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2020

live pitch

short clips per genre

news & updates

youtube channel
news.wiedling-litag.com
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authors

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

Inside Out

Novel. Eksmo. AST 2020. 130 pages

A novel written from the perspective of a SARS-CoV-2 virus – self-aware, curious about the world, and genuinely fond of human beings.

«Inside Out» retraces how the coronavirus spreads across the world, drawing on conspiracy theories as well as the official facts. Soon after waking up inside the body of a bat, the virus is genetically enhanced in a scientific lab from which it accidentally escapes, soon to infect humans. As it passes from host to host, readers share its unusual perspective on our own biology and psychology: we're on the inside looking out, with a tiny invader who genuinely loves humans – while destroying them.

On its travels, the virus meets ordinary people with their personal problems, dramas and love stories, and even a homicidal maniac. Step by step deciphering the thoughts, memories, emotions and motivations stored in the cells of its hosts the virus also gets to know itself better. And understands that all living beings on earth seem to share a common fate.

This radical book is turning our worldview upside down and inside out. A hyperrealistic parable about the current state of our planet, offering questions about a new ethic which applies not just to humans, but to all living beings.



sample translation available
english

other works
Intervals

Inga Kuznetsova was born 1974 in the Krasnodar region and spent her childhood in a closed city for academics (Akademgorodok). She studied journalism, then philosophy, at Moscow State University. She has worked as an editor for Russia's premier literary reviews, Voprosy literatury and October, and also for Radio Russia. She has published several collections of poetry, and critics have hailed Kuznetsova as a leading poet of her generation. Kuznetsova is living in Moscow.

Inga Kuznetsova

literary fiction

Intervals

Novel. Eksmo. AST 2019. 351 pages

In a near-future dystopian version of Russia, which it describes with documentary realism, the state has outlawed poets and poetry in favour of prose, now the only legal form of literature. A special powder is used to destroy poetry books in libraries, poets are killed (and even ritually eaten), and a Nobel Prize-winning poet is secretly kidnapped by government agents. The state declares him officially dead while trying to force him to ghost-write for a certain very powerful person, who dreams of being a famous poet... but lacks the talent.

What neither the president nor the prosaic people suspect, but poetry has always known: In this universe, not only humans are soulful beings gifted with consciousness. Consequently the novel has a multiplicity of narrative perspectives which makes the storytelling truly innovative: pigeons, dogs, trees, platelets in a character's bloodstream, moss, the bricks in a prison wall, a set of blinds, a crust of bread and even a station platform – animals and objects narrate the poet's story from their point of view, often intervening or empathizing with the joys and disasters of humans. As the tension between state and poetry builds to a bloody climax, the poet and his followers discover that nothing truly dies...

A cruel anti-utopia, convincingly naturalistic, and hauntingly surreal transforming into a utopia.



sample translation available
full english

"The author's mastery of the details is worthy of mention. The language elegant. Infinite irony, exquisite metaphors, filigree woven pictures..."
DIANA BAKIROVA

"...how beautiful the text is in style, what metaphors are used. Just like an artist paints a picture that reflects his inner world, Inga uses her language to reveal something that has been hidden from us until now, but has always been present."
LIVELIB

Inga Kuznetsova was born 1974 in the Krasnodar region and spent her childhood in a closed city for academics (Akademgorodok). She studied journalism, then philosophy, at Moscow State University. She has worked as an editor for Russia's premier literary reviews, *Voprosy literatury* and *October*, and also for Radio Russia. She has published several collections of poetry and critics have hailed Kuznetsova as the leading poet of her generation. Kuznetsova is living in Moscow.

Inga Kuznetsova

Ukrainian literary fiction

Bat-Ami

Novel. Ukraine 2020. Approx. 400 pages

Ukrainian Jewish boxing champion Ilya Goldinov has just come second place in the Soviet All-Union championships when World War II breaks out. After the German invasion of Ukraine, he joins the partisan fighters in the forests behind the front line. Only by lucky coincidence does he survive and he joins the regular army as a soldier before being sent by the Ukrainian secret service on a life-threatening mission to occupied Kiev. There a former sports comrade recognizes him by chance on the street and denounces him to the Germans as a Jew. Meanwhile Ilya's wife Felixa is leaving with the evacuation. On the way she falls ill and is abandoned by her Jewish mother-in-law, together with her daughter Bat-Ami. The hope of seeing Ilya alive again keeps mother and daughter alive. They make it back to Kiev. There Felixa's friend Ira is the last to see Ilya alive. But Ira is in a concentration camp. It's only in the summer of 1945, after miraculously surviving the concentration camp that Ira can deliver the bitter truth.

This family saga, full of unforeseeable twists and turns, is told in such a thrilling, detailed and touching way that it casts its spell after only a few pages. Unique is the perspective – the attack of the Germans seen through the eyes of a boxer and assimilated Jew. Even the Ukrainian farmers, Nazis, secret service agents, partisans, and sports comrades rarely conform to the usual schemata of good and evil, friend and foe. They are interwoven in fine shades into the main plot of Ilya's family during the chaos of war. An emotional and a stylistic highlight of the novel is Ilya's march to Kiev carrying the small Kiev rabbi in his rucksack: for the elderly rabbi a rescuing march into life, for the young Ilya a walk to certain death.

BAT-AMI is not a documentary novel, but its story – inspired in part by the author's family history – is based on files relating to 1941-42 secret service operations from the archives of the Ukrainian Secret Service, not released until 2011, as well as from other Ukrainian archives, the museum of the Dynamo Kiev sports club and Yad Vashem. Most were not published until very recently. These sources enabled the author to tell the true story of the famous boxer Goldinov. Because the widespread theories about what happened to him – the rumours that were still circulating in Kiev after the war – have largely proven to be false, as has old Yad Vashem version of events. The descriptions of Ukraine's complex conflicts involving an overpowering Russian brother state, the Soviet secret service, German occupation, partisans and patriotic nationalist freedom fighters cast their shadows even onto the Ukraine of today.

All the NKVD officers who were involved in this operation and are mentioned in the novel are real people whose background in the pre- and post-war period has been researched and made known thanks to the work of the Russian Memorial Society and Ukrainian historians.

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.



THE AUTHOR

translations
4 languages

awards
National Bestseller 2014
Russkaya Premia shortlist 2013

other works
Victory Park
Mayong
Istemi - Your Turn

Aleksei Nikitin

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

Moscow Banksy

(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

WIEDLING
LITERARY AGENCY

NARRATIVE
NON-FICTION

narrative non-fiction

Man in Jail

Narrative non-fiction. Alpina Publishers. Moscow 2019. 269 pages

The heroes of this documentary book are convicted Russian prisoners with varying degrees of ability to survive physically and morally under conditions of total deprivation of liberty, constant humiliation, hunger, slave labor and separation from relatives. All first and last names were changed. Yet these are true stories of people in camp confinement.

The author tells from his own experience about the years he spent as a prisoner, first in a remand prison and then in the Tagil penal camp for former law enforcement officers. The reader is immersed in a world of lawlessness in which prisoners want to survive and the guards try to squeeze as much as possible out of them.

The book is not a protest manifesto, but a factual report. Neutral in its basic tone, in the fates described sometimes bitter, sometimes funny, sometimes philosophical, but always honest and touching.

The accompanying text to the book written by Olga Romanova, TV and radio journalist and director of the NGO „Russia in Jail“, who emigrated to Germany after being threatened by the Russian authorities:

„Clever and not very honest and real criminals, rich and poor, prison authorities and servants - none of them can leave the camp. They are all forced to learn the hard and unwritten rules of another life. One can endure it, another cannot. Despite the lack of references to the Bible, these stories can be considered biblical. Instructive without preaching, exciting without a crime plot or melodrama, written in the very precise language of a person who has lived, experienced and understood all this himself.“

“The book ... is less about prison than about Russia and the relationship between government and society.”
RADIO LIBERTY

“As you read this book, it becomes very clear that we are in danger. It’s very easy to be fooled. And our justice system will not disappoint us... It’s an informative report on the inner workings of the prison system. And it seems somewhat well known. Which adds to the effect that our quiet, sated life is approaching an existence behind the barbed wire.”
LIVELIB

“The first book in a long time where I couldn’t get away from reading. I cried and laughed. He writes simply and interestingly about what seems absurd, about what is sad and very scary. In some places it reminds me of Ilf and Petrov, in others it reminds me of Victor Frankl, Bulgakov and Stephen King in *The Shawshank Redemption*.”
LITRES

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.



THE AUTHOR

other works

Sfumato

Agami - the sequel to Sfumato

Aleksei Fedyarov

narrative non-fiction

Vodka is much bigger

Essay. Azbuka. St. Petersburg 2020. 93 pages

It just so happens that vodka is considered a purely Russian drink. And it can't be drunk properly anywhere but in Russia. To drink it as it should be, as intended by those who created it. ... that is, again, by the Russians.

Foreigners consider vodka to be the strongest and hardest drink, almost impossible to consume, with a killer strength, and just as inscrutable as everything else Russian. Others see the special ability of Russians to drink vodka as a mysterious national peculiarity, bravery, and native strength. There is even a certain amount of envy in this: they just can't do it! But why?

The thing is that vodka cannot be treated as any other strong drink, which is used to get intoxicated. Vodka is a special science, part of a unique lifestyle and deep culture, not just a colorless transparent liquid!

In his essay „Vodka is much bigger“ Evgeny Grishkovets, with his inherent humor and wit, as well as a genuine love for this traditional drink, tells about the features of vodka and its higher manifestations in Russian culture.



THE AUTHOR

translations
13 languages

awards
Big Book shortlist 2018

sample available
english

other works
The Shirt
The Rivers
Asphalt
A...a

“Now has come that rare time, that most beautiful moment when it is better to read about vodka than to drink it. This is not a treatment, not round of stories and tales, not an overlong toast. Although it is the first, the second, and the third, of course, too. But, first of all, a soulful and warm conversation.” *Nezavisimaya Gazeta*

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

“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.

Evgeni Grishkovets

non-fiction

non-fiction

Postcrossing

Non-fiction. AmeliePress. Moscow 2020. 288 pages

This is the world's first postcrossing book!

Inspirational stories about the favorite hobby, walks into the postal past, practical advice and conversations with experts. And including an entertaining comic about the girl Asya, whose life was forever changed by postcrossing (based on real events!).

Why does the postcard still attract people? What secrets and opportunities does it hold in itself? And many more questions, details and secrets are discussed in this book based on worldwide information sources. So most of it will be totally new to even experienced postcrossers. The book was written with the blessing of the founder of postcrossing, Paulo Magalhães, who also gave an interview for it.

The Postcrossing project was created in 2005 by Paulo Magalhães as a side project when he was a student in Portugal. Its goal: to connect people across the world through postcards, independently of their country, age, gender, race or beliefs. Postcrossing brings many people together, making the world a smaller and happier place — one postcard at a time. There are countless reports of new friendships made, new languages learned and numerous cultural facts about other countries that people learned through their exchanges in the project. There are also Postcrossing meetups and communities all over the world.

The project has contributed to or participated in causes such as the Sichuan Earthquake (raising donations), LupusCrossing, museum exhibitions, school projects and much more.

STATISTICS AND FACTS ON POSTCROSSING

- 800.000 members in over 200 countries, <https://www.postcrossing.com/stats/users>
- Over 57 MIO postcards sent until today
- 2014 Postcrossing in a TEDx event in Porto, <https://youtu.be/j9Pn7YQDg-Q>
- Cooperation with Deutsche Post and Stiftung Lesen in Germany started | 2013: 2019 a record of 99,683 postcards sent, raising €9,968.30 for Stiftung Lesen
- Special Postcrossing stamps in Brazil, Belgium, Finland, Hungary, Moldova



THE AUTHOR

Masha Mokeeva was born 1993 in Moscow. She became interested in postcrossing a few years ago. After graduating from University as journalist she was not sure whether to start a career in her profession. So she took the risk to follow her passion and gave up journalism to open her own postcard shop. Later she launched also a podcast on postcrossing and finally spent 1,5 years on worldwide researching to write this «Bible of Postcrossing» In 2017 a collection of her short prose was nominated for the prestigious LICEE-Award. Mokeeva lives in Moscow.

Masha Mokeeva

non-fiction

Pushkin. Boldino. Quarantine

Non-fiction. Boslen. Moscow 2020. 183 pages

«Nothing resembles a Russian village from 1662 more than a Russian village in 1833», - Pushkin once said.

And nothing resembles our year 2020 more than Pushkin's quarantine of 1830, when cholera raged in Russia and parts of the country were in lockdown. The Russian poet Alexander Pushkin, already famous at the time, is stuck in Boldino for three months. The planned wedding with his fiancée Natalia Goncharova has to be postponed. He tries twice in vain to get to her in Moscow, where she was carelessly left. Most of the residents have long since been evacuated because of the rampant epidemic. Pushkin is worried. And with jealousy that the bride might jump off him. He is furious because, despite bribing the police, he is unable to bypass the road-blocks to Moscow. The postman remains his only connection to the outside world.

Mikhail Vizel reconstructs the exciting chronology of the Boldino autumn in a witty, amusing and analytically accurate way. Commenting letters from Pushkin to his bride, we are introduced to his love affair, which has to pass an extraordinary stress test during lockdown. We can not only chronologically follow Pushkin's passionate ups and downs during quarantine, but finally experience them with compassion based on our own Covid experience.

A few letters to friends, colleagues or his literary agent also throw illuminating highlights on the psyche of the brilliant poet during his quarantine. Because he is also plagued by Russian censorship, his own financial worries, literary competition and his own addiction to buckwheat oats.

Today Boldino's autumn is considered Pushkin's most creative time.



THE AUTHOR



THE BOOK

Mikhail Vizel was born in Moscow in 1970. Since graduating from the Gorky Literature Institute, he has worked as a journalist, reviewer, and essayist. He publishes in all major Russian literary magazines and newspapers. Until 2004, M. Wiesel was the editor of the Internet portal Lenta.Ru. He also teaches literary writing and literary translation. He is currently the editor-in-chief of the „Year of Literature“ portal. Vizel lives in Moscow.

Mikhail Vizel

body
mind
spirit

body-mind-spirit

God's Plan

Interpretation of the Truth

Spiritual. Moscow Publishers. Moscow 2016. 608 pages

Neither theology nor science can explain the message of the Bible to us completely and without contradiction. There is no single approach to the interpretation of the Bible with a consistent way of decipher the entire body of texts. Often contradictions and inconsistencies are simply accepted, ignored or declared to be unquestionable statements of faith according to the motto, 'God's ways are unfathomable'. But Fuflygin is not satisfied with this. Assuming that the Bible contains a real message, he asks, 'If God, whatever He was, created man and provided for everything, why should He not have given him clear instructions on the way: How to live, what to do, what to strive for?' For the author, the Bible is exactly this instruction.

The task that the author has set himself is a bold one: to provide a reading with which all the mysteries of the Bible can be solved in a comprehensible way. Moreover, his attempt to prove that the Bible formulates a consistent plan of God should not contradict the latest scientific findings. There are no 'blank spots' in his interpretation of the Bible. The author demonstrates this exemplarily in two books of the Bible - the book of Genesis from the Old Testament and the Gospel of Matthew from the New Testament - by commenting on verse after verse and trying to explain it without contradiction, literally and without leaving out any detail.

Nevertheless, God's Plan is not limited to the target group of an academic readership, but is written as a kind of popular science commentary, in a sense an accessible and readable translation of the Bible. The seemingly most incomprehensible things, phenomena, events or images in the Bible, such as the Garden of Eden, the Tree of Knowledge, the creation of Eve from Adam's rib, the Flood and Noah's Ark, the resurrection of Jesus and much more, suddenly take on a clear meaning in this reading.

For confirmed Orthodox believers the book might be a sacrilege. More open-minded spirits, whether religious or agnostic, will be more and more astonished with every further Bible verse. One often puts the book aside with a pounding heart and asks oneself, 'This can't be true!'

Fuflygin's book also opens up the possibility that the religious writings of Judaism, Christianity, but also of Islam, i.e. of the often conflicting monotheistic religions, basically describe one single great plan of God, which in the end even seems to coincide with the wisdom of Buddhism. In this respect the findings of this book, without it having been the author's explicit intention, contribute to a reconciliation of the world religions as well as to a reconciliation of faith and science.

Aleksandr Fuflygin was born in 1971 in Perm in the Urals, in a family of lawyers. After graduating from a special school for music, Fuflygin nevertheless studied law. After several years as a lawyer he opened his own law firm. He is a specialist in civil and family law and also advises other lawyers. He has also been a published author since the late 1990s, with five books published since then. Fuflygin is married to a psychologist and has three daughters.



THE AUTHOR

Aleksandr Fuflygin

WIEDLING
LITERARY AGENCY

science
fiction

science fiction

Apocalypsis³ To Mars! The Good Man

Science fiction. Eksmo Publishers. Moscow 2019.

Maximov's short novels deliver science fiction in the best tradition of the Strugatski brothers. After a long predominance of purely entertaining genre literature such as fantasy, horror or post-apocalypse, in Russia his books are seen as an original revival of philosophical science fiction. They are also timely parables exploring guilt and innocence, hell and paradise, life and spirit, nothingness and the morality of algorithms.

As though in parallel worlds or in different dimensions, the reader is taken along two plots lines which at first glance do not seem connected in any way. The connection only becomes clear in the course of or towards the end of the story. This alternation between parallel plotlines has become a trademark of Maximov.

"Oh man, a popular video blogger is writing novels... What's that going to be like? Well, I'm glad to be mistaken... His books have filled my inner world with darkness... And I got hooked on this one, soaking it up at night on my tablet screen... And every time I reach the end, he turns the whole story upside down and everything I thought while reading... Bravo!"

LIVELIB Reviewer

"If there is something missing in your life, something to turn your head and shift your perception, if you don't want a trivial plot, but surprises, sudden turns, if you want to feel something new while reading a book – then this is the book for you ... this is something real, something new in modern literature. It's a synthesis of fiction, an attack of post-modernism and the energy of experiment."

LIVELIB Reviewer

"The author combines all the right elements to make you want to read, together with the real hardcore of a sick fantasy. The plot is so confusing that it makes no sense to even speculate on how the story will end. And the hero himself turns out to be surprisingly alive and real, that you believe him... TO MARS! is not a run-of-the-mill novel, but a unique and living confirmation that Russian literature is quite alive."

LIVELIB Reviewer

Max Maximov was born in Moscow in 1986. After high school, he first studied at the National University of Science and Technology MISiS, but was expelled for non-attendance. He switched to the Moscow College for Geodesy and Cartography and worked as a surveyor for eight years after graduating. At this time, he took up sports. He achieved a black belt in Aikido and became the winner of the Chekhov Cup in Karate in the Kumite section. In 2015, he started a YouTube channel called MaxMaximov. Currently the channel has about 3.12 million subscribers with more than a million daily views. In 2016 he started writing novels that immediately became self-publishing sensations with about 100,000 downloads per year. Since then, his work has been his YouTube channel and writing new books. He likes to play guitar and loves hardcore music. Maximov is married, has two children and lives with his family in Moscow.



THE AUTHOR

3.14m YouTube followers

100,000 downloads
of his novels per year

sample translation available
full English for 3 novels

Max Maximov

fantasy

Land of the Living

Fantasy. Historical Fantasy. Eksmo. Moscow 2019.

BOOK 1 - Heirs of the Emperor
 BOOK 2 - Storm on the Horizon
 BOOK 3 - Choice of the Gods

The last book concludes all the plot lines, but leaves a possibility for a sequel, Land of the Dead -the postponed full scale war in several years.

The books are written in a historical fantasy genre. The setting could be called low-magic, as it operates more on mystics and extrasensorics, rather than on magic as it is commonly conceived in classical fantasy.

The world of the Land of the Living series is based on the mythology of ancient cultures, specifically – Egypt of the New Kingdom era. The setting reflects an Ancient Egyptian concept of a non-direct, only partial personification of the deities, who are quite real and influence the lives and decisions of the characters, but not through direct interference – rather through the signs, mystical phenomena, and through the actions of the mortals.

Before the philosophical duality concept of 'light vs. darkness' was born, ancient people perceived the world through the fact that every natural phenomenon could be both benevolent and dangerous. That was also reflected in the way they perceived their deities. Hence, the main idea of Taur-Duat book series is not about the struggle between good and evil, but rather about how Microcosm reflects Macrocosm ("As above, so below").

The main story line revolves around the new arising conflict between two civilizations, as there are different fractions on both sides who find the war beneficial for various reasons, from political to mystical and personal. There are multiple character lines and facets, reflecting the major events, combining into a full picture. Politics and intrigues within the novel are intertwined with the mythological perception of ancient legends.

The Empire of Taur-Duat... They call it the gift of the Great River, blessed by the light of the Sun Barque. A precious jewel set in the sands of Kaemith Desert. Wise priests and mighty warriors of the Remei people, legendary masters, who have once built their cities and the pyramids of Planar Sanctuaries amidst the sands, know no equals. Their civilization shaped the lives and cultures of all tribes rising around them since the golden age of legends.

Only the descendants of the Faerie can compare to Remei in their wisdom and influence, but their domain lies far beyond the mountains, on the other side of the continent, in the deep woods of the North. There lie the hunting grounds of other Gods, and other laws govern the lands, protected by the Highborne clans. Thirty years have passed since the last devastating war between two great realms of the continent. The Empire's capital is struck by the news of Heir Prince Khefer's sudden death. And once again the heavy footsteps of Father of War echo at Taur-Duat's borders.

Emperor Sekenef must choose a new heir between his two children remaining in the Land of the Living. But who can accept an unbearable burden of power from his weakening hands? Would it be young warlike prince Renef, eager and willing to avenge his brother's death, or princess Aniret whose wisdom belies her years?

Anna Nikitina was born in Moscow in 1984 and later on moved to New York. She graduated from St. John's University and holds a Bachelor's Degree and an MBA in Public Accounting. She is working on getting a degree in Egyptology and participates in various projects dedicated to popularization of Ancient Egyptian culture in Russia. As a singer, she records tracks for Senmuth, the only Russian Ambient and Metal composer who creates albums dedicated to different historical figures of Egypt. Nikitina currently works as a financial analyst living in Moscow with her husband and son, a dog and two cats.

Anna Nikitina

