophy to gender and religion in Russian Enlightenment culture. The first part of the collection explores the career and works of Alexander Sumarokov, who played a formative role in literary life of his day. In the essays of the second part Levitt argues that the Enlightenment's privileging of vision played an especially important role in eighteenth-century Russian self-image, and that its "occulcentrism" was profoundly shaped by Orthodox religious views. *Early Modern Russian Letters* offers a series of original and provocative explorations of a vital but little studied period.

**Marcus C. Levitt** (Ph.D. Columbia University, 1984) is an Associate Professor and Chair of the Department of Slavic Languages and Literatures, University of Southern California. Dr. Levitt is known for both his work on eighteenth-century Russian culture and on Pushkin. His major publications include *Russian Literary Politics and the Pushkin Celebration of 1880* (Cornell University Press 1989), *Early Modern Russian Writers, Late Seventeenth and Eighteenth Centuries*, Volume 150 in the series *The Dictionary of Literary Biography* (1995; Editor and contributor) and *Making Russia Visible: The Status of the Visual in Eighteenth-century Russian Literature* (forthcoming).

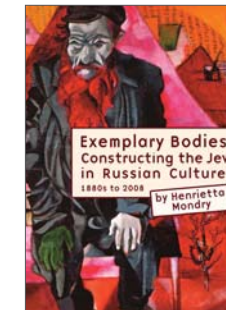
"Professor Marcus Levitt, a leading scholar of eighteenth-century Russian literature, crowns years spent studying poet and playwright Alexander Sumarokov with a new collection of articles, some now made available in English for the first time. Containing a series of engaging essays on various aspects of Sumarokov's oeuvre together with a variety of other studies concerning Russian culture, literature, history and philosophy, this volume will serve as an indispensable guide to all those studying eighteenth-century Russia for many years to come."

— Mark Altshuler, Professor Emeritus of Slavic Languages & Literatures, The University of Pittsburgh

"The volume of articles by Marcus Levitt, a well-known expert of early modern Russian literature, embodies his pioneering work in this field. Levitt closes a glaring gap in the history of eighteenth-century Russian literature by providing a wealth of material and ideas about playwright and poet Alexander Sumarokov. Levitt goes on to offer an innovative approach to some of the most important questions of Russian eighteenth-century literature and culture. It is a pleasure to see the works by an admired colleague so handsomely presented in this thoroughly put together collection."

— Irina Reyfman, Professor of Slavic Languages & Literatures, Columbia University

SERIES: STUDIES IN SLAVIC AND RUSSIAN LITERATURES, CULTURES AND HISTORY



## LITERARY CRITICISM • RUSSIAN JEWISH STUDIES Exemplary Bodies. Constructing the Jew in Russian Culture: 1880s to the Present

Henrietta Mondry  
978-1-934843-39-0  
cloth \$58.00 / £48.50  
304 pages • November 2009

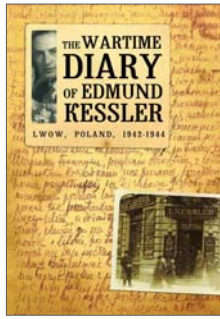
*Exemplary Bodies* explores the construction of the Jew's physical and ontological body in Russian culture as represented in literature, film, and non-literary texts from the 1880s to the present. With the rise of the dominance of biological and racist discourse in the 1880s, the depiction of Jewish characters in Russian literary and cultural productions underwent a significant change, as these cultural practices recast the Jew not only as an archetypal "exotic" and religious or class Other (as in Romanticism and realist writing), but as a biological Other whose acts, deeds, and thoughts were determined by racial differences. This Jew allegedly had physical and psychological characteristics that were genetically determined and that could not be changed by education, acculturation, conversion to Christianity, or change of social status. This stereotype has become a stable archetype that continues to operate in contemporary Russian society and culture.

**Henrietta Mondry** is Professor and Director of the Russian Program at University of Canterbury, New Zealand. Her recent books include *Populist Writers and the Jews: In the Footsteps of 'Two Hundred Years Together* (St. Petersburg: Akademicheskii proekt, (in Russian) 2005); and *Pure, Strong and Sexless: Russian Peasant Woman's Body and Gleb Uspensky* (Amsterdam: Rodopi, 2006).

"Henrietta Mondry's *Exemplary Bodies: Constructing the Jew in Russian Culture since the 1880s* is one of the most important books to appear in the burgeoning field of Russian-Jewish studies this decade. Taking seriously the problematics of real Jews in the Russian speaking lands, Mondry examines the fantasies about their bodies in writings from Anton Chekhov to the new Russian racial science of the 2000s. This is a readable and engaging study offering methodological and critical insights into anti-Semitism and its images. It provides the reader with a detailed understanding of the function of such images over the past century from Romanoff Russia through the short and bloody history of the USSR to Putin's Russia. It gives one pause about the continuities in Russian images of the Jew into the future."

— Sander Gilman, Author of *The Jew's Body*

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## HOLOCAUST • MEMOIRS • POLISH HISTORY

### The Wartime Diary of Edmund Kessler

Edmund Kessler

Edited by Renata Kessler

978-1-934843-98-7

cloth \$30.00 / £25.00

978-1-934843-99-4

paper \$19.00 / £15.99

450 pages • December 2009

In *The Wartime Diary of Edmund Kessler*, Dr. Kessler, a Jewish attorney from Lwow, Poland, gives an eye-witness account of the Holocaust through the events recorded in his diary between the years, 1942-1944. In vivid, raw, documentary style, he describes his experiences in the Lwow Ghetto, the Janowska Concentration Camp, and in an underground bunker where he and twenty-three other Jews were hidden by a courageous Polish farmer and his family. The book includes a chapter written by Kazimierz Kalwinski, who, as a teenager, was a care-taker for the hidden Jews on his family's farm. Edmund's daughter, Renata Kessler, coordinated the book and has written the epilogue about her search for the story, which has taken her to Israel, Poland, and Lviv, Ukraine. Renowned scholar Antony Polonsky contributes an insightful historical overview of the times in which the book takes place. A tremendous resource for historians, scholars, and all serious students of the Holocaust.

**Edmund Kessler** attended the Jan Kazimierz School of Law in Lwow, Poland. He graduated with an Advanced Degree in law in 1931. He was registered with the Bar Association in Krakow and Lwow, Poland. After emigrating to America, he completed a Master's Degree in Business Administration from New York University in 1958. He worked as an accountant for the New York City Rent and Rehabilitation Commission until his retirement. Mr. Kessler began translating the diary himself shortly before his death. However, he was not able to finish the task and it became his daughter's legacy.

SERIES: JEWS OF POLAND

## LITERARY CRITICISM • BIOGRAPHY

### Mandelstam

Oleg Lekmanov

Translated by Tatiana Retivov

978-1-934843-28-4 • cloth \$32.00 / £26.99

200 pages • December 2009

Now available for the first time in English, Oleg Lekmanov's critically acclaimed *Mandelstam* presents the maverick Russian poet's life and work to a wider audience and includes the most reliable details of the poet's life which were recently found and released from the KGB archives. Through his engaging narrative, Lekmanov carries the reader through Mandelstam's early life and education in pre-revolutionary Petersburg and at the Sorbonne in Paris and in Heidelberg and his return to revolutionary Russia. Bold and fearless, he was quoted saying: "Only in Russia do they respect poetry. They even kill you for it." Osip Mandelstam compared a writer to a parrot, saying that once his owner tires of him, he will cover his cage with black cloth, which becomes for literature a surrogate of night. In 1938, Mandelstam was arrested and six

months later became a statistic: over 500,000 political prisoners were sent to the Gulags in 1938; between 1931 and 1940, over 300,000 prisoners died in the Gulags - one of them was the poet Osip Mandelstam. This is the tragic story of his life pre-empted by the black cloth of Stalinism.

**Oleg Lekmanov** is a professor at Moscow State University. His main interest has focused on Russian poetry of the twentieth century. Dr. Lekmanov has authored over two hundred articles and his latest papers explore the creative writings of O. Mandelstam, A. Akhmatova, and A. Solzhenitsyn. He is the author of *Book on Akmeism* (2000) and *Sergei Esenin* (2007, with Michail Sverdlov).

SERIES: STUDIES IN SLAVIC AND RUSSIAN LITERATURES, CULTURES AND HISTORY

## LITERARY CRITICISM

### The Twentieth-Century Russian Short Story.

A Critical Companion

Lyudmila Parts

978-1-934843-44-4 • cloth \$49.00 / £ 40.99

978-1-934843-69-7 • paper \$24.95 / £17.50

400 pages • January 2010

*The Twentieth-Century Russian Short Story: A Critical Companion* is a collection of the most informative critical articles on some of the best twentieth century Russian short stories from Chekhov 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 and in the subjects, structure, and themes of the twentieth century Russian short story. American, European and Russian scholars discuss the recurrent themes of language's power and limits, of childhood and old age, of art and sexuality, and of cultural, individual and artistic memory. The book opens with a discussion of the short story genre and its socio-cultural function. *The Twentieth-Century Russian Short Story* will be of value to all students and scholars of Russian literature, the Short Story, and Genre Theory.

**Lyudmila Parts** (Ph.D. Columbia University, 2002) is Associate Professor at the Department of Russian and Slavic Studies at McGill University. Her book *The Chekhovian Intertext: Dialogue with a Classic* (2008) explores the intersection of intertextuality, cultural memory, and cultural myth. She has published articles on Dostoevsky, Chekhov, Tolstaya, Petrushevskaya, P'etskukh, and Pelevin.

SERIES: CULTURAL REVOLUTIONS: RUSSIA IN THE TWENTIETH CENTURY

## HOLOCAUST • MEMOIRS • POLISH HISTORY

### A Partisan of Vilna

Rachel Margolis

978-1-934843-91-8 • cloth \$40.00 / £33.50

978-1-934843-95-6 • paper \$25.00 / £20.99

450 pages • March 2010

*A Partisan of Vilna* is the memoir of Rachel Margolis, the sole survivor of her family, who escaped from the Vilna Ghetto with other members of the resistance movement, the FPO (United Partisan Organization), and joined the Soviet partisans in the forests of Lithuania to sabotage the Nazis. Beginning with an account of Rachel's life as a precocious, privileged girl in pre-war Vilna, it goes

on to detail life in the Vilna Ghetto, including the development and struggles of the FPO against the Nazis. Finally, the book chronicles the escape of a group of FPO members into the forest of Belarus, where Rachel became a partisan fighter. Rather than "keep house" back at their bunker like other female partisans, Rachel demanded assignments to active duty alongside the men. Going on military assignments, Rachel burned down a bridge, blew up railroad tracks, and helped bring in food supplies for her fellow partisans. The book opens with an introductory essay by renowned Polish historian, Antony Polonsky.

**Rachel Margolis** received a Ph.D. in biology and taught until the late 1980's. She then co-founded Lithuania's only real Holocaust museum, the Green House in Vilnius. She is also responsible for the discovery and transcription of the Kazimierz Sakowicz diary, published here in the US under the title, *Ponary Diary: A Bystander's Account of Mass Murder* (Yale University Press, 2004).

SERIES: JEWS OF POLAND

## RUSSIAN PHILOSOPHY • COMPARATIVE RELIGION

### Holy Russia, Sacred Israel.

Jewish-Christian Encounters in Russian

Religious Thought

Dominic Rubin

978-1-934843-79-6 • cloth \$55.00 / £45.99

400 pages • May 2010

*Holy Russia, Sacred Israel* examines how Russian religious thinkers, both Jewish and Christian, conceived of Judaism, Jewry and the 'Old Testament' philosophically, theologically and personally at a time when the Messianic element in Russian consciousness was being stimulated by events ranging from the pogroms of the 1880s, through two Revolutions and World Wars, to exile in Western Europe. An attempt is made to locate the boundaries between the Jewish and Christian, Russian and Western, Gnostic-pagan and Orthodox elements in Russian thought in this period. The author reflects personally on how the heritage of these thinkers - little analyzed or translated in the West - can help Orthodox (and other) Christians respond to Judaism (including 'Messianic Judaism'), Zionism, and Christian anti-Semitism today.

**Dominic Rubin** (Ph.D. in Linguistics, London University) is a lecturer in Philosophy, Biblical Hebrew, Old Testament at St. Philaret's Orthodox Christian Institute and the Moscow Higher School of Economics.

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## ART HISTORY

### A Century of Russian Art, 1900-2000

John E. Bowlit

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350 pages • 100 color illustrations • June 2010

*A Century of Russian Art, 1900-2000* focuses on the artists, ideas and movements which contributed to Russia's cultural renaissance during the first years of the twentieth century and continued to provide Soviet and then post-Soviet art with its distinguishing characteristics. Through comparative essays regarding the Silver Age, the Avant-Garde, or Constructivism and the applied arts, in addition to appreciations of individual artists

such as of Chagall, Filonov, Kandinsky, Malevich, Miasoedov, Nikritin, Popova, Rodchenko and Tatlin, *A Century of Russian Art* describes the principal semaphores of modern Russian art, concentrating on Symbolism and the plastic arts, the move towards abstract painting, the time of Revolution, the ascendancy of Socialist Realism, and the non-conformist trends.

**John E. Bowlit** (Ph.D. University of St. Andrews, Scotland) is Professor in Department of Slavic Languages and Literatures and Director, Institute of Modern Russian Culture at the University of Southern California, Los Angeles. His most recent book was *Moscow and St. Petersburg, 1900-1920. Art, Life and Culture* (Thames and Hudson) published in 2008.

SERIES: CULTURAL REVOLUTIONS: RUSSIA IN THE 20TH CENTURY

## LITERARY CRITICISM • RUSSIAN JEWISH STUDIES • POETRY

"I am to be read not from left to right, but in Jewish: from right to left".

### The Poetics of Boris Slutsky

Marat Grinberg

978-1-934843-73-4 • cloth \$45.00 / £37.50

400 pages • June 2010

Boris Slutsky (1919-1986) is a major original figure of Russian poetry of the second half of the twentieth century, whose oeuvre has remained unexplored and unstudied. The first scholarly study of the poet, Marat Grinberg substantially fills this critical lacuna in the current comprehension of Russian and Soviet literatures. Grinberg argues that Slutsky's body of work amounts to a Holy Writ of his times, which daringly fuses biblical prooftexts and stylistics with the language of late Russian Modernism and Soviet newspeak. "I am to be read not from left to right, but in Jewish: from right to left" is directed toward readers of Russian poetry and pan-Jewish poetic traditions, scholars of Soviet culture and history and the burgeoning field of Russian Jewish studies. Finally, it contributes to the general field of poetics and Modernism.

**Marat Grinberg** (Ph.D. University of Chicago, 2006) is Assistant Professor of Russian and Humanities at Reed College in Portland, Oregon. His recent essays include "The Problem of Evil: an Exchange with Tony Judt" (*The New York Review of Books*, 2008); "All the Young Poets have Become Old Jews": Boris Slutsky's Russian Jewish Canon" (*East European Jewish Affairs*, 2007) and "The Midrash from Joseph: Isaac and Abraham" as Brodsky's Ur-Text" *Poetics in Essays in Honor of Anna Lisa Crone* (Slavica, 2007).

SERIES: BORDERLINES: RUSSIAN AND EAST EUROPEAN-JEWISH STUDIES

## LITERARY CRITICISM • BIOGRAPHY

### Ivan Konevskoi, "Wise Child" of Russian Symbolism

Joan Delaney Grossman

978-1-934843-89-5 • cloth \$45.00 / £37.50

200 pages • June 2010

*Ivan Konevskoi: "Wise Child" of Russian Symbolism* examines the life and work of one of Russia's most compelling figures. Ivan Konevskoi, a poet, thinker, mystic, and for many decades, the "lost genius" of Russian modernism plunged deeply into currents of modern mystical thought and art in the 1890s. A passionate searcher for immortality, he developed his own version of pantheism meant to guard his unique persona from dissolution in the All-One. Engaged by the poetry of Tjutchev, Vladimir Solov'ev

and Rossetti, William James's psychology, paintings of Pre-Raphaelites and Arnold Boecklin, Old Russian historical myth, the Finnish Kalevala, his worldview grew more audacious along with his confidence in the magical power of the word as he matured. Through this examination of the Konevskoi's journey, Grossman provides unique insight into Russian Symbolist movement. Drowning in 1901 at age 23, Konevskoi left a legacy unfinished, rich, and intriguing.

**Joan Delaney Grossman** (Ph.D. Harvard University) is Professor Emerita of Slavic Languages and Literatures at University of California at Berkeley. Her publications include *Edgar Allan Poe in Russia* (1973), *Valery Bryusov and the Riddle of Russian Decadence* (1984), co-edited *Creating Life* (with Irina Paperno, 1994) and *William James in Russian Culture* (with Ruth Rischin, 2003).

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## LITERARY CRITICISM

### Charms of Cynical Reason

Tricksters in Soviet and Post-Soviet Culture

Mark Lipovetsky

978-1-934843-45-1 • cloth \$42.00 / £35.00

250 pages • July 2010

The impetus for *Charms of Cynical Reason* is the phenomenal and little explored popularity of various tricksters flourishing in official and unofficial soviet culture, as well as into the post-Soviet era. Mark Lipovetsky interprets this puzzling phenomenon through the analysis of the most remarkable and fascinating literary and cinematic images of Soviet and post-Soviet tricksters - including such "cultural idioms" as Ostap Bender, Buratino, Vasilii Tyorkin, Shtirlitz, and a few others. The steady charisma of Soviet tricksters spreading from the 1920s to the 2000s is indicative of at least two fundamental features of both the Soviet and post-Soviet societies. First, tricksters reflect the constant presence of irresolvable contradictions and yawning gaps within the Soviet (as well as post-soviet) social universe. Secondly, these characters epitomize the realm of cynical culture thus far unrecognized in Russian Studies. Soviet tricksters present survival in a cynical, contradictory and inadequate world, not as a necessity, but as field for creativity, play, and freedom. Through an analysis of the representation of tricksters in Soviet and post-Soviet culture Lipovetsky attempts to draw a virtual map of the Soviet and post-Soviet cynical reason: to identify its symbols, discourses, contradictions, and by these means - its historical development from the 1920s to the 2000s.

**Mark Lipovetsky** (Ph.D. Ural State University, 1989) is a professor in the Department of Germanic and Slavic Languages and Literatures and joint faculty member at the Comparative Literature Program at the University of Boulder. His most recent book, *Paralogies: The Transformations of (Post) Modern Discourse in Russian Culture of the 1920s-2000s* (Moscow: Novoe Literaturnoe Obozrenie), published in 2008.

SERIES: CULTURAL REVOLUTIONS: RUSSIA IN THE 20TH CENTURY

## LITERARY CRITICISM

### All the Same the Words Don't Go Away

Essays on Authors, Heroes, Aesthetics, and Stage

Adaptations from the Russian Tradition

Caryl Emerson

Preface by David Bethea

978-1-934843-81-9 • cloth \$69.00 / £57.50

450 pages • November 2010

*All the Same the Words Don't Go Away* brings together twenty five years of essays and reviews, linked loosely by three themes. First is the creative potential inherent in transposing classic literary texts into other genres or media (operatic, dramatic) and the responsibilities, if any, that govern the transposer, audience, and critic. The practice of transposition, however, gives rise to a creative conflict: is there a limit to the amount of ornamentation, pressure, or dilution to which the "mediated" word can be subject? Finally, the more polemical of the essays included here are structured on the Bakhtinian notion of co-existing "plausibilities" and points of view. What a carnival approach can uncover in Pushkin that might have surprised and even pleased the poet, what a libretto or play script brings out that the "true original" hides: here the work of the creator and the critic can overlap in thrilling ways that respect the competencies of each. The book includes an original Preface written by renowned Slavic scholar, David Bethea.

**Caryl Emerson** (Ph.D. University of Texas at Austin, 1980) is A. Watson Armour III University Professor of Slavic Languages and Literatures, Chair of the Slavic Department and Professor of Comparative Literature and Princeton University. She is the author of *The Life of Musorgsky* (Cambridge University Press, 1999) and numerous articles on Russian 19th-century prose, the Russian critical tradition, Pushkin as prose writer and playwright, Russian music and opera, Eastern and Central European prose and Russian spiritual philosophy.

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## LITERARY CRITICISM

### Keys to "The Gift".

A Guide to Vladimir Nabokov's Novel

Yuri Leving

978-1-934843-11-6 • cloth \$40.00 / £33.50

978-1-934843-97-0 • paper \$21.00 / £17.50

350 pages • November 2010

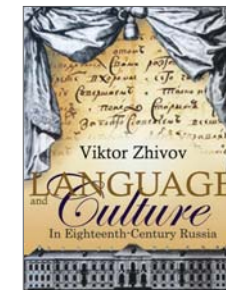
Yuri Leving's *Keys to "The Gift"* systematizes in a succinct and coherent way the main available data on Nabokov's most complex Russian novel - *The Gift* (1934-1939) - from passing notes in the private correspondence to scholarly articles, accumulated during the seventy years since its first appearance in the print. Its first part, "The Novel," outlines the basic properties of *The Gift*: the plot, characters, style, and motifs, as well as reconstructs an internal chronology of the novel. The second part of the monograph, "The Text," describes the creation of the novel and the history of its publication, public and critical reaction, challenges of the English translation, as well as its post-Soviet reception. Besides annotations to all five chapters of *The Gift*, the "Commentary" provides insights into problems of paleography featuring unique textological analysis of *The Gift* based on the author's study of the archival copy of the manuscript.

**Yuri Leving** (Ph.D. Hebrew University of Jerusalem, 2002) is an Associate Professor and Chair of the Department of Russian Studies at Dalhousie University. His main field of interest is Russian literature, culture and film. Leving is the author of over sixty academic articles, a book *Train Station - Garage - Hangar: Vladimir*

*Nabokov and Poetics of Russian Urbanism* (2004, Short-listed for Andrey Bely Prize), co-editor of two volumes of articles, *Eglantine* (2005) and *Empire N. Nabokov and Heirs* (2006), as well as the editor of the *Nabokov Online Journal*.

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### Language and Culture in Eighteenth-Century Russia

Victor Zhivov

Translated by Marcus C. Levitt

978-1-934843-12-3

cloth \$78.00 / £64.99

524 pages • June 2009

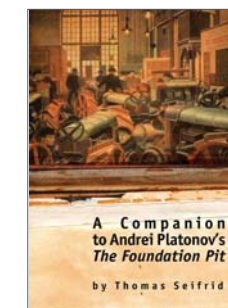
Victor Zhivov's *Language and Culture in Eighteenth-Century Russia* is one of the most important studies ever published on eighteenth century Russia. Historians and students of Russian culture agree that the creation of a Russian literary language was key to the formation of a modern secular culture, and *Language and Culture in Eighteenth-Century Russia* traces the growth of a vernacular language from the "hybrid Slavonic" of the late seventeenth century through the debates between "archaists and innovators" of the early nineteenth century. Zhivov's study is an essential work on the genesis of modern Russian culture; the aim of this translation is to make it available to historians and students of Russian culture.

**Viktor Zhivov** (Ph.D. Moscow University) is a Professor at University California - Berkeley and Institute of Russian Language, Russian Academy of Sciences, Moscow. His books on the history of Russian language include *Cultural Conflicts in the History of the Russian Literary Language of the Eighteenth to the Beginning of the Nineteenth Century* (in Russian, 1991), *East Slavic Orthography of the Eleventh-Thirteenth Centuries* (in Russian, 2006), and others. A collection of his articles on cultural history *Studies in the History and Pre-History of Russian Culture* was published in Moscow in 2002 and his historical monograph *Aspects of the Church History in the Epoch of Peter the Great: Studies and Source* published in 2004.

**Marcus C. Levitt** (Ph.D. Columbia University, 1984) is an Associate Professor and Chair of the Department of Slavic Languages and Literatures, University of Southern California. Dr. Levitt is known for both his work on eighteenth-century Russian culture and on Pushkin. His major publications include *Russian Literary*

*Politics and the Pushkin Celebration of 1880* (Cornell University Press 1989), *Early Modern Russian Writers, Late Seventeenth and Eighteenth Centuries*, Volume 150 in the series *The Dictionary of Literary Biography* (1995; Editor and contributor) and *Making Russia Visible: The Status of the Visual in Eighteenth-century Russian Literature* (forthcoming).

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## LITERARY CRITICISM

### A Companion to Andrei Platonov's "The Foundation Pit"

Thomas Seifrid

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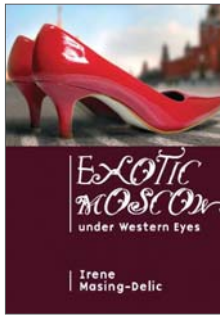
paper \$21.00 / £17.50

204 pages • April 2009

Written at the height of Stalin's first "five-year plan" for the industrialization of Soviet Russia and the parallel campaign to collectivize Soviet agriculture, *Andrei Platonov's The Foundation Pit* registers a dissonant mixture of utopian longings and despair. Furthermore, it provides essential background to Platonov's parody of the mainstream Soviet "production" novel, which is widely recognized as one of the masterpieces of twentieth-century Russian prose. In addition to an overview of the work's key themes, it discusses their place within Platonov's oeuvre as a whole, his troubled relations with literary officialdom, the work's ideological and political background, and key critical responses since the work's first publication in the West in 1973.

**Thomas Seifrid** (Ph.D. Cornell University, 1984) is Professor of Slavic Studies, University of Southern California. He is the author of *Andrei Platonov. Uncertainties of Spirit* (Cambridge University Press, 1992), *The Word Made Self: Russian Writings on Language, 1860-1930* (Cornell University Press, 2005), and numerous articles on Russian literature and culture.

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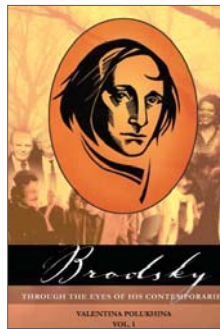
**LITERARY CRITICISM**  
**Exotic Moscow Under Western Eyes**

Irene Masing-Delic  
978-1-934843-40-6  
cloth \$59.00 / £49.50  
264 pages • March 2009

This collection of essays on Turgenev, Goncharov, Conrad, Dostoevsky, Blok, Briusov, Gor'kii, Pasternak and Nabokov represents diverse voices but is also unified. One invariant is the recurring distinction between "culture" and "civilization" and the vision of Russia as the bearer of culture because it is "barbaric." Another stance advocates the synthesis of "sense and sensibility" and the vision of "Apollo" and "Dionysus" creating a "civilized culture" together. Those voices that delight in the artificiality of civilization are complemented by those apprehensive of the dangers in barbarism. This collection thus adds new perspectives to the much-debated opposition of a vital Russia and a declining West, offering novel interpretations of classics from *Oblomov* to *Lolita* and *The Idiot* to *Doctor Zhivago*.

**Irene Masing-Delic** (Ph.D. University of Stockholm) is a Professor at The Ohio State University, Columbus, Ohio. Her publications include *Abolishing Death* (1992) and most recently an article "Purges and Patronage: Gor'kii's Promotion of Socialist Culture" appeared in *Personality Cults in Stalinism*.

SERIES: CULTURAL REVOLUTIONS: RUSSIA IN THE TWENTIETH CENTURY



**LITERARY CRITICISM • BIOGRAPHY**  
**Brotsky Through the Eyes of His Contemporaries**

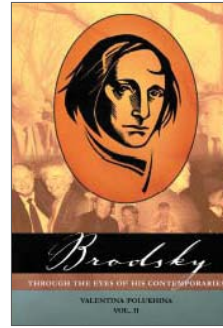
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978-1-934843-05-6  
paper \$24.95 / £20.99  
360 pages • 15 illustrations  
November 2008



*Brotsky Through the Eyes of His Contemporaries* (Volume I) offers a fascinating record of conversations with poets of various nationalities about Joseph Brodsky: Czeslaw Milosz, Roy Fisher, Lev Loseff, Bella Akhmadulina, Natalia Gorbanevskaya, Tomas Venclova, Viktor Krivulin, Alexander Kushner, and Elena Shvarts. In comparison with the first edition of this volume published in 1992 this new revised second edition is enlarged with three new interviews and a series of previously unpublished unique photographs from the personal archives of the author and the interviewees.

The collection combines biographical details with a new and authoritative interpretation of the poetics, style, and ideas of one of the most influential poets to emerge in post-Stalinist Russia. As a

poet, essayist, and playwright, Brodsky is widely known and read in the English-speaking world. This book is a superb guide to further study of Brodsky's work both for specialist scholars and general readers who are intoxicated by poetry.



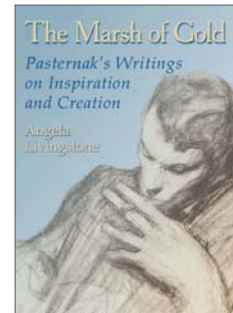
Volume 2  
978-1-934843-16-1  
cloth \$70.00 / £58.50  
978-1-934843-06-4  
paper \$29.95 / £24.99  
604 pages • 71 illustrations  
November 2008



In the new second volume of *Brotsky Through the Eyes of His Contemporaries*, the collection of interviews features eye-witness accounts of Joseph Brodsky's friends and family members, publishers, editors, translators, students, and fellow poets including John Le Carre, Oleg Tselkov, Petr Vail, Bengt Jangfeldt, Susan Sontag, Seamus Heaney, Derek Walcott, and others.

This collection of 40 interviews illuminates an intriguing contemporary phenomenon and affords a fascinating insight into the American literary scene. Continuing the discussion begun in the first volume, this series of interviews contains important discussions on the style, ideas, and personality of one of the most brilliant and paradoxical poets of our time. Subtle, incisive, and rigorous in its critical evaluation, each discussion significantly advances our understanding of Brodsky's complex poetic world. All discussions are linked by core questions that are carefully and sometimes provocatively formulated. The interviews are published together with many unique photographs from the private archives of the author and the interviewees.

**Valentina Polukhina** is Professor Emeritus of Russian Literature at Keele University, England and the author of several major studies of Brodsky: *Joseph Brodsky: A Poet for Our Time* (CUP, 1989), *Brodsky Through the Eyes of His Contemporaries*, (volume I, St Martin's Press, 1992); a Russian version *Brodskii glazami sovremennikov* (volume I, 1997, 2006) and *A Dictionary of Brodsky's Tropes* (Tartu University Press, 1995). She is editor of a collection of Brodsky's interviews – *Bol'shaya kniga intervyyu* (with Lev Loseff, 2000, 2005 & 2007), *Brodsky's Poetics and Aesthetics* (1990) and *Joseph Brodsky: The Art of a Poem* (with A. Stepanov and I. Fomenko, 1999 and 2002), *Poetika Brodskogo*, (with A. Korhinsky 2003) and *Iosif Brodskii: Strategiya chteniya* (2005).



SERIES: STUDIES IN SLAVIC AND RUSSIAN LITERATURES, CULTURES AND HISTORY

**LITERARY CRITICISM**

**The Marsh of Gold. Pasternak's Writings on Inspiration and Creation**  
Texts by Boris Pasternak  
Selected, edited, translated and

provided with commentaries by  
**Angela Livingstone**  
978-1-934843-23-9  
cloth \$50.00 / £41.99  
330 pages • September 2008

Major statements by the celebrated Russian poet Boris Pasternak (1890-1960) about poetry, inspiration, the creative process and the significance of artistic/literary creativity in his own life as well as in human life altogether, are presented here in his own words (in translation) and are discussed in the extensive Commentaries and Introduction. The texts range from 1910 to 1946 and are between two and ninety pages long. There are commentaries on all the texts, as well as a final essay on Pasternak's famous novel *Doctor Zhivago*, which is looked at here in the light of what it says on art and inspiration.

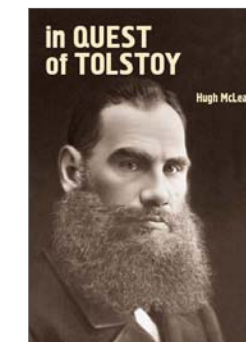
Although universally acknowledged as one of the great writers of the twentieth century, Pasternak is not yet sufficiently recognized as the highly original and important thinker that he was. All his life he thought and wrote about the nature and significance of the experience of inspiration, though avoiding the word "inspiration" where possible as his own views were not the conventional ones. *The Marsh of Gold* strives to make this philosophical aspect of his work better known, and to communicate to readers without Russian the pleasure and interest of an "inspired" life as Pasternak experienced it.

**Angela Livingstone** (Ph.D. Cambridge University) has focused on Russian literature of the nineteenth and twentieth centuries after publishing one book on a German literature topic, *Lou Andreas-Salome, Her Life and Writings*. As a researcher, Dr. Livingstone has specialized mainly in the work of Boris Pasternak, Marina Tsvetaeva and Andrei Platonov. For more than thirty years she taught in the Department of Literature at the University of Essex, Colchester, U.K. with which, now retired, she is still closely affiliated, holding the title of Research Professor.

"Lucid and full commentaries are interspersed between the pieces, making this an indispensable volume for any student of Pasternak or early twentieth-century Russia."

– Sasha Dugdale, *Times Literary Supplement*, May 8, 2009

SERIES: STUDIES IN SLAVIC AND RUSSIAN LITERATURES, CULTURES AND HISTORY



**LITERARY CRITICISM**  
**In Quest of Tolstoy**

Hugh McLean  
978-1-934843-02-4  
cloth \$75.00 / £62.50  
256 pages • March 2008

Lev Tolstoy has held the attention of mankind for well over a century. A supremely talented artist, whose novels and short stories continue to entrance readers all over the world, he was at

the same time a fearless moral philosopher who explored and challenged the fundamental bases of human society—political, economic, legal, and cultural. Hugh McLean investigates some of the numerous puzzles and paradoxes in the Tolstoyan heritage, engaging both with Tolstoy the artist, author of those incomparable novels, and Tolstoy the thinker, who, from his impregnable outpost at Yasnaya Polyana, questioned the received ideas and beliefs of the whole civilized world. In two concluding essays, "Tolstoy beyond Tolstoy," McLean deals with the impact of Tolstoy on such diverse figures as Ernest Hemingway and Isaiah Berlin.

**Hugh McLean** (Ph.D. Harvard University) taught at Harvard University, the University of Chicago, and the University of California, Berkeley, now Professor Emeritus. He is the author of "Nikolai Leskov, the Man and His Art" edited *In the Shade of the Giant: Essays on Tolstoy*.

"Reading this collection convinces me that Professor McLean is the most modest, appreciative, and penetrating critic of Tolstoy I've ever read."

– Bob Blaisdell, Kingsborough Community College, City University of New York, *Tolstoy Studies Journal*

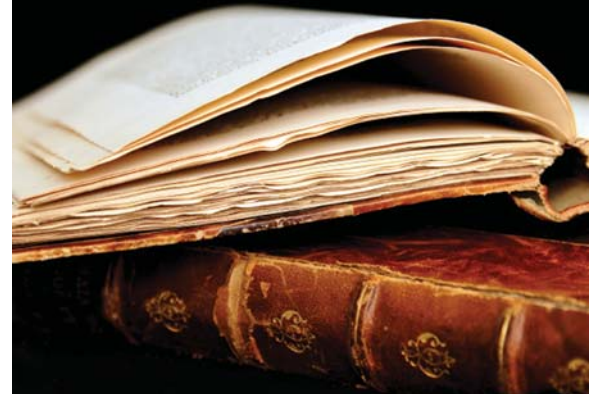
"The volume offers an invaluable companion both for readers of Tolstoy and for long-time fans of McLean's meticulous and thought provoking work...Through his masterful command of Tolstoy's writings, McLean seems to lead the reader right into Tolstoy's mind."

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