Open Books in Slavic Studies
Dear Friends and Colleagues,

It brings me great pleasure to present this catalog of freely available open access ebooks. Originally published by the Boston-based publishing house Academic Studies Press (ASP) between the years of 2008-2015, the titles within include many first-ever translations of seminal works in Russian literary and cultural history, many first-ever English-language studies of key figures in Russian literature, and many original studies based on rare archival materials. Working in partnership, Borderlines Foundation and ASP have carefully selected the titles featured within from ASP’s robust Slavic Studies catalog and republished them in digital PDF and EPUB formats across several open access repositories. Our mutual hope is to distribute these intellectually significant works to a wider audience, democratizing peer reviewed research in Slavic Studies on a global scale. The reader will find these titles curated into five thematic categories, including: The New Eighteenth Century; Rediscovering the Russian Canon; Judaism and Its Interlocutors; Vernacular Modernisms; and Reading and Rereading Nabokov. A handful of equally significant titles that did not fit into these categories are also featured separately at the end of this catalog.

In addition to the digital formats, affordable paperback editions of all titles included in this project are now available through ASP and anywhere books are sold. The reader will find each catalog entry includes ISBNs for the open access PDF, open access EPUB, newly available paperback edition, and original hardback/library edition. If your preferred format is open access, we encourage you to access these publications on JSTOR, OAPEN, borderlinesfoundation.org/open, and academicstudiespress.com/repository to help us capture crucial usage data to help support similar projects in the future. More information on accessing these open access editions can be found at the end of this catalog.

This project would not have been possible without the generous support of the Andrew W. Mellon Foundation and the National Endowment for the Humanities exciting new Humanities Open Book initiative. We are grateful for their support and guidance.

We hope the titles herein will be meaningful for teaching and research in Slavic Studies and the humanities and to the edification of the general reader. We encourage and welcome all feedback to this project.

Best wishes,

Igor Nemirovsky
Director, Borderlines Foundation for Academic Studies
EARLY MODERN RUSSIAN LETTERS
Texts and Contexts

MARCUS C. LEVITT

Series: Studies in Russian and Slavic Literatures, Cultures, and History
9781618116741 | Open Access | PDF
9781618119148 | Open Access | EPUB
9781934843680 | $119.00 | Hardcover
9781618118080 | $45.00 | Paperback

This volume 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 'ocularcentrism' 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 (PhD Columbia University) is a professor in the Department of Slavic Languages and Literatures at the University of Southern California.

"Supported by an immense body of quotations and passages, all well-translated from the Russian originals, the essays offer Levitt's novel ideas on traditional and progressive trends in mid- to late-eighteenth century Russian culture. Marked by the author's sometimes sarcastic commentaries on the literary epoch and its concerns, the book reflects Levitt's meticulous scholarship. The essays provide a wealth of information on topics, texts, and contexts... Fascinating arguments on the source of Sumarokov's transposition of Shakespeare's Hamlet shed new light on the intellectual tenets of Russian classicism... A valuable resource for students of Russian and comparative literature of this epoch. Recommended."

— D. Hutchins, Buena Vista University, CHOICE: Current Reviews for Academic Libraries

"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, University of Pittsburgh
CREATING THE EMPRESS
Politics and Poetry in the Age of Catherine II

VERA PROSKURINA

Series: Ars Rossica
January 2011 | 312 pp.
9781618116710 | Open Access | PDF
9781618119117 | Open Access | EPUB
9781936235506 | $109.00 | Hardcover
9781618118059 | $35.00 | Paperback

In Creating the Empress, Vera Proskurina examines the interaction between power and poetry in creating the imperial image of Catherine the Great, providing a detailed analysis of a wide range of Russian literary works from this period, particularly the main Classical myths associated with Catherine (Amazon, Astraea, Pallas Athena, Felicitas, Fortune, etc.), as well as how these Classical subjects affirmed imperial ideology and the monarch’s power. Each chapter of the book revolves around the major events of Catherine’s reign (and some major literary works) that give a broad framework to discuss the evolution of important recurring motifs and images.

VERA PROSKURINA (PhD, Moscow State University) is Senior Lecturer in the Department of Russian and East Asian Languages and Cultures at Emory University.

“The volume includes careful analyses of contemporary sources as well as of the poetry, prose, and journalism of the eighteenth century. Highly recommended.”
— A. J. DeBlasio, Dickinson College, CHOICE: Current Reviews for Academic Libraries

“The strength of Proskurina’s work lies in its detailed analysis of a wide range of Russian literary works from this period, particularly in highlighting the frequent use of Classical subjects or genres by authors to discuss the symbolic or analogous content of their writings. Similarly, she draws on an impressive range of English and Russian language scholarship to emphasize the need to view these Classical themes and motifs in the context of wider European symbolic traditions, as well as the immediate historical context of Catherine II’s reign.”
— Paul Keenan, London School of Economics and Political Science, Kritika: Explorations in Russian and Eurasian History
THE INVENTION OF MIKHAIL LOMONOSOV
A Russian National Myth

STEVEN USITALO

Series: Imperial Encounters in Russian History
August 2013 | 298 pp.
9781618116727 | Open Access | PDF
9781618119124 | Open Access | EPUB
9781618111739 | $99.00 | Hardcover
9781618118066 | $35.00 | Paperback

This study explores the evolution of Lomonosov’s imposing stature in Russian thought from the middle of the eighteenth century to the closing years of the Soviet period. It reveals much about the intersection in Russian culture of attitudes towards the meaning and significance of science, as well as about the rise of a Russian national identity, of which Lomonosov became an outstanding symbol. Idealized depictions of Lomonosov were employed by Russian scientists, historians, and poets, among others, in efforts to affirm to their compatriots and to the state the pragmatic advantages of science to a modernizing nation. In setting forth this assumption, Usitalo notes that no sharply drawn division can be upheld between the utilization of the myth of Lomonosov during the Soviet period of Russian history and that which characterized earlier views. The main elements that formed the mythology were laid down in the eighteenth and nineteenth centuries; Soviet scholars simply added more exaggerated layers to existing representations.

STEVEN USITALO (PhD McGill University) is Professor of History at Northern State University.

“Usitalo’s most welcome monograph tracks the ever expanding myth of Lomonosov from its eighteenth century origins down to its Soviet implosion, clarifying, along the way the role the myth played in the modernization of Russian national culture. The product of years of study in Lomonosov’s native land, Usitalo’s unprecedented work provides a well-researched, subtly argued corrective to the longstanding view of Lomonosov as the unrivaled ‘father of Russian science.’”

— James Cracraft, University of Illinois at Chicago

“With his book, Usitalo has proven that it is possible to write in an original way about an old topic and make it exciting and relevant. The author not only deconstructs and obliterates the old myth, but retracts the true story of Lomonosov, the scientist. ... With this book Usitalo advances not just our understanding of Lomonosov, but opens the window to a larger study of the role of myth-making in the development of national consciousness.”

— Marina Swoboda, McGill University
“TSAR AND GOD”

And Other Essays in Russian Cultural Semiotics

BORIS USPENSKIJ & VIKTOR ZHIVOV

Translated by Marcus C. Levitt

Series: Ars Rossica
9781618116703 | Open Access | PDF
9781618119100 | Open Access | EPUB
9781936235490 | $99.00 | Hardcover
9781618118042 | $35.00 | Paperback

Featuring a number of pioneering essays by the internationally known Russian cultural historians Boris Uspenskij and Victor Zhivov, this collection includes a number of essays appearing in English for the first time. Focusing on several of the most interesting and problematic aspects of Russia’s cultural development, these essays examine the survival and the reconceptualization of the past in later cultural systems and some of the key transformations of Russian cultural consciousness. The essays in this collection contain some important examples of Russian cultural semiotics and remain indispensable contributions to the history of Russian civilization.

BORIS USPENSKIJ (PhD Moscow University) is a professor at the Russian State University for the Humanities and Professor Emeritus of the Oriental University of Naples. VIKTOR ZHIVOV (PhD Moscow University) was a professor at UC Berkeley and the Russian Language Institute of the Academy of Sciences, Moscow. MARCUS C. LEVITT (PhD Columbia University) is a professor in the Department of Slavic Languages and Literatures at the University of Southern California.

“For anyone concerned with or interested in the topic of cultural development in Russia, particularly during the monarchy, this book would be invaluable, providing as it does in-depth information on the developments and transformations in Russian history, culture, politics, customs and traditions. “Tsar and God” is likely to become a primary reference source for future research in the study of the historical transformation of the Russian state and Russian society.”

— Ayse Dietrich, Middle East Technical University, International Journal of Russian Studies
LANGUAGE AND CULTURE IN EIGHTEENTH CENTURY RUSSIA

VICTOR ZHIVOY
Translated by Marcus C. Levitt

Series: Studies in Russian and Slavic Literatures, Cultures, and History
June 2009 | 524 pp.
9781618116734 | Open Access | PDF
9781618119131 | Open Access | EPUB
9781934843123 | $129.00 | Hardcover
9781618118073 | $35.00 | Paperback

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 this title 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 the field.

VIKTOR ZHIVOY (PhD Moscow University) was a professor at UC Berkeley and the Russian Language Institute of the Academy of Sciences, Moscow. MARCUS C. LEVITT (PhD Columbia University) is a professor in the Department of Slavic Languages and Literatures at the University of Southern California.
BY FABLES ALONE

Literature and State Ideology in Late Eighteenth and Early Nineteenth Century Russia

ANDREI ZORIN

Translated by Marcus C. Levitt

Series: Ars Rossica
June 2014 | 408 pp.
9781618116697 | Open Access | PDF
9781618119094 | Open Access | EPUB
9781618113467 | $119.00 | Hardcover
9781618118035 | $35.00 | Paperback

Academic Studies Press is proud to present this translation of Professor Andrei Zorin’s seminal Korneya Druglayogo Orla. This collection of essays includes several that have never before appeared in English, including “The People’s War: The Time of Troubles in Russian Literature, 1606 –1807” and “Holy Alliances: V. A. Zhukovskii’s Epistle ‘To Emperor Alexander’ and Christian Universalism.”

ANDREI ZORIN (PhD Moscow State University) is Professor of Russian in the Department of Medieval & Modern Languages at the University of Oxford. MARCUS C. LEVITT (PhD Columbia University) is a professor in the Department of Slavic Languages and Literatures at the University of Southern California.

“Rendering Zorin’s unique style and rhetorical ethos in English is a tall order, but Levitt’s and Moonier’s translations almost always get it right, and their rendition of Zorin is spot on…. This is an excellent and sorely needed translation of an important book. Though it has long since become part of the scholarly discourse in Russian literary and cultural history, Zorin’s book could and should have a role in other disciplines as well. Levitt is to be commended for opening a window for it to the wider world. This book will be greeted with particular enthusiasm by faculty who teach Russian literary and cultural history of the eighteenth and nineteenth centuries to undergraduates or novice graduate students whose Russian is not yet sufficient to enjoy Zorin in the original.”

— Joe Peschko, University of Wisconsin-Milwaukee, The Russian Review
Rediscovering the Russian Canon

Before They Were Titans

Essays on the Early Works of Dostoevsky and Tolstoy

Edited with an introduction by ELIZABETH CHERESH ALLEN
with an afterword by Caryl Emerson

Series: Ars Rossica
April 2015 | 352 pp.
9781618116833 | Open Access | PDF
9781618119230 | Open Access | EPUB
9781618114503 | $109.00 | Hardcover
9781618118158 | $35.00 | Paperback

Dostoevsky and Tolstoy are the titans of Russian literature. As mature artists, they led very different lives and wrote vastly different works, but their early lives and writings display provocative kinships, while also indicating the divergent paths the two authors would take en route to literary greatness. The ten new critical essays here, written by leading specialists in nineteenth century Russian literature, give fresh, sophisticated readings to works from the first decade of the literary life of each Russian author—for Dostoevsky, the 1840s; for Tolstoy, the 1850s. Collectively, these essays yield composite portraits of these two artists as young men finding their literary way. At the same time, they show how the early works merit appreciation for themselves, before their authors were Titans.

Contributors include: Elizabeth Cheresh Allen (Bryn Mawr College), Lewis Bagby (University of Wyoming), Caryl Emerson (Princeton University), Susanne Russo (Wesleyan University), Lisa Knapp (Columbia University), Anne Lounsbery (New York University), Robin Feuer Miller (Brandeis University), Gary Saul Morson (Northwestern University), Dale E. Peterson (Amherst College), William Mills Todd III (Harvard University), Ilya Vinitsky (University of Pennsylvania), Justin Weir (Harvard University)

ELIZABETH CHERESH ALLEN (PhD Yale University) was Professor of Russian and Comparative Literature at Bryn Mawr College.

"The collective format works well for Before They Were Titans, allowing for the inclusion of disparate critical voices and approaches. The essays' diversity in this regard is a strength of the volume and the resulting collection is a pleasure to read…. Thoughtfully selected, arranged and composed, these fresh readings of texts showcase the vibrant experimentation and impressive literary scope of the young Dostoevsky and Tolstoy on their own terms. This early period of each writer's oeuvre is often critically neglected, and Before They Were Titans comes as a welcome entry in both Dostoevsky and Tolstoy scholarship."

— Katherine Bowers, University of British Columbia, Slavic and East European Journal
First Words
On Dostoevsky’s Introductions

LEWIS BAGBY

Series: The Unknown Nineteenth Century
December 2015 | 222 pp.
9781618116819 | Open Access | PDF
9781618119216 | Open Access | EPUB
9781618114822 | $79.00 | Hardcover
9781618118134 | $27.00 | Paperback

Dostoevsky attached introductions to his most challenging narratives, including Notes from the House of the Dead, Notes from Underground, The Devil’s, The Brothers Karamazov and “A Gentle Creature.” Despite his clever attempts to call his readers’ attention to these introductions, they have been neglected as an object of study for over 150 years. That oversight is rectified in First Words, the first systematic study of Dostoevsky’s introductions. Using Genette’s typology of prefaces and Bakhtin’s notion of multiple voices, Lewis Bagby reveals just how important Dostoevsky’s first words are to his fiction. Dostoevsky’s ruses, verbal winks, and backward glances indicate a lively and imaginative author at earnest play in the field of literary discourse.

LEWIS BAGBY (PhD University of Michigan) is Professor Emeritus of Russian at the University of Wyoming.

“Students, teachers, and admirers of Dostoevsky’s novels, of whom there are many, will want to have Lewis Bagby’s book at hand or nearby. In this engaging and provocative study, Bagby offers the most extensive analysis to date of what he calls Dostoevsky’s “first words,” the introductions that appear in many of Dostoevsky’s texts. ... With its hard look at a new, little understood, but absolutely crucial, area of Dostoevsky’s work, Bagby’s study is a useful guide to a significant body of Dostoevsky’s fiction, and is especially well written. Full of sure-handed, solid, refreshing critical analysis, this volume belongs in the top echelon of scholarship about Dostoevsky.”

— Tatyana Novikov, University of Nebraska-Omaha, The Rocky Mountain Review of Language and Literature

“What might seem at first like a rather narrow topic becomes, in Bagby’s capable hands, a path into a complex realm of contradictory voices and ideas, ultimately yielding significant new readings of several of Dostoevsky’s most important works... This exhilarating, wonderfully written and profoundly original book is a very significant contribution to Dostoevsky studies and to scholarship on nineteenth century Russian literature more generally... This book will be an invaluable addition to Dostoevsky bibliography for readers, students, and scholars alike.”

— Kate Holland, University of Toronto, Canadian Slavonic Papers
THE SUPERSTITIOUS MUSE
Thinking Russian Literature Mythopoetically

DAVID BETHEA

Series: Studies in Russian and Slavic Literatures, Cultures, and History; Ars Rossica
November 2009 | 432 pp.
9781618116789 | Open Access | PDF
9781618119186 | Open Access | EPUB
9781934843178 | $119.00 | Hardcover
9781618118127 | $45.00 | Paperback

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 personhood, psychic totality) of the given writer is all-important, argues Bethea, as it is that which combines the biographical and the capacious 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 (PhD University of Kansas) is Vilas Distinguished Professor of Slavic Languages at the University of Wisconsin–Madison.

“Few American Slavists have been as prolific as David Bethea; hence this ample collection represents only a small sampling of his work. Nonetheless, it gives a good sense of his scholarly preoccupations over the past three decades. The book is wide-ranging in both its theoretical concerns and its choice of primary texts… Bethea’s approach opens up obscure passages in unprecedented ways, often with admirable clarity.”

— Michael Wachtel, Princeton University, Slavic Review
A "Labyrinth of Linkages" in Tolstoy's Anna Karenina

GARY L. BROWNING

Series: Studies in Russian and Slavic Literatures, Cultures, and History
December 2015 | 132 pp.
9781618116796 | Open Access | PDF
9781618119193 | Open Access | EPUB
9781936235186 | $90.00 | Hardcover
9781936235476 | $19.00 | Paperback

The renowned Russian writer Leo Tolstoy created a realistic masterpiece in Anna Karenina (1878). In the same work, moreover, he utilized allegory and symbol to an extent and at a level of sophistication unknown in his other works. In Browning's study, the author identifies and analyses previously unnoticed or only briefly mentioned "linkages and keystones" found in two highly developed clusters of symbols, arising from Anna's momentous train ride and peasant nightmares, and of allegories, rooted in Vronsky's disastrous steeplechase. Within this labyrinth of symbol and allegory lies embedded much of the novel's most significant meaning. This study will be of particular interest to students and scholars of Russian literature, Tolstoy, symbol, allegory, structuralism, and moral criticism.

GARY L. BROWNING (PhD Harvard University) is Professor Emeritus at Brigham Young University.

"Recent scholarship has by and large taken Tolstoy's reference to the 'labyrinth of linkages' in Anna Karenina to indicate the dense and complicated network of interrelated and mutually illuminating images that create pathways to explicating the novel's many possible meanings. However, a labyrinth in the classical sense in unicursal: one sinuous route leads from the outside into the center. The hermeneutic of Gary L. Browning's book more closely aligns with this second conception."

— Julie W. de Sherbinin, Colby College, The Russian Review
**Freedom from Violence and Lies**

*Essays on Russian Poetry and Music by Simon Karlinsky*

Edited by ROBERT P. HUGHES, THOMAS A. KOSTER & RICHARD TARUSKIN

Series: Ars Rossica
9781618116765 | Open Access | PDF
9781618119162 | Open Access | EPUB
97816181111586 | $129.00 | Hardcover
9781618118103 | $45.00 | Paperback

Simon Karlinsky (1924-2009) was a prolific, provocative, and controversial scholar of modern Russian literature, of sexual politics, and of music. He held advanced degrees from Harvard University (MA, 1961) and the University of California, Berkeley (PhD, 1964), where he taught in the Department of Slavic Languages and Literatures from 1964 to 1991. Among his path-breaking publications were two studies of the life and works of Marina Tsvetaeva (in 1966 and 1985), *The Sexual Labyrinth of Nikolai Gogol* (1976), *Russian Drama from Its Beginnings to the Age of Pushkin* (1985), and editions of the letters of Anton Chekhov (1973), as well as the letters of Russian emigre writers and the correspondence between Vladimir Nabokov and Edmund Wilson (1979; 2001). This volume offers a miscellany of Karlinsky’s book reviews and articles on poetry and music never collected before and will appeal to general readers interested in all things Russian, as well as to all students and scholars of Russian poetry, music, and culture.

ROBERT P. HUGHES is Professor Emeritus of Slavic Languages and Literatures at the University of California, Berkeley. THOMAS A. KOSTER is the Assistant Vice Chancellor for Capital Programs and Planning at the University of California, Berkeley. RICHARD TARUSKIN is the Class of 1955 Professor of Music at the University of California, Berkeley.

“All of the essays have been lovingly and intelligently edited by Robert P. Hughes, Thomas A. Koster and Richard Taruskin. Not only do their commentaries situate Karlinsky’s work in the context of both his life and the field at the time, they also attest to the impact that Karlinsky had on them as a human being, a teacher and a scholar... Reading these incisive and invigorating essays, one encounters an individual unforgiving of crassness, stupidity and carelessness, yet appreciative of the creative potential of those who live their humanity fully and authentically.”

— Philip Ross Bullock, Wadham College, University of Oxford, *Slavonic & East European Review*
CLOSE ENCOUNTERS

Essays on Russian Literature

ROBERT LOUIS JACKSON

Series: Ars Rossica
March 2013 | 380 pp.
9781618116772 | Open Access | PDF
9781618119179 | Open Access | EPUB
9781936235568 | $109.00 | Hardcover
9781618118110 | $45.00 | Paperback

Drawing on the prose, poetry, and criticism of a broad range of Russian writers and critics, including Pushkin, Turgenev, Dostoevsky, Tolstoy, Chekhov, Bakhtin, Gorky, Nabokov, and Solzhenitsyn, this volume explores themes of chance and fate, freedom and responsibility, beauty and disfigurement, and loss and separation, as well as concepts of criticism and the moral purpose of art. Through close textual analysis, the author offers a view of the unity of form and content in Russian writing and of its unique capacity to disclose the universal in the detail of human experience. With an emphasis on Dostoevsky, Close Encounters foregrounds ethical and spiritual concerns of Russian writers and stimulates the reader to pursue his or her own critical exploration of Russian literature. This work will be of interest to academic libraries, university students, and specialists in literature, criticism, philosophy, and aesthetics, as well as enthusiastic general readers of Russian literature.

ROBERT LOUIS JACKSON (PhD University of California) is B.E. Bensinger Professor Emeritus of Slavic Languages and Literatures at Yale University.

"Jackson’s luminous selection of his own critical writings over the past half-century is based overwhelmingly on close reading, immediate contexts, and direct quotation. Get all three right, he seems to suggest, and the literary critic can leap to the artist’s integral worldview in an instant... Will this collection become the Essential or Portable Robert Louis Jackson? Probably not; Jackson has more to write.... The reader senses in the final two essays that Jackson is on the edge of big, new interests: in Goethe, Zhukovsky, Nabokov. This is exactly the sense one wants from essays that stretch over half a century, on some of the greatest writers in the world."

— Caryl Emerson, Princeton University, The Russian Review

"Serves as an excellent example of lucid, accessible literary criticism that will inform and inspire students at all levels. Highly recommended."

— C. A. Rydel, formerly, Grand Valley State University, CHOICE: Current Reviews for Academic Libraries
IN QUEST OF TOLSTOY

HUGH MCLEAN

Series: Studies in Russian and Slavic Literatures, Cultures, and History
9781618116802 | Open Access | PDF
9781618119209 | Open Access | EPUB
9781934843024 | $75.00 | Hardcover
9781936235087 | $29.00 | Paperback

Leo 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 has been studying and writing about Tolstoy for many years. In these essays he 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 (PhD Harvard University) was Professor Emeritus at the University of California, Berkeley, where he also served as Dean of Humanities.

“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

“This book is an important contribution to Tolstoy studies and will be surely of interest not only to specialists in Tolstoy or Russian literature and culture but to the general reader as well, largely thanks to its accessible, unpretentious and engaging style.... In addition to its scholarly, informative, and pragmatic value, McLean’s book can be a source of genuine emotional and intellectual pleasure: one leaves it with a sense of having held an illuminating conversation with a very intelligent reader of Tolstoy and a passionate admirer of this great talent.”
— Valeria Sobol, University of Illinois, Urbana-Champaign, Slavic and East European 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.”
— Robin Feuer Miller, Brandeis University
PROSAICS AND OTHER PROVOCATIONS
Empathy, Open Time, and the Novel

GARY SAUL MORSON

Series: Ars Rossica
August 2013 | 300 pp.
9781618116758 | Open Access | PDF
9781618119155 | Open Access | EFUB
9781618116166 | $109.00 | Hardcover
9781618118097 | $35.00 | Paperback

This far-ranging study develops Morson’s concept of “prosaics,” which stresses the importance of ordinary events and the novels’ unique ability to portray them. Arguing that time is open and contingency real, Morson develops a “prosaics of process” showing how some masterpieces have found an alternative to structure. His well-known pseudonym, Alicia Chudo, the inventor of “misanthropology,” explores the disturbing philosophical content of laughter, disgust, and even empathy. Northwestern University’s most popular professor, Morson attributes declining student interest in literature to current teaching methods. He argues in favor of showing how literature fosters empathy with people unlike ourselves. Ever playful, Morson explores the relation of games to wit, which expresses the power of the mind to triumph over contingency in the social world.

GARY SAUL MORSON (PhD Yale University) is a member of the American Academy of Arts and Sciences and Frances Hooper Professor of the Arts and Humanities at Northwestern University.

“Read this book. While it is inspired by (and offers brief but illuminating studies of) the masterworks of Tolstoy and Dostoevsky, the volume’s relevance greatly transcends Russian literature, indeed it offers a corrective to much (one is tempted to say all) thought, whether that includes technological or economic history, animal or language speciation, or deconstructing the Old Testament... Readers who cherish various theories of literature or even science itself will find Morson a contentious, amusing, and always-eloquent conversationalist, who argues for a “counter-tradition,” a life-affirming perspective that opposes all-encompassing laws and patterns with details, processes, and especially our consciousness of the present moment with all its innumerable potentials.”

— Brett Cooke, Texas A&M University, The Russian Review
EPIC AND THE RUSSIAN NOVEL FROM GOGOL TO PASTERNAK

FREDERICK T. GRIFFITHS & STANLEY J. RABINOWITZ

Series: Studies in Russian and Slavic Literatures, Cultures, and History
April 2011 | 240 pp.
9781618168826 | Open Access | PDF
9781618119223 | Open Access | EPUB
9781936235537 | $99.00 | Hardcover
9781618118141 | $35.00 | Paperback

This volume examines the origin of the nineteenth century Russian novel and challenges the Lukacs-Bakhtin theory of epic. By removing the Russian novel from its European context, the authors reveal that it developed as a means of reconnecting the narrative form with its origins in classical and Christian epic in a way that expressed the Russian desire to renew and restore ancient spirituality. Through this methodology, Griffiths and Rabinowitz dispute Bakhtin’s classification of epic as a monophonic and dead genre whose time has passed. Due to its grand themes and cultural centrality, the epic is the form most suited to newcomers or cultural outsiders seeking legitimacy through appropriation of the past. Through readings of Gogol’s Dead Souls—a uniquely problematic work, and one which Bakhtin argued was novelistic rather than epic—Dostoevsky’s Brothers Karamazov, Pasternak’s Dr. Zhivago, and Tolstoy’s War and Peace, this book redefines “epic” and how we understand the sweep of Russian literature as a whole.

FREDERICK T. GRIFFITHS (PhD Harvard University) is Class of 1880 Professor of Greek and Professor of Women's and Gender Studies at Amherst College. STANLEY J. RABINOWITZ (PhD Harvard University) is Henry Steele Commager Professor of Russian at Amherst College and Director of the Amherst Center for Russian Culture.

“Griffiths and Rabinowitz reveal the genre’s liveliness, fluidity, and seemingly limitless ability to assert itself in modern letters. Nearly every sentence rewards, and will provoke serious readers to pause and think. The impressive erudition and critical imagination which Griffiths/Rabinowitz combine make one hope that this ancient/modern pair of critical bogatyri will sail forth again.”

— John M. Kepper, Dartmouth College
JACOB’S LADDER
Kabbalistic Allegory in Russian Literature

MARINA APTEKMAN

Series: Jews of Russia & Eastern Europe and Their Legacy
9781618116918 | Open Access | PDF
9781618119315 | Open Access | EPUB
9781924843383 | $99.00 | Hardcover
9781618118219 | $35.00 | Paperback

Jacob’s Ladder discusses the reflection of kabbalistic allegory in Russian literature and provides a detailed analysis of the evolution of the perception of Kabbalah in Russian consciousness. Aptekman investigates the questions of when, how, and why Kabbalah has been used in Russian literary texts from Pre-Romanticism to Modernism and what particular role it played in the larger context of the Russian literary tradition. The correct understanding of this liaison helps the reader clarify many enigmatic images in Russian literary works of the last two centuries and to understand the roots of a particular cultural falsification that played an important role in the anti-Semitic mythology of the twentieth century.

MARINA APTEKMAN (PhD Brown University) is Assistant Professor of Russian Area Studies at Hobart and William Smith Colleges.

“Marina Aptekman makes skillful use of rich and diverse source materials, some new and others interpreted in an original and innovative way. This is an important and thought-provoking contribution to the field of Russian-Jewish cultural relations.”

— Mikhail Krutikov, University of Michigan

“This book is a fascinating study of a largely unexplored subject—the role of Kabbalah in Russian literature from the mid-seventeenth to the twentieth century and the larger context in which literature developed. Focusing on images and allegories that derive, directly and indirectly, from Kabbalah, Aptekman shows how and why it became an important element in mystical freemasonry, romanticism, and modernism. In addition, she limns the alternation between mystical and magical (or occult) interpretations of Kabbalah and reveals how the occult interpretation came to be associated with black magic and, eventually, with the myth of a Judaico-Masonic conspiracy.”

— Bernice Glatzer Rosenthal, Fordham University
SOVIET JEWS IN WORLD WAR II
Fighting, Witnessing, Remembering

Edited by HARRIET MURAV & GENNADY ESTRAIKH

Series: Jews of Russia & Eastern Europe and Their Legacy
April 2014 | 270 pp.
9781618116765 | Open Access | PDF
9781618119261 | Open Access | EPUB
9781618113159 | $99.00 | Hardcover
9781618118165 | $35.00 | Paperback

This volume discusses the participation of Jews as soldiers, journalists, and propagandists in combating the Nazis during the Great Patriotic War, as the period between June 22, 1941 and May 9, 1945 was known in the Soviet Union. The essays included here examine both newly-discovered and previously-neglected oral testimony, poetry, cinema, diaries, memoirs, newspapers, and archives. This is one of the first books to combine the study of Russian and Yiddish materials, reflecting the nature of the Jewish Anti-Fascist Committee, which, for the first time during the Soviet period, included both Yiddish-language and Russian-language writers. This volume will be of use to scholars, teachers, students, and researchers working in Russian and Jewish history.

HARRIET MURAV (PhD Stanford University) is Professor of Slavic Languages and Literatures and Comparative and World Literature at the University of Illinois at Urbana-Champaign. GENNADY ESTRAIKH (PhD University of Oxford) is Associate Professor of Yiddish Studies in the Skirball Department of Hebrew and Judaic Studies at New York University.

“This collection tells stories of Jews in World War II which are practically unknown in the West. These stories are not about the Warsaw Ghetto or Auschwitz, but about Soviet Jewish soldiers, partisans, intellectuals and artists, men and women who fought in the bloodiest battles that the world has known. Drawing on a wide variety of little-known sources, such as private letters, archival documents, memoirs, newspaper reports, novels, poems, photographs and film, this book paints a vivid and dramatic picture of human suffering and heroism.”

— Mikhail Krutikov, University of Michigan

“One of this volume's most significant achievements is that it contains material that will help educators teach about the Soviet Jewish experience as part of undergraduate courses on the Holocaust. Beautiful translations of Erenburg letters, Selvinskis and Slutskis poems, and Mikhail Romm's accounts are among the most valuable key texts, which will change the way the Holocaust is taught in North America. The combination of thorough analysis of new sources with the publication of primary materials make this volume a must-have for anyone interested in Soviet Jewish history and the Holocaust.”

— Anna Shternshis, University of Toronto, Slavic Review
RUSSIAN IDEA—JEWISH PRESENCE

Essays on Russian-Jewish Intellectual Life

BRIAN HOROWITZ

with an introduction by William Craft Brumfield

October 2013 | 310 pp.
9781618116895 | Open Access | PDF
9781618119292 | Open Access | EPUB
9781936235612 | $109.00 | Hardcover
9781618118196 | $35.00 | Paperback

In Russian Idea—Jewish Presence, Professor Brian Horowitz follows the career tracks of Jewish intellectuals who, having fallen in love with Russian culture, were unceremoniously repulsed. Horowitz relays the paradoxes of a synthetic Jewish and Russian self-consciousness in order to correct critics who have always considered Russians and Jews as polar opposites, enemies, and incompatible. In fact, the best Russian-Jewish intellectuals—Semyon Dubnov, Maxim Vinaver, Mikhail Gershenzon, and a number of Zionist writers and thinkers—were actually inspired by Russian culture and attempted to develop a sui generis Jewish creativity in three languages on Russian soil.

BRIAN HOROWITZ (PhD University of California, Berkeley) is the Siseler Family Chair Professor in Jewish Studies at Tulane University.

“The narratives found in the book celebrate Jewish culture but in doing so also question issues of social and political assimilation and ultimately of the role of Russian Jews in a changing society and world. Russian Idea—Jewish Presence is effective for graduate level as well as for undergraduate students. In that alternate perspectives are a focus of all scholars, the insightful discussions offered by this book are ones that scholars of various fields should include in their own personal libraries. It is precisely the diverse range of narratives that help explain philosophical differences in a way that is accessible to those not familiar with this era of history, nor with the various philosophical discourses of those times.”

— Rosalind Latiner Raby, California State University at Northridge, The Russian Review

“If there is still a need for an antidote to the Fiddler on the Roof image of Russian Jewry, then this is it. Horowitz opens up the vibrant world of thought and literary creativity among Russian Jews of the pre-Soviet period to the contemporary reader. These fascinating figures were sophisticated thinkers and writers who grappled creatively with many of the issues that occupy many today—but in ways that are often unexpected. This Russian Jewish intellectual milieu is a relatively unexplored territory for many, but Horowitz is a knowledgeable and reliable guide and leads the readers to a very stimulating and thought-provoking intellectual experience.”

— Shaul Stampfer, Hebrew University
GONE TO PITCHIPOI
A Boy’s Desperate Fight for Survival in Wartime

RUBIN KATZ

Series: Jews of Poland
October 2012 | 348 pp.
9781618116840 | Open Access | PDF
9781618119247 | Open Access | EPUB
9781618112347 | $90.00 | Hardcover
9781618112743 | $27.00 | Paperback

This poignant memoir describes the survival of a Jewish child in the hell of Nazi-occupied Poland. Rubin Katz was born in Ostrowiec Swietokrzyskie, Poland in 1931. At the time, this town, located in the picturesque countryside of central Poland 42 miles south of Radom, had a population of nearly 30,000, of whom more than a third were Jews. The persistence of traditional ways of life and the importance of the local hasidic rebbe, Yechezkel-Meier (Halevi) Halsztok, as well as the introduction of such modernities as bubble gum, are clearly and effectively described here. This memoir is remarkable for the ability of its author to recall so many events in detail and for the way he is able to be fair to all those caught up in the tragic dilemmas of those years. It is a major contribution to our understanding of the fate of Jews in smaller Polish towns during the Second World War and the conditions which made it possible for some of them, like Rubin, to survive.

RUBIN KATZ was born in 1931 in Poland and currently resides in London.

“[A] miraculous tale...beautifully and sensitively written, Gone to Pitchipoi is an important addition to Holocaust study. It will most definitely be highly appreciated by the layman and scholar alike.”
— Diane Cyphkin, Pace University, Martyrdom & Resistance (Yad Vashem)

“[Katz’s] story is compelling, drawing you in with each twist of fate and ingenuity as he defies detection and death time and time again. Beautifully and insightfully told, his story takes us behind the scenes. We see the normality of life for those who were not under threat and simultaneously the hostility and treachery that threatened those who were marked for death.”
— Stephen D. Smith, OBE Executive Director, USC Shoah Foundation Institute
THE MÜSELMANN AT THE WATER COOLER

ELI PEFFERKORN

Series: Reference Library of Jewish Intellectual History
May 2011 | 244 pp.
9781618116857 | Open Access | PDF
9781618119254 | Open Access | EPUB
9781936235667 | $90.00 | Hardcover
9781618111579 | $25.00 | Paperback

Winner of the 2012 Helen and Stan Vine Canadian Jewish Book Award in Holocaust Literature

A survivor of concentration camps and the Death March, Eli Pfefferkorn looks back on his Holocaust and post-Holocaust experiences to compare patterns of human behavior in extremis with those of ordinary life. What he finds is that the concentration camp Muselmann, who has lost his hunger for life and is thus shunned by his fellow inmates on the soup line, bears an eerie resemblance to an office employee who has fallen from grace and whose coworkers avoid spending time with him at the water cooler. Though the circumstances are unfathomably far apart, the human response to their situations is triggered by self-preservation rather than by calculated evil. By juxtaposing these two separate worlds, Pfefferkorn demonstrates that ultimately the human condition has not changed significantly since Cain slew Abel and the Athenians sentenced Socrates.

ELI PEFFERKORN (PhD Brown University) served as Director of Research at the United States Holocaust Memorial Council and worked as a professor at Haifa and Tel-Aviv Universities.

"Pfefferkorn's experience and his memoir about it are both unusual in the field of Holocaust studies. He experienced the Shoah and survived it, played a crucial role in the establishment of the United States Holocaust Museum, and has made substantial academic contributions as well. His memoir is well done, and will make an important contribution to the field of Holocaust studies."

— John K. Roth, Claremont McKenna College

"The book is an arresting reading experience both for the manner in which Pfefferkorn writes and the conclusions that he conveys. Not surprisingly, given his adult life-long dedication at the personal and scholarly level to writing, drama, poetry and prose, Pfefferkorn is a superb literary craftsman and stylist. His book is truly memoir as literature."

— Jewish Canadian News
LIFE IN TRANSIT
Jews in Postwar Lodz, 1945-1950

SHIMON REDLICH

Series: Studies in Russian and Slavic Literatures, Cultures, and History
9781611811688 | Open Access | PDF
9781611811928 | Open Access | EPUB
97819362035216 | $90.00 | Hardcover
9781611811813 | $25.00 | Paperback

Life in Transit is the long-awaited sequel to Shimon Redlich’s widely acclaimed Together and Apart in Brezany, in which he discussed his childhood during the War and the Holocaust. Life in Transit tells the story of his adolescence in the city of Lodz in postwar Poland. Redlich’s personal memories are placed within the wider historical context of Jewish life in Poland and in Lodz during the immediate postwar years. Lodz in the years 1945-1950 was the second-largest city in the country and the major urban center of the Jewish population. Redlich’s research based on conventional sources and numerous interviews indicates that although the survivors still lived in the shadow of the Holocaust, postwar Jewish Lodz was permeated with a sense of vitality and hope.

SHIMON REDLICH, a child survivor of the Holocaust, was born in Lwow in 1935 and lived in nearby Brezany until 1945 when he was repatriated to Lodz. He left Poland for Israel in 1950. He studied at Hebrew University, Harvard, and New York University. He taught History at Ben-Gurion University for close to forty years.

“This remarkable combination of memoir and history is a continuation of the prize-winning book Together and Apart in Brezany: Poles, Jews and Ukrainians, 1919-1945 (Bloomington, 2002) which described the author’s experiences as a boy before and during the Second World War. Life in Transit depicts his emigration with his family after the war to the largely undamaged town of Lodz, then the principal concentration of Jews in Poland. It provides a moving picture both of this community’s attempt to rebuild the shattered world of Polish Jewry and of the author’s own experiences as he came gradually to see that he had no future in Poland and thus decided to emigrate to Israel.”

— Antony Polonsky, Brandeis University

“Focusing on the city of Lodz, but with a far wider span, this is one of the most impressive books on the Holocaust and its aftermath that I have read.”

— Martin Gilbert, author of The Holocaust, The Jewish Tragedy
HOLY RUSSIA, SACRED ISRAEL  
Jewish-Christian Encounters in Russian Religious Thought  

DOMINIC RUBIN  

June 2010 | 560 pp.  
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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 antisemitism today.

DOMINIC RUBIN (PhD London University) is Professor of Philosophy and Religious Studies at Higher School of Economics in Moscow

“Dominic Rubin's Holy Russia, Sacred Israel is a formidable and profoundly impressive piece of research, which needed to be done, and I was very glad to see it. It is a major piece of work.”  
— Most Reverend Dr. Rowan Williams, Archbishop of Canterbury

“Holy Russia, Sacred Israel is without a doubt a very important book and contribution to the field. With a deep and sympathetic understanding for both Judaism and Russian Orthodoxy, Dominic Rubin gives us new readings of some of the canonical figures of Russian thought: Soloviev, Florensky, Rozanov, Gershenson, Karasavin, and Fedotov, among others. This is an important book for Russian culture because the author has no axe to grind and is unafraid of telling truth to power, facing both past anti-Jewish agitation and propaganda, while at the same time never surrendering hope for a future Russian-Jewish philosophical dialogue. Each figure is judged primarily on the merits of their thinking as theology and as humane expression, in a way which displays erudition, tolerance and a love for both Russian and Jewish culture.”  
— Brian Horowitz, Tulane University
DREAMS OF NATIONHOOD
American Jewish Communists and the Soviet Birobidzhan Project, 1924-1951

HENRY FELIX SREBRNIK

Series: Jewish Identities in Post-Modern Society
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The American Jewish Communist movement played a major role in the politics of Jewish communities in cities such as Boston, Chicago, Los Angeles, New York, and Philadelphia, as well as in many other centers, between the 1920s and the 1950s. Making extensive use of Yiddish-language books, newspapers, periodicals, pamphlets, and other materials, Dreams of Nationhood traces the ideological and material support provided to the Jewish Autonomous Region of Birobidzhan, located in the far east of the Soviet Union, by two American Jewish Communist-led organizations, the ICOR and the American Birobidzhan Committee. By providing a detailed historical examination of the political work of these two groups, the book makes a substantial contribution to our understanding of twentieth century Jewish life in the United States.

HENRY FELIX SREBRNIK (PhD University of Birmingham) is a professor in the Department of Political Studies at the University of Prince Edward Island.

"Henry Srebrnik began his research of the place of Birobidzhan in the ideological space of American Jews over a decade ago. I believe I have read the majority of his publications on this fascinating and little-known topic, and this new book, Dreams of Nationhood, is the best among them."

— Gennady Estrin, New York University

"Dreaming of a better world during the Depression and World War II, American Jews and some non-Jewish activists supported the building of a Jewish refuge in the Soviet Union called Birobidzhan. Henry Srebrnik's well-researched book, Dreams of Nationhood, shows readers that although short-lived, the American campaign for Birobidzhan was more widespread and important than anyone today might believe. Its most important supporters were leftist, Communist activists in such groups as ICOR and Ambidjan. However, Srebrnik painstakingly shows that in the 1930s and 1940s, Birobidzhan was discussed in polite company as a real alternative to Palestine. The book features Communist activists like Moishe Olgin and B.Z. Goldberg, as well as some unusual suspects including senators, pastors, well-known rabbis, and Albert Einstein. Srebrnik forces the reader to ask whether this is a story of willful ignorance on the part of the Americans, who did not understand the violence of Stalin's Soviet Union, or whether the idea of utopia simply captured a group of people far away from the turmoil of 1930s and 1940s Europe."

— David Shneer, University of Colorado at Boulder
LANDMARKS REVISITED

The Vekhi Symposium 100 Years On

Edited by ROBIN AIZLEWOOD & RUTH COATES

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The Vekhi (Landmarks) symposium (1909) is one of the most famous publications in Russian intellectual and political history. Its fame rests on the critique it offers of the phenomenon of the Russian intelligentsia in the period of crisis that led to the 1917 Russian Revolution. It was published as a polemical response to the revolution of 1905, the failed outcome of which was deemed by all the Vekhi contributors to exemplify and illuminate fatal philosophical, political, and psychological flaws in the revolutionary intelligentsia that had sought it. Landmarks Revisited offers a new and comprehensive assessment of the symposium and its legacy from a variety of disciplinary perspectives by leading scholars in their fields. It will be of compelling interest to all students of Russian history, politics, and culture, and the impact of these on the wider world.

ROBIN AIZLEWOOD holds an honorary position at University College London, having been Director of the UCL School of Slavonic and East European Studies, and also of the inter-university Centre for East European Language-Based Area Studies. RUTH COATES is Senior Lecturer in the Department of Russian Studies at the University of Bristol, UK.

"The various scholarly articles, some of which feature fresh research, others reassessments in the context of contemporary European political thought or of the Russian political, sociological and religious tradition past and present, and still others in-depth examinations of the polemics aroused by the 1909 publication, combine effectively to point up the compendium's continued resonance for today's readers."

— Avril Pyman, University of Durham, Slavonic and East European Review

"The chapters of Landmarks Revisited are of a uniformly high level of scholarship and sophistication. It will be profitably read by anyone with an interest in the intellectual, philosophical, and religious life of Russia in the early twentieth century."

— David G. Rowley, University of Wisconsin-Platteville, The Russian Review
CHAPAEV AND HIS COMRADES

War and the Russian Literary Hero Across the Twentieth Century

ANGELA BRINTLINGER

Series: Cultural Revolutions: Russia in the Twentieth Century
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Across the twentieth century, the Russian literary hero remained central to Russian fiction and frequently “battled” one enemy or another, whether on the battlefield or on a civilian front. War was the experience of the Russian people, and it became a dominant trope to represent the Soviet experience in literature as well as other areas of cultural life. This book traces those war experiences, memories, tropes, and metaphors in the literature of the Soviet and post-Soviet period, examining the work of Dmitry Furmanov, Fyodor Gladkov, Alexander Pervov, Emmanuel Kazakevich, Vera Panova, Viktor Nekrasov, Alexander Solzhenitsyn, Vladimir Voinovich, Sergei Dovlatov, Vladimir Makanin, Viktor Astafiev, Viktor Pelevin, and Vasily Aksonov. These authors represented official Soviet literature and underground or dissident literature; they fell into and out of favor, were exiled and returned to Russia, died at home and abroad. Most importantly, they were all touched by war, and they reacted to the state of war in their literary works.

ANGELA BRINTLINGER (PhD University of Wisconsin) is Professor and Graduate Studies Chair in the Department of Slavic and East European Languages and Cultures at Ohio State University.

“Brantlinger presents a critical ‘defamiliarization’ to stimulate another generation of readers and scholars to reexamine the tragic history of twentieth century Russia and read its salient writers from a new perspective.... Brantlinger’s introduction not only introduces the diverse set of writers, issues, and thematic priorities of her main text. It also establishes her own voice as thoughtful, resourceful, scholarly, and well informed about the vast legacy of Russian war literature.... Bringing to the task a broad scholarly, philosophical vision and sharp, discrete critical tools, Brantlinger has produced a formidable work. It should serve as an indispensable guide to the literature of the Russian ‘short twentieth century’ (1917—1991).”

—Byron Lindsey, University of New Mexico, Slavic and East European Journal

“Brantlinger has made a valuable contribution to the study of twentieth century Russian literature by bringing the war hero out of the Socialist Realist ghetto, showing the nuances which reveal the complexities of supposedly ‘official’ texts, as well as the multiple allusions which connect them with unofficial texts which may parody or ridicule them, but by doing so acknowledge their claim on the cultural imagination.”

—Katherine Hodgson, University of Exeter, Slavonic & East European Review
THE ENGLISHMAN FROM LEBEDIAN¹

A Life of Evgeny Zamiatin (1884-1937)

J. A. E. CURTIS

Series: Ars Rossica
October 2013 | 408 pp.
9781618116925 | Open Access | PDF
9781618119322 | Open Access | EPUB
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9781618114853 | $29.00 | Paperback

After Evgeny Zamiatin emigrated from the USSR in 1931, he was systematically airbrushed out of Soviet literary history, despite the central role he had played in the cultural life of Russia’s northern capital for nearly twenty years. Since the collapse of the Soviet Union, his writings have gradually been rediscovered in Russia, but with his archives scattered between Russia, France, and the USA, the project of reconstructing the story of his life has been a complex task. This book, the first full biography of Zamiatin in any language, draws upon his extensive correspondence and other documents in order to provide an account of his life which explores his intimate preoccupations, as well as uncovering the political and cultural background to many of his works. It reveals a man of strong will and high principles, who negotiated the political dilemmas of his day—including his relationship with Stalin—with great shrewdness.

J. A. E. CURTIS is Professor of Russian Literature and Fellow of Wolfson College at the University of Oxford.

“[T]hroughout this compelling new biography we are struck above all by Zamiatin’s multifaceted personality and extraordinary vitality…. The sheer amount of detail could have become overwhelming, but Curtis never allows it to stifle a narrative that brilliantly illuminates the life of one of the most talented figures in twentieth-century Russian life and letters.”

— Roger Cockrell, University of Exeter, Modern Language Review

“J. A. E. Curtis’s meticulously researched and highly entertaining new biography is a refreshing addition to Evgeny Zamiatin scholarship…. Curtis takes full advantage of archives that were previously closed or inaccessible in order to provide us with a detailed account of Zamiatin’s nomadic life and work…. I felt at times that I was peering over Curtis’s shoulder as she delightedly uncovered each new object and letter. Zamiatin’s journeys are informed and enriched by Curtis’s own journey through the archives…. I highly recommend this biography to anyone interested in the early Soviet period or in Zamiatin. Curtis provides us with a vivid, well-researched, and entertaining account of one of the most important writers of the twentieth century.”

— Eric Laursen, University of Utah, Canadian Slavonic Papers
BELOMOR
Criminality and Creativity in Stalin’s Gulag

JULIE DRASKOCZY

Series: Myths and Taboos in Russian Culture
9781618116949 | Open Access | PDF
9781618119346 | Open Access | EPUB
9781618112880 | $99.00 | Hardcover
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Containing analyses of everything from prisoner poetry to album covers, Belomor: Criminality and Creativity in Stalin’s Gulag moves beyond the simplistic good/evil paradigm that often accompanies Gulag scholarship. While acknowledging the normative power of Stalinism—an ethos so hegemonic it wanted to harness the very mechanisms of inspiration—the volume also recognizes the various loopholes offered by artistic expression. Perhaps the most infamous project of Stalin’s first Five-Year Plan, the Belomor construction was riddled by paradox, above all the fact that it created a major waterway that was too shallow for large crafts. Even more significant, and sinister, is that the project won the backing of famous creative luminaries who enthusiastically professed the doctrine of self-fashioning. Belomor complicates our understanding of the Gulag by looking at both prisoner motivation and official response from multiple angles, thereby offering a more expansive vision of the labor camp and its connection to Stalinism.

JULIE DRASKOCZY (PhD University of Pittsburgh) currently teaches Soviet history and English literature at the Jewish Community High School of the Bay, San Francisco.

“The most outstanding feature of this book is probably the unpublished material it includes and its analysis as presented by the author. This...testifies to the extremely precious work done by the author, who managed to recover from Russian state archives and from secondary sources a very interesting set of material for her work.... [T]here is no doubt about the quality of this research, which the author has carried out with devotion, enthusiasm, and—interestingly enough—creativity.... Draskoczy’s book is one of the few monographs devoted to the analysis of creativity within the camp. It shows how insightful, inspirational, surprising, and productive research on the Gulag from within, using the documents written or created by prisoners during the time they spent there, can be.”

— Andrea Gullotta, University of Glasgow, Modern Language Review
Ivan Konevskoi
"Wise Child" of Russian Symbolism

Joan Delaney Grossman

Series: Studies in Russian and Slavic Literatures, Cultures, and History
March 2010 | 276 pp.
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9781618119414 | Open Access | EPUB
978193484895 | $99.00 | Hardcover
9781618118271 | $35.00 | Paperback

This volume is the first study in any language of Ivan Konevskoi—poet, thinker, mystic—for many decades the "lost genius" of Russian modernism. A fresh and compelling figure, Konevskoi plunged deeply into the 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 persons from dissolution in the All-One. The poetry of Fedor Tyutchev, Vladimir Soloviev, and Dante Gabriel Rossetti; William James's psychology; paintings of Pre-Raphaelites and Arnold Böcklin; Old Russian historical myth; the Finnish Kalevala: all engaged him during his brief life. His worldview grew more audacious; his confidence in the magical power of the word grew more assured. Drowning in 1901 at age twenty-three, Konevskoi left a legacy unfinished, rich, and intriguing.

Joan Delaney Grossman (PhD Harvard University) is Professor Emerita of Slavic Languages and Literatures at the University of California, Berkeley.

"Joan Grossman's spiritual biography of 'poet-mystic-thinker' Ivan Konevskoi (Oreus) fills a large gap in the scholarship on early Russian modernism. Although never entirely forgotten, Konevskoi was largely ignored by scholars in both Russia and in the West, before the appearance of this substantial monograph. With the superb knowledge of her subject matter that years of painstaking and engaged research have given her, Grossman guides us through the poet's short, but intense, quest for immortality through his own brand of pantheism. As Grossman shows, Konevskoi's spiritual journey, which ended prematurely by accidental drowning, has many intriguing stops along the way. Grossman makes this journey entertaining and informative. This is a major work by a distinguished scholar, which is bound to stimulate further research of this elusive poet."

— Irene Masing-Delic, Ohio State University
THE MARSH OF GOLD
Pasternak's Writings on Inspiration and Creation

ANGELA LIVINGSTONE

Series: Studies in Russian and Slavic Literatures, Cultures, and History
9781618116987 | Open Access | PDF
9781618119384 | Open Access | EPUB
9781934843239 | $50.00 | Hardcover
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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 examined here in the light of what it says about 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 also 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 author's purpose is (a) to make this philosophical aspect of Pasternak's work better known, and (b) to communicate to readers who cannot read Russian the pleasure and interest of an “inspired” life as Pasternak experienced it.

ANGELA LIVINGSTONE (PhD Cambridge University) is Professor Emeritus in the Department of Literature, Film, and Theatre Studies at the University of Essex.

"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*
POETRY AND PSYCHIATRY

Essays on Early Twentieth Century Russian Symbolist Culture

MAGNUS LJUNGGREN
Translated by Charles Rougie

Series: Studies in Russian and Slavic Literatures, Cultures, and History
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A century ago the Symbolists in Moscow and St. Petersburg dreamed of a fundamental transformation of life in Russia. From their reading of signs in the heavens, these poets, philosophers, and mystics sensed that tsardom was on the threshold of an apocalyptic upheaval. They were influenced by Vladimir Solovyov and Friedrich Nietzsche, but under the impact of the 1905 Revolution they later also subscribed to current radical political ideas. The eventual collision between these dreams and tsarist reality generated enormous intellectual turbulence and the need for substitutes. Not least psychoanalysis came to the rescue of these stranded dreamers. The present collection of essays is intended for readers interested in Russian literature or the early history of Eastern European offshoots of psychoanalysis.

MAGNUS LJUNGGREN (PhD Stockholm University) is presently Professor Emeritus of Russian Language and Literature at the University of Gothenburg.

"Poetry and Psychiatry will certainly provide fruit for future research, and it may also serve as a good introduction to Russian Symbolism for scholars working on the history of psychoanalysis."

— Jason Strudler, Vanderbilt University, The Russian Review

"Ljunggren sensitively captures the intellectual Zeitgeist of early twentieth century Russia and inspires us to familiarize ourselves with the works of the Symbolists."

— Julie Hansen, Respon

"Ljunggren provides an ample picture of the major Russian Symbolists and the boundary-transcendent culture within which they wrote. Strokes of intellectual history alternate with well-drawn portraits to provide a clear sense of the spirit of the age."

— Gert-Ove Fridlund, Signum
SHAPES OF APOCALYPSE
Arts and Philosophy in Slavic Thought

Edited by ANDREA OPPO

Series: Myths and Taboos in Russian Culture
9781618116956 Open Access PDF
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9781618118240 $35.00 Paperback

This collective volume aims to highlight the philosophical and literary idea of “apocalypse,” within some key examples in the “Slavic world” during the nineteenth and twentieth centuries. From Russian realism to avant-garde painting, from the classic fiction of the nineteenth century to twentieth century philosophy, and not omitting theatre, cinema or music, there is a specific examination of the concepts of “end of history” and “end of present time” as conditions for a redemptive image of the world. To understand this idea means to understand an essential part of Slavic culture, which, however divergent and variegated it may be in general, converges on this specific myth in a surprising manner.

ANDREA OPPO (PhD University College Dublin) is Associate Professor of Aesthetics and Philosophy of Religion at the Pontifical University of Sardinia (Cagliari, Italy)

“The volume should be of interest to specialists of nineteenth and early twentieth century Russian literature and the arts, the Eastern Orthodox Church, or Slavic spirituality in general. While there is great variation among the authors of the ten essays, they all address their genres from a religious or spiritual point of view. As a result, the reader will find some unexpected ‘reads’ of familiar works in the literary and arts sections and an interesting variety of opinions regarding Eastern Orthodoxy and apocalypse in the philosophy section.”
— Sarah Redock Burke, Trinity University, The Russian Review

“This collection enhances our knowledge and understanding of the apocalyptic vision in Russia and Eastern Europe. It introduces experts on Russia to important figures in Bohemia, Croatia, and Poland, and it offers fresh interpretations of well-known Russian authors.”
— Bernice Glotzer Rosenthal, Fordham University, Slavic and East European Journal

“For anyone concerned with or interested in the topic of the apocalypse in arts, literature and philosophy in Slavic culture this book would be invaluable and it is likely to become a primary reference source for future research in the study of religious concepts in general, and the apocalypse in particular.”
— Ayse Dietrich, Middle East Technical University, International Journal of Russian Studies
A Companion to Andrei Platonov's
The Foundation Pit

THOMAS SEIFRID

Series: Studies in Russian and Slavic Literatures, Cultures, and History
April 2009 | 204 pp.
9781618116970 | Open Access | PDF
9781618119377 | Open Access | EPUB
9781934843086 | $90.00 | Hardcover
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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, this companion 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 its first publication in the West in 1973.

THOMAS SEIFRID (PhD Cornell University) is Professor of Slavic Studies at the University of Southern California.
RUSSIANS ABROAD
Literary and Cultural Politics of Diaspora (1919–1939)

GRET A SLOBIN
Edited by Katerina Clark, Nancy Condee, Dan Slobin & Mark Slobin

Series: The Real Twentieth Century
June 2013 | 258 pp.
9781618116994 | Open Access | PDF
9781618119391 | Open Access | EPUB
9781618112149 | $99.00 | Hardcover
9781618118257 | $45.00 | Paperback

This book presents an array of perspectives on the vivid cultural and literary politics that marked the period immediately after the October Revolution of 1917, when Russian writers had to relocate to Berlin and Paris under harsh conditions. Divided amongst themselves and uncertain about the political and artistic directions of life in the diaspora, these writers carried on two simultaneous literary dialogues: with the emerging Soviet Union and with the dizzying world of European modernism that surrounded them in the West. Chapters address generational differences, literary polemics and experimentation, the heritage of pre-October Russian modernism, and the fate of individual writers and critics, offering a sweeping view of how exiles created a literary diaspora. The discussion moves beyond Russian studies to contribute to today's broad, cross-cultural study of the creative side of political and cultural displacement.

GRET A SLOBIN (PhD Yale University) was Professor of Literature at the University of California-Santa Cruz and also taught at Amherst College, Wesleyan University, and SUNY Albany.
VLADIMIR SOLOVIEV AND THE
SPIRITUALIZATION OF MATTER

OLIVER SMITH

Series: Studies in Russian and Slavic Literatures, Cultures, and History
November 2010 | 324 pp.
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9781618119407 | Open Access | EPUB
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9781618118264 | $45.00 | Paperback

While he is widely acknowledged as the most important Russian thinker of the nineteenth century, Vladimir Soloviev's place in the landscape of world philosophy nevertheless remains uncertain. Approaching him through a single synoptic lens, this book foregrounds his unique envisioning of the interaction between humanity and the material world. By investigating the development of a single theme in his work—his idea of the "spiritualization of matter," the "task" of humanity—Smith constructs a rounded picture of Soloviev's overall importance to an understanding. If nineteenth century thought, as well as to modern theology and philosophy, the picture that emerges is of a writer whose contribution to a Christian philosophy of matter resonates with many of the religious debates of modernity.

OLIVER SMITH was a lecturer in Russian at the University of St Andrews.

"Intelligently, poignantly, and with clear sight, Smith gives us a portrait of Soloviev and his refusal, indeed, his 'inability to think the divine without the human'; I myself could formulate no better description of this important Russian religious writer, who throughout his multi-faceted career as poet, philosopher, teacher, and journalist sought ever to articulate the ways in which matter can, is, and must be spiritualized. We are all the better for Soloviev's various writings on the subject, and now for Smith's cogent analysis of them all."

— Judith Deutsch Kornblatt, University of Wisconsin—Madison

"Oliver Smith's Vladimir Soloviev and the Spiritualization of Matter is one of the best recent works in English about Soloviev, indeed about Russian philosophy in general. It tackles complex philosophical concepts with unusual clarity, lucidity and cohesion, exploring the evolution of Soloviev's philosophical system, and offering detailed and nuanced analyses of the relationships of Soloviev's ideas with those of his great predecessors (Plato, Descartes, Spinoza, Leibniz, Kant, Hegel, Jewish Kabbala, etc.)."

— Lazar Fleishman, Stanford University
A Reader's Guide to Nabokov's Lolita

JULIAN W. CONNOLLY

Series: Studies in Russian and Slavic Literatures, Cultures, and History
September 2009 | 208 pp.
9781611170522 | Open Access | PDF
9781611194524 | Open Access | EPUB
9781934843659 | $90.00 | Hardcover
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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. This book guides readers through the intricacies of Nabokov's work and helps them achieve a better understanding of his rich artistic design. It opens with a detailed chronology of Nabokov's life and literary career, and 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. The guide should prove illuminating both for first-time readers of Lolita and for experienced re-readers of Nabokov's text.

JULIAN W. CONNOLLY (PhD Harvard University) is Professor of Slavic Languages and Literatures at the University of Virginia.

"The importance of this book lies in the way it succinctly summarizes critical viewpoints yet provides a fresh and accessible interpretation of the novel.... [Connolly] never claims to give a definitive reading of the book, only to try to help readers 'grasp the full complexity and sweep of Nabokov's unique creation,' which he admirably achieves."

— Jason Merrill, Michigan State University, The Russian Review
SILENT LOVE
The Annotation and Interpretation of Nabokov's
The Real Life of Sebastian Knight
GERARD DE VRIES

May 2016 | 232 pp.
9781618111706 | Open Access | PDF
9781618119506 | Open Access | EPUB
9781618114990 | $79.00 | Hardcover
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The Real Life of Sebastian Knight is one of Vladimir Nabokov's most autobiographical novels and it has often been observed that Sebastian's passionate affair with the femme fatale Nina Rechnoy is a dramatized extension of Nabokov's infatuation with Irina Guadanini. In this book it is shown that the novel also conceals another, secluded, love affair Sebastian had with a man, which reflects the main episode in the life of Nabokov's brother Sergey. By pursuing many biographical and literary references and allusions, and by disregarding the deceptive guiding by the narrator (Sebastian's half-brother), this moving story about Sebastian's silent love becomes brightly visible.

GERARD DE VRIES is an independent scholar in The Netherlands.

"With Silent Love, Gerard de Vries presents the first annotated study of one of Nabokov's most opaque works. Insightful and illuminating, Silent Love details the novel's carefully-wrought patterning of allusion to reveal not only its extraordinary complexity, but also the extent of its interpretive possibilities, even offering an original and provocative solution to the puzzle that lies at its heart—the inscrutable and enigmatic Sebastian Knight."
— Barbara Wyllie, University College London

"Gerard de Vries offers an elegant and persuasive plea for the act of annotation.... [The Real Life of Sebastian Knight] seems to call out for the kind of scholarship and detective work already richly devoted to Lolita and Ada. This is precisely what de Vries provides. After a long chapter of notes on specific textual moments, he presents three chapters of comment on motifs in the novel, centering on questions of narrative, identity, and ‘death and beyond.”
— Michael Wood, Princeton University, The Russian Review
The Goalkeeper
The Nabokov Almanac

Edited by YURI LEVING

December 2010 | 348 pp.
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The Goalkeeper is a new scholarly almanac devoted to the art of Vladimir Nabokov. Himself an ardent goalkeeper, the author of Lolita viewed soccer as more than a game: “I was less the keeper of a soccer goal than the keeper of a secret” (Speak, Memory). The inaugural collection features contributions from two dozen leading Nabokov scholars worldwide, including academic articles (Neil Cornwell, Gerard de Vries, Samuel Schuman, and others); roundtable discussions (Brian Boyd, Jeff Edmunds, Priscilla Meyer, David Rampton, Leona Toker); interviews (Dmitri Nabokov, Alvin Toffler); archival materials; the Kyoto Nabokov conference report; and book reviews (Pekka Tammi, Zoran Kuzmanovich, Galya Diment). The Nabokov Almanac, edited by Yuri Leving, is affiliated with the Nabokov Online Journal, published since 2007.

YURI LEVING (PhD Hebrew University of Jerusalem) is Professor in the Department of Russian Studies at Dalhousie University.

“A virtual cornucopia of Nabokovian! With its impressive diversity of contributors and stylish format, Yuri Leving’s The Goalkeeper promises to be the place to look for the latest on one of the twentieth century’s greatest writers and most stimulating thinkers.”

— David Bethea, University of Wisconsin—Madison

“The Goalkeeper is a remarkable team effort. It should be required reading for anyone interested in the life and art of Vladimir Nabokov.”

— Leland de la Durantaye, Harvard University

“The book that emerges is one of those gifts whose first impact produces in the recipient’s mind a colored image, a blazoned blur, reflecting with such emblematic force the sweet nature of the contributors.”

— T.W. Thomas, Waidell College
Keys to The Gift
A Guide to Vladimir Nabokov's Novel

YURI LEVING

Series: Studies in Russian and Slavic Literatures, Cultures, and History
August 2011 | 564 pp.
9781618117045 | Open Access | PDF
9781618119445 | Open Access | EPUB
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Yuri Leving’s Keys to The Gift: A Guide to Vladimir Nabokov’s Novel is a new systematization of the main available data on Nabokov’s most complex Russian novel, The Gift (1934–1939). From notes in Nabokov’s private correspondence to scholarly articles accumulated during the seventy years since the novel’s first appearance in print, this work draws from a broad spectrum of existing material in a succinct and coherent way and provides innovative analyses. The first part of the monograph, “The Novel,” outlines the basic properties of The Gift (plot, characters, style, and motifs) and reconstructs its internal chronology. The second part, “The Text,” describes the creation of the novel and the history of its publication, public and critical reception, challenges of English translation, and post-Soviet reception. Along with annotations to all five chapters of The Gift, the commentary provides insight into problems of paleography, featuring a unique textological analysis of the novel based on the author’s study of the archival copy of the manuscript.

YURI LEVING (PhD Hebrew University of Jerusalem) is Professor in the Department of Russian Studies at Dalhousie University.

“For those wishing to embark on serious study of The Gift, Leving’s Keys is a vital and invaluable starting place.”
— Stephen H. Blackwell, University of Tennessee, Knoxville, The Slavonic and Eastern European Review

“Yuri Leving’s meticulous dissection of Nabokov’s last Russian novel, The Gift, fully vindicates his claim for it as ‘one of the masterpieces of twentieth century modernist literature,’ fit to stand beside Joyce’s Ulysses for the allusive richness of its content and the musicality of its prose. In seven richly fact-filled chapters, Leving has unearthed a wealth of historical, chronological, biographical, textological, literary critical, and bibliographical material to bolster his case, and like a scrupulous archeologist, uncovers the multiple layers of Nabokov’s complex creation to illustrate and illuminate its artistic essence. In its mastery marshaling of evidence, Leving’s work is unlikely to be surpassed anytime soon.”
— Michael Scammell, author of Solzhenitsyn, A Biography (1984) and Coetser: The Indispensable Intellectual (2010), and translator of The Gift into English

Reading and Rereading Nabokov | borderlinesfoundation.org/open
THE TRANSLATOR’S DOUBTS
Vladimir Nabokov and the Ambiguity of Translation

JULIA TRUBIKHINA

Series: Cultural Revolutions: Russia in the Twentieth Century
August 2015 | 252 pp.
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978-1-61117-260-6 | $79.00 | Hardcover
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Winner of The Samuel Schuman Prize for the Best First Book on Nabokov
(International Vladimir Nabokov Society)

Using Vladimir Nabokov as its “case study,” this volume approaches translation as a crucial avenue into literary history and theory, philosophy and interpretation. The book attempts to bring together issues in translation and the shift in Nabokov studies from its earlier emphasis on the “metaliterary” to the more recent “metaphysical” approach. Addressing specific texts (both literary and cinematic), the book investigates Nabokov’s deeply ambivalent relationship to translation as a hermeneutic oscillation on his part between the relative stability of meaning, which expresses itself philosophically as a faith in the beyond, and deep metaphysical uncertainty. While Nabokov’s practice of translation changes profoundly over the course of his career, his adherence to the Romantic notion of a “true” but ultimately elusive metaphysical language remained paradoxically constant.

JULIA TRUBIKHINA (PhD New York University) teaches in the Department of Classics and Oriental Studies at Hunter College, CUNY.

“An insightful and sophisticated examination of an important part of Nabokov’s legacy that sheds light on his entire oeuvre, written with elegance and wit.”

— Vladimir Alexandrov, Yale University

“The Translator’s Doubts is a striking departure from the traditional studies of Nabokov’s work as a translator. Not only does it mark a significant shift in critical perspective, but it also uses Nabokov as a means to a greater end—a meditation on ‘literary history and theory, philosophy and interpretation’—with value far beyond the world of Nabokov criticism.... Each chapter, even taken separately, adds hugely to the corpus of Nabokov criticism, from philology and archival scholarship to new theoretical perspectives. [Trubikhina’s] sophisticated and insightful work will surely become one of the touchstone texts on Nabokov and translation for years to come.”

— Bryan Karetnyk, University College London, Nabokov Online Journal
WORD AND IMAGE IN RUSSIAN HISTORY

Essays in Honor of Gary Marker

Edited by MARIA DI SALVO, DANIEL H. KAISER & VALERIE A. KIVELSON

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9781618119496 | Open Access | EPUB
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Word and Image invokes and honors the scholarly contributions of Gary Marker. Twenty scholars from Russia, the United Kingdom, Italy, Ukraine and the United States examine some of the main themes of Marker’s scholarship on Russia—literacy, education, and printing; gender and politics; the importance of visual sources for historical study; and the intersections of religious and political discourse in Imperial Russia. A biography of Marker, a survey of his scholarship, and a list of his publications complete the volume.

Contributors: Valerie Kivelson (University of Michigan), Giovanna Brogi (University of Milan), Christine Ruane (University of Tulsa), Elena Smilanskaia (Moscow), Daniela Stella (University of Turin), Nancy Kollmann (Stanford University), Daniel H. Kaiser (Grinnell College), Maria di Salvo (University of Milan), Cynthia Whittaker (City University of New York), Simon Dixon (University of London), Evgenii Anisimov (St. Petersburg), Alexander Kamenskii (Higher School of Economics, Moscow), Janet Hartley (London School of Economics), Olga Kocheleva (Moscow State University), Maksim Yaremenco (Kyiv), Patrick O’Meara (University of Durham), Roger Bartlett (London), Joseph Bradley (University of Tulsa), Robert Weinberg (Swarthmore College)

MARIA DI SALVO is Professor of Slavic Philology at Milan State University. DANIEL H. KAISER is Emeritus Professor of History at Grinnell College. VALERIE A. KIVELSON is Thomas N. Tretler Collegiate Professor and Arthur F. Thurnau Professor of History at the University of Michigan, Ann Arbor.

“This invigorating collection is both a tribute to historian Gary Marker and a snapshot of the professional cohort that is his community. Ably and thoughtfully edited, Word and Image in Russian History builds upon acclaimed aspects of Marker’s research: the impact of print culture on society, representations of St. Catherine in relation to female rule, and the role of religion in the development of Petrine political discourse. Penned by an international assembly of scholars, and graced with biographical and historiographical essays devoted to Marker’s life and works, the Festschrift will delight contemporaries and remind later generations of a gifted predecessor.”

— Elise Wirtschafter, Cal Poly Pomona
STRANGERS IN A STRANGE LAND
Occidentalist Publics and Orientalist Geographies in Nineteenth Century Georgian Imaginaries

PAUL MANNING

Series: Cultural Revolutions: Russia in the Twentieth Century
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Manning examines the formation of nineteenth century intelligentsia print publics in the former Soviet republic of Georgia both anthropologically and historically. At once somehow part of “Europe,” at least aspirationally, and yet rarely recognized by others as such, Georgia attempted to forge European style publics as a strong claim to European identity. These attempts also produced a crisis of self-definition, as European Georgia sent newspaper correspondents into newly reconquered Oriental Georgia only to discover that the people of these lands were strangers. In this encounter, the community of “strangers” of European Georgian publics proved unable to assimilate the people of the “strange land” of Oriental Georgia. This crisis produced both notions of Georgian public life and European identity which this book explores.

PAUL MANNING (PhD University of Chicago) is Professor of Anthropology at Trent University.

“This is a sophisticated exploration of the complex and often contradictory elements of nation-building and identity-formation in Georgia in the second half of the nineteenth century. Manning has an extraordinary understanding of the subtleties of Georgian writing. Drawing on Georgian newspapers, poetry, and short stories, and focusing on Georgia’s encounters with Europe, Russia, and the Ottoman Empire, he weaves together a complex challenge to the familiar Western tropes of the imagined community. Manning has produced a novel theoretical contribution to our ideas about the role of intellectuals in national identity formation.”

— Stephen F. Jones, Mount Holyoke College

“The book promises to play a key role in the further development of Caucasian and Georgian studies, and it opens new territories for exploration and investigation by a hopefully expanded reading public or ‘imagined community of scholars.’ Particularly relevant here, Manning makes a major contribution by demonstrating how Georgians themselves put together many familiar tropes about the Caucasus stemming from the Russian ‘geopoetic and geopolitics’ of Romantic poetry and literature, including the ‘imperial sublime’ and the feminization of Orthodox Georgia as the ‘oriental beauty.’”

— Julie A. Christensen, George Mason University, Slavic and East European Journal
THE WITCHING HOUR AND OTHER PLAYS

NINA SADUR
Edited by Nadya L. Peterson
With an introduction by Mark Lipovetsky and an afterword by Karin Sarsenov

August 2014 | 204 pp.
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Nina Sadur, the playwright, occupies a prominent place in the Soviet/Russian drama pantheon of the 1980s and 1990s, a group that has with few exceptions been generally ignored by the Western literary establishment. The plays included in this volume offer some of Sadur's most influential works for the theater to the English-speaking audience for the first time. The collection will appeal to readers interested in Russian literature and culture, Russian theater, as well as women's literature. Sadur's plays are inspired by symbolist drama, the theater of the absurd and Russian folklore, yet are also infused with contemporary reality and populated by contemporary characters. Her work is overtly gynocentric: the fictional world construes women's traditionally downplayed concerns as narratively and existentially central and crucial. Sadur's dramas have exerted a tremendous influence on contemporary Russian literature. Working essentially in isolation, Sadur was able to combine the early twentieth century dramatic discourse with that of the late Soviet era. Having built a bridge between the two eras, Sadur prepared the rise of the new Russian drama of the 2000s.

NADYA L. PETERSON (PhD Indiana University) is currently Professor of Russian at Hunter College of the City University of New York and the Head of the Russian and Slavic Studies Program at Hunter.

"This new collection of four plays by Nina Sadur is a welcome addition to the fields of both Russian literature and theatre. It includes some of Sadur's best-known works as well as some lesser-known plays.... [A] very successful collection."

— Marc Robinson, St. Olaf College, Canadian Slavonic Papers

"Sadur's plays are disconcerting: they uproot certainties, allowing deep and ugly forces to disrupt the strained surface of Soviet life.... The translations in this new collection of Sadur's plays were collaborative efforts; together with the introduction, they will allow practitioners to understand the work of an important late Soviet playwright."

— Sasha Dugdale, The Times Literary Supplement
THE NEW EIGHTEENTH CENTURY
As the editors of the 2016 spring edition of *Kritika* noted, “To an earlier generation of historians, the eighteenth century was precisely one of becoming, and it was from this vantage point that they addressed such questions as the nature of autocracy, secularization, the transfer of Western ideas and customs, deepening social stratification, and the formation of the modern state, with its growing emphasis placed on legislation and legal norms. Younger scholars are drawn to the same questions, though with a greater eye to the institutions and beliefs that the eighteenth century did not outlive.” These titles provide a foundational understanding of the eighteenth century that both grounds historiographical and literary studies and provokes new inquiries into the multiple legacies of this age, whose ambiguities continue to be unpacked by new generations of students.

REDISCOVERING THE RUSSIAN CANON
The traditional Russian literary canon remains the first point of entry into Russian studies for many students, and often the start of a post-graduation reengagement with fiction for the general audience, as attested by the new and overlapping translations of major works into English in the past decade. ASP’s foundational works of literary criticism are significant touchstones for students and instructors, and their wider availability will make them helpful resources for new and returning readers.

JUDAISM AND ITS INTERLOCUTORS
The past decade has seen a wellspring of innovative and important scholarship in East European and Jewish Studies, reshaping traditional understandings (and challenging binary readings) of both “halves” of the field. These various titles contribute to the growing literature in history, literary analysis, personal memoir, and religious studies that seeks to recover and to reimagine historical narratives of Jewish life in the region.

VERNACULAR MODERNISMS
This capacious (and somewhat enigmatic) category comprises volumes that examine the period from (roughly) the 1890s (c.f. Soloviev) through the “lost Modernist” (Iosif Brodskii). Its notion of modernism is dubbed “vernacular” in the sense that it highlights an inventory of particularist and even peripheral concerns: a minor figure of Russian Symbolism, émigré Modernism, Modernism’s intellectual (rather than artistic) debates (the Vekhi Symposium), and Soviet (rather than hegemonic Western European) variants of Modernism.

READING AND REREADING NABOKOV
As one of the most recognizable and widely read Russian authors—and indeed, one of the most popular writers regardless of origin—Vladimir Nabokov is a central figure in both standard Western educations and in the personal biographies of many avid readers. Nabokov studies continues to grow and innovate, and ASP’s titles on his major works and his life and oeuvre more broadly serve as accessible and productive companions to this major author.
Further Information

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