

Sonechka A Novella And Stories

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Sonechka

The Los Angeles Times said of Ludmila Ulitskaya's *The Funeral Party*, "In America we have friends, family, lovers, and parents—four kinds of love. Could it really be that in Russia they have more? Ludmila Ulitskaya makes it seem so." In *Sonechka: A Novella and Stories*, Ulitskaya brings us tales of these other loves in her richly lyrical prose, populated with captivating and unusual characters. In "Queen of Spades," Anna, a successful ophthalmologic surgeon in her sixties; her daughter, Katya; and Katya's teenage daughter and young son live in constant terror of Anna's mother, a domineering, autocratic, aging former beauty queen. In "Angel," a closeted middle-aged professor marries an uneducated charwoman for love of her young son, raising the child in his image. In "The Orlov-Sokolovs," perfectly matched young lovers are pulled apart by the Soviet academic bureaucracy. And in the stunning novella "Sonechka," the heroine, a bookworm turned muse turned mother, reveals a love and loyalty at once astounding in its generosity and grotesque in its pathos. In these stories, love and life are lived under the radar of oppression, in want of material comfort, in obeisance to or matter-of-fact rejection of the pervasive restrictions of Soviet rule. If living well is the best revenge, then Ludmila Ulitskaya's characters, in choosing to embrace the unique gifts that their lives bring them, are small heroes of the quotidian, their stories as funny and tender as they are brilliantly told.

Sonechka

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Glas

"Physically unattractive, lanky Sonechka with her skinny legs and flat bum, has for defensive reasons been a bookworm since the age of seven. Only when she is twenty-seven is she discovered, working in the basement of a Siberian library by artist Robert Victorovich who, already internationally renowned, returned to Russia in the early 1930's only to be exiled to the labour camps. When in Robert's old age a new romance invades their marriage, Sonechka reveals unexpected reserves of womanly strength"--Publisher.

Sonechka

In a small apartment in New York, in the sweltering mid-summer heat, a group of Russian émigrés gather around the sickbed of an artist named Alik. Nina, his wife, is desperate for Alik to be baptised; Irina, his ex-lover, a circus acrobat turned lawyer, quietly pays the bills; elderly Maria dispenses magical herbs; and Maika, Irina's fifteen-year-old daughter, prepares to lose the only man to make her laugh. As the visitors fuss and reminisce over Alik, in a corner of the crowded room the television shows the uprising outside the White House in Moscow and the tanks closing in on the city . . .

Sonechka and Other Stories

Medea Georgievna Sinoply Mendez is an iconic figure in her Crimean village, the last remaining pure-blooded Greek in a family that has lived on that coast for centuries. Childless Medea is the touchstone of a large family, which gathers each spring and summer at her home. There are her nieces (sexy Nike and shy Masha), her nephew Georgii (who shares Medea's devotion to the Crimea), and their friends. In this single summer, the languor of love will permeate the Crimean air, hearts will be broken, and old memories will float to consciousness, allowing us to experience not only the shifting currents of erotic attraction and competition, but also the dramatic saga of this family amid the forces of dislocation, war, and upheaval of twentieth-century Russian life.

The Funeral Party

With contributions from a dozen American and European scholars, this volume presents an overview of Jewish writing in post--World War II Europe. Striking a balance between close readings of individual texts and general surveys of larger movements and underlying themes, the essays portray Jewish authors across Europe as writers and intellectuals of multiple affiliations and hybrid identities. Aimed at a general readership and guided by the idea of constructing bridges across national cultures, this book maps for English-speaking readers the productivity and diversity of Jewish writers and writing that has marked a revitalization of Jewish culture in France, Germany, Austria, Italy, Great Britain, the Netherlands, Hungary, Poland, and Russia.

Medea and Her Children

Doomed to living in her mentor's shadow, Sonechka, a talented but mousy young pianist employed by a beautiful soprano and her devoted, bourgeois husband, secretly schemes to expose infidelities.

Contemporary Jewish Writing in Europe

The Solitude of Compassion, a collection of short stories never before available in English, won popular acclaim when it was originally published in France in 1932. It tells of small-town life in Provence, drawing on a whole village of fictional characters, often warm and decent, at times immoral and coarse. Giono writes of a friendship forged in a battlefield trench in the midst of World War I; an old man's discovery of the song of the world; and, in the title story, the not-unrelated feelings of compassion and pity. In these twenty stories, Giono reveals his marvelous storytelling through his vivid images and lyrical prose, whether he is conveying the delicate scents of lavender and pine trees or the smells of damp earth and fresh blood.

The Accompanist

Physically unattractive, lanky Sonechka with her skinny legs and flat bum, has for defensive reasons been a bookworm since the age of seven. Only when she is twenty-seven is she discovered, working in the basement of a Siberian library by artist Robert Victorovich who, already internationally renowned, returned to Russia in the early 1930's only to be exiled to the labour camps. When in Robert's old age a new romance invades their marriage, Sonechka reveals unexpected reserves of womanly strength. Sonechkais a novel whose unconventional and understated heroine will delight the English-speaking world. Sonechkawas short-listed for the Booker Russian Novel Prize and has been enthusiastically received in French, German, and Italian translations. It has been awarded the Medici Prize for foreign fiction in France and the Penne Prize in Italy.

The Solitude of Compassion

In 1950s England, well-brought-up young women are meant to aspire to the respectable life. Some things are not to be spoken of; some are most certainly not to be done. There are rules, conventions. Meg Bailey obeys them. She progresses from Home Counties school to un-Bohemian art college with few outward signs of passion or frustration. Her personality is submerged in polite routines; even with her best friend, Roxane, what can't be said looms far larger than what can. But circumstances change. Meg gets a job and moves to London. Roxane gets married to a man picked out by her mother. And then Meg does something shocking - shocking not only by the standards of her time, but by our own. As sharp and startling now as when it was written, *Don't Look at Me Like That* matches Diana Athill's memoirs *After a Funeral* and *Instead of a Letter* in its gift for storytelling and its unflinching candour about love and betrayal.

Sonechka and Other Stories

WINNER OF THE SWEDISH ACADEMY'S NORDIC PRIZE 2017 'He's a kind of surrealistic writer... I think that's serious literature' Haruki Murakami 'An utterly hypnotic and utterly humane writer' James Wood 'Without question Norway's bravest, most intelligent novelist' Per Petterson 'Dag Solstad serves up another helping of his wan and wise almost-comedy' Geoff Dyer 'He doesn't write to please other people. Do exactly what you want, that's my idea...the drama exists in his voice' Lydia Davis Bjørn Hansen, a respectable town treasurer, has just turned fifty and is horrified by the thought that chance has ruled his life. Eighteen years ago he left his wife and their two-year-old son for his mistress, who persuaded him to start afresh in a small, provincial town and to dabble in amateur dramatics. But as time passes, this relationship begins to wilt and die as well. After four years of living comfortably alone, Bjørn starts entertaining a dangerous course of action that will change his life beyond recognition. This urge to gamble with his comfortable existence becomes irresistible, taking Bjørn to Vilnius, Lithuania, with Dr Schiøtz his fellow conspirator, where he cannot tell whether he's tangled up in a game or an absurd new reality.

Don't Look At Me Like That

Stories deal with a married scientist, a writer who finally realizes that she no longer regrets not marrying, a delinquent girl, and Soviet family life

Novel 11, Book 18

'This world in which we have so much difficulty living is filled with misunderstanding at every level.' What can one man do, faced with such a world? Daniel Stein, Interpreter explores the lives of those affected by some of the worst conflicts of the twentieth century, from survivors of the ghetto and escapes of Soviet oppression to those caught up in the violence of the Arab-Israeli conflict. All of them have one thing in common: their lives are touched by Daniel Stein. Stein is a Polish Jew, who miraculously survives the Holocaust by working for the Gestapo as an interpreter. After the war, he converts to Catholicism, becomes a priest, enters the Order of Barefoot Carmelites, and emigrates to Israel. Despite this seemingly impossible progression, the life and destiny of Daniel Stein are not an invention – the character is based on the life of Oswald Rufeisen, the real Brother Daniel. Feeling his life has saved in the war for a reason, Stein dedicates himself to bringing understanding and reconciliation to a violent world, in his own compassionate and irreverent way. In an age of increasing mistrust between faiths, Daniel Stein, Interpreter serves as a timely and nuanced exploration of what it might mean to really try to understand each other. Staggering in scope, Daniel Stein, Interpreter is already seen by many as the great Russian novel of our time. Winner of the Russian National Literary Prize

and the Prix Simone de Beauvoir, Ludmila Ulitskaya has earned accolades abroad for this courageous work, at last available in English. 'A feat of love and tolerance.' The Washington Post 'Ludmila Ulitskaya arrives here not just as a shrewd novelist, but as a wise and evocative artist.' The Philadelphia Inquirer 'A fascinating work . . . Achieves the height of virtuosity.' Le Monde

A Week Like Any Other

A Study Guide for Aleksandr Solzhenitsyn's "A Storm in the Mountains," excerpted from Gale's acclaimed Poetry for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Poetry for Students for all of your research needs.

Daniel Stein, Interpreter

This is the most innovative, comprehensive, and scholarly bilingual dictionary of Russian idioms available today. It includes close to 14,000 idioms, set expressions, and sayings found in contemporary colloquial Russian and in literature from the nineteenth century to the present. The Russian idioms are provided with many English equivalents to render idioms in various contexts. Illustrative examples are cited to show how the idioms are used in context. Each entry also contains a grammatical description of the idiom, a definition—an innovative feature for a bilingual dictionary—and stylistic and usage information. A most notable part of the work is the alphanumeric index that makes finding the right expression very easy.

A Study Guide for Aleksandr Solzhenitsyn's A Storm in the Mountains

The selections in this Anthology overturn Soviet-era taboos with a vengeance. First published in the aftermath of Mikhail Gorbachev's liberalizing reforms, these stories revel in the basic commonalities of human experience even as they reassert a peculiarly Russian belief in the spiritual, mystical, and supernatural. They satirize Soviet literary canons while exploring a full gamut of styles, from neorealism to magico-folkloric fantasy. Included in the volume are works by well-known pioneers of the "new women's prose" as well as by less familiar talents. Bold in thematic conception and stylistic experimentation, their stories are socially engaged—in the classic Russian literary tradition—and yet at the same time intensely personal. While many of these writers share a feminist outlook, their perspectives are vastly disparate and often steeped in a peculiarly post-Soviet irony: In one story, for example, a girl with no money and no prospects of earning any turns to prostitution—and fails because of her lack of entrepreneurial talent. Yet common to all are recurrent and interwoven motifs of self-discovery, sexual power, emotional attachment, social alienation, and vulnerability to uncontrollable forces. The ambiguous ways in which these themes are played out reveal much about what has changed and what remains at the core of a complex culture in transition.

Russian-English Dictionary of Idioms, Revised Edition

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

Present Imperfect

Both before and after the collapse of the Soviet Union, everyday life and the domestic sphere served as an ideological battleground, simultaneously threatening Stalinist control and challenging traditional Russian gender norms that had been shaken by the Second World War. The Prose of Life examines how six female authors employed images of daily life to depict women's experience in Russian culture from the 1960s to the present. Byt, a term connoting both the everyday and its many petty problems, is an enduring yet neglected theme in Russian literature: its very ordinariness causes many critics to ignore it. Benjamin Sutcliffe's study is the first sustained examination of how and why everyday life as a literary and philosophical category catalyzed the development of post-Stalinist Russian women's prose, particularly since the collapse of the Soviet Union. A focus on the representation of everyday life in women's prose reveals that a first generation of female writers (Natal'ia Baranskaia, Irina Grekova) both legitimated and limited their successors (Liudmila Petrushevskia, Tat'iana Tolstaia, Liudmila Ulitskaia, and Svetlana Vasilenko) in their choice of literary topics. The Prose of Life traces the development, and

intriguing ruptures, of recent Russian women's prose, becoming a must-read for readers interested in Russian literature and gender studies. 2009 Outstanding Academic Title, Choice Magazine

Ludmila Ulitskaya and the Art of Tolerance

"Popular culture texts have always been ideological battlegrounds between multiple voices with imbalanced power relations. This edited volume aims to raise issues regarding the practice of representation in transnational popular culture, such as films, novels, comics, television series, or advertisements, from the perspective of Indonesian scholars. The 25 chapters that are divided into five sections, (1) Ethnic and Racial Identity, (2) (Dis)empowerment of the Feminine, (3) Redefining Masculinity, (4) Reflecting Social Issues and Power Relation, and (5) Political "Othering," problematize issues of cultural identity and oppression in the context of recent political upheavals in many parts of the world concerning identity politics. The goal is to constantly evaluate what we understand out of the everydayness of cultural interactions as they are captured and portrayed in texts. The scholars in this edited volume invite readers to open new conversations on how power works and how dominant ideology needs to be negotiated or even challenged by popular culture. Some chapters also problematize how popular culture texts are still utilized as vehicles for dominant ideologies to work in an affirmative way. All in all, the readings and interpretations of the works of representation in the chapters have built a non-Western scholarship providing alternative platforms of knowledge production in the humanities and social science"--

The Prose of Life

In 1917, Bolshevik revolutionaries overthrew the tsar of Russia and established a new, communist government, one that viewed the Imperial Russia of old as a righteously vanquished enemy. And yet, as Pavel Khazanov shows, after the collapse of Stalinism, a reconfiguration of Imperial Russia slowly began to emerge, recalling the culture of tsarist Russia not as a disgrace but as a glory, a past to not only remember but to recover, and to deploy against what to many seemed like a discredited socialist project. Khazanov's careful untangling of this discourse in the late Soviet period reveals a process that involved figures of all political stripes, from staunch conservatives to avowed intelligentsia liberals. Further, Khazanov shows that this process occurred not outside of or in opposition to Soviet guidance and censorship, but in mainstream Soviet culture that commanded wide audiences, especially among the Soviet middle class. Excavating the cultural logic of this newly foundational, mythic memory of a "lost Russia," Khazanov reveals why, despite the apparently liberal achievement of the collapse of the Soviet Union in 1991, Boris Yeltsin (and later, Vladimir Putin) successfully steered Russia into oligarchy and increasing autocracy. The anti-Soviet memory of the pre-Soviet past, ironically constructed during the late socialist period, became and remains a politically salient narrative, a point of consensus that surprisingly attracts both contemporary regime loyalists and their would-be liberal opposition.

Problematizing Representation in Popular Culture

A new selection of Isaac Babel's 26 most vital and beautiful stories, in acclaimed translations by Boris Dralyuk Isaac Babel honed one of the most distinctive styles in all Russian literature. Brashly conversational one moment, dreamily lyrical the next, his stories exult in the richness of everyday speech and sensual pleasure only to be shaken by brutal jolts of violence. These stories take us from the underworld of Babel's native Odessa, city of gangsters and lowlives, of drunken brawls and bleeding sunsets, to the terror and absurdity of life as a soldier in the Polish-Soviet War. Selected and translated by the prize-winning Boris Dralyuk, this collection captures the irreverence, passion and coarse beauty of Babel's singular voice.

The Russia that We Have Lost

The story of Don Juan first appeared in writing in seventeenth-century Spain, reaching Russia about a century later. Its real impact, however, was delayed until Russia's most famous poet, Alexander Pushkin, put his own, unique, and uniquely inspirational, spin on the tale. Published in 1830, *The Stone Guest* is now recognized, with other Pushkin masterpieces, as part of the Russian literary canon. Alexander Burry traces the influence of Pushkin's brilliant innovations to the legend, which he shows have proven repeatedly fruitful through successive ages of Russian literature, from the Realist to the Silver Age, Soviet, and contemporary periods. Burry shows that, rather than creating a simple retelling of an originally religious tale about a sinful, consummate seducer, Pushkin offered open-ended scenes,

re-envisioned and complicated characters, and new motifs that became recursive and productive parts of Russian literature, in ways that even Pushkin himself could never have predicted.

Of Sunshine and Bedbugs

A "sublime and gripping novel ... about hope: that within the world's messy pain there is still room for transformation and healing" (Madeline Miller, New York Times bestselling author of *Circe*), from the acclaimed author of *Cantor's*. "In the president's excruciating (and sometimes humorous) encounters with his strangely healing frog ... De Robertis daringly invites us to imagine a man's Promethean struggle to wrest control of his broken psyche under the most dire circumstances possible." —The New York Times Book Review At his modest home on the edge of town, the former president of an unnamed Latin American country receives a journalist in his famed gardens to discuss his legacy and the dire circumstances that threaten democracy around the globe. Once known as the Poorest President in the World, his reputation is the stuff of myth: a former guerilla who was jailed for inciting revolution before becoming the face of justice, human rights, and selflessness for his nation. Now, as he talks to the journalist, he wonders if he should reveal the strange secret of his imprisonment: while held in brutal solitary confinement, he survived, in part, by discussing revolution, the quest for dignity, and what it means to love a country, with the only creature who ever spoke back—a loud-mouth frog. As engrossing as it is innovative, vivid, moving, and full of wit and humor, *The President and the Frog* explores the resilience of the human spirit and what is possible when danger looms. Ferrying us between a grim jail cell and the president's lush gardens, the tale reaches beyond all borders and invites us to reimagine what it means to lead, to dare, and to dream.

Legacies of the Stone Guest

This collection features Svetlana Vasilenko's novel *Little Fool*, nominated for the Russian Booker Prize. Rich in folklore, legend, and history, the story follows the transformation of Ganna, a girl from the Volga shores, into a modern-day Madonna. Also included are the novella "Shamara" and several short stories, including the acclaimed "Going After Goat Antelopes."

The President and the Frog

Thirteen stories--by the first woman in years to rank among Russia's most important writers--celebrate courage and the will to endure among the people who live on the periphery of society but who dream with a redeeming passion. From the Trade Paperback edition.

Shamara and Other Stories

Russian Love Stories offers a broad range of narrative styles, philosophical agendas, and points of view from writers who insist on making love (be it familial love or between strangers, carnal or platonic, real or imagined) central in the lives of their characters. Although all the authors represented were born in the Soviet period, each was molded by a particular set of shared practices and beliefs, and all offer a distinctive perspective on their experience. The selections are evenly divided between men and women writers and those working in Russia or abroad. This anthology is anchored in the period from the middle of the twentieth century to the present, offering the reader an insider's view of Soviet and post-Soviet life. Yet the writer's position - sometimes from within that time, sometimes from the perspective of a backward glance at the past - is emphatically that of an outsider.

On the Golden Porch

Seven-year-old Maxim lives with his mother and identical twin sister in Moscow's Yasenevo district. Though he is perturbed by his parents' divorce, nothing could prepare his family for the young boy's transformation as he enters adolescence. His increasingly horrifying physical shape, strange behaviour at school, refusal to wash and hoarding of houseflies are just some of the developments that alarm his now-alienated mother and sister. Only when his diary is discovered does the sinister and wholly unexpected truth behind his metamorphosis from boy to monster come to light. The characters in this and the other stories in Anna Starobinets' acclaimed first collection inhabit a disturbing modern Russia. Drawing the reader in to an eerie world, Starobinets blurs the boundaries between the real and the imagined, filtering sinister occurrences through the narratives of unstable minds. Her unsettling imaginative territory and the simplicity of her prose have drawn comparisons of Starobinets' work with that of authors as varied as Kafka and Stephen King. *An Awkward Age* is a haunting and beautiful

evocation of a society entering a new phase of its history, and an example of contemporary fiction at its finest.

The Girl from Moscow, and Other Stories

From the distinguished W.P. Kinsella comes his final work – a series of linked stories wrapped in a novel.

Russian Love Stories

The definitive short story collection by the Nobel Laureate and master of the form. These diverse, psychologically rich, and morally profound stories explore the consequences of war on individuals and on an entire culture. The Collected Stories of Heinrich Böll provides readers with the only comprehensive collection by this master of the short-story form. Includes all the stories from Böll's *The Mad Dog*, *Eighteen Short Stories*, *The Casualty*, and *The Stories of Heinrich Böll*. A Nobel Laureate, Böll was considered a master 20th century literature, and *The Collected Stories of Heinrich Böll* contains some of his finest work. From the Trade Paperback edition.

Ivan's Daughter

This definitive anthology gathers stories, essays, memoirs, excerpts from novels, and poems by more than 130 Jewish writers of the past two centuries who worked in the Russian language. It features writers of the tsarist, Soviet, and post-Soviet periods, both in Russia and in the great emigrations, representing styles and artistic movements from Romantic to Postmodern. The authors include figures who are not widely known today, as well as writers of world renown. Most of the works appear here for the first time in English or in new translations. The editor of the anthology, Maxim D. Shrayer of Boston College, is a leading authority on Jewish-Russian literature. The selections were chosen not simply on the basis of the author's background, but because each work illuminates questions of Jewish history, status, and identity. Each author is profiled in an essay describing the personal, cultural, and historical circumstances in which the writer worked, and individual works or groups of works are headnoted to provide further context. The anthology not only showcases a wide selection of individual works but also offers an encyclopedic history of Jewish-Russian culture. This handsome two-volume set is organized chronologically. The first volume spans the nineteenth century and the first part of the twentieth century, and includes the editor's extensive introduction to the Jewish-Russian literary canon. The second volume covers the period from the death of Stalin to the present, and each volume includes a corresponding survey of Jewish-Russian history by John D. Klier of University College, London, as well as detailed bibliographies of historical and literary sources.

An Awkward Age

Rudolf Maier, a young microbiologist working on a plague vaccine, is summoned to Moscow to deliver a progress report to his superiors. Inadvertently, he carries the virus with him from the lab. When his illness is discovered, the state machinery turns with terrifying efficiency, rounding up dozens of people. But for many, the distinction between this enforced, life-sparing isolation and the constant churn of political surveillance and arrests is barely detectable, and personal tragedy is not completely averted. Based on real events in the Stalinist Russia of the 1930s, this gripping novel, written in the late 1980s and rediscovered by the author during lockdown - and never before translated into English - surfaces uncomfortable truths about the current Russian regime and the pandemic crisis. Includes a new afterword by the author.

Russian Dolls

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The Little Angel, and Other Stories

Here are attempts at human connection, both depraved and sublime, and the grinding struggle to survive against the crushing realities of the Soviet system: in *Among Friends*, a doting mother commits an atrocious act against her beloved son in an attempt to secure his future; *The Time: Night* examines the suicide of the great Russian poetess Anna Andreevna with heartbreaking clarity; while in *Chocolates with Liqueur* the struggle for ownership of an apartment between a nurse and a madman turns murderous. With the satirical eye of Cindy Sherman, the psychological perceptiveness of Dostoevsky, and the bleak absurdities of Beckett, Petrushevskaya blends macabre spectacle with

transformative moments of grace and shows just why she is Russia's preeminent contemporary fiction writer.

The Collected Stories of Heinrich Boll

Olga Grushin's astonishing literary debut has won her comparisons with everyone from Gogol to Nabokov. A virtuoso study in betrayal and its consequences, it explores—really, colonizes—the consciousness of Anatoly Sukhanov, who many years before abandoned the precarious existence of an underground artist for the perks of a Soviet apparatchik. But, at the age of 56, his perfect life is suddenly disintegrating. Buried dreams return to haunt him. New political alignments threaten to undo him. Vaulting effortlessly from the real to the surreal and from privilege to paranoia, *The Dream Life of Sukhanov* is a darkly funny, demonically entertaining novel.

An Anthology of Jewish-Russian Literature

Just the Plague