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WIEDLING
LITERARY AGENCY

CLASSICS

all works

Publishers: Georgia - Sulakauri, Italy - Voland, Spain - Turkey - Jaguar,

Ivan Alekseyevich Bunin was born 1870 in Voronezh, Russia, and died 1953 in Paris, France. He was a poet and novelist, the first Russian to receive the Nobel Prize for Literature (1933), and one of the finest of Russian stylists. Descendant of an old noble family, Bunin spent his childhood and youth in the Russian provinces. He began publishing poems and short stories in 1887. In the mid-1890s he gradually entered the Moscow and St. Petersburg literary scenes, including the growing Symbolist movement. However, Bunin's work had more in common with the traditions of classical Russian literature of the 19th century, of which his older contemporaries Tolstoy and Anton Chekhov were models. By the beginning of the 20th century, Bunin had become one of Russia's most popular writers. His sketches and stories show Bunin's penchant for extreme precision of language, delicate description of nature, detailed psychological analysis, and masterly control of plot. While his democratic views gave rise to criticism in Russia, they did not turn him into a politically engaged writer. He perceived the Russian Revolution of 1917 as the triumph of the basest side of the Russian people. Bunin's articles and diaries of 1917–20 are a record of Russian life during its years of terror. In May 1918 he left Moscow and settled in Odessa (now in Ukraine), and at the beginning of 1920 he emigrated first to Constantinople (now Istanbul) and then to France, where he lived for the rest of his life. There he became one of the most famous Russian émigré writers. The autobiographical novel «The Life of Arsenev» which Bunin began writing during the 1920s and of which he published parts in the 1930s and 1950s was recognized by critics and Russian readers abroad as testimony of the independence of Russian émigré culture. Bunin lived in the south of France during World War II, refusing all contact with the Nazis and hiding Jews in his villa. After the end of the war, Bunin was invited to return to the Soviet Union, but he remained in France.

Hundred years after the Russian Revolution the World again finds itself at a critical and revolutionary turning point from the humanistic age towards a new era of global digitalization and artificial intelligence with yet unknown consequences. Again some are cheerfully looking forward while others are trying to preserve the best values from the past for a better future. Not talking of those whose aim is to simply turn back the wheel to the myths of the past. It is the seismographic sensitivity of Bunin's works that can help us to understand the inner logic and emotional weight of such fractures in individual lives as well as in society as a whole.

Bunin died in Paris, France in 1953, so his intellectual property is continuously under international copyright protection. Due to historical circumstances during and also after the Cold War, only recently the successors of Bunin's relatives and rightful heirs could be traced completely and thus The Bunin Estate has now been legally reconstituted.

For detailed information on Bunin's biography, a bibliography of his works, a documentary as well as other resources please see the Nobel Prize website.



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THE AUTHOR

awards

1933 First Russian Nobel Prize
for Literature

Ivan Bunin

WIEDLING
LITERARY AGENCY

LITERARY
FICTION

literary fiction

My weird lover from the FSB

Blog posts and stories. AST. Moscow 2017. 220 pages

Publishers: Estonia - Postfactum

Incompetent, vulnerable, cheeky, paranoid, yearning, shy, but also brilliant at self-presentation, and then, embarrassingly open; for everything that happens to the heroine Beshlei has also happened to the author Olga Beshlei. Nothing is really thought out. The sheer joy, needs, worries and dreams of a young Russian woman, whose stories follow the fortune and misfortune of life, the ebb and flow of the city of Moscow. They follow love, ambition, politics, belief and superstition, and above all people – friends and strangers and lovers past, present and maybe never to be. With a good eye for the off-key, a healthy sense of humour and her heart in the right place, Beshlei wonders why it is so difficult these days for a likeable and open-minded young woman simply to be happy.

It is not at all difficult for Beshlei's heroine to find emancipated soulmates in any Western city who have suffered similarly. Except perhaps, that in Moscow the probability is higher to discover that your lover is a gangster or a FSB officer. And the panic about trying to hide a huge pink dildo before a house search by the secret service should to be considerably less outside Russia.

The novel takes the form of a colourful collection of stories, but is basically a coming-of-age novel with the heroine courageously testing the breaking point of the rules that determine the life of her generation. And she tests her own limits as well. The author's prose leads the reader to the edge of his or her comfort zone. The education aspects of Beshlei's novel are not concerned with how hard it is to grow up, but on how hard it is to assert one's right to be accepted as a grown-up. Using her journalistic incorruptibility and literary skill, Beshlei proves herself to be a seismograph of a generation between the generations. She allows the younger readers to trip over their own half-baked principles and leads the older ones into situations where authority and experience no longer help.

"Life on the edge, where it hurts and makes one angry. The important things in life that really matter to us." *Valeria Pustovaya*

"To blast a metaphysical wind through a simple and normal life is such a skilful move that no-one has thought of before. It would appear that this literary sleight of hand is no artifice but has sprung from the depths of her talent." *Litteratura*

"Everyone in the FSB will read it and roll over laughing." *Aleksandr Lychagin*

"Life in its all-pervading garishness, making us so sentimental that one just wants to burst into tears. It is the way that Olga Beshlei writes about the common or garden things that makes them lose their banality. She has found her own, very strong style of connecting with life that simply takes my breath away." *Anna Berseneva*

Beshlei was born in Obninsk in 1989, a small research town in the district of Kaluga. After completing her schooling at the technical school for physics of the Institute of Atomic Energy, she went to Moscow to study political journalism. She became a political editor at the oppositional magazine "The New Times". After the success of her story "The FSB and my big pink Dildo" she was given the monthly column "Beshlei" on Colta.ru. In 2017 all those texts were published in book-form. At present Beshlei is editor-in-chief of Batenka.ru. Beshlei lives in Moscow.



THE AUTHOR

translations
1 language

samples available
german

Olga Beshlei

literary fiction

Horizontal Position

Novel. Kolibri. Moscow 2011. 320 pages

Publishers: Italy - Carta Canta, Netherlands - Douane

We experience precisely one year from 14 January 2009 to 13 January 2010, going from chapter to chapter - breathless, bored, bothered, relaxed, irritated, amused – and then one day falling exhausted into bed, together with the hero. For a brief moment of sleep in the horizontal position only to then be roused again straightaway, knowing what the daily routine will bring and yet continually full of expectations for the new day. A day that carries us together with the hero from the Moscow suburbs into the city in search not of new intellectual adventures but simply of the paperwork with which this representative of a Russian intelligentsia turned working class tries to keep his head above water. Only to then return home in the evenings in the metro, overcrowded right up to the last stop and then standing in the jam-packed bus further to the sleepy suburb.

Danilov's focus is on all of the things and actions that occur beneath the level of day-to-day perception, most of which are therefore no longer perceived at all. It goes without saying that this perspective also brings with it a healthy dose of humour. Is it his unconventional style or precisely the lack of style that forces what he calls the sediment of everyday life right into our consciousness as if we were directly wired to the text? Such that we start to doubt while reading: has the hero experienced this and written it down or have these lines been churned out by our own mind just before we read them ourselves? Was the short white space between two chapters the only break we had everyday? Or was everything just a wonderful terrible recurring dream? What is beyond doubt, however, is that Danilov's book is not reading matter, Danilov's book is an experience. With Danilov's prose we experience everyday routine as a one big ritual.

"Buster Keaton humour with a deadpan expression." *Ex Libris*

"The absence of subject, events, psychology makes Danilov's prose a transparent glass disc through which we see nothing but our own experience... Danilov focuses attention on what we see without seeing it, what we hear without hearing it, what we do without noticing." *Kommersant*

"We are faced with a consummate, unconventional prose writer." *Kultura*

"Danilov is something of a new Oblomov." *Sergei Shargunov*

"I would go as far as to say that this book belongs next to Ignatius von Loyola and less alongside Robbe-Grillet and Nathalie Sarraute." *Radio Liberty*

Danilov was born in Moscow in 1969. He has published four books to date, mainly short stories and novels. His texts have been published in magazines in the USA, Holland, Belgium and Italy. He is editor-in-chief of the official blog of a large car manufacturer. Danilov lives in Moscow.



THE AUTHOR

translations
3 languages

awards
Premio Letterare Internazionale
Citta di Cattolica 2016
Novy Mir Award 2012
Big Book Award shortlist 2011
Andrei Bely Award shortlist 2010

samples available
english

other work
Description of a City

Dmitri Danilov

literary fiction

Description of a City

Novel. AST. Moscow 2012. 130 pages

Publishers: Macedonia - Prozart, Netherlands - Douane

Twelve repeated visits to a city not too far from Moscow and with good rail connections. Your average industrial city with a slight Soviet patina, very few sight-seeing attractions. People go shopping, stay in hotels, travel by bus, taxi, tram. But this description of a city has nothing to do with sightseeing tours with the names, addresses, opening hours of museums, hotels, restaurants and the like. There is seemingly nothing special to see, to experience, to notice or to remark on in this city. It is precisely because Danilov is interested not in what is special but in the usual that this city became his choice. The city is walked, researched, described so that it becomes "flesh and blood" in the end, in the words of Danilov's narrator. And this at two levels: the narrator in the midst and the reader faraway from the city that remains nameless. Both seem to switch roles in a bizarre mimicry. In the end, as the reader you no longer have the feeling of having accompanied the narrator on his walks through the city, it instead feels as though your own stroll through the city has been accompanied by the first person narrator. This description of a city teaches you to explore spaces and to rediscover yourself therein.

It could be any city in the world. Danilov's city, however, has two levels because it is the home city of the author who accorded its cult status amongst Russian literature aficionados with the novel "City N." by Leonid Dobychin. The building where he lived – now disappeared. He himself – disappeared in March 1936, after his novel "City N." was torn apart by Stalinist critics. The theme of absence has three constants in Danilov's city and book: silence, emptiness and greyness – little dialogue, few characters and the lack of action. And the more absence, the more that is missing, the more this city, this book gets under your skin.

On top of that, Danilov's ironically enjoyable, at times hilarious and very down-to-earth attempt to feel at home in a strange place is also a real treat for those who prefer to explore cities on trams. Football fans don't do too badly either.

"Buster Keaton humour with a deadpan expression." *Ex Libris*

"The absence of subject, events, psychology makes Danilov's prose a transparent glass disc through which we see nothing but our own experience... Danilov focuses attention on what we see without seeing it, what we hear without hearing it, what we do without noticing." *Kommersant*

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THE AUTHOR

translations
3 languages

awards
Premio Letterare Internazionale
Citta di Cattolica 2016
Novy Mir Award 2012
Big Book Award shortlist 2011
Andrei Bely Award shortlist 2010

samples available
english

other work
Description of a City

Dmitri Danilov

literary fiction

Sfumato: Dead Birds are Flying

Political dystopia. Zakharov Publishers. Moscow 2019. 189 pages

Welcome to Russia 2032. There is peace in the world. Russia, Europe, the United States and China signed a convention ten years ago that completely ruled out a nuclear war of aggression. Tired of the Kremlin's aggression, the world community reached an agreement with Russia: in exchange for its own security, the West no longer cares how the Russian government treats its citizens under its isolated power and only occasionally checks whether foreign policy agreements are respected. Human rights or repression within Russia are considered to be their internal affair. Russia is fenced and the borders are closed. America is no longer the enemy, the rhetoric has changed completely. The taiga is almost entirely cut down, the Chinese – Russia's 'fraternal allies' - have founded productive farms on the permafrost. The whole country is divided into 'clusters': the more critical you are of the regime, the further away from Moscow you are banished. Moscow is the zero cluster and has already been cleaned of all harmful elements.

This frightening dystopia is shrewdly realistic and timely, with the author drawing on his own knowledge and experience from today's prison and law enforcement system in Russia, instead of simply staging a darkly conceived scifi reality. The hyper-real political landscape of the novel is explicitly not post-apocalyptic, but rather develops consistently from today's political realities. The fact that the political dimension of this dystopia extends beyond Russia makes it an Orwellian warning call. A radically austere style that takes your breath away. A shocking unemotional look at a not too distant possible future, in which there is nothing that could not already be found in today's Russia.



THE AUTHOR

other works

Agami - the sequel to Sfumato

Man in jail - narrative non fiction

"An evil and sad dystopia – and the saddest part is that it's probably true. The purity and power of its first part is in no way inferior to Orwell's despair." VIKTOR SHENDEROVICH

"Conscious of human nature, Aleksei Fedyarov demonstrates his insight to the highest degree ... It is hard not to believe his warning of the future, a future that lies ahead of the young and inexperienced as much as the old and wise. The brazen won't escape, nor will the fearless; neither the destitute nor the wealthy; neither the stupid, nor the clever – the planners of our future have a solution ready for everyone." ANNA BERSENEVA

"A successful dystopia is always a warning. It needs a very careful look at the present with a complete understanding of all psychological, historical and social mechanisms and trends, and then you have to pick up on these trends and persuade them convincingly. This is exactly what Fedyarov did ... This novel has frightened many readers and critics. And rightly so. Because it was written by a man who knows this world very well, and not just by hearsay." CARINA COCKRELL

"Fedyarov describes with astonishing exactitude the inability of our current elite to maintain the country in its current size and configuration. From this perspective of irresponsibility, the possibility of external administration seems anything but fantastic." ARKADI DUBNOV

"I was shaken, left reeling just like after reading Kafka." VASIL GENERALOV

Aleksei Fedyarov was born in Chuvashia in 1976. After studying law, he worked as an investigator for the public prosecutor's office for ten years. In 2007, he started his own business. In 2013, he was suddenly arrested and convicted of 'particularly serious fraud' – a fate shared with many Russian entrepreneurs. He served a three-year sentence in a camp in the Urals. While still in custody, Fedyarov began filing appeals on behalf of other prisoners. Today he is not only a human rights activist, he is now head of the legal department of the Rus Sidyashchi Charity Fund, the only fund that helps Russian prisoners and their families. At the same time, he is the managing partner of a law firm. Fedyarov lives in Moscow.

Aleksei Fedyarov

literary fiction

Mebet

Novel. Arsis Publishers. Moscow 2011. 229 pages

Publishers: Bulgaria - Labyrinth, China - Taijialinren/ Mingyun, UK - Glagoslav

Mebet, of the Nentsy people in North Western Siberia, is known to his fellow tribesmen as "God's Favourite". Like the midnight sun, his luck never seems to sink below the horizon. He knows nothing of discomfort, illness or aging, and the same applies to weakness or emotion. It is only when he becomes a grandfather that the tough warrior softens. And when his own son dies, Mebet begs the gods for a few extra years in order to be able to bring up his orphaned grandson. That is when the messenger of death pays him, too, a visit and takes him to the limit between the realm of the living and of the dead. It is at this point that God's Favourite learns that it has not been his own life that he has lived and that his never fading luck was merely a whim of the gods. In order to return to the realm of humans and to reconcile himself with his true self, Mebet has to set off on a shamanic journey into the beyond and endure the scourge of the Taiga for each year begged. The tale of Mebet's destiny becomes a message of salvation for mankind.

The first part seems to take the reader off into an ethnic epic about a great hunter and warrior with all the myths of the Taiga: witches, talking dogs, huge bears, hoards of spirits. Yet the second part reveals itself as a grandiose literary reflection of the first and we realise that this no folklore novel, but a timeless novel about destiny and humanity, culminating in a powerful, universal catharsis.



THE AUTHOR

translations
3 languages

awards

Yasnaya Polyana Award 2016
Big Book Award shortlist 2014
NOS Award shortlist 2013

other works

Ilget

"One of the best books of the year ... Basically a 'Lord of the Rings' about the Nentsy ... it is not about the Taiga, stylisation or ethnography at all. This book is about human destiny and the fact that every one of us has to look death in the face one day."
Sergei Kuznetsov

"The Nentsy can indeed talk of luck. They now have the own real epic – profound, touching and illuminating."
Galina Yuzefovich

Grigorenko was born in Novochoerkassk, south of Moscow but has spent practically his whole life in the depths of Siberia. Since completing his studies at the Kemerovo University of Cinema and Photography he has worked as a journalist for the East Siberian bureau of Rossiyskaya Gazeta. Grigorenko lives in the Krasnoyarsk area.

Aleksandr Grigorenko

literary fiction

Ilget. Three names of fate.

Novel. Arsis Publishers. Moscow 2013. 500 pages

Big Book Award shortlist 2014

NOS Award shortlist 2013

Publishers: Bulgaria - Labyrinth

In ILGET, as in its companion novel MEBET, the author does not treat the Siberian Taiga in the high north of Russia merely as an exotic background, his interest lies in exploring the rituals of the northern people and their mystical beliefs, asking the old questions about existence, happiness and the loneliness of man. And yet again, this is not a classical saga of inflexible heroes and predictable fates and fortunes; we are presented instead with a modern novel of magical realism with versatile heroes who challenge their destiny. Like on a movie screen we witness gods and demons, pledges and profanity, love and blood bonds, supplications and rituals. And at the end we realize that there is only a small step separating us from those savages – for, after all, we are all human beings.

We follow a small, puny man who begins to take his life into his own hands. Separated from his tribe as a child, despised and tormented for his weakness, Ilget later leads his own tribe and takes them on a path of revenge. Revenge for his lost childhood, the loss of his twin brother and the loss of the love of his life. But Ilget's journey is also one of leniency and mercy for the sick and weak. At a particular juncture Ilget decides to leave the river of his preordained destiny, for on the other side of the Yenisei river there is another life and other countries. The Siberian gets to know Mongols and Arabs. It is not, however, his intention to change his life for another, rather he hopes in foreign lands to find the key to his own existence.



THE AUTHOR

translations
3 languages

awards

Yasnaya Polyana Award 2016
Big Book Award shortlist 2014
NOS Award shortlist 2013

other works

Mebet

"In this novel psychology and mythology dance hand in hand ... combined with Homeric-biblical wisdom." Aleksandr Chantsev

"Fantastic. And most interesting is the fact that fantasy here leaves the impression of real authenticity, as if it was a documentary-realistic text." Nikolai Aleksandrov

"Braving the commercially suicidal subject of 'northern ethnicity' for a second time and even though he uses the same material, Grigorenko successfully manages to produce a completely new novel that in no way resembles MEBET." Galina Yuzefovich

Grigorenko was born in Novochoerkassk, south of Moscow but has spent practically his whole life in the depths of Siberia. Since completing his studies at the Kemerovo University of Cinema and Photography he has worked as a journalist for the East Siberian bureau of Rosiiskaya Gazeta. Grigorenko lives in the Krasnoyarsk area.

Aleksandr Grigorenko

A...a

Novel. Makhaon. Moscow 2010. 254 pages

Have you ever been to America? Even if not – the space „...“ between the „A“ and the „a“ has been filled with innumerable imagined details by each of us since childhood. And even if the answer is yes – our own mental pictures of America often feel more real and intimate than the actual America. Not that the author would think of refusing to go to America. The whole world wants to go to America. Columbus wanted to go there, even before America was discovered. Even extraterrestrials, should they ever travel to earth, would first aim to land in America. One believes the author immediately. One nods, grins, laughs, shakes one’s head, feels understood and caught out, all the while following the author on his unconventional journey to discover America.

Dressing up as a cowboy for the kindergarten carnival. Finding a Colorado beetle in grandmother’s vegetable patch. Proudly wearing the jeans with the stitched-on „Montana“ badge. Superman or Spiderman zooming between the skyscrapers of New York. And Marilyn and Elvis could never have existed anywhere other than America. The expanse of the plains, the torrential rivers and the unending forests, all mastered by the heroes in the novels by James Fenimore Cooper, always searching for gold and a happy life. Russia is bigger, the earth is also hard and there are uncharted regions and torrential rivers. But in Russian films and books, the men are emaciated and bearded, the women unhappy and silent, the children hungry and scared. It is not surprising that the long-distance lorry drivers have pin-up girls from Playboy and Penthouse magazines in their cabs and that they, when they take a break while on the highways in Ural, Siberia, Karelia and the furthest East, stop off at service areas called Ranch, Montana, Sheriff Bar, Café Elvis, Hollywood or Chicago. And it is not only since Donald Trump that everyone in the world, even in the remotest backwoods of Russia, knows the name of the American president as well as that of his or her own head of government.

Written before Trump was elected president, Grishkovets shows us with his humorous, ironic, cheeky tribute to cultural kinship just what is now really at stake. Currently Russia and the USA are once again at odds with each other and yet they are so similar – both had great dreams and are now well on their way to destroying them and also the world as we know it. Grishkovets finishes the novel with the words: „Should I ever, or better, when I travel to the real America and should it attempt to destroy mine, then I will fight and defend mine.“

“There only are two kinds of readers: those who like Grishkovez, and those who have not read him yet.” *Echo Moskvy*

“Exactly what was needed: Literature for an intelligent, educated reader, which combines a refined sense of irony with a positive view of the world.” *Knizhnoe Obozrenie*

Grishkovets was born in 1967 in Kemerovo. He became famous in Russia for his plays, which he writes, directs and acts in. He has been awarded two major Russian theatrical prizes for his plays which have also been performed in Germany, France and Poland. His first novel, “The Shirt” (2004), was an event in the literary life of Russia and brought him a prize for the Best Debut, and the Anti-Booker prize. Grishkovets lives in Kaliningrad.



THE AUTHOR

translations
13 languages

awards
Big Book shortlist 2018

sample available
english

other works
The Shirt
The Rivers
Asphalt

Evgeni Grishkovets

literary fiction

The Shirt

Novel. Moscow 2004. 254 pages

Publishers: Latvia/ Janis Roze Publishers, France/ Actes Sud, Spain/ 451 Editores, Germany/ Ammann Hungary/ GABO, Serbia/ Zepter, Norway/ Cappelen Damm, Estonia/ Varrak Italy/ Barbès, Czech Republic/ Vetrne mlyny, Croatia/ Bozicevic, Korea/ Storyhouse

The Shirt is a Moscow winter fairy tale. It is the story of a little man in a big city, and the tale of a day in the life of a shirt that is put on in the morning and taken off at night. Alexander lives in Moscow. He draws up plans for villas, and constructs office space, a Sisyphean labor in view of the speed with which Moscow is changing. On top of this, he is in love. Max, an old friend from his home town comes to visit, and the timing for the visit is as bad as can be, because Alexander is love sick and can only think of HER. He is busy the whole day: he picks up Max at the airport; calls a French colleague to task, who has just stolen a lucrative contract out from under his nose; has his hair cut; drops by a construction site to clear up a problem with the client; goes out to eat with Max; gets involved in a traffic accident; and drinks too much – always looking for an excuse to call HER. Finally, he makes a date with HER, but SHE does not show up. Alexander feels like he just went into free fall.

The Shirt is a novel about (masculine) love, the kind that turns the body up side down and lays the nerves bare; a love that is neither happy nor unhappy, but just unendurable. Alexander gives in to short daydreams. Again and again throughout the day, Alexander flees briefly to a world in which only orders and comradeship exist, but more importantly, a world from which he cannot call HER. He dreams that he is in a medieval prison, on an endless space mission, at a polar research station, in places, where life is simple, and everything has an order to it, and, most importantly, where he cannot receive any letters from HER. At the end of the day he imagines the lady in question saying to herself with a sigh: Can you imagine that men like that still exist!?



THE AUTHOR

translations
13 languages

awards
Big Book shortlist 2018
Best Debut 2004
Anti-Booker Prize 2004

sample available
english

other works
The Shirt
The Rivers
Asphalt

"There only are two kinds of readers: those who like Grishkovets, and those who have not read him yet." *Echo Moskvy*

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Evgeni Grishkovets

literary fiction

Dyatlov Pass

Novel. AST Publishers. Moscow 2005. 286 pages

Publishers: China - Inner Mongolian University, Czech Republic - Akropolis, France - Belfont, Poland - Kobiعة

Matveeva's novel is dedicated to the true story of a group of young students who died under mysterious circumstances as ski tourists on the Dyatlov Pass in the northern Ural mountains in 1959. The exact circumstances of the mysterious deaths on Dyatlov Pass remain unexplained to this day. Following on from the series of earlier books on the subject, Matveeva's novel is the first attempt to see the story of Dyatlov Pass, comprising documented facts on the one hand and largely probable, albeit mysterious interpretations on the other, as an overall phenomenon in which the fates of victims and the investigators have become linked in fiction. Accompanying Matveeva's heroine on her quest for the truth, therefore, the reader returns not only to a brutal past but is also drawn into discovering the truth behind his/her own life.

In 2000, a regional Ural TV company produced a documentary film about the mystery of Dyatlov Pass. Cooperating with the film crew, Anna Matveyeva published her short novel of the same name, a large part of the book including broad quotations from the official case, diaries of victims, interviews with searchers and other documentaries collected by the film-makers.

A Hollywood feature film has been released 2013 with Renny Harlin as director (Nightmare on Elm Street 1988/ Die Hard 2 1990/ Cliffhanger 1993/ Deep Blue Sea 1999/ Exorzyst Beginning 2004/ The Covenant 2006/ 5 Days of War 2011) and Richard Reid (Love, Wedding Marriage 2011/ William&Kate 2011/ Navy CIS/ Hangover) and Matt Stokoe (Hollow 2011/ Misfits 2009) in main roles.

"The Dyatlov Pass could signal the start of a new literature just as In Cold Blood by Truman Capote once was for American prose... What I value in Matveeva's novel is... that she displays affection for the nine victims, lives with them and thus forces me to see one of them in the youngster sitting next to me in the cafe or in the underground... What I like most about reading this book, however, is the feeling of living through someone else's tragedy because it is built into and woven into our own lives." *Dmitri Bykov*

"Force and brutality are very finely nuanced here against the „feminine“, „contemporary“ part of the novel that forms the „vessel“ containing the opposites „brutal - tender“, „male - female“, „past - present“... a remarkable book!" *Aleksei Ivanov*

Matveeva was born in Sverdlovsk, now Yekaterinburg, in 1972. She comes from a family of linguists and, after completing her studies at the State Ural University, she worked as a journalist for newspapers and magazines. She has since published several books and writes for all of the leading Russian media. Matveeva has three children and lives in Yekaterinburg.



THE AUTHOR

translations
4 languages

awards

Bazhov Prize 2017
Big Book Award shortlist 2016
Big Book Award public vote #2 2015
Big Book Award shortlist 2013
Kazakov Prize shortlist 2011
Lo Stellato Prize, Italy 2004

samples available

english
full french

other works

Vera Stenina's Envy
Nine from the Nineties
Wait, I will die and then - come

Anna Matveeva

literary fiction

Vera Stenina's Envy

Novel. AST Publishers. Moscow 2015. 255 pages

In late January 2016 the run on the famous Russian impressionist Valentin Serov's works at the ART EXPO MOSCOW resulted in a broken glass door in the entrance area. Russia has rediscovered its passion for art and it seems to be stronger than ever, commented Anna Matveeva.

In her new novel, the art historian engages with a highly explosive emotion: envy. Black-marked as one of the seven original sins, envy remains a powerful tool which accompanies our deepest wound. The way we painfully scrutinize what we seem to lack is described as a fascinating ingredient of our psyche, which bridges our ever so contradictory (inner) worlds.

Two women, Julia and Vera, will be friends for decades. They meet in high school, both give birth to one single daughter, and share a lifetime in the Soviet city of Sverdlovsk, which will eventually turn into today's Ekaterinburg. Matveeva elegantly weaves an account of everyday life in this more peripheral area into the heroines' daily routine, loves and

losses, a provincial society in times of major change. In order to highlight the personal changes that occur throughout their respective lives, she juxtaposes two particular days in every chapter – one taking place in the present and the other 20 years ago.

The core of the work remains the description of a relationship between two women who could not be more different: Julia, beautiful but somewhat ordinary, and Vera, who carries a unique talent inside of her but who is by no means attractive. It is Vera who secretly envies Julia, telling us about it with a fresh sense of self-irony and distance. Little does she know that her closest friend experiences the same pain, not having any particular gift to offer to the world.

A gift, because Vera is able to feel a painting. The perfume of the hair of a woman depicted. The inner melody of a piece of art. If it is fake, there will be no sound. She will use this talent successfully in the art industry. Eventually, she will be able to speak out to herself and reconcile her inner battles by confronting a painting called Portrait of Vera.



THE AUTHOR

translations
4 languages

awards

Bazhov Prize 2017
Big Book Award shortlist 2016
Big Book Award public vote #2
2015
Big Book Award shortlist 2013
Kazakov Prize shortlist 2011
Lo Stellato Prize, Italy 2004

samples available

english
full french

other works

Dyatlov Pass
Nine from the Nineties
Wait, I will die and then - come

Anna Matveeva was born in Sverdlovsk, now Yekaterinburg, in 1972. She comes from a family of linguists and, after completing her studies at the State Ural University, she worked as a journalist for newspapers and magazines. She has since published several books and writes for all of the leading Russian media. Anna Matveeva has three children and lives in Yekaterinburg.

Anna Matveeva

literary fiction

Tales from the Last Days

Captain of the Steppe – The Matiushin Case – Requiem for a Soldier

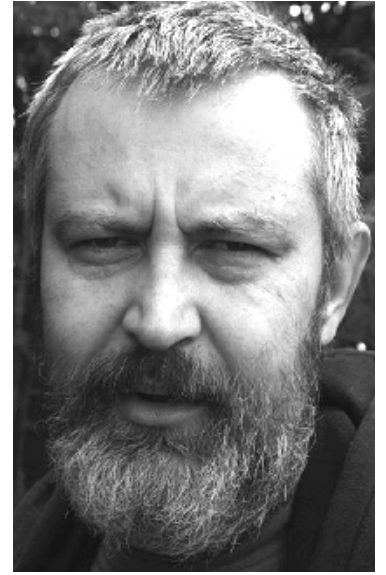
Trilogy. Moscow 2001. 550 pages

Publishers: China - People's Literature, Croatia - Fraktura, France - Noir sur Blanc, Hungary - Magveto, Italy - Odoya, Macedonia - Ars Lamina, Netherlands - Cossee, Poland - Literackie, UK - Andotherstories

The settings of the three "Tales from the last Days" are military posts in the Kazakhstan steppe, which Pavlov knows from his own experience. Using the fates and fortunes of his heroes – unimportant and humiliated soldiers – and with great linguistic intensity and an expertly crafted composition, he demonstrates the eternal struggle for physical and mental survival under the hardest of conditions. The view from inside the penal camps has produced many famous books: Solzhenitsyn, Shalamov, Platonov, to name but a few. However, the desolate situation of Russian soldiers in general, especially of the soldiers with simple guard duties, has never before been so grippingly and poignantly expressed.

Although Pavlov's "Tales" are set at the end of the era of the Soviet Union, they do paint a fundamental picture of the situation in the Russian army, a situation that has scarcely improved since the time of the Soviet Union.

Death is ever present, and in the places of death life prevails. Anarchy and chance are the only means by which the individual can survive inside the strictly hierarchical structure. Those caught in this system are all weak and dejected, cruel and immune to suffering. The few moments of human warmth are seen as sheer happiness.



THE AUTHOR

translations
10 languages

awards
Angelus Award 2017
Solzhenitsyn Prize 2012
Znamya Award 2009
Russian Booker Prize 2002

samples available
full english

other work
Notes of a Hospital Receptionist

"His tales delve into the world of soldiers sent to the bleakest regions of central Asia, where their hopelessness ends up matching that of their prisoners, whose absurd routine, hunger and boredom they share. This is Berg's Wozzek set in Buzzati's Tartar Steppe." *La Libre*

"An extraordinary portraitist, with a nose for trenchant, black humour, Oleg Pavlov delves into the shadowy outer edges of existence." *France Culture*

"Poetry, sensuality, humour, metaphoric genius." *L'Express Culture*

Pavlov was born in Moscow in 1970. He served in Karaganda as a prison guard. After leaving the army at the age of twenty, diagnosed for with 'mental instability', he went on to study at the Institute of Literature in Moscow. He published his first novel at the age of twenty-four. Working as a literary critic he continued to publish novels, short stories as well as essays. Pavlov has passed away in 2018.

Oleg Pavlov

literary fiction

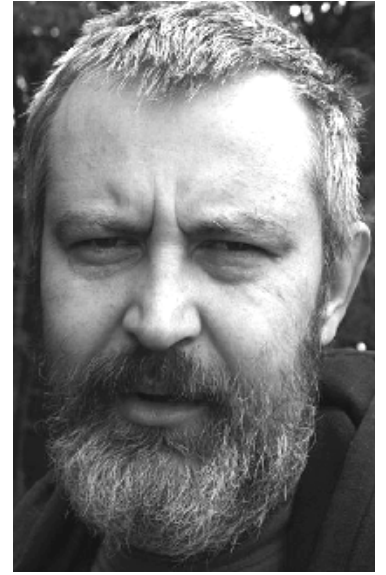
Notes of a Hospital Receptionist

Documentary chronicle. Vremya. Moscow 2001. 145 pages

Publishers: France - Noir sur Blanc, Poland - Noir sur Blanc, Serbia - Stojanovic

Oleg Pavlov's NOTES OF A HOSPITAL RECEPTIONIST is the essence of the writer's personal experiences from the times he has been working as a receptionist in a Moscow hospital, between 1994 and 1997. Published as a book nearly sixteen years later, this diary became a lyrical epic masterpiece, earning recognition and praise of both critics and readers.

The book was awarded the Solzhenitsyn Prize, a non-governmental Russian literary award, for "confessional prose imbued with a poetic power and compassion, for the artistic and philosophical search for meaning of human existence in most difficult circumstances, for works in which troubles of the Russian life are shown with rare moral purity and sense of tragedy, for consecutiveness and steadiness in search of truth."



THE AUTHOR

translations
10 languages

awards
Angelus Award 2017
Solzhenitsyn Prize 2012
Znamya Award 2009
Russian Booker Prize 2002

"One of the most exciting and powerful books appeared lately. A must read for anyone interested in modern Russian literature and modern Russian life."
Rossiiskaya Gazeta

"The book is less than a hundred and fifty pages, but its metaphysical significance is hard to underestimate. Sharp style, the words often seem to be the only correct ones. It's impossible to recount, one needs to quote all the time."
However Magazine

"In short, staccato notes of his rather small diary Pavlov succeeds to create a universe so similar to our real life."
Izvestia

"It's like the whole of Russia has passed through this (book)."
Moscow News

"Minimum of literature, maximum of life."
Literary Gazette

samples available
full french

other work
Tales from the last Days
(full english available)

Pavlov was born in Moscow in 1970. He served in Karaganda as a prison guard. After leaving the army at the age of twenty, diagnosed for with 'mental instability', he went on to study at the Institute of Literature in Moscow. He published his first novel at the age of twenty-four. Working as a literary critic he continued to publish novels, short stories as well as essays. Pavlov has passed away in 2018.

Oleg Pavlov

historical novel

Uranium

Historical thriller. Fluid Publishers. Moscow 2019. 377 pages

1953, the year of Stalin's death. Soviet Estonia. A secret nuclear factory is being built at a site with uranium ore and around it a city for specialists from Russia and for Estonian workers. The forced laborers for the mine are housed in a GULAG camp. This secret site, Combinat No. 7, is intended to ensure the uninterrupted supply of uranium for the Soviet nuclear project. Stalin's death puts the lives and souls of the Combinat residents to the test. The magnificent opening of the Palace of Culture is not canceled, but nobody knows what is coming. The announced amnesty brings unrest between forced laborers and the population. Leaked Gestapo files about the former Estonian Waffen-SS puts pressure on partisans, who are hiding in the woods and have so far been looked after secretly by locals. And in Moscow the power struggle is raging between the Politburo and Beria, who has so far been able to cover up the fact that the Klooga concentration camp discovered during the construction of the combinat was simply converted into a Soviet forced labor camp, including a mass grave. A number of mysterious deaths in Combinat No. 7 suddenly puts everything in a different light. The external investigator sent from Leningrad encounters communist leaders engaging in cult and religious-orthodox occult practices, hypnosis and manipulation, sex and violence. When almost all the local men are suspected of murder and arrested for the time being, the investigator also becomes a victim. Everyone seems guilty and unhappy, every crime and sin has its own motives and backstory. The murders are brutal clues as to who is really related to whom and how. Even the killer, who calls himself Agent U-235, ends up causing pity rather than hatred – he seems above all to have gone astray in search of himself.

In *Uranium*, there are neither absolutely negative nor clearly positive characters. As in real life, each acts according to the circumstances. Without justifying or judging, the author tries to understand and to convey this desire for understanding to the reader. Like an exciting Netflix series, the plot of this historical novel, which is also a spy thriller, is told horizontally from the different perspectives of the various characters, without a central hero. Each character not only has his own truth, but also his own voice.

The novel is based on the memories of residents of the closed city of Sillamäe, as well as documentary materials and some reports cited in original from recently released CIA archives.

"Uranium is nothing less than the exciting experience of fully immersing yourself into history, its reconstruction illuminating the mentalities of the time, but also trying to understand many of the central contradictions of that time." LITERATURNAYA GAZETA

"Uranium is an important and hopefully symptomatic event for modern Russian prose. The willingness to speak with understanding about the Soviet era, but without effort and without intrusive political allusions, combined with the desire not only to cause fear, pain and discomfort to the reader, but also to make it interesting." GALINA YUZEFOVICH

"Directors, KGB members, simple workers, engineers, intellectuals, prisoners, deportees, partisans, guards – the novel is densely populated with characters and none of them is a cardboard cut-out." VLADISLAV TOLSTOV

Olga Pogodina-Kuzmina was born in Siberia in a small mining town in the Kemerovo region. Her ancestors include engineers, Siberian gold miners and the poet of the Silver Age, Mikhail Kuzmin. Pogodina-Kuzmina graduated from the St. Petersburg Theater Academy and works successfully in various genres and fields. In addition to novels and screenplays, she also writes articles and reviews. An important part of her work is dedicated to the theater – plays, libretti, musicals. Olga Pogodina-Kuzmina lives in St. Petersburg.



THE AUTHOR

AWARDS

2018 Silver Shallop Prize

2017 Best screenplay
for Two Women

2015 Best screenplay
for Comedians

2013 Shortlisted
for National Bestseller Award

2011 Shortlisted
for Nonconformist Award

Olga Pogodina-Kuzmina

literary fiction

Free and Wild

Novel. AST. Moscow 2014. 412 pages

Publishers: Estonia - Kunst, France - Belfont, Germany - dtv, Lebanon - Arab Scientific, Macedonia - Ars Lamina, Romania - Polirom

A village in the boundless hunting and fishing grounds of Siberia. In this wilderness, so far off from Moscow, everyone depends on each other and everyone depends on mother nature. Live and let live is a firm byword. And because the fishermen can barely make a living keeping to the fixed fishing quotas dictated by Moscow, the militia looks the other way when caviar is sold under the table – especially as they receive their share of the profit. The social stability begins to crumble, when an ambitious militiaman sees an opportunity to advance his career. Freedom-loving Stepan Kobyakov on attempting to evade a control-point, shoots his way out of the situation and disappears into the vastness of the taiga. This rekindles the old conflict in the village between those who would rather leave things as they are and muddle on through and those in whom the desire for freedom sits deeper. A group of hunting friends set off to search for Stepan in order to sort things out before Moscow sends a search-helicopter and reinforcements for the militia. But it is too late. And as the ambitious militiaman begins to teach the villagers a lesson, the situation gets completely out of hand - a dramatic conflict escalates in the snow-covered forests. The hunters become the hunted, humans become fair prey.

Taciturn men, harsh living conditions, breath-taking landscapes, gripping scenes of hunting and social conflict – authentically and thrillingly Viktor Remizov tells of life in the Siberian taiga and of the precarious value of freedom in an unfree society. It is a mercilessly human novel.

“Victor Remizov is not just a traditional prose writer, he is a traditional writer par excellence: intelligent, calculating, comprehensive, slow-paced as a taiga fisherman... Remizov’s novel is social and analytical. Victor Remizov did not show us a full-fledged Russian revolt, but he showed us a very Russian clamour and outcry. And the coercive justice that always follows the clamour. This already suffices.” Svobodnaya Pressa

“This first novel by Viktor Remizov crackles with suspense fit for a movie, complemented by solid characters, spectacular descriptions of nature and perceptive observations on the state of modern Russia.” WDR

“A raw book about a raw Russian region.” Frankfurter Rundschau

“A excellently written novel, completely in the tradition of classic Russian literature with descriptions of nature and exceptional characters just waiting to be turned into a movie.” Buchprofile

Remizov was born in Saratov in 1958, where he studied geological prospecting at college. After serving in the army Remizov studied languages at Moscow State University. He worked as a surveyor in the taiga, a school teacher of Russian literature and – for the longest time of his professional career – as a journalist. Viktor Remizov lives with his family near Moscow.



THE AUTHOR

translations
6 languages

awards
Big Book Award shortlist 2014
Russian Booker Prize shortlist 2014
NOS Award shortlist 2014

samples available
full french

other works
Temptation

Viktor Remizov

Temptation

Novel. Arsis. Moscow 2016. 368 pages

Publishers: France - Belfond

The provincial town of Belorechensk is situated near Irkutsk at the confluence of two Siberian rivers. The cousins Katya and Nastya are young and pretty, healthy and self-confident. But Katya's father is critically ill and the family is in dire straits. And so the cousins consider trying their luck in far off Moscow. Mainly in the hope of earning some money for the family and also, perhaps, of having a chance of escaping the cheerless province for ever. Unaware of the price the moloch Moscow will demand they set off.

At home they were Russian citizens; in Moscow they are just refugees, like Tajiks, Azerbaijanis, Georgians. The novel tells the story of what it is like to be a migrant in one's own country. Contrary to the traditional approach of Russian literature, the melting-pot of Moscow is not sweepingly depicted as depressing or heartless. We view this Moscow from below in a series of nuanced close-ups. Above all it is with Katya's open-mindedness that the novel presents the common people, how they struggle to live and to survive – in both the big city and the province. Even the Siberian town of Belorechensk is not portrayed as paradise on earth, neither before the girls' adventures nor afterwards. And even the ending, when both cousins return pregnant to Siberia, cannot really be called happy.

Soberly and without exaggerated literary effects, the author shows us the naked truth about the life of the younger generation in Russia. Nothing seems to be imagined or added. It is, in principle, Katya's simple and guileless words that we hear. And hence the novel becomes authentic and believable, giving the reader an opportunity for sympathy. For us, ordinary, simple people like Katya, Nastya, Andrei and Aleksei are often not worth thinking about, in the same way as we do not consider the air we breathe. But in the novel they suddenly become fellow human beings. The novel is about the air that we all breathe; and about love in times of temptation.

TEMPTATION is, unlike Remizov's first novel FREE AND WILD, an airy and sensitive story for female readers.

"In the plethora on the shelves of the bookshops, novels about the lives of the common people in Russia are extremely rare. One of these rare books is Viktor Remizov's «Temptation». It is to be hoped that those in the corridors of power will look into such books. Perhaps then there would be changes for the better. Without villages or provincial towns such as described by Remizov, Russia will not have a future." *Roman Senchin*

Remizov was born in Saratov in 1958, where he studied geological prospecting at college. After serving in the army Remizov studied languages at Moscow State University. He worked as a surveyor in the taiga, a school teacher of Russian literature and – for the longest time of his professional career – as a journalist. Viktor Remizov lives with his family near Moscow.



THE AUTHOR

translations
6 languages

awards
Big Book Award shortlist 2014
Russian Booker Prize shortlist 2014
NOS Award shortlist 2014

samples available
full french

other works
Free and Wild

Viktor Remizov

literary fiction

The Eltyshevs

Novel. EKSMO. Moscow 2009. 320 pages

Publishers: China - Heilongjiang, Finland - Into, France - Noir sur Blanc, Hungary - Europa, India - Prakahsan, Italy - Fazi, Netherlands - Douane, Poland - Noir sur Blanc, Serbia - Arhipelag, Sweden - Bonniers

Nikolai Eltyshev is a policeman on duty at a station with a sobering-up cell, the mother Valentina works as a librarian, her youngest son is in prison and the older one is just killing time at home. A completely normal Russian civil servant family. When the father is too heavy-handed with a drunken journalist he loses not only his job but also his staff accommodation. The move back to their home village which the Eltyshevs see as an initial emergency solution and from the reader's perspective at first appears as a return to their roots with the chance for a new beginning soon turns out to be the start of a protracted decline that is to pursue the family into the third generation. This novel with the family name as its title is an intimate chronicle of the fight for survival of this very normal family forced to leave the city and return to the village at the start of the 21st century. It is not the village to which the city folk come to spend the weekend in their dacha with BBQs and relaxation. The Eltyshev's village is THE village, provincial Russia with all of its brutal present day reality. The ruins of a past era. Senchin's almost silent take on things is hard and remorseless. He places the reader directly in situ. He shows how decent people confronted with the existential issues of everyday survival gradually lose their human countenance. Physical weakness, apathy, betrayal, alcohol, violence, wrong decisions, even dependency on natural cycles are cleverly depicted with an air of fatality. This novel never adopts the tone of a parable, however. It is not Senchin's intention that his characters be indicative of something else, he does not judge, he simply shows people as they are. And in doing so he portrays part of the Russian catastrophe: the understanding of guilt, transgression, remorse, justice, charity or compassion as the basis for human solidarity that has been lost for several generations.

Senchin's prose itself reads as if cleansed of all literary tricks, paragons and clichés, however, and so, paradoxically, it retains for the reader that which there novel's characters are ultimately denied: cleansing and catharsis.

Andrew Bromfield on the book:

"Among a multitude of books dealing with Russia's new urban society and its obsession with the trappings of success, the story of the Yeltishevs stands out in stark contrast. Forced out of the town by a scandal at work, a policeman and his family move to a relative's house in the country to start a new life, but encounter an aggressively hostile environment in which they slide further down the slippery slope of degradation and failure to total extinction. Compellingly narrated by Senchin in precisely modulated and understated prose, this tale of uncompromising darkness without a single positive character offers a significant insight into the "other side" of modern Russia."

Senchin was born in Siberia in 1971 where he subsequently grew up. Having completed his engineering studies he then went on to study at a Moscow literature institute where he still lectures today. His prose has made him one of the most prominent exponents of "New Realism". His works have so far been translated into German, French and a number of other languages. Senchin lives in Ekaterinburg.



THE AUTHOR

translations
12 languages

awards

Big Book Awards 2nd Prize 2015
National Bestseller shortlist 2010
Big Book Award shortlist 2010
Russian Booker Prize shortlist 2009

sample translation available

full english, full french

other works

Flood plains
What do you want?
Rain in Paris

Roman Senchin

literary fiction

Flood Plains

Novel. AST. Moscow 2015. 280 pages

Big Book Award 2nd Prize 2015

Publishers: Egypt - Al Arabi, Finland - Peace Committee, France - Noir sur Blanc, Serbia - Samizdat

A private investor completes the construction of a half-finished, forgotten hydroelectric power station. It is a matter of electric power for China. The money for the construction comes from Russian public-sector loans, from offshore accounts. A huge area will have to be flooded. Individual profit verses public welfare. It is a simple story that can be found everywhere in the world. And one that is often told: Naomi Klein tells the story in her non-fictional analysis "This Changes Everything: Capitalism vs. the Climate". Andrey Zvyagintsev in his Oscar-nominee cinematic drama "Leviathan". And Roman Senchin tells it in a novel.

No pent-up anger. No scandals. Senchin, who for good reasons is ranked among the "new realists", does not need a fictitious plot to transport facts with fabricated emotions. His story almost tells itself. Coolly and calmly. And possibly because of this it affects the reader all the more deeply. The undercurrent of the novel is like the Siberian river that once flowed freely: crystal-clear, fast and full of fish. Now a dam has been erected. Infection spreads. Occasionally the rowing boats of the locals get tangled in the tree-tops of the drowned forests, as if the trees wanted to drag all remaining life down into the depths. But below the foul surface that positive current reappears again and again. With the emotional forcefulness of an irrevocable farewell Senchin describes the life in the doomed villages in the centre of the fertile and nourishing countryside while the water inexorably rises. The resettled villagers had loved their river, their life-blood. At the end there is only remembrance, a fond memory. The morass of bureaucracy, nepotism and corruption has become impenetrable. Even for the journalist Olga who, following the entries in the social networks, observes the complaints about injustices, illegal practices and even of forced relocations and as a consequence begins researching the situation of the helpless victims. Olga's requests for information from the authorities are ignored. Relocated villagers who regularly discuss their situation are separated and dispersed by the militia. Old Ignati manages to gain the attention of his grandson Nikita. Despite the distractions of his smartphone, Nikita listens to Ignati's descriptions of the former life and of the old customs. At Easter they visit the new cemetery where the villagers' dead have been reinterred and Nikita suddenly notices the water rising higher than planned. Even the new cemetery will soon be flooded. Nikita has listened and now he begins to see and to understand.



THE AUTHOR

translations
12 languages

awards

Big Book Awards 2nd Prize 2015
National Bestseller shortlist 2010
Big Book Award shortlist 2010
Russian Booker Prize shortlist 2009

sample translation available

full english, full french

other works

What do you want?
The Eltyshes
Rain in Paris

Senchin was born in Siberia in 1971 where he subsequently grew up. Having completed his engineering studies he then went on to study at a Moscow literature institute where he still lectures today. His prose has made him one of the most prominent exponents of "New Realism". His works have so far been translated into German, French and a number of other languages. Senchin lives in Ekaterinburg.

Roman Senchin

literary fiction

What do you want?

Novel. Eksmo. Moscow 2014. 170 pages

Publishers: France - Noir sur Blanc

Dasha is fourteen years old. Through her and with this book Senchin more or less grants us access to his own home by presenting his daughter, himself, his family and friends as typical representatives of a place and a time. With Dasha's documentary-like inner perspective Senchin brings us directly into the midst: we hear the conversations, observe the everyday life of a normal family who had moved from Siberia to Moscow, had been able to get more or less settled and is now able to keep their heads above water without acknowledging that their social situation is in fact a dead end. There are millions of such families in Moscow, and all of them would of course prefer to live in peace and prosperity.

At first glance Senchin seems to be describing two parallel realities: here the parents, there the youth. Yet the author does in fact leave everything to fourteen year old Dasha, through whose eyes and ears we experience the winter of 2011-2012 when civil protests were staged outside her home on the streets of Moscow. And inside the adults getting all worked up. What do they want there on Bolotnaya Square with their white armbands? Who are they, American agents or normal Russian people baring their souls? In this book it is not the pubescent teenagers who are the problem, it is the adults. Dasha finds more questions than answers when she tries to understand her parents' world. When, in the end, Dasha understands that parents can also have doubts, make mistakes, torture themselves helplessly, that her parents are also in the same state of incomprehension as the rest of the country, that is when she takes her first major steps towards adulthood.



THE AUTHOR

translations
12 languages

awards

Big Book Awards 2nd Prize 2015
National Bestseller shortlist 2010
Big Book Award shortlist 2010
Russian Booker Prize shortlist 2009

sample translation available

full english, full french

other works

Flood plains
The Eltyshyevs
Rain in Paris

"Senchin's prose is always about one thing for me: instinct. In its effect on me, on the reader. There are books that make you think. There are books that make you feel. Senchin's books arouse the survival instinct." *Irina Bogatyreva*

"Following the frighteningly hopeless ELTYSHEVS, which also focusses on a family, Senchin has come up with a book full of light and hope... Perhaps even the best of all the books Senchin has written." *Aleksei Varlamov*

Senchin was born in Siberia in 1971 where he subsequently grew up. Having completed his engineering studies he then went on to study at a Moscow literature institute where he still lectures today. His prose has made him one of the most prominent exponents of "New Realism". His works have so far been translated into German, French and a number of other languages. Senchin lives in Ekaterinburg.

Roman Senchin

literary fiction

Rain in Paris

Novel. AST. Moscow 2018. 411 pages

Despite national upheavals, economic turmoil and the departure of his own family, Andrei Topkin still does not want to leave his Siberian hometown of Kyzyl. In this hopelessness, he finally books the journey he has dreamed of for a lifetime: Paris. There he thinks he can avoid his misfortune and the impending changes in his life. But it is raining in Paris. And so Andrei hardly comes out of the hotel room, but travels - against his will, but with a lot of alcohol - deep into his own past, to his youth in the nineties, to his first love, yes, at all first times. So far suppressed by the events of everyday life, they rise from the depths to the surface, behind the rainy window of a lonely Parisian hotel room. Internally, however, the sun comes out more often and illuminates the dark spots of that time.

The sincerity and accuracy of the author, the attention to detail create the vivid and truthful image of a forty-year-old man and his life in the Russian province. The hero and the reader with him become gradually clear: Without understanding the past, people have no future.

"In this novel, Senchin takes a turn away from his traditional hopelessness, away from the ice underfoot and towards what man attaches to life ... In fact, Roman Senchin is very cheerful and bright, and his novel «Rain in Paris» confirms this. Only that one has to earn this light, has to fight back to him by dregs, melancholy, cold and despair." LITERATURNAYA GAZETA

"«Rain in Paris» is an extraordinarily graceful novel for all the details of everyday life. And with all the acute socio-political content a thoroughly philosophical text." PAVEL BASINSKI

"Senchin has a fantastic ear for any vulgarity - linguistic, political, everyday. The adventures of his hero are actually the adventures of a fly caught in amber." LEV DANILKIN

"«Rain in Paris» is also a kind of crypto-remake, an encrypted on many levels extensive allusion to Oblomov." HOMO LEGENS

"Do you know the prose of Senchin? A constantly drip-drip-drip, a Chinese torture with drops on the forehead, and the most unpleasant thing is that you can not skip over anything, with the eyes skipped anywhere else as in boring descriptions or eternal dialogues – for here every word is weighty and necessary... as if listening to the invisible chamber music of kindness itself. The world is absolutely mirrored as it is, drawing exactly the boundary behind which man ceases to be man. And never crossing it." OKTYABR

Senchin was born in Siberia in 1971 where he subsequently grew up. Having completed his engineering studies he then went on to study at a Moscow literature institute where he still lectures today. His prose has made him one of the most prominent exponents of "New Realism". His works have so far been translated into German, French and a number of other languages. Senchin lives in Ekaterinburg.



THE AUTHOR

translations
12 languages

awards

Big Book Shortlist 2019
Big Book Awards 2nd Prize 2015
National Bestseller shortlist 2010
Big Book Award shortlist 2010
Russian Booker Prize shortlist 2009

sample translation available

full english, full french

other works

Flood plains
The Eltyshevs
What do you want?

Roman Senchin

literary fiction

The Unknown

Novel. AST. Moscow 2017. 500 pages

Big Book shortlist 2017

Publishers: Slovak Republic - Slovart

The subtitle of Slapovski's most recent book is: "Novel of a Century 1917 to 2017". And indeed, the story begins with Nikolai Smirnov's entry into his diary on the 17th December 1917 and ends with a letter from Gleb Smirnov to his father Victor in 2017. Thus the novel is also a family saga spanning five generations, but not in the usual way as there is neither a clear picture of the family Smirnov nor of 20th century Russia. The family-tree is shown in the appendix and only a few of the members of family are given a chance to speak. Two separate branches of the family are presented, whose narratives either overlap or leave gaps in time.

What may appear to be a design error in the novel, is intentionally so composed with style and content consistently applied. Noteworthy are the gaps in the family mosaic which automatically bring the fissures of the previous Russian century to the fore. Slapovski holds the family together over a century merely by story-telling, which in hindsight, does not yield any final truths. Every character is influenced by their own epoch and narrates in their own particular style - diaries, letters, interviews, short stories, emails – thereby mirroring the time in which they live. It is only in a judicial report that we learn of Anton Smirnov's career as an unwitting crook, for which he was sentenced to death in 1962. The only common thread in all these different lives is the presence and influence of the Russian secret service.

In THE UNKNOWN Slapovski's well-known ability of remaining authentic over the whole stylistic bandwidth as well as his much-vaunted empathy with each of his insignificant and bungling protagonists, which were recently reviled as "too soft" by patriotically disposed critics, come together creating a magnificent multi-faceted novel. There is no single style that smooths the image of the century. No hubristic judgment of the individual fate. Many members of the family recognize that they are on their way into the unknown. Significantly, the succession stops for those who react with a closed life-plan because they fear the unknown future too much. THE UNKNOWN is thus a courageous response to new and old political reflexives in Russia: the rising self-emancipating and self-opening society being harassed from above and isolated from the world.



THE AUTHOR

translations
8 languages

awards
Big Book shortlist 2017
Penne Award (Italy) 2009

other work
Genii

Slapovski was born in 1957 in Saratov. He holds a degree in philology from the university of Saratov. He worked as a school teacher, truck driver and journalist. His writing debut was a theater piece in 1985. He won several awards (Eugin O'Neill Drama Festival/USA, European Theater Festival/D-Kassel, Moscow Theater Competition). He has successfully written several novels and TV-series and has been nominated four times for the Russian Booker and two times for Big Book Award. His works are translated into many languages. Slapovski lives in Moscow.

Aleksei Slapovski

literary fiction

The Jump

Novel. AST. Moscow 2017. Shortened version approx. 320 pages

Publishers: Serbia - Russika

Young Vedernikov is a natural talent. He hops, skips and jumps and nothing can keep him on the ground. Defying gravity is his thing. He wins all competitions in the long-jump and is the next great hope for the European championships. One day on his way to his training session he notices how a young boy inattentively wanders in front of a car. Vedernikov sprints and jumps. He saves the child. His life-saving jump is a new record. But in the process he is run over by the car and loses both his legs.

Contrary to expectations, the novel is neither empathic nor critical about the difficulty of being disabled in Russian society. Vedernikov spurns the attempts of his trainer who wants him to enter in the Paralympics. He spurns his affluent and pragmatic mother who, instead of really looking after him, provides him with money and the latest artificial limbs. He lacks nothing except a meaning of life. And what follows is a merciless parable about good and evil based on a twist of fate that has evidently spared the wrong person.

His carer Lida looks after all of Vedernikov needs. And she eagerly takes on the role of a surrogate mother for Zhenya, the boy Vedernikov saved, whose parents neglect him and who Vedernikov has taken under his wing. By bringing Zhenya up, Vedernikov wants at least to give this young life a reason for living, a reason he cannot give himself. But as Zhenya grows up it becomes more and more apparent that the young ward is a good-for-nothing and a monster. And Vedernikov's evil shadow. And even Vedernikov was never really thoroughly decent. To give life some meaning, he plans to murder his ward. But it all ends with another long-jump of destiny and a completely unexpected twist of fate.

Slavnikova's cutting analysis does not miss an opportunity to expose, with irony and detachment, but without illusion, her protagonists' intersecting motives and relationships whether they be between Vedernikov, his mother, the carer Lida, her husband Aslan who does not want to have a child with her, the ward Zhenya and his parents or Vedernikov's trainer. THE JUMP is neither idyllic nor tragic, it has no contradicting truth and lies, but instead illustrates the clash of many different truths meeting on the solid ground of harsh reality.

"An angry Nabokov." *Literaturnaya Gazeta*

"Probably the best novel of the year." – *Litteratura*

"... no naive babbling about Russia. From the passings of time and fates Slavnikova weaves such a dense tapestry of characters that the reader feels drawn into a powerfully dramatic space, which is immediately recognizable as common or garden, consisting only of the too well-known." *Tatyana Moskvina*

Slavnikova was born in 1957 near Ekaterinburg. She writes reviews and essays for *Novy mir*, *Znamya*, *Oktyabr*. She was a member of the Russian Booker prize jury in 1999. In 2000 she was part of the board for the *Novy mir* Prize for short stories and now organizes the Debut Prize of the *Pokolenie* fund. Her novel "Strekoza, uvelichennaya do razmerov sobaki" was shortlisted for the Booker prize in 1997. "Odin v zerkale" won the Bazgov Prize and was nominated for the Booker Prize in 2000. Slavnikova lives in Moscow.



THE AUTHOR

translations
20 languages

awards
National Bestseller shortlist 2018
Gorky Award Italy 2012
Gjenima Prize (US) 2006-2007
Russian Booker Prize 2006

sample translation available
full english, french, german

other works
Lighthouse
The Immortal
2017
Love in the 7th Train

Olga Slavnikova

literary fiction

The Immortal

Novel. AST. Moscow 2001. 260 pages

Publishers: France/ Gallimard, Hungary/ Noran, Italy/ Einaudi, US/ Columbia

Publishers: 2001 shortlist Russian Booker Prize
2002 shortlist National Bestseller Award

A bed ridden Soviet veteran is being looked after by his wife and daughter. Long may he live, the family is surviving on his pension. The two women create a virtual world for him in his room, cut him off from all sources of information and play him news-broadcasts reporting on the latest communist party conferences recorded on video. All this to convince the old man of the continued existence of his beloved Soviet Union. The women, however, succumb to their own self deception. All the old man wants – is to finally die. Two generations in an absurdly comical and tragic vicious circle. Is there a way out? Slavnikova offers no complete solution and makes no judgment. Rather she composes a family story with a stylistic sensitivity for both sides that mirrors the disruption of today's Russian society.

The third big novel, from this authoress from the Urals, that became famous overnight in the Russian literary scene, as her recondite psychological thriller "Strekoza" was shortlisted for the Booker Prize.

From O. Slavnikova's Preface to the French edition by Gallimard:
„This is no Good bye Lenin clone which you have in front of you. The novel Bessmertny is a fundamentally different product. The book begins where the film ends... to readers looking for similarities between to the book and the film, I say "Good Luck". To those who really want to read the book, however, I say: "Welcome to Russia", a country which we Russian writers love with such a strange and completely irrational love.



THE AUTHOR

translations
20 languages

awards
National Bestseller shortlist 2018
Gorky Award Italy 2012
Gjenima Prize (US) 2006-2007
Russian Booker Prize 2006

sample translation available
full english, french, german

other works
Lighthouse
The Jump
2017
Love in the 7th Train

Slavnikova was born in 1957 near Ekaterinburg. She writes reviews and essays for Novy mir, Znamya, Oktyabr. She was a member of the Russian booker prize jury in 1999. In 2000 she was part of the board for the Novy mir Prize for short stories and now organizes the Debut Prize of the Pokolenie fund. Her novel "Strekoza, uvelichennaya do razmerov sobaki" was shortlisted for the booker prize in 1997. "Odin v zerkale" won the Bazgov Prize and was nominated for the Booker Prize in 2000. Slavnikova lives in Moscow.

Olga Slavnikova

literary fiction

The Lighthouse

Novel. AST. Moscow 2010. 231 pages

Publishers: China - People's Literature, Egypt - Al Arabi, France - Mirobole, Italy - Fandango, Macedonia - Tri, Poland - Draga, Romania - Alfa

Maxim Ermakov weighs four kilogram's less than a normal person. Even as a child, his head felt as light and empty as a balloon. With his good grades and a good deal of application he manages to become the PR manager for a chocolate factory. Ermakov is an almost normal representative of the new Moscow middle class, what he earns is not bad, he loves the free market, his Toyota and his apartment (apart from the landlady). He enjoys the little personal luxuries he has worked for. Ermakov is still single. Then he receives a visit from two gentlemen from the state Institute of Social Prognosis. They maintain that tests reveal that he radiates a damaging alpha field triggering world catastrophes. Ermakov is responsible for climate damage, terror attacks, car accidents, fires and, illness. He needs to end his life voluntarily for the good of mankind. The alpha field will be eradicated only if he commits suicide. The state will make him a posthumous hero, complete with proper compensation as well. Ermakov does not want to, however. He has had too much of a taste of individual freedom and determining his own way of life to be able to sacrifice himself for the reasons of a state with he no longer identifies at all. He feels himself to be more a citizen of the world than a state citizen. Anyone who does not listen to Russian authorities must be made to feel. Ermakov is put under pressure and under obvious surveillance, the door to his apartment smeared with slogans, his landlady gives him notice, his company demotes him and the mob demonstrates on the street against the man refusing to grant salvation from evil.

Only one person sticks by him, little Lyusia from his company. Having lost his job, money, apartment and reputation he finds a safe little haven of love and marriage with her. And then the Institute of Social Prognosis announces that they had made a mistake. The pressure is off him. And Lyusia falls pregnant. Anyone believing in a happy ending for Russia is very much mistaken, however.

With sound, witty punch lines and razor sharp analysis, Slavnikova's quasi-literary experiment puts archetypal Russian qualities under the conditions of globalisation to the test: individualism versus communism, self versus society, the willingness to make sacrifices versus egoism. What is the Russian soul still worth today? A scandalously entertaining book as the logical sequel to the author's analysis of Putinocracy in her successful novel "2017", just in another genre. One could define LIGHT HEAD as a political farce if it were not for the very bitter ending, as bitter as that in the Orwell adaptation of Monty Python's BRAZIL.

"The irrational absurdity does not disturb the reading, on the contrary, it reinforces the tragic impression." *Ex Libris*

"A high-tension, entertaining, but absolutely frightening novel devoid of hope." *Vedomosti*

Slavnikova was born in 1957 near Ekaterinburg. She writes reviews and essays for *Novy mir*, *Znamya*, *Oktyabr*. She was a member of the Russian booker prize jury in 1999. In 2000 she was part of the board for the *Novy mir* Prize for short stories and now organizes the Debut Prize of the *Pokolenie* fund. Her novel "Strekoza, uvelichennaya do razmerov sobaki" was shortlisted for the booker prize in 1997. "Odin v zerkale" won the Bazgov Prize and was nominated for the Booker Prize in 2000. Slavnikova lives in Moscow.



THE AUTHOR

translations
20 languages

awards
Big Book Award shortlist 2018
Yasnaya Polyana Award 2018
Book of the Year 2018
National Bestseller shortlist 2018
Gorky Award Italy 2012
Gjenima Prize (US) 2006-2007
Russian Booker Prize 2006

sample translation available
full english, french, german

other works
The Jump
The Immortal
2017
Love in the 7th Train

Olga Slavnikova

literary fiction

Cranes and Pygmies

Novel. AST. Moscow 2010. 474 pages

Big Book Award 2009

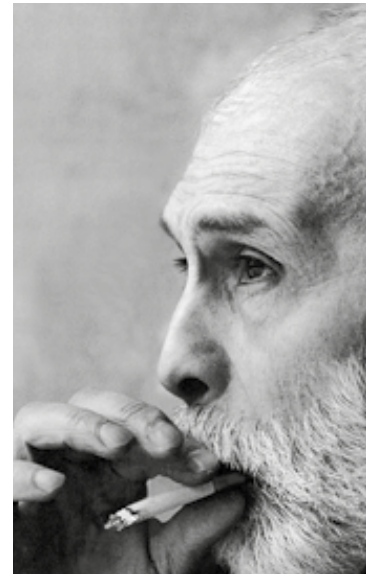
At the base of Yuzefovich's latest masterpiece, CRANES AND PYGMIES, lies the myth, known from Homer's Iliad, of the eternal war between cranes and pygmies, who "fight via human beings not for life but for death". In this adventure novel, reflecting one another as in a mirror, unfold the fates of four imposters – a young Mongolian living in the present; a forty-year-old geologist from Perestroika-era Moscow; an adventurer from the days of the seventeenth-century Ottoman empire; and the latest Tsarevich Alexis, who "miraculously survived" and turned up in the lands east of Lake Baikal during the Russian Civil War.

It is 1993 and the Soviet Union is no more. Zhokhov, once a geologist, has been forced by Russia's Wild West form of capitalism to reforge his identity. He has become a petty trader – not to say profiteer, a common figure in times like these. When a deal to sell sugar goes bad, he moves on to trading a rare strategic metal stolen from a military factory, and when that deal goes bad as well he has to face the consequences – not society and its laws, but the anti-social, sadistic criminal gang with which he's tried to do business. This soft but educated man has no choice but to toughen up. Society and the State have disintegrated. Zhokhov wanders around Moscow and finds himself in the middle of an excited crowd, hears shooting, sees men falling, and realizes that he is in the middle of a revolution. (This episode is based on the events of October 1993 in Moscow.) The government is gunning down a demonstration, as well as its own parliament.

Zhokhov's acquaintance, Shubin, a historian and a writer, is also trying to make some money and is lucky enough to hit upon a scheme that is both very timely and very Russian: he writes about impostors. Yuzefovich also offers his readers bits and pieces of obscure history in a fast-paced account of the life of Timofey Ankundinov, a petty Muscovite clerk who traveled throughout Europe claiming to be a son of Tsar Vasily IV Shuisky and thus the pretender to the Russian throne. Ankundinov's peregrinations yield a portrait of tumultuous early seventeenth-century Russia, allowing Yuzefovich to trace the hidden rhymes between events past and present. Zhokhov, too, becomes an impostor, bailing himself out of a dangerous spot by proclaiming himself to be the natural son of a famous Soviet architect. He ends up fleeing to Mongolia, where he is stabbed to death over a nonexistent treasure. His ultimate lot is the same as every impostor's: he is killed because he is taken for someone else.

The Mongolian episodes are of particular interest. For Russia, with its half-Asian identity, Mongolia is "fully Asian", a wild, uncivilized country. Each of the four protagonists ultimately turns up on the Mongolian stage, in the palace of the last Mongolian ruler in Ulan Bator.

As an extensive metaphor, this novel finds its place among the renowned classics of Russian fiction. Yuzefovich delves into the key problems and most critical features of modern Russian society, placing the Russian psyche and Russian lifestyle – lawless, ruthless, reckless, unpredictable, untrusting and untrustworthy – in a book so thrilling you won't be able to put it down until you turn the last page.



THE AUTHOR

translations
9 languages

awards

National Bestseller 2016
Big Book Award 2016
Booker Translation Grant 2016
Russian Booker shortlist 2009
Big Book Award 2009

samples available

english

other works

Winter Road
Horsemen of the Desert
The Putilin Series
Kazarozza

Yuzefovich, born 1947 in Moscow, spent his childhood and youth in the Urals. He has a Doctorate in History and is known to a wide audience of readers through his historical thrillers about Ivan Putilin. Yuzefovich is capable of interweaving detailed knowledge of historical fact with masterly literary style into the plot of a thriller. L. Yuzefovich lives in Moscow and St. Petersburg.

Leonid Yuzefovich

literary fiction

Happiness is Possible

Novel. AST Publishers. Moscow 2009. 189 pages

Big Book Award shortlist 2010

Publishers: Italy, Spain, UK

A writer, living in Moscow with a small dacha on the outskirts of the city, is hard up and so hires himself out to a large publishing company. He is required to deliver a positive novel on time but he has been unable to come up with anything positive since his wife Tamara ran off. She continues to visit the dacha, however, complete with new lover, to whom he is also required to show the best fishing spots. All that the writer is able to produce is notes about the happiness of others. The country boy (a caricature of himself) who comes to Moscow to land a rich woman, for instance. Yet the writer not only observes happiness, he initiates it, too, by bringing two lonely neighbours together, by giving a new chance to a teacher and her former pupil, whose love was once mercilessly suppressed. Or is he inventing all of this just to console himself? But then happiness does seem to catch up with him, too. Instead of punching the neighbour disturbing his work with the noise of his building work in the nose, in the end he lends him a helping hand with the renovations. And Tamara suddenly starts spending the night in the Moscow flat now and again, ultimately with the news of what had not happened during all the years of marriage: she is pregnant – by him.

HAPPINESS IS POSSIBLE is not only an enjoyable and precisely detailed book about the new type of human beings to be found in the city of Moscow, it is also a mini philosophical guide to happiness. Deadened by the density of the residential tower blocks, the anonymous masses, Zaionchkovski nevertheless teaches his characters to also smell the roses growing through the city asphalt. He teaches them and us about everyday happiness.

"As if coming out of nowhere, an absolute harmony of style and drama." Time Out

"Zaionchkovski has written an astute book but one that comes from the heart..." Andrei Nemzer

"Zaionchkovski is one of those narrators with a natural charm, so at ease with themselves and so self-sufficient that they have no need of an energizing topic or a genre as a crutch, no superfluous dramatics – he simply has enough talent by himself to create something." Lev Danilkin

"The new novel from Oleg Zaionchkovski is a successful combination of everyday stories and a philosophy of patience and empathy – precisely what once characterised Russian literature." Natalya Kurchatova

Zaionchkovski was born in Kuibyshev, now Samara, in 1959. After leaving high school he worked as an inspector in an aircraft factory. He has been writing prose since his youth but it is only recently that his work has been published. His second novel "Sergeev and The Town" reached the Short List for The Booker – Open Russia Literary Prize in 2004. Zaionchkovski lives in a small town near Moscow.



THE AUTHOR

translations
3 languages

awards
Big Book Award longlist 2011
Big Book Award shortlist 2010
Russian Booker Prize shortlist 2004

sample translation available
full english

other works
Petrovich
Walks in the Park
Sergeev and his Town
The Wedding Anniversary

Oleg Zaionchkovski

The Wedding Anniversary

Novel. AST Publishers. Moscow 2011. 181 pages

It is Nefedov's wedding anniversary. Not the first one but not the tenth either. He couldn't say exactly. Actually, he doesn't even know that today is the day as he leaves the company as usual. Nevertheless, he heads in precisely the right direction, straight home, as he has done for decades after leaving the office. At the moment, anyway. Then he meets his friend who takes him off for a spin in his resprayed sports car. New colour, new girlfriend. The eternal bachelor and the wellbehaved husband land up in a sports stadium, which is in fact closed, the only place in their provincial backwater for an undisturbed celebration with a mate and a bottle or two. Nefedov's wife Nadezhda is also back from work as an archivist in the literature museum, the former home of a classic writer. The archivist and her staff use original furnishings in an attempt to conceal from the visitors and from themselves the fact that the true soul of the museum has been lost: the ominous but stolen manuscript by the town's most famous resident, an allegedly clairvoyant pamphlet on Russia's future as a demilitarised zone between China and Europe. While their teenage daughter is putting on her makeup before leaving the house, the wife is preparing the traditional wedding anniversary roast as a dinner for two. And waiting. When her spouse arrives home very late from his little escapade it is all too late. So he leaves again. And that is the start of the big escapade that takes Nefedov to faraway Moscow. The turbulent paths he travels are paved with thousands of memories of his wife, however. And with a real corpse as well. When Nefedov returns home some forty eight hours later he has observed the wedding anniversary with his yearning memories of the loveliest moments in his marriage more intensely than the usual wedding anniversary roast ever did. And he brings with him a wedding anniversary present the likes of which the provincial museum and his wife have never seen. Has Nefedov stopped at nothing in order to save a botched wedding anniversary? The story has not quite reached its happy ending yet.



THE AUTHOR

translations
3 languages

awards
Big Book Award longlist 2011
Big Book Award shortlist 2010
Russian Booker Prize shortlist 2004

sample translation available
full english

other works
Petrovich
Walks in the Park
Sergeev and his Town
The Wedding Anniversary

"The author has drawn tremendous attention to someone driving the wrong way down a one-way street - and then it turns out that there is in fact no sign at all prohibiting anyone from proceeding against the flow of 'contemporary literature'." *Lev Danilkin*

"He loves his characters not because he sympathises with them but because he loves them. His heroes do not manage to become completely bad. They pause shortly before the fall from grace, like a dust particle suspended in a ray of sunlight." *Lev Pirogov*

"Zaionchkovski's new piece of prose is everything at once: brutal and touching and sad and happy." *Novy Mir*

Zaionchkovski was born in Kuibyshev, now Samara, in 1959. After leaving high school he worked as an inspector in an aircraft factory. He has been writing prose since his youth but it is only recently that his work has been published. His second novel "Sergeev and The Town" reached the Short List for The Booker – Open Russia Literary Prize in 2004. Zaionchkovski lives in a small town near Moscow.

Oleg Zaionchkovski

literary fiction

Middle Edda

Political thriller. AST Publishers. Moscow 2019. 347 pages

Suddenly, new graffiti appears in Moscow week after week with a clock-face in the corner, the painted hand creeping towards 12. The grotesque works of an anonymous graffiti artist each represent a different member of the new bureaucratic nomenklatura – each of whom dies shortly afterwards. While the graffiti artist quickly becomes a new icon for the liberal protest movement, spin doctors close to the Kremlin are frantically trying to reveal his identity. But the power elites are divided. Some arrest well-known opposition street artists and hire teams of ‘censors’ who immediately paint over any new graffiti to prevent the image being distributed via social networks. When images of the cleaned-up graffiti are posted all over Moscow, other power clans interpret this as a launched attack by their competitors and start a violent search for the ringleader among city administration, oil companies and oligarchs. Meanwhile, some representatives of the corrupt vertical power are ready to pay huge sums for the next graffiti to show one of their opponents. A large opposition rally in the center of Moscow turns out to be staged by those really pulling the strings in the struggle for future power. The fact that the demo turns into a bloody battle serves as a welcome distraction from their political intrigue: the dismissal of the government, the flight of the speaker of parliament abroad and the long-prepared installation of a puppet candidate as deputy spokesman, who formally becomes the second man in the state. And the first, if something will happen to the president. Everyone in Moscow is convinced that the twelfth graffiti will show the president. The city is paralysed when the escort with the presidential limousine stops unscheduled in the center of Moscow. Despite the utmost security precautions, it is clear to everyone – it’s the president next.



THE AUTHOR

“It is not us being like that, life is like that – and this novel is. The book of a generation wasting itself to a decade. Simply a very timely novel – evil, bitter and at the same time full of hope.”

SHAMIL IDIATULLIN

“Exactly the novel about here and now that we have been missing for so long. Chamber play and global epos at the same time; an emotional story about living people, an exciting thriller, a razor-sharp, socially critical drama.”

GALINA YUZEFOVICH

“A political crime thriller, an art anti-utopia, a Russian Dogville, a saga about the battle of the gods ... But above all a vigilant and relentless diagnosis of the generation of the Russian 2000s, painful and on time.”

ALEKSANDR GAVRILOV

Dmitri Zakharov was born in 1979 in a ‘closed’ city in Siberia near Krasnoyarsk. After completing his journalism training, he worked as a correspondent and editor for Kommersant newspaper and headed various marketing departments in the government and the private sector. Dmitri Zakharov lives in St. Petersburg.

Dmitri Zakharov

literary fiction

Autobiography of Iesus Christ

Novel. AST. Moscow 2018. 500 pages

nominated for the prestigious ALEXANDER PYATIGORSKY AWARD
(best philosophical work outside the academic philosophy)

Publishers: Czech Republic - Albatros, Greece - Koukoutsis

The autobiography of Iesus Christ in the guise of a fictional novel. The language is simple and clear, the depiction nothing but scandalous, the message far more than provocative. Zobern's Christ does not intend to contest or refute Christian teachings, but he presents completely different backgrounds and motives. Even though this Iesus has no objection to homosexuality, abortion or suicide, it is not the intention of the author to convert the reader to a "more liberal" Christian doctrine. We are given virtual, first-hand reality combined with a flood of details so deeply rooted in the epoch concerned, that the story can only be seen to be authentic. As authentic as it is fanciful. From today's perspective, one would certainly not be ill-advised to consider it a significant omen when Neil Armstrong, wearing his white space-suit on the moon, appears to this Iesus in a dream.

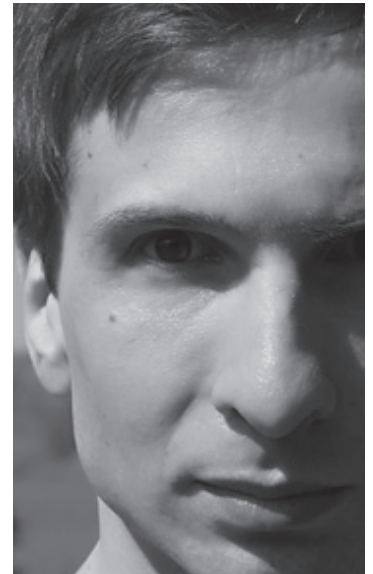
A highly intelligent, likeable philanthropist, stumbling through life as best he can. In times neither better nor worse than ours, where wheeling and dealing defines everyday life, where it is not only the poor soil and the raw climate that cause the frequent migratory movements, fanatical guardians of public morals and occupying forces make life difficult as well. This Iesus also wants to enjoy himself. Sex and drugs, albeit without rock 'n' roll. Nevertheless, this Iesus does acknowledge his own shortcomings: he does not want to hurt anyone, just heal and be benevolent. And talk and write about it. Always with sound common sense. Simply down to earth.

"Devastating! It looks as if we have our own Salman Rushdie."
Aleksandr Mikhailov (Lecturer at the Gorky Literature Institute)

"If we immerse ourselves too much in the text, we may identify ourselves too much with the hero, and run the risk that whenever the real Christ knocks on the door of the soul of humanity no-one will open up because His place has already been taken by this double."
Akhilla

"The Iesus in Zobern's 'Autobiography' is an icon of the antichrist."
Archpriest Chaplin (Former adviser to the Russian Patriarch Kirill)

Zobern was born in Moscow in 1980. After finishing the school of the Patriarch of Moscow, Oleg Zobern joined a forest monastery for a year. In 2004 he won the Russian Debut Prize with a volume of short stories and then went to the Gorky Literature Institute. He then studied at Saint Tikhon's Orthodox University. His first novel "Russian Demons" immediately won the NOS prize. His novel "Autobiography of Iesus Christ" sparked off a fierce discussion in the social networks. Orthodox Christians demanded that the book be banned and that the author be prosecuted. Members of the extreme-orthodox organization "Sorok Sorokov" (responsible, amongst other actions, for threats to the members of Pussy Riot and for campaigns against the movie "Mathilda") bought many copies of the books in order to burn them. As a result Zobern was provided with a private bodyguard by his publishers and, as the orthodox extremists obtained his address and set up pickets in front of his home, he felt obliged to change his place of residence in Russia.



THE AUTHOR

translations
2 languages

awards
Pyatigorsky Award nom. 2018
National Bestseller shortlist 2018
NOS Award 2017
Debut Prize 2004

sample translation available
english

Oleg Zobern

WIEDLING
LITERARY AGENCY

TRUE STORY
| MEMOIR

true story | memoir

Sugar Child

A story of a girl from the last century as told by Stella Nudolskaya

Memoir. KompasGide. Moscow 2013. 160 pages with photographs
With a preface by Lyudmila Ulitskaya

Publishers: Arabic - Arab Scientific Publishers , Belgium - Clavis, Bulgaria - Tochitsa, France - Editions des quatre vivants, Germany - Aufbau, India - Saikatham, Latvia - Janis Roze, Netherlands - Clavis

Autobiographical memory of Stalin's repressions and experience of surviving exile true story, coming-of-age, survival experience, mother/daughter relationship, historical drama

What is it like to be a „public enemy“ from one day to the next, to be exposed to Stalin's repressions - the Great Terror? Stella Nudolskaja experienced it with her parents in the Soviet Union of the 1930s.

Separated from their father, who was killed by the Soviet regime, mother and daughter Elia were deported from Moscow to Kyrgyzstan in 1937, where they were humiliated, marginalized, hungry and suffering. Their lives resemble an odyssey from one labour camp to the next, from one foreign environment to the next; uncertainty and fear as constant companions. Nevertheless, mother and daughter maintain an independent and dignified attitude to life. And: they take back home with storytelling and singing.

Elia and her mother are released when the construction of the camp is completed. But they are then forced to stay in the region and, above all, to find work and housing on their own. When her mother coughs and gets sick ending up suffering lying on the ground near a barn, they have nothing left. Elia does not lose courage, and knocks on the door of a farm that houses a very large family headed by a good, courageous and taciturn man, Saveli Yuzhakov. He takes Elia and her mother in and treats them well. They call Elia „kant bala“ (Child of sugar in Kyrgyz), because of the whiteness of her skin. 1941, Russia enters the Second World War and her mother is forced to leave her job. She finds a job as a German teacher. 1946, Elia and her mother are allowed (thanks to a falsified document) to return to Moscow and some time later they are rehabilitated. They learned many years later that the father died at Magadan camp in 1940.

This novel of the deportation narrated by a little Russian girl is a great lesson in humanity for all. Protected by a mother whose courage does not leave her, she asks the legitimate and just questions that children ask themselves. Her mother never fails to show her the path of dignity, to look forward, while avoiding the unspeakable. This novel is also a novel of solidarity and kindness, when men are subjected to the torments of history. As she herself says, Elia has forgotten the bad people she met, she only remembers the good ones, despite the wounds inflicted. And throughout her exile in the Kyrgyz lands, solidarity and mutual aid will allow her to escape the most difficult moments when illness and poverty make her foresee death. „Sugar Child“ is full of scary and cruel scenes, but none of them overcome its overall light and inspiring tone.



THE AUTHOR

translations
8 languages

awards

2015 Russian Children's Choices
2015 Leo Tolstoy Prize short-list
2014 V. Krapivin Prize Diploma
2014 Children's of Saint Petersburg
and Region choice
2013 Knigooroo Prize Longlist

sample available
full french

Olga Gromova

true story | memoir

At a time of global antagonisms and differentiation of all kinds, this story shows that man is still man, when life is at stake. And that different peoples, languages, cultures are able to coexist and support each other. A story about love, and yet about dignity and freedom. As in Roberto Benigni's film „Life is Beautiful“, a father manages to get through the horror of Nazi concentration camps with a smile on his son's face, in this book a mother guides her daughter with great dignity and perspective through deportation and misery. A beautiful educational novel, a love story about the strength of the heart and freedom leaving the reader moved to tears and stronger. As Elia's mother says: „Slavery is a state of mind. Free man can't be made a slave.“

In 1988, Olga Gromova, active librarian and editor-in-chief of the specialized journal „Biblioteka v shkole“, met her neighbour, Stella (nicknamed Elia) Doubrova (Noudolskaya - which is her mother's maiden name), who gradually tells her her personal story. Olga Gromova turned it into a strong and tender book for young people, in which the reader accompanies the girl Elia through all her impassable life.

First published in a newspaper in the form of four short stories entitled „Ne pozvoliaï sebe boyatsia“, the text immediately found its young audience. Stella continued her writing work, then left Olga to finish and publish the novel. In the 1980s, Stella Doubrova (Nudolskaya) participated in demonstrations against political repression in Russia and worked as a volunteer for the Memorial Association.

„Sugar Child“ is not a pure memoir, but also a literary novel: despite the story on behalf of little Elia, the author does not give any „children's look“ at the history of the 1930s-1940s, does not play with readers by a pretended „retransformation into a child“: On the contrary, behind the story of the girl the adult is clearly visible. Perhaps this is the reason why the story, which was originally aimed at 12-16 year old readers, is no longer perceived as „young adult“, but has become part of the great Russian literature.

„„Sugar Child“ is the documentary fact of a miracle – the education of a human personality under inhuman conditions. At the same time it is a guide through the vanished camp world, which enables us to see in detail both the anthropology of the state crime and the hidden secret of the emerging resistance.“ *Sergei Lebedev*

„This true story full of light about Stalinist oppression, seen through the eyes of a child sent into exile in Central Asia in the 1930s, makes a significant contribution to the fragile memory of contemporary Russia, where exploration of the period is increasingly marginalized.“ *Le Monde*

„The experience of our long history shows that even under the most tragic circumstances, parents have succeeded in raising morally upright children. To convince us of this, a literature helps that does not report on politicians and commanders, but on the thoughts and feelings of ordinary people in their everyday lives.“ *Evgeni Yamburg*



Olga Gromova

true story / memoir

Baptized with Crosses

True story / Memoir. Vita Nova Publishers. St. Petersburg 2009. 231 pages

National Bestseller Award 2010

Publishers: Czech Republic - Albatros, Estonia - Petrone, Finland - Idiootti, France - Noir sur Blanc, Germany - Aufbau, Norway - Cappelen Damm, Poland - Noir sur Blanc, UK- Glagoslav

While the mothers in Siberia wait for their soldier sons to return from the war in the west in 1945, the eight year old Eduard secretly jumps on board the trains heading in the opposite direction, heading west, towards Leningrad. Placed in a Siberian orphanage as a child because his parents were arrested as public enemies there is only one thing he wants: to go back home to Leningrad and to find his mother again. It is not only his desperate courage and his youthful agility that ensure his survival, it is also his artistic talent. With his agile fingers the boy is able to bend wire in the shape of profiles of Lenin and Stalin, as if in silhouette. He uses them to cheer up the invalid war veterans on the train stations returning from the front, who then give him a piece of bread, a bowl of soup and who, in a spirit of comradeship, warn him of the railway police and the secret service henchmen wanting to send the runaway back to the orphanage.

Eduard spends more than six years on the run, experiencing close encounters with post-war Russia where life and fate have become synonyms. He encounters other stowaways, professional beggars, soldiers returning from the war and wartime profiteers, the mothers of soldiers and war invalids, Chinese from the Ural, Cossacks dealing in hashish, Bashkir Estonians, Russian penal colony escapees and, time and again, orphanage directors. In order to survive the winter he often registered himself voluntarily in the next orphanage, each one always a little closer to the West, running away again before the servants of the Stalinist state are able to send him back to Siberia. The memoirs of an old man who, as a boy, learnt to find his way between extortionate state control and marauding banditry, the two poles that characterise Russia to this day. A story about the awakening of artistic talent under highly unusual Russian circumstances.

"The book is so easy and quick to read it gives the reader the impression that it can easily be put aside again afterwards and quickly forgotten. Wrong, for it hits you more solidly than a thriller and every single one of the companions encountered by the little 'runaway' sticks in your mind." *Dmitri Bykov*

"Kochergin's memoirs automatically recall Pasternak's definition of the ideal book – 'a rectangular block just glowing with conscience'... A book just glowing with life's truths and one that leaves even the most unsentimental of readers with a lump in the throat." *Maya Kucherskaya*

Kochergin, born 1937 at the height of Stalin's repression, was separated from his parents as a small child when they were arrested under false charges of being foreign spies. The boy was sent to Siberia to an orphanage for children of "public enemies" from where he some time later escaped. He had survived the following 6 year journey to St. Petersburg only because he could make tattoos and bend wire in the shape of Soviet leaders' profiles. It was only later, after studying at the academy of arts, that he was able to turn his artistic talent into his profession. Kochergin is an internationally acclaimed stage and set designer and is currently the head of stage design at the Bolshoi Dramaticheskii Teatr (Tovstonogov Theater) in St. Petersburg.



THE AUTHOR

translations
8 languages

awards
National Bestseller Award 2010

sample available
full english

Eduard Kochergin

WIEDLING
LITERARY AGENCY

NON-RUSSIAN
LITERARY
FICTION

Night

Novel. AST. Russia 2019. 411 pages

Blackout in Central Europe. Earth's rotation has stopped. No more electricity, water is only available by the hour, due to a change in the atmosphere, oil and coal do not burn anymore, even compasses do not work. Minsk has disintegrated into clans that are in part fighting. About what happens outside the city limits, circulate only terrible rumors. The end of a suicidal world in which technology has overtaken ethics. Knizhnik is the owner of the only not yet burnt library and the last not yet eaten dog in Grushevka. Since he lends his books to dear book lovers who pay for it, he has accumulated great savings, not in the form of money that has become worthless, but in the form of zinc batteries. One day, with a flashlight and an old map, he sets off for his lover, who was in Nepal at the time of the blackout. There, according to Knizhnik's calculations, should be eternal sunrise.

The novel puts Belarus in a classic post-apocalyptic setting of deserted landscapes, deserted houses, mutant pig-nose, goat's feet, androphagas, werewolves, oracles, undead. But Martinovich's dystopian travelogue goes beyond a mere parable on the social-political conditions of this last dictatorship in the heart of Europe. For on his journey through the desert land, the intrepid Knizhnik can see the world step by step differently than before, when he, like all others, closed his eyes out of fear, stupidity and habit and believed in propaganda and rumors: the czar of garbage dumps, the people's brigade, the hypocritical priest, the miners' foreman, the lonely radio operator - through his unexpected acquaintances, his encounters with good and evil, Knizhnik begins to see and hear with his heart. And as the reader follows the hero through the horrors of darkness, he discovers with him that there is no greater enemy than the own self-centering thoughts. Thoughts create reality, and in the dark as in the light the strongest power is the word. Fake news and troll factory - believing them can cost you your life.

„In fact, Martinovich is trying to do for Belarus what Gabrielle Garcia Marquez has done before. He brought the village of Makondo into world literature. And in it, as if in a nutshell, all Colombia, and even all of Latin America, with its mystical thinking, the belief in God and at the same time the dead, and endless military coups.“
BELARUSSKI ZHURNAL

„In many ways, „night“ is like „paranoia“ - a novel about fear. But in „Paranoia“ the fear instinct wins, while „Night“ is a book about overcoming fear.“
DARYA KOSTENKO

„In the end, the mystical darkness clears, and the enchanted reader finds himself unexpectedly in a philosophical vessel full of paradoxical technical wonders.“
LIVELIB

Martinovich was born in Oshmiany, Belarus in 1977. He is a political scientist, doctor of art history, and professor at the Vilnius University. He is a regular contributor to the German weekly DIE ZEIT. His literary works are published parallel in the Belarusian and Russian languages. Paranoia, published in Russia at the end of 2009, was immediately banned from sale in Belarus (unofficially prohibited). In 2017 he was Writer in Residence at the Literaturhaus Zürich and PWG foundation. Martinovich lives with his family in Minsk.



THE AUTHOR

translations
4 languages

awards
Bogdanovich Literay Award
2012
Best European Fiction anthology
2011 (Dalkey Archive)

other works

Mova
Paranoia
Revolution
Lake of Joy

Viktor Martinovich

Belarusian literary fiction

Mova

Novel. Logvinau. Belarus 2014. 238 pages

Publishers: Germany - Volland&Quist

Minsk in the year 2044, a provincial town in the north-west of the United States of China and Russia. Family and love are considered to be out-dated concepts, spiritual needs are fulfilled by consuming and advertising. Despite draconian punishments a particular drug somehow and repeatedly manages to get into the country: mova. Anyone who reads the mova note, hardly understands a word, but experiences a wonderfully euphoric high. Chinese triads, Belarusian underground insurgents and the national narcotics control office are tangled up in a drug war. Or is there more to it than meets the eye?



THE AUTHOR

translations
4 languages

awards
Bogdanovich Literay Award
2012
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2011 (Dalkey Archive)

"MOVA is funny. MOVA is sad. MOVA is full of surprises. It is bizarre, it is a thriller, a nightmare – and intoxicating. A powerfully un-cut drug in the form of a book, a fix of which can only be heartily recommended." *Deutschlandradio Kultur*

"Using the techniques of pop literature MOVA lays bare both the power structures of authoritarian systems and of the supposedly meaningless consumer society. A hilarious barrage of absurd incidents and unexpected twists." *literaturkritik.de*

"... a masterpiece ... The author's power of language and richness of ideas create a captivating atmosphere. And thanks to this skill the novel develops into a fascinating literary trip." *WDR 3*

other works

Lake of Joy
Paranoia
Revolution
Night

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Viktor Martinovich

Belarusian literary fiction

Lake of Joy

Novel. Vremya. Belarus/Russia 2016. 328 pages

The fate of badly treated Belarus told as a moving coming of age story. Young and strong, Yasya wends her wondrous way between the sleeping Tsarina Agna and the lunar crater Lacus Gaudii, struggling to get out of her messed-up life and into a more human, even if not brighter, future.

Yasya grows up in Minsk. She is the daughter of a Belarusian oligarch and government minister. But the privileged life has a reverse effect on Yasya. Since the death of her mother, her father's only interests are looking after himself, his business and his lover. Yasya is pushed off to a boarding school where the only friendly person is a student jobbing as a door-keeper. One night he shows her the lunar crater Lacus Gaudii, the Lake of Joy, and tells her she should always think about it when she is alone, unhappy and is missing her mother.

Treated as a stranger in her father's house, Yasya has to live in a shed on the estate while studying at university as her father will not pay for her up-keep. On the surface Yasya behaves respectfully to him, but inside her rebellion is beginning to simmer. The adversity and unjustness that she is subjected to hit her very hard, based as they are on nonsensical rejections "from above". To pay off the state-sponsored university fees she is sent to work in the country where she meets the student with the Lacus Gaudii again who is now a geologist and in charge of archaeological excavations. She also visits the local museum where she sees the mummy of the so-called Sleeping Tsarina, considered to be the mother and protectress of Belarus.

And now the silent and patient Yasya explodes into an angry young woman who finally makes her opinions known. There is, however, no room for people like her in present-day Belarus and Yasya escapes to Moscow where she ends up in the red-light district. The easy freedom promised by big-brother Russia turns out to be a cliché. A scholarship for the Vilnius University seems to offer her a chance for the future, though even here her origins catch up with her. She is obliged to return to Minsk where she ends up as an insignificant sales-woman in a kiosk. No triumph, no grand finale. But on making her own way through life Yasya has found humanity in the most unlikely places and at the same time discovered her own sensitive heart.

After the staggeringly astute debut novel PARANOIA and the crazy dystopia MOVA, this is a mature work brimming with realistic life-experiences, full of empathy with the humiliated and insulted, but also with an incorruptible, sober view without illusion of the reality of a dictatorship in Europe.



THE AUTHOR

translations
4 languages

awards
Bogdanovich Literay Award
2012
Best European Fiction anthology
2011 (Dalkey Archive)

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Viktor Martinovich

Belarusian literary fiction

Paranoia

Novel. AST. Russia 2009. 382 pages

Publishers: Finland - Like, Germany - Voland&Quist, UK/US - Northwestern University Press, Russia - AST

A totalitarian regime in Eastern Europe. The young author Anatoli leads a relatively unnoticed life – until he meets the mysterious Yelisaveta and begins a passionate affair with her. Slowly though, Anatoli has increasingly the feeling that Yelisaveta is leading a double life: apparently she also has a relationship with the head of the intelligence service. The ménage à trois explodes when Yelisaveta becomes pregnant. All of a sudden she disappears without a trace, and Anatoli is summoned to a meeting with the all-powerful intelligence service. After several interrogations, the boundary between apparent reality and intelligence-service-speak becomes blurred. And Anatoli has to accept that every breath is monitored and recorded, that every smile is registered, that the one and only function of the walls around him is for eavesdropping, and that in the streets there is no such thing as a chance meeting. Paranoia takes over.

An electrifying political thriller and a tragic story of love and betrayal, which if nothing else shines a spot-light on the methods of Big Brother in the 21st century. As Martinovich himself says: "One does not need to write a new '1984' anymore, one just needs to look around."

"No political novel could be more up-to-date or oppressive."
Frankfurter Allgemeine Zeitung

"PARANOIA is an excellent novel that has to be read: on the one hand, because it exposes the mechanisms of a paranoid state-apparatus in a most thrilling way. And on the other hand, because it is a love-story with an intensity that is rarely to be found in modern-day literature. And a damned tragic love-story at that ... His use of language, his feeling for rhythm and his inventiveness are overwhelming. You don't just read this chronicle of paranoia foretold, you get steamrolled by it."
Deutschlandradio Kultur

"PARANOIA has an energy and a nerve of its own – a refreshing sign that cultural life in Belarus has not been defeated."
The New York Times



THE AUTHOR

translations
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Bogdanovich Literay Award
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Best European Fiction anthology
2011 (Dalkey Archive)

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Mova
Revolution
Night

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Viktor Martinovich

Belarusian literary fiction

Revolution

Novel. Manuscript 2017. 268 pages

Publishers: Germany - Volland&Quist

He, a professor at a private Moscow university; she, a waitress in a bar; for both it is a case of love at first sight. But one day he leaves their apartment near the Moscow television tower never to be seen again. And now Martinovich's nameless hero begins to explain to his beloved Olya in a long letter why he has not been in touch all this time. He wants to tear down the wall of lies he has erected piece by piece between himself and Olya.

An unknown organization, which knows everything about him, including his financial debts, blackmails him into carrying out small favours. Why is anyone interested in him at all? As a professor at the university he turns free-thinking minds to a perfect fit for industry and government use. Knowledge is power. And his will to power is the only rational means by which the chaos in the nation might be controlled. That is the situation as presented to him by the godfather of the organization. He feels intellectually flattered, and carries on. The favours become more demanding. His doubts are eased by frequent, unexpected privileges, which confirm the influence of the secret organization.

As he is offered promotion within the organization, but only on the condition that he leaves Olya for ever, he decides to quit. But it seems to be too late. His attempt to flee abroad across the border fails, as his friends, who he now sees as his enemies, are always one step ahead. Slowly he realizes that he has to overcome a different sort of boundary. Freedom lies in a flight forward. There has to be a revolution from within. He plans his own revolution down to the finest detail. Anticipating his opponent's every move and ruthlessly applying terror and violence, he manages to overthrow the organization. But on the day of his coming to power, he finally understands that he has now reached the position where the former godfather always wanted him to be.

While Martinovich's debut novel PARANOIA explores subjugation to an autocratic state-service, his recent novel REVOLUTION shows the other side of the coin: subservience to the corruption of power.



THE AUTHOR

translations
4 languages

awards
Bogdanovich Literay Award
2012
Best European Fiction anthology
2011 (Dalkey Archive)

other works
Lake of Joy
Mova
Paranoia
Night

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Viktor Martinovich

ADIBAS

Novel. Bakur Sulakauri Publishing. Tiflis 2009. 197 pages

Publishers: Albania - Ombra, Czech Republic - Dobrovsky, Germany - Blumenbar, Italy - Odoya, Macedonia - Antolog, US - Dalkey Archive Press

War is waging in Georgia. The Russian fighter planes are thundering over Tiflis. Yet the sun worshippers at the open air pool register the tremors as no more than ripples on the surface of the water. The vibrations from the Russian combat helicopters over the Were Park are no more than the rattling of a spoon in a Cappuccino cup. Was the youtube video on the computer turned up too loud? And President Saakashvili's smile on a photo calendar, is that merely a Photoshop effect? There is not a single combat scene in the novel, the war is nowhere and yet everywhere. People are dying in the Russian-Georgian war, atrocities are being committed, yet in Tiflis there is no longer any difference between the real and the fake.

ADIBAS is a drastic satire of urban Bohemia in a globalised world. With what are in fact the two main heroes of the novel, war and sex, Shako – journalist, actor in Georgian Pepsi ads and cynical member of the Georgian "in" set – describes the progressive falsification of his living environment from branded goods through to sex and the medialised war – from "fuck me" to "fake me".

Even though, in concrete terms, the novel is set in Tiflis in August 2008 during the Russian-Georgian conflict, even though it targets the national indifference, a half Soviet, half Georgian legacy, demonstrating the lies and hypocrisy at all levels of society, using short sentences to reveal a kind of cultural anatomy behind the coloured facades of Tiflis, as one critic put it, the book's key message extends well beyond the borders of Georgia.

Burchuladze's publisher Bakur Sulakauri on ADIBAS:

"War is described here in a manner completely different to what we have seen in literature to date. Burchuladze is also one of the best stylists in Georgian literature today. He is a cosmopolitan author and he writes in exceptionally polished Georgian. ADIBAS is a highly tragic novel. It is told with obvious sadness, and although individual passages are full of irony, tremendous tragedy prevails in the background, it is not only about war but, against the background of war, also about the 'Feast in Time of Plague'."

"We are not used to 'war prose' looking like this; no literary canon is bestowed with eternal life, however." *Lev Danilkin*

"... the bold undertaking to tell of war in the glamour language of city novels, in the style of Frederique Begbeider and Bret Easton Ellis." *Russian Vedomosti*

Burchuladze, born 1973 in Tiflis, started writing after graduating from the Tiflis National Academy of Arts. He translates Russian authors, including Dostoevsky, Sorokin and Bitov, into Georgian. Burchuladze is considered one of the most important writers of post-Soviet Georgian literature. As an underground writer he initially provoked outrage within Georgian society with his scandal topics and language experiments and was long ignored by critics. Since the appearance of his novels he has become a leading intellectual and one of the most promising authors, and is beginning to achieve fame beyond the borders of Georgia. After aggressive press, a severe insult on the radio by former president Saakashvili, physical attacks on the street of Tiflis and ultraorthodox publicly burning his books, he emigrated to Germany. Since 2014 Burchuladze lives in Berlin.



THE AUTHOR

translations
8 languages

awards

Best Georgian Novel 2011
Iliia State University Award 2011
Bakur Sulakauri Award 2008
Tsinandali Literary Award 2003

samples available

english, german

other works

Instant Kafka
Mineral Jazz
The Inflatable Angel

Zaza Burchuladze

Georgian literary fiction

The Inflatable Angel

Novel. Bakur Sulakauri Publishing. Tiflis 2010. 206 pages

Best Georgian Novel of the Year 2011
Ilia State University Award 2011

Publishers: France - L'Age d'Homme, Germany - Blumenbar

At exactly the same time as the eruption of Iceland's Eyjafjallajökull volcano filled Europe's skies with ash causing airlines to cancel flights, a young married couple, Niko and his wife Nino, are holding a spiritualist session in a small apartment in Tiflis. Their aim is to call up the spirit of George Gurdjieff.

Gurdjieff was a famous esoteric, writer, choreographer and composer in the early 20th century of importance not only for Georgia, which the Turks and Persians also used to refer to as "Gurdzhistan". During the October Revolution, Gurdjieff and his followers left Russia and withdrew to the Caucasus, and then to Tiflis in the autumn of 1919, where he opened his first Institute for the Harmonious Development of Man. When the political situation in Georgia, too, began to destabilise, he set off on a lecture tour to London, Berlin, Paris, and then later to North America, too. Gurdzhiev died in France in 1949.

Now, however, in 21st-century Tiflis, Gurdjieff appears as a result of the Gorosia's invocation not only in spirit, but in flesh and blood. And because he simply will not go away again, Niko and Nino ask their Gurdjieff to help them in procuring funds. And so Gurdjieff uses all the means available to a resurrected esoteric: kidnapping, blackmail, hypnosis, metamorphosis, miracle cures.

Thanks to their miraculous godsend, the Gorosias move into their newly acquired apartment and open a bakery with a café, while all around them fantastic occurrences are taking place.

"Zaza Burchuladze has written a touching, amusing as well as a rather sad book."
Vladimir Sorokin

"Anyone who is a fan of rather fantastic yet down-to-earth and astoundingly vivid characters will thoroughly enjoy reading this novel."
Evgeni Grishkovets

"Burchuladze, contrary and absurdist, writes in the imaginary tradition of Eugene Ionesco and Venedikt Erofeev."
Kirill Reshetnikov

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THE AUTHOR

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samples available
english, german

other works
Adibas
Instant Kafka
Mineral Jazz

Zaza Burchuladze

Lithuanian literary fiction

Devilspel

Novel. Tekst. Moscow 2008. 231 pages

Publishers: Germany - Corso, Lithuania - Tito Alba, Macedonia - Prozart, UK - Noir Press

The novel is set during the tragic few weeks in June-July 1941, when the German army in a sudden attack defeated the Red Army and within a few days occupied Lithuania. Kanovich limits the spatial horizon of his novel to a small isolated village deep in the Lithuanian heartland. After the outbreak of the war Mishkine seems to be cut off from the surrounding world with all normal connections suspended. The village is too insignificant for the Germans to maintain their presence there, and its residents are left to their own devices. Slowly and painstakingly, Kanovich investigates the spiritual depths of the characters, simple shtetl Jews and Lithuanian peasants, exposing their moral strengths and weaknesses. He lets them speak in their voices and articulate their positions, but as an omniscient narrator he guides the story the final tragic historical juncture where the age-long peaceful Jewish-Lithuanian co-existence explodes and falls apart forever. Kanovich's writing is informed by his deep native knowledge of the Lithuanian countryside where he grew up in the 1930s, but he is no less intimately familiar with the Russian and Jewish cultures. Yet his real interest as a writer is in exploring the fundamental and universal ethical conflict between good and evil, which transcends the limits of concrete space and time.

"I am no Jewish author, since I write in Russian. No Russian author, since I write about Jews. And no Lithuanian author, because it is not the Lithuanian language I engage in."

"*Devilspel* is a remarkable example of a literary work that represents a real historical situation, with all its complexities and nuances, as a philosophical parable of universal significance." *Mikhail Krutikov, Prof. of Slavic and Judaic Studies, Univ. of Michigan*

"With the publication of *Devilspel*, Grigory Kanovich will take his place amongst the great Jewish writers of eastern Europe." *Dr. Paul Socken, Distinguished Professor Emeritus, University of Waterloo*

Kanovich was born into a traditional Jewish family in the Lithuanian town of Jonava in 1929. Together with his parents he fled war-stricken Lithuania and spent years in exile in Kazakhstan and the Ural Mountains. In 1945 the family returned to Vilnius. Here, in 1953, Kanovich graduated from Vilnius State University with a degree in Slavic studies. He has written more than ten novels – a virtual epic saga – dealing with the vicissitudes of the history of Eastern European Jewry from the 19th century to the present day. Kanovich was declared a citizen of honor (2013) of his home-town Jonava. Between 1989 and 1993 Kanovich served as Chairman of the Jewish Community of Lithuania. Since 1993 the writer has lived in Israel. He is a member of the PEN club in both Israel and Russia. Kanovich is married and has two sons. He lives in Israel.



THE AUTHOR

translations
5 languages

awards
National Prize in Art & Culture,
Lithuania 2014

sample translations available
full english

other works
Shtetl Romance

Grigori Kanovich

Lithuanian literary fiction

Shtetl Romance

Novel. Moscow 2013. 420 pages

Publishers: Germany - Aufbau, Lithuania - Tyto Alba, Macedonia - Prozart, Poland - Fundacja Pogranicze, UK - Noir Press

A marvellous family novel, wise and pittoresque on the last 20 years of life in the Eastern European Shtetl. A moving piece of literature of a loss of the Jewish communities.

Schlojmke, a young taylor, has to serve in the Lithuanian army for two years leaving his sweetheart Chanke behind. Their love will endure and he will marry her against his strict mother's wish. It is their son nicknamed „Hirschele“ which turns out to be the author himself. Grigori Kanovich tells us the story of this own life here, of his family during the 20s and 30s. A nostalgic and touching account despite of major threats and shifts full of sympathy and of course a bit melancholic.

“I am no Jewish author, since I write in Russian. No Russian author, since I write about Jews. And no Lithuanian author, because it is not the Lithuanian language I engage in.”



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full english

other works
Devilspel

“Kanovich makes us feel and see a world, that has long disappeared.” *Frankfurter Allgemeine Zeitung*

“There is very few people who can portray life of the Eastern European Jewish communities like Grigori Kanovich.” *Brigitte*

“Lilting and melancholy as a Leonard Cohen song, the story is a tender portrait of the narrator's family.” *The Tablet - The International Catholic News Weekly*

Kanovich was born into a traditional Jewish family in the Lithuanian town of Jonava in 1929. Together with his parents he fled war-stricken Lithuania and spent years in exile in Kazakhstan and the Ural Mountains. In 1945 the family returned to Vilnius. Here, in 1953, Kanovich graduated from Vilnius State University with a degree in Slavic studies. He has written more than ten novels – a virtual epic saga – dealing with the vicissitudes of the history of Eastern European Jewry from the 19th century to the present day. Kanovich was declared a citizen of honor (2013) of his home- town Jonava. Between 1989 and 1993 Kanovich served as Chairman of the Jewish Community of Lithuania. Since 1993 the writer has lived in Israel. He is a member of the PEN club in both Israel and Russia. Kanovich is married and has two sons. He lives in Israel.

Grigori Kanovich

Ukrainian literary fiction

Victory Park

Novel. Ad Marginem. Russia 2011. 208 pages

Publishers: France, Italy, Ukraine

Apocalyptic sense of doom in Kiev towards the end of the 1980s. The chest-nut trees are flowering in Victory Park, where veterans from Afghanistan deal in hashish while repairing the playground equipment for the children and black-marketeers entertain the corrupt police at the little kiosk. However, business seems no longer to be flourishing, its last hopeful petals have fallen, and even the corrupt militia will have a poor harvest this autumn. And all because a murder is committed which throws the old well-greased system out of balance. Suddenly all the old alliances between the serious toughs from the Victory Park, who as young boys all went to the same school, begin to disintegrate. Can all this be because a simple literature student wanted to buy a pair of Puma shoes for his girlfriend – but from the wrong blackmarket dealer?

In Ukraine a simple thriller would not have a chance to get even close to the truth and so this novel raises its sights to become a literary genre painting. With remarkable accuracy the author brings everything to life: from the smallest day-to-day events right up to the dizzy heights of the political stratosphere, all of the organized chaos and entanglements of Ukrainian society that have not disappeared with the demise of the Soviet-Ukraine. Through the prism of the past the reader is shown all the humanity and human failures of the problems of modern Ukraine.

The author has not only a feel for the raw nerves of a fin de siècle, but also the skill to present his hometown of Kiev ironically and season it with original anecdotes and characters. We learn the names of the villages which occupied the left bank of the Dnepr before the prefab housing blocks began their sprawl in the 1970s; why the soviet housing administration disliked pigeon post and in this did not differ from the German invaders during World War II; and how the rumour of a neglected German army bunker can develop into a real hideout for a neo-Leninist combat unit, who at the end of the novel spark off a final Maidan of the Righteous in Victory Park.

“The soviet and mystical city Kiev and its inhabitants are very important to this author. He recreates his city, of which he knows every corner and alley, and which he really loves and (not without success) attempts to imbue this love in his readers.” National Bestseller Award Jury

“A novel in which the driving force above all is love, finely interwoven with the author’s humor.” Kultprosvet



THE AUTHOR

translations
4 languages

awards
National Bestseller 2014
Russkaya Premia shortlist 2013

samples available
full english (Istemi)

other works
Mayong
Istemi - Your Turn

Nikitin was born in Kiev in 1967. After completing his course of physics at the university of Kiev and his period of conscription he established his own company in 1992 and worked on different projects for the Ukrainian oil, chemical and atomic industries. In 2000 he published his first volume of poetry, which was awarded the Korolenko prize by the Ukrainian writers association for the best poetry of the year. In 2002 Nikitin closed his business operations and worked for several years as an IT journalist. Afterwards he dedicated himself completely to his literary activities and has since published several novels. Nikitin lives in Kiev.

Aleksei Nikitin

Ukrainian literary fiction

Your Turn (Y.T.)

Novel. Ad Marginem. Russia 2011. 208 pages

Publishers: Italy - Voland, UK - Peter Owen

Ukraine, 1984. The Soviet Union is creaking toward collapse, and a group of bored radiophysics students devise a strategy game to keep themselves entertained. But war games are no joke, and no sooner does their game get underway than the KGB pulls the students in for questioning. Eventually they're released, but they remain marked men.

The second time line of the novel starts twenty years later, capitalism is in full swing when one member of the group, Davidov, receives an e-mail with a familiar ultimatum attached. Someone has revived the game, but it's not any of his friends from the university . . . and the consequences now feel more real than ever.

ISTEMI follows an innocent-seeming game to its darkest places, and the result is a disturbing vision of war and tyranny. ISTEMI is a wildly inventive novel exploring the banality deep in the heart of a paranoid totalitarian state.



THE AUTHOR

translations
4 languages

awards
National Bestseller 2014
Russkaya Premia shortlist 2013

other works
Mayong
Victory Park

samples available
full english

"The mystery plot...comes to a sublime anticlimax...a gritty, jaded depiction of post-1989 Ukraine." *Wall Street Journal*

"The story — at times hauntingly evocative... is held together by the narrator's nuanced character." *The New Yorker*

"Y.T. is gripping, sardonic and elegantly written." *BBC*

"Encapsulates a multitude of Ukraines... Y.T. questions how much change a few decades, or even centuries, of war and revolution can ever really bring... Nikitin's Kiev is a city on a hill littered with nostalgia, enjoying a tenuous, tedious peace." *Times Literary Supplement*

"[A] tense and melancholic novel of trust betrayed." *Publishers Weekly*
„Nikitin is an incisive social critic...Stands as an indictment against corruption and false promises, wherever they occur." *Asymptote*

Nikitin was born in Kiev in 1967. After completing his course of physics at the university of Kiev and his period of conscription he established his own company in 1992 and worked on different projects for the Ukrainian oil, chemical and atomic industries. In 2000 he published his first volume of poetry, which was awarded the Korolenko prize by the Ukrainian writers association for the best poetry of the year. In 2002 Nikitin closed his business operations and worked for several years as an IT journalist. Afterwards he dedicated himself completely to his literary activities and has since published several novels. Nikitin lives in Kiev.

Aleksei Nikitin

WIEDLING
LITERARY AGENCY

NARRATIVE
NON-FICTION

narrative non-fiction

Look at me

The secret story of Liza Dyakonova

Biography. AST. Moscow 2017. 435 pages

1902, Austria, the Tyrolean Alps. The young Russian, Liza Dyakonova, a student of law at the Sorbonne University in Paris, interrupted her journey from Paris to Russia to stay with her aunt in Tyrol. During her visit she set off alone for a hike in the mountains and did not return. It is only a month later that the naked body of the young woman is found by a hill farmer on the bank of a mountain stream. Is it murder or suicide? The circumstances of her death remain a mystery. Her diary, found after her death, was published and highly praised by the famous Russian philosopher Vasily Rosanov as „the best literary work written by a woman“, but ultimately it sank into oblivion. Just like Liza herself. Based on the diary and recently discovered archive material, Basinski's „documentary novel“ attempts to find an explanation for her mysterious death.

Liza Dyakonova was one of the first women, if not the very first Russian, indeed European woman, to study law. With great sensitivity, but also with great conviction, Basinski leads us closer to the psyche of this young, brave and spirited intellectual, and to her struggle with the traditionalists in society, her environment and her family. He also shows her own internal struggles. And stepping outside Liza's biography, he presents us with the social circumstances of the time, but only as far as they are relevant to Liza's fate. He describes the different social classes and reform movements, the education system, the bureaucratic administration of the Russian Empire, and the influence of Turgenev on the minds of literarily educated women. By placing her individual tragedy in the context of her time, Dyakonova's importance is not belittled, but rather it is accentuated and the exceptional and exemplary historical aspects of her situation emphasised. On the one hand brave and radically progressive, on the other tragically trapped by her own circumstances, she had the potential to become a guiding figure of European feminism, if her fate had been known or, alternatively, not completely neglected by the Russian intellectuals. The re-discovery of this exceptional woman may well correct this.

“Basinski has written a documentary-thriller about the first Russian feminist.”
Rossiiskaya gazeta

“Pavel Basinski is the only Russian non-fiction author who, in an abundance of historical facts, can detect a story in the literary sense of the word and then, without deviating from the credibly documented evidence, is able to weave it into an entertaining tale.” *Galina Yuzefovich*

“It is difficult to say whether this book is a biography, a psychological study or a magnificent essay on feminism. What is obvious is that this is no ordinary novel. Nevertheless, this book is more emotionally moving than all others.”
National Bestseller

Basinski was born in 1961 in Frolovo town (Volgograd region). He studied at the Saratov University and the Maxim Gorky Literature Institute in Moscow. He has a PhD in Russian Philology. Basinski is one of the most influential and highly acclaimed literary critics in Russia. He publishes in *Literaturnaya Gazeta*, *Novi Mir*, *Oktyabr*, *Znamya*, *Druzhba narodov* and others. He was a jury member of several major Russian literary prizes, such as the Russian Booker, the Alexander Solzhenitsyn Prize and the Yasnaya Polyana Prize. He works as culture editor of *Rossiyskaya Gazeta*. Basinski lives in Moscow.



THE AUTHOR

translations
18 languages

awards
2010 Big Book
2010 Book of the Year
(Tolstoy: Escape from Paradise)
2008 Big Book shortlist
1998 Anti-Booker Prize

Pavel Basinski

narrative non-fiction

Lenin

Ruler of Sun Dust

Biography. Molodaya Gvardia. Moscow 2017. 480 pages

2017 Big Book Award
2017 Book of the Year

Publishers: France - Macha, Serbia - JP Službeni glasnik

2020 is 150th anniversary of Lenin's birthday
2024 is 100th anniversary of Lenin's death

Of course, you immediately think of everything you knew about Lenin so far. And you can confidently forget it while reading this book, which is quite different and more than just another Lenin biography.

Subject

Observed, analyzed, and accompanied as a historical and human phenomenon, the author follows Lenin with an unadulterated fresh gaze on his path as revolutionary, politician, economist and practical philosopher. Danilkin literally revives Lenin the chess player, the cyclist, the tourist, the sportsman, the speaker, the manager, the conspirator and lawyer. Danilkin does not lose sight of the precise analysis of Lenin's economic and domestic politics. But without ideological blinkers, Danilkin tries to understand the logic behind each of Lenin's steps possible at any given time, without allowing himself to be distracted neither from the Soviet nor the anti-Soviet discourse. The author repeatedly discovers a central theme for Lenin: seizing power and maintaining it. In addition to a multitude of companions who surrounded Lenin like sun dust, Lenin's partner Krupskaya is brought back out of historical darkness: the boring asexual companion proves to be an intriguing beauty (at least during her first 35 years of life) as well as a witty author of some of the texts that had been attributed to Lenin so far, as Danilkin credibly proves.

Composition

The immense documentary material base of this historically accurate biography is organized in an unorthodox and original way – geographically. Instead of an old-fashioned „Portrait on the Background of the Epoch“, the reader is taken on a discovery route to the places of Lenin's active work. Danilkin models them to speaking landscapes and mood carriers for his hero.

Style

Danilkin leaves behind any kind of clerk's office style, archive language or standardized scientific language. To bring Lenin closer to today's readers, he uses contemporary neologisms from the world of IT and social networks, and comparisons with figures and phenomena from literature, cinema, and pop culture.

Narrator

With the trick of introducing a narrator skeptical at first but capable of learning, Danilkin biography becomes not only extremely entertaining, but makes transparent at a high intellectual level that also the historical questioner is constantly influenced and changed by the object of his investigation.



THE AUTHOR

translations
2 languages

awards

2017 Big Book Award
2017 Book of the Year
2011 Alexander Nevsky Award
2007 Big Book Shortlist

Lev Danilkin

narrative non-fiction

"This book is not about bringing Lenin back to the Russian Pantheon or making him the idol of youth. The aim is to infect the reader with his own passion ... This book is an injection of sound reason, justice and healthy anger." *Dmitri Bykov*

"(Danilkin) does neither try to archaise his narrative style artificially, nor to adapt it to the material, he is not devoted to the way his hero speaks. Danilkin speaks exactly as he would talk to his contemporaries about any other person. And that undoubtedly gives this book its relevance and freshness: Not a trace of the dust and patina we're used to when dealing with Lenin." *Galina Yuzefovich*

Danilkin was born in 1974. He is one of Russia's most advanced literary critics and had his own column in Afisha magazine for fifteen years. Since 2017 he has been an editor in the cultural section of Rossiiskaya Gazeta. He was also a jury member for the Litsei Prize, the Russian-Italian Gorky Prize and the National Bestseller Award. In addition to a collection of short prose, he has published three biographies in the famous edition ZhZL (Life of Famous People). Parallel to his Lenin biography, he published an anthology of selected works by Lenin. Danilkin has also translated Julian Barnes into Russian. Danilkin lives in Moscow.

Lev Danilkin

narrative non-fiction

The Putin System

Socio-political analysis. Manuscript 2016. 280 pages

Preface by Garri Kasparov and Zhanna Nemtsova

Publishers: Germany - Heyne

This book is an SOS from a Russian expert. He has lived through the end of democracy in his own country and he sees the need to warn readers outside Russia of the comparable risks facing their own countries. Is the whole world about to experience a long period of instability and social and political regression? Is Europe facing the threat of a major war?

From the start Eidman presents the regime in Russia as the pioneer and leader of a new far-right conservative movement. He lists Putin together with politicians such as Trump, Erdogan, Marine le Pen, Urban, Hofer, Frauke Petry, and others. The aggressive regime Putin has created in the east of Europe is contriving to reestablish its power base within the former Soviet sphere of influence. The author describes how Putin tries to influence the public opinion in western countries in order to destabilise the political status quo, how he supports far-right organisations throughout the world and how Moscow has become the command centre for a neo-conservative revolution.

Eidman analyses how Putin came to power and how, using various pretences, he has turned Russia into an autocratic regime. Authoritarian organisations in western countries are now attempting a similar procedure. Eidman's book must be seen, not only as shock-therapy for Russophiles in particular, but also as a warning for all, thereby enabling a necessary and appropriate assessment of the situation and the accompanying danger. The book provides detailed information of the source of the threat, its nature and how it could be countered. It is the author's opinion that tolerating Putin is equivalent to accepting the neo-conservative revolution, by which the liberal West is to be reduced to a model of Putin's design.

The book is easily accessible and reads like an angry political pamphlet intending to shake up a wide base of readers outside Russia. Thanks to his experience in working in elevated Russian political circles Eidman has important insider information, which he shares with the readers of this book.



THE AUTHOR

translations
1 language

samples available
german

Eidman was born in Gorky (today Nizny Novgorod) in 1968 as the son of a famous physicist. After graduating in history he began his career in the 1990s, working as journalist and editor for different media. He later became political consultant for high-ranking politicians, members of the Russian Duma and leaders of the liberal parties. The publication of his conceptual research work on theoretical sociology and social history entitled "Breakthrough to the Future. The Sociology of the Internet Revolution" brought him overnight fame. He took on the post of Communications Director with the Russian Centre for Public Opinion Research (VCIOM). However, after his support as a witness for the New Times for uncovering an in-house corruption scandal, he lost his job and, seeing himself and his family under increased pressure, he emigrated to Germany. Not many years later his cousin, the opposition leader Boris Nemtsov, was murdered in Moscow. Eidman's most recent publication is "Das System Putin" (Heyne, Germany, 2016). He writes for wellknown German-language newspapers such as SZ, FAZ, NZZ or magazines such as Focus and has his own column with the Deutsche Welle.

Igor Eidman

narrative non-fiction

Winter Road

Narrative non-fiction. AST. Moscow 2016. 426 pages

2016 National Bestseller Award
2016 Big Book Award
2016 Booker Prize Translation Grant

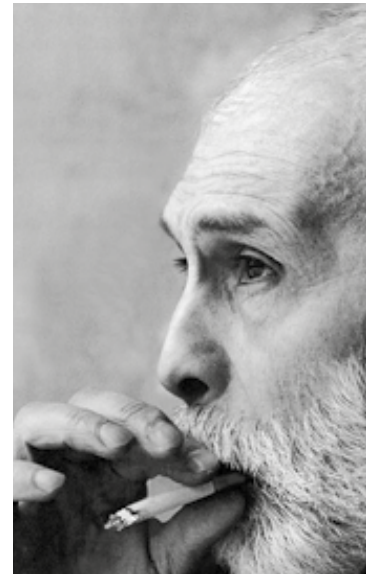
Publishers: Bulgaria - Ednorog, France - Noir sur Bland, Poland - Noir sur Blanc, Serbia - Russika

In St. Petersburg the Bolsheviks have already won the Civil War. But in the far east of Siberia, the Yakuts have dared to launch the final uprising against the Red Army. The scattered remains of the White Army have also withdrawn to far off Siberia. Among them is General Anatoly Pepelyaev who in 1922 hastens to the aid of the Yakuts in Vladivostok with a force of volunteers. Pepelyaev – a poet and seeker of truth, a fighter for self-

determination and the freedom of men – sees in supporting the Yakuts a last chance to defend his own political ideals.

His opponent on the other side is the commander of the Red Army: the anarchist and author-to-be Ivan Strod. He, too, is an exceptionally enigmatic character of the Revolution years. We are thus introduced to two men, who purely by coincidence have become ideological enemies, despite being driven by similar principles.

By using this hardly known episode of the Russian Revolution in his twice award-winning non-fictional novel, Yuzefovich is able to portray deeper human motives: the love, passion and individual suffering that are buried in the ideology are revealed and the characters shown to be both oppressor and victim. In the end each individual is responsible for the Russian tragedy. Thanks to his literary creativity, Yuzefovich is able to turn the strictly formalised reports of the time into realistic stories reflecting the deeply human aspects of those events.



THE AUTHOR

translations
9 languages

awards

National Bestseller 2016
Big Book Award 2016
Booker Translation Grant 2016
Russian Booker shortlist 2009
Big Book Award 2009

samples available

english

other works

Putilin series
Horsemen of the Desert
Kazaroza
Cranes and Pygmies

"Leonid Yuzefovich's 'Winter's Road', one of the most enjoyable works of nonfiction I've read in a long time, with Civil War figures and wonderful details about people, places, and politics." *Liza Hayden*

Yuzefovich, born 1947 in Moscow, spent his childhood and youth in the Urals. He has a Doctorate in History and is known to a wide audience of readers through his historical thrillers about Ivan Putilin. Yuzefovich is capable of interweaving detailed knowledge of historical fact with masterly literary style into the plot of a thriller. L. Yuzefovich lives in Moscow and St. Petersburg.

Leonid Yuzefovich

WIEDLING
LITERARY AGENCY

thriller
detective

thriller

Charon Coronation of the Beast My Brother Cain

Thriller Trilogy. Eksmo. Moscow 2016-2017. Ca. 320 pages each

Publishers: Poland - Insignis

This trilogy is a masterful mix of classical American high-tension political thriller, alive with realistic characters, cinematographic in detail and scope, and of classic Russian intellectual prose, with philosophical and social tension reminiscent of Dostoyevsky's "Demons". A page turner with the plot precisely organized with dynamic pace and action in each individual novel as well as in the trilogy as a whole.

Each novel can be read separately, because in each case the first-person narrator in the centre of the plot is a different hero or heroine. Thanks to this approach three different narrators relate in each novel their perspective of the same event – albeit as perpetrator, intermediary or victim. In addition, the author manages to fictionally connect the remote political participants to the main protagonists in a personal relationship, thereby mirroring the governmental intrigues and power struggles on a personal level. In this way the characters and their motives become easily and emotionally accessible. And the psychologically and intelligently crafted protagonists never become predictable; they are neither only good nor only bad and are easily recognizable to the reader, although to prolong the suspense the author occasionally alters the points of identification.

All three novels deal with the different phases that could occur in a serious upheaval in modern Russia. Within the chronological and atmospherical composition of the trilogy, part 1 (planning and assassination) represents the calm before the storm, part 2 (power vacuum after the murder of the president) presents the unleashing of violence, and part 3 (the new regime) stands for the deceptive peace.

With great insight Bochkov reveals a provocatively straight-forward view of Russia at home in the West – skilfully presents the reader with the external western perspective, but at the same time causes the Westerner to feel directly involved and affected. The great similarity with present-day characters and events is deliberate and strengthens the breath-taking effect of experiencing the historically possibility in a seemingly live transmission.

Whether the future of Russian history is being written in these three books, or whether the reading will write a new future, only time will tell.



THE AUTHOR

translations
1 language

awards
Toronto-based Ernest
Hemingway Award 2016
Russian Award 2013

samples available
Vol. 1 in full english

Bochkov was born in Latvia and grew up in Moscow. He studied graphic design and was creative director of a PR agency based in Moscow and New York between 1995 and 2000. He then emigrated to the USA. With his own Studio for visual communications he worked out the visual concept for popular shows on Discovery Channel or ABC. For the project Greede TV he was given the ADDY Award. As professional artist he had around a dozen personal exhibitions in Europe and the US and had been invited twice to the Edinburgh Art Festival. His first stories as a literary author were published in 2012. Besides several nominations for Russian shortlists (National best-seller, Big Book, Booker, NOS) he was awarded the Russian Prize 2013, the most prestigious literary award for writers living outside of Russia and writing in Russian. Valery Bochkov speaks Russian, English and German. Bochkov lives and works in Washington, USA.

Valery Bochkov

mystical horror thriller

The Dog-headed

Mystical horror thriller. Mystical thriller. AST. Moscow 2011. 413 pages

Publishers: Italy - Voland

One remembers the extremely hot summer when the peat fields around Moscow were on fire. Even above a remote village near a former prison camp in the forest somewhere towards the Volga lies biting opaque smoke. Three Muscovites have been hired by an ominous preservation fund via the Internet to save a rare fresco depicting St. Christopher with a dog's head for the museum in the abandoned village church. Legend has it that Christophorus wanted to turn his brother into a man with a dog's head as a deterrent because he as a monk succumbed to the seduction of a girl. Instead, Christophorus himself was transformed into a dog-headed man, and in revenge he slashed his own brother and girl to pieces.

The village and its inhabitants, who are not only outwardly totally run-down, react aggressively to the strangers with their Mercedes bus, their notebooks and mobile phones including social networks. Liza is the only one who is friendly with the newcomers. But because of her speech impediment, her clues sound like warnings. While his two buddies are supposed to take care of the fresco's removal, Kirill makes closer contact with Liza. His mission is to investigate to what extent the customs and habits of the villagers still follow the legend of the dog-headed. Do old believers continue to do their mischief? Or do ex-GULAG convicts living in the forest avenge every attempt to leave the „zone“? Was it a dog-headed who raped Lisa just before she wanted to leave the village to study in Moscow?

For far too long, the three Muscovites have been thinking of everything as haunting images in the minds of the villagers, who are still socialized by the surveillance state Russia. But their enlightened intellectual view of the world breaks apart piece by piece in contact with this village community, which has degenerated from primitive primal fears to inhumanity. Did Kirill provoke everything because he got involved with Liza? The crossing of borderlines, no matter in which direction, the escape from one's own „zone“ becomes a danger to life for everyone. Even just a change of perspective can lead to ruin, and that's exactly how the author lures the reader in and has him on the hook like a fish.

Ivanov is at home in different genres. But he is always interested in those times, places and events in Russian culture where a transition from one cultural system to another takes place. Be it in Russian history, where new times replace the old ones, thematized in his historical and contemporary novels. Be it the collision of parallel systems, as in his mystical thrillers. His books are all explicitly plot driven, which is why almost all of them have become movies. Because they are easy to read and follow the rules of the genre, they are always aimed at a broad audience. But even on the surface one senses, without having to consciously perceive it, the authentic saturation and great closeness to life of his novels. Because only one layer deeper Ivanov's books are full of documentary facts, socio-historical descriptions and witty references. This way, even more intellectual reader will get their money's worth and on top of that a good deal of horror, suspense or historical-exotic entertainment.



THE AUTHOR

languages

4 languages

awards

2006 Yasnaya Polyana Award
 2006 Big Book Award
 2006 Strannik Prize
 2004 Book of the Year
 2004 Bazhov Award
 2003 Mamin-Sibiryak Award

Aleksei Ivanov

mystical horror thriller

"A rich, atmospheric American thriller, moved to our native aspen forest, which uses all our Russian phobias... of course the reader is hoodwinked, but extremely clever."
ST. PETERBURG VEDOMOSTI

"A clever, never boring, atmospheric novel, written in good literary language... exciting not as a „mystical thriller“, but as a novel about the violent conflict between parallel social worlds."
AFISHA

"The foundation of the novel is not the series of supernatural events, but the conflict between two worlds within one state. The author succeeds in illustrating in a very unusual way how Moscow differs from the rest of Russia."
Journal FOR ALL MEN

"An exciting, well-thought-out and intelligently constructed book that challenges the reader to solve puzzles that are extremely interesting, and provides imaginative worlds worth thinking about."
KOMMERSANT

Aleksei Ivanov was born in 1969 in Gorky (today Nizhny Novgorod). He grew up in Perm in the Urals. In 1996 he graduated from the University of Ekaterinburg with a degree in art history. He then worked as a caretaker, laboratory assistant, tourist guide, teacher, journalist and lecturer. His first publication in a magazine in 1990 was a fantasy novel. His first book publication was the mystical-historical novel „Heart of Parma“ 2003. 11 novels and 7 non-fiction books by him are now available with a total circulation of over 1.5 million. 5 books have been filmed, 5 more are currently being filmed. Aleksei Ivanov lives in Perm.

Aleksei Ivanov

mystical horror thriller

The Food Shack

Novel. AST. Moscow 2003. 413 pages

Publishers: Estonia/ Postimees

Summer holiday camp on the Volga during the Moscow Olympics. A barge adorned with banners ships food to the camp's food shack and at the same time drops off Igor and other students who earn a little extra with a summer job as a group leader in the pioneer camp. But more tempting are the prospects of erotic adventures with other group leader students.

The children in the camp are all only about twelve years old. They sweeten their camp life with horror stories: there is a prison camp nearby, fleeing prisoners might live in the woods as animal man-eaters; a pensioner lives in an old dacha on the grounds, where there is supposedly a black room in which all those who lived here on the camp grounds before the revolution in an upper-class dacha settlement have disappeared and now haunt as ghosts.

Valerka is the outsider who simply wants to belong, but is bullied. He is the first to see a classmate sucking another's blood at night. He thinks it's a dream. Only when he becomes a witness again does he entrust himself to Igor. Of course, Igor doesn't believe him until he himself gets a vampire visit at night, which he can fend off. The camp leader strives for discipline, constantly imposes sanctions, but the teasing of the girls and the brutality among the boys continue. Valerka rescues himself in the food shack of Baba Nyura, the old kitchen helper who knows about the vampires because she was once one herself, able to save herself, but has been physically disabled ever since. She knows that the real danger comes from the good pioneers. Their loyalty to the rules seems exemplary, their decency and love of order are perceived as positive qualities, their charm as innate. This is exactly why they remain inconspicuous. Until the next moonrise reveals their true nature.

It turns out that for decades there have been many deaths among former summer camp inmates, but nobody noticed them because the children came from different cities and only died at home later. Who is the leader stratilat who always has to bite 13 children in order to survive the 13 moons of a year until the next summer camp and whose history seems to go back to the Russian Revolution? Igor and Valerka forge a rescuing plan for the closing ceremony, where a campfire will take place on the banks of the Volga. They know that the vampires avoid the river like the devil avoids holy water. They want to drive the leader stratilat into the food shack and starve him to death there so that he won't survive his lunar time. Otherwise only burning him alive would remain as last option.

A very tricky vampire novel about a highly topical ideological conflict that runs through the entire book on many levels: Independence of thought, dreaminess, the urge for freedom and the attempt to understand our complicated world – as a counterpart to the simple answers and blunt rules that have always been and still are set up, out of laziness of thought or just to enslave people. A novel that is not only straightforward and strong like a wooden post, but also follows the rules of the genre so well, that the reader doesn't even notice how he has already been bitten and infected.



THE AUTHOR

languages

4 languages

awards

2006 Yasnaya Polyana Award
2006 Big Book Award
2006 Strannik Prize
2004 Book of the Year
2004 Bazhov Award
2003 Mamin-Sibiryak Award

Aleksei Ivanov

mystical horror thriller

Ivanov is at home in different genres. But he is always interested in those times, places and events in Russian culture where a transition from one cultural system to another takes place. Be it in Russian history, where new times replace the old ones, thematized in his historical and contemporary novels. Be it the collision of parallel systems, as in his mystical thrillers. His books are all explicitly plot driven, which is why almost all of them have become movies. Because they are easy to read and follow the rules of the genre, they are always aimed at a broad audience. But even on the surface one senses, without having to consciously perceive it, the authentic saturation and great closeness to life of his novels. Because only one layer deeper Ivanov's books are full of documentary facts, socio-historical descriptions and witty references. This way, even more intellectual reader will get their money's worth and on top of that a good deal of horror, suspense or historical-exotic entertainment.

"Ivanov is the Russian Stephen King... Like him, he has written an honest genre novel without postmodern quirks or superfluous winking with the reader."

AFISHA

"Vampirism in the novel actually means the death of human thought as soon as it is caught in the rules of a particular group. And it doesn't matter whether it's party affiliation or class affiliation... You feel comfortable in their laps, you feel needed, but... that's not you anymore."

MEDIUM

"Seductive, plot-driven, very realistic despite the vampire bites."

FORBES

"Ivanov succeeds in the most important thing: one believes him this world of pubertal „leeches“, mysterious leaders and other bloodsuckers."

LITERATURNO

"The vampire plot, apparently mechanically incorporated into a retro setting, is not only the plot driving moment, but also very pragmatically expands the target group of the novel to younger readers, who were no longer in a pioneer summer camp, but have seen quite a few B-movies."

MEDUZA

Aleksei Ivanov was born in 1969 in Gorky (today Nizhny Novgorod). He grew up in Perm in the Urals. In 1996 he graduated from the University of Ekaterinburg with a degree in art history. He then worked as a caretaker, laboratory assistant, tourist guide, teacher, journalist and lecturer. His first publication in a magazine in 1990 was a fantasy novel. His first book publication was the mystical-historical novel „Heart of Parma“ 2003. 11 novels and 7 non-fiction books by him are now available with a total circulation of over 1.5 million. 5 books have been filmed, 5 more are currently being filmed. Aleksei Ivanov lives in Perm.

Aleksei Ivanov

mystical horror thriller

Community

Mystical horror thriller. AST. Moscow 2011. 384 pages

Top manager Gleb is consequently realizing his dream of a premium life. A prestigious and interesting job in a famous IT company, an apartment in Moscow, a good car, a coveted woman, the best brands. But then a co-owner of the company, a brilliant IT manager, dies. And with the appearance of his daughter, who has remained without inheritance, and a mysterious inscription on an ancient grave cross, which was discovered by accident, Gleb's contemplative life ends... And over the modern and seemingly prosperous world of Moscow, a strange, but obvious veil is laying: the smell of the plague. As rallies rally on the streets and citizens step on the barricades, the keyword plague, the Black Death, becomes increasingly popular in the virtual space of the agitated Internet portal. The members of the social community become more and more involved in a mysterious intellectual game, the more often they share links to the allegedly eradicated disease. And in the end, they become hostages in a completely different, sinister deadly game.



THE AUTHOR

languages

5 languages

awards

2006 Yasnaya Polyana Award
 2006 Big Book Award
 2006 Strannik Prize
 2004 Book of the Year
 2004 Bazhov Award
 2003 Mamin-Sibiryak Award

Ivanov is at home in different genres. But he is always interested in those times, places and events in Russian culture where a transition from one cultural system to another takes place. Be it in Russian history, where new times replace the old ones, thematized in his historical and contemporary novels. Be it the collision of parallel systems, as in his mystical thrillers. His books are all explicitly plot driven, which is why almost all of them have become movies. Because they are easy to read and follow the rules of the genre, they are always aimed at a broad audience. But even on the surface one senses, without having to consciously perceive it, the authentic saturation and great closeness to life of his novels. Because only one layer deeper Ivanov's books are full of documentary facts, socio-historical descriptions and witty references. This way, even more intellectual reader will get their money's worth and on top of that a good deal of horror, suspense or historical-exotic entertainment.

"The novel, equipped with demons and cenotaphs and a genre-sujet about the pest virus's invasion from online to offline, can actually also be read socially satirically - as a portrait of a Muscovite hipster along with a grandiose monstrous finale.."

LEV DANILKIN

Aleksei Ivanov was born in 1969 in Gorky (today Nizhny Novgorod). He grew up in Perm in the Urals. In 1996 he graduated from the University of Ekaterinburg with a degree in art history. He then worked as a caretaker, laboratory assistant, tourist guide, teacher, journalist and lecturer. His first publication in a magazine in 1990 was a fantasy novel. His first book publication was the mystical-historical novel „Heart of Parma“ 2003. 11 novels and 7 non-fiction books by him are now available with a total circulation of over 1.5 million. 5 books have been filmed, 5 more are currently being filmed. Aleksei Ivanov lives in Perm.

Aleksei Ivanov

thriller

Airport

Thriller. Bright Star Publishing. Kiev 2015. 403 pages

Publishers: China - Citic Press, Czech Republic - Biz Books, Estonia - Rahva, France, Georgia - Artanuj, Latvia - Gramata, Lithuania - Briedis, Poland - Ars Longa, Netherlands - Douane

Rejected by Russian publishers for distribution

AIRPORT is a docu-thriller, which illustrates the tragedy of the on-going Russian-Ukrainian conflict by means of a fictional story of love in times of war. On the one hand exciting and emotional, on the other hand it endeavours to be as authentic and accurate as possible. The author's spyglass is directed at the airport of Donetsk, which is important both logistically and symbolically for the entire conflict. Had they seized the airport, the separatists, aided by Russia, would have been able to attack other towns, in particular the city of Kharkiv. However, the author's spyglass is in reality a kaleidoscope, drawing on all events, background information and consequences to form a composite picture. And like a kaleidoscope, the novel clearly shows that the composite picture is actually made up of a great many individual shards and splinters, which can never become a healthy whole again, if indeed they ever were.

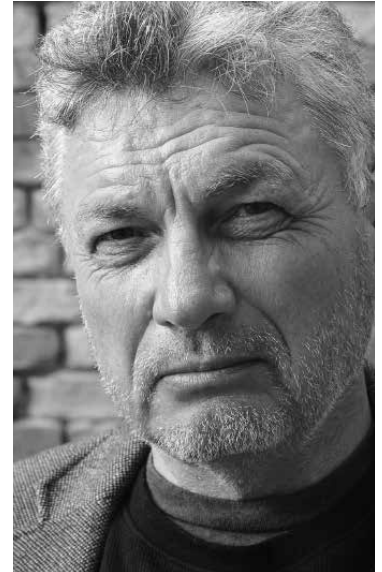
Alexei, a journalist and war-correspondent from Moscow has been living the „American Dream“ in the USA with a lovely family and a wonderful job. In 2014 he goes to Kiev to report about the revolution at Maidan square. The events develop all too quickly taking a tragic turn and eventually leading him to Donetsk airport, where the Ukraine forces have been besieged by the separatists for more that 200 days. The novel's action and suspense climax during the last five days of the siege.

AIRPORT is neither a war chronicle, nor a documentary, nor an investigative novel. It is a work of fiction based on true facts and events. The novel has many characters and intertwining dramatic plot lines. The novel is not only and not so much about a war everyone thought was impossible. It is also about love, betrayal, passion, cheating, hate, rage, tenderness, courage, pain and death.

“The macro story is ‘war is absurd’ – and more terrible than we can possibly imagine. The micro story is ‘love is absurd’ too, yet it is the eternal, fundamental essence of our being. Together they make up the most powerful experiences we will ever have in our lives.” *Ben Moses (Hollywood producer and writer, “Good morning, Vietnam”)*

“Loiko walked right up to journalism's limit, took a deep breath, and leapt into the novel's whirlwind. All the passion our profession holds, all the love that newsprint tries to squeeze out, all the rage and pain that has to be tucked away in the soul's non-work compartments, has broken free here and, crying out, sings aloud.” *Echo Moskvy*

Loiko was born in Moscow in 1953. He served in the Soviet army and was later awarded a degree in philology. In 1989, Loiko became a translator and reporter for the Associated Press and later a producer for the British television company TV/am; he has also contributed to Novaya Gazeta and Echo of Moscow radio. Loiko has covered armed conflicts, revolutions, and wars in Romania, Tajikistan, Chechnya, Georgia, Afghanistan, and Iraq. For the past twenty-five years, Loiko had been the Moscow correspondent and photographer for the Los Angeles Times, specializing in wars and armed conflicts. Loiko covered the Ukrainian revolution and the subsequent war virtually nonstop from the first day until 2015. Loiko now lives in Texas, USA, and Moscow, Russia.



THE AUTHOR

translations
9 languages

awards
L.A.Times editorial award 2015
Overseas Press Club's Bob
Considine Award 2014

other work
The Flight

Sergei Loiko

thriller

The Flight

Thriller. Bright Star Publishing. Kiev 2017. 430 pages

Publishers: Czech Republic, Latvia, Lithuania, Poland

Rejected by Russian publishers for distribution
Inspired by true events, extensive research and war reporting

Sergei Alyokhin, a former corrupt Russian cop hiding under a false identity in L.A., is anxious to rejoin his beloved wife Lena and two young daughters. He hasn't seen them for three long years since he busted the cargo transport of a most powerful mafia syndicate in Russia and fled. The mafia's angry leader swore to find the fugitive, and not only get the syndicate's money back, but avenge his son's death. Finally Alyokhin believes that he has covered his track sufficiently and invites his wife and daughters to join him for the long awaited family reunion at a luxurious island resort in Thailand. Their flight London-Bangkok perishes with 298 people on board over eastern Ukraine. Alyokhin wants to find the culprits and take his personal revenge not only on the perpetrators but also on those who ordered the heinous crime.

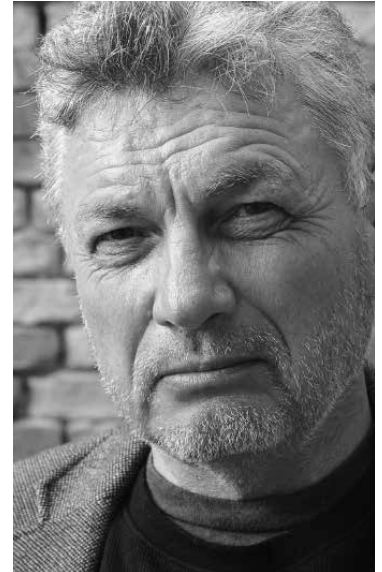
In private investigations he sides up with an ambitious and fearless US journalist Jane Ashley. They help each other to survive and uncover the truth. But their motivations are different: while Alyokhin is not much interested in politics, she wants a Pulitzer Prize which kept evading her, she wants to provide evidence and a live witness for the Hague International Tribunal trial to be. In their deadly quest amid the unfolding armed hostilities between Russia and Ukraine Alyokhin and Jane find themselves doggedly pursued by the military, special service agents, mafia syndicate professional hitmen and ... a manic serial killer, who suddenly emerges from Alyokhin's violent past to settle old scores with the former homicide investigator.

Very soon they come to realize that they are actually on a suicidal mission with no chance to survive. But against all odds they continue to follow the tracks they uncover. The tracks that ultimately lead them to the highest echelons of Russian power.

"The author has so skillfully built up the suspense that you cannot get away from it, not even for a second; you are dragged through every phase of this compact story, from the first chapter and not just to the last chapter, but to the very last line. To the very last line ... The episodes of this novel are not merely snap-shots, they are multi-layered images, like a CAT-scan. Every hero, a character; every character, a story; every story, a destiny."
colta.ru

"The mainspring and quality of this novel is the human suffering and desire to discover the truth about the circumstances involved in the shooting down flight MH-17. This turns the novel into a genuine political thriller, one that we desperately need in our post-factual world to be able to penetrate the cloud of lies covering the squalid conflict in the Ukraine."
Sergei Medvedev, Historian

Loiko was born in Moscow in 1953. He served in the Soviet army and was later awarded a degree in philology. For the past twenty-five years, Loiko had been the Moscow correspondent and photographer for the Los Angeles Times, specializing in wars and armed conflicts. Loiko covered the Ukrainian revolution and the subsequent war virtually nonstop from the first day until 2015. The rights of his Documentary novel AIRPORT have been sold to 9 countries. Loiko now lives in Texas, USA, and Moscow, Russia.



THE AUTHOR

translations
9 languages

awards
L.A. Times editorial award 2015
Overseas Press Club's Bob
Considine Award 2014

other work
Airport
(full english available)

Sergei Loiko

historical detective novel

Kazaroza

Historical Detective Novel. AST. Moscow 2002. 400 pages

Shortlist Booker Prize 2003

Publishers: China - Radio Film & TV Press

Set in 1920, civil war is still raging in Russia. The famous St Petersburg singer Zinaida Kazaroza arrives in a city in the Ural. The members of the local Esperanto Club invite her to sing. Then she is shot under mysterious circumstances during the concert. The journalist and revolutionary Svechnikov, a secret admirer of Kazaroza, together with the poet Vagin, undertake to trace her murderer.

A beautiful woman: one might suspect a classic motive for murder. But during the course of the novel, the investigations into the death of Kazaroza become entwined with the story of the Esperanto movement which was very active at the beginning of the 20th century. Slowly but surely, the members of rival factions amongst these revolutionary language utopians come under suspicion of murder. In the end, however, murderer and motive are quite different to what the two "investigators" and the reader are led to expect.

Kazaroza is both an historical and a philosophical detective novel in which Yuzefovich again proves the highly stylised mastery with which he weaves his factually accurate historical material into an unusually exotic and thrilling detective story. That affectionate, ironic wink that always accompanies his heroes is also there throughout.

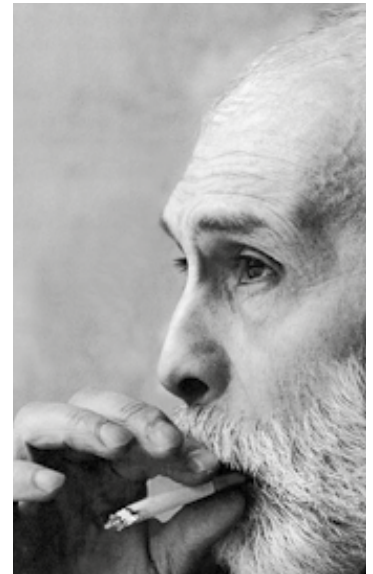
"Yuzefovich writes with subtle irony, detailed historical knowledge and a great feeling for language – a literary phenomenon!" Kniznoe Obozrenie

"One cannot praise enough the simple and elegant manner in which Yuzefovich engineers his intrigues. And in the end, all of the riddles are solved so magnificently." Booker Prize Jury

"One often hears the question: we know Pelevin, Sorokin, and Akunin. Are there not any other good writers? Yes there are. Leonid Yuzefovich." Konservator

"Since the heroine of the novel is a singer there is quite a lot about records. And when one pays attention to the passages dedicated to music, one can literally hear Kazaroza singing." Vasily Varvarin

Yuzefovich, born 1947 in Moscow, spent his childhood and youth in the Urals. He has a Doctorate in History and is known to a wide audience of readers through his historical thrillers about Ivan Putilin. Yuzefovich is capable of interweaving detailed knowledge of historical fact with masterly literary style into the plot of a thriller. L. Yuzefovich lives in Moscow and St. Petersburg.



THE AUTHOR

translations
9 languages

awards
National Bestseller 2016
Big Book Award 2016
Booker Translation Grant 2016
Russian Booker shortlist 2009
Big Book Award 2009

samples available
english

other works
Winter Road
Horsemen of the Desert
The Putilin Series
Cranes and Pygmies

Leonid Yuzefovich

historical detective series

Putilin

Historical Detective Series. AST. Moscow 2001.

TITLE 1

The Harlequin's Costume. Vagrius. Moskau 2001. 272 pages.

In 1871, the military attaché of the Austrian Emperor, von Ahrensberg, is murdered. Commissioner Putilin is assigned the investigation. The secret police take up the case as well, the assumption being that the murder was politically motivated. The suspicions of the responsible agent become increasingly wild: one after the other he suspects Russian, Polish and Italian revolutionaries and even Turkish spies. True to his principle "coincidence and passion are the real conspirators", the experienced commissioner seeks the answers in the murky waters of the diplomatic circus. The archetypal family man, who worships his stern wife and lives with both feet on the ground, struggles not only with criminals but also the secret police.

TITLE 2

The Encounter. Vagrius. Moskau 2001. 272 Pages.

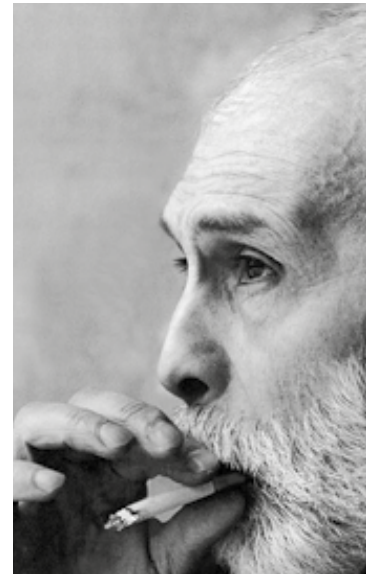
A historical thriller with Ivan Putilin, a genuine historical figure, as the main character. In this case the plot is purely fictional. Putilin investigates the murder of his neighbour and other persons. The Freemasons are suspected of complicity as a secretive medalion showing the sign of the zodiac, the Big Dipper, with an inscription is found at the scene of each crime. In this, as with his other novels, Putilin's wife and son play an active role. Putilin's profound knowledge of Greek Mythology is indispensable to the solving of the crime.

TITLE 3

Prince of winds. Vagrius. Moskau 2001. 272 pages.

National Bestseller Award 2001

The Mongolian prince, Naidan-Van, in St. Petersburg as a member of the entourage of the Chinese ambassador, converts to Christianity. Like Faust, he is prepared to sell his soul to the devil. The prince is found murdered. The famous writer, Ivan Turgenev, author of "Fathers and Sons" is considered a suspect. The story line takes place simultaneously in two countries and two eras, St. Petersburg in the 1980's and Mongolia in 1913 as the Mongolian war of independence against the Chinese began.



THE AUTHOR

translations
9 languages

awards

National Bestseller 2016
Big Book Award 2016
Booker Translation Grant 2016
Russian Booker shortlist 2009
Big Book Award 2009

samples available

english

other works

Winter Road
Horsemen of the Desert
Kazaroza
Cranes and Pygmies

Yuzefovich, born 1947 in Moscow, spent his childhood and youth in the Urals. He has a Doctorate in History and is known to a wide audience of readers through his historical thrillers about Ivan Putilin. Yuzefovich is capable of interweaving detailed knowledge of historical fact with masterly literary style into the plot of a thriller. L. Yuzefovich lives in Moscow and St. Petersburg.

Leonid Yuzefovich

women's detective novel

Black shelf Black dolphins In the black body

Women's detective series. Eksmo. Moscow 2018. approx. 350 pages each

The main character is the Moscow investigative journalist Inga Belova. Due to a scandal, she and her photographer colleague Oleg were dismissed from the glossy magazine QQ. Inga has since tried her luck as a freelance investigative video blogger. She encounters strange incidents, mostly in her immediate private environment, in which the police see no reason to investigate. Thus Inga herself begins with investigations. Among her supporters are her photographer colleague and friend Oleg, forensic scientist Kholodikver, detective Kirill Arkharov and a mysterious IT guy who hides behind the pseudonym Indiwind and makes special requests for Inga for a small fee: researching addresses, telephone numbers and personal data, cracking passwords, checking the accuracy of information, etc.

Inga herself has the rare gift of seeing spoken words as colours and thus their emotional colouring (similar to synaesthesia). As helpful as this is in her research, as disturbing is it in her private life. Since she cannot turn it off, she also analyses telephone calls with her mother or daughter in clairvoyant commentaries, which also makes subplots in the novel entertaining and funny.

With the young Inga Belova, the female author collective succeeds in creating a modern, authentic main heroine: thoroughly honest and soberly analytical, cheeky, thoughtful and reliable, willing to take risks to the brink of illegality, insistent to the point of stubbornness. As the single mother of a pubescent daughter, we also experience her from her vulnerable, self-doubting side. As a divorced single woman, she attracts the attention of men not only because of her research: ex-husband, best friend and colleague, old classmate, detective and others. Or is it Inga who gives herself a certain hope? The consistent further development of the main heroine Inga not only succeeds very convincingly as a single mother, but also as a „left alone“ woman.

In terms of content, the authors of the collective always focus on very up-to-date topics: international art trade in connection with robbery and counterfeiting, demolition of entire residential quarters in Moscow in connection with land speculation, influence of social networks on the psyche (discussion about depression), etc. Each time they prove their ability to compose the theme into an intelligently entangled plot with several unexpected twists and turns and, moreover, to very cleverly lay the wrong tracks. The main plot in all cases takes place in today's Moscow. Its streets, squares, quarters and backyards, described in detail, provide the concretely recognizable crime scenes for the series.



* Maria Dolon is the pen name of a female collective of authors:
Nelli Abdullina, Natalya Zvezdkina, Tatyana Lebedeva, Natalya Poroshina, Elena Rykova

Maria Dolon*