

The Black Russian Vladimir Alexandrov

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Under the Sky of My Africa Riverhead Books
A collection of essays that blend the personal and the social, from the celebrated literary critic and novelist In these twenty-five essays, Darryl Pinckney has given us a view of our recent racial history that blends the social and the personal and wonders how we arrived at our current moment. Pinckney reminds us that “white supremacy isn’t back; it never went away.” It is this impulse to see historically that is at the core of Busted in New York and Other Essays, which traces the lineage of black intellectual history from Booker T. Washington through the Harlem Renaissance, to the Black Panther Party and the turbulent sixties, to today’s Afro-pessimists, and celebrated and neglected thinkers in between. These are capacious essays whose topics range from the grassroots of protest in Ferguson, Missouri, to the eighteenth-century Guadeloupian composer Joseph Bologne, from an unsparing portrait of Louis Farrakhan to the enduring legacy of James Baldwin, the unexpected story of black people experiencing Russia, Barry Jenkins’s Moonlight, and the painter Kara Walker. The essays themselves are a kind of record, many of them written in real-time, as Pinckney witnesses the Million Man March, feels and experiences the highs and lows of Obama’s first presidential campaign, explores the literary black diaspora, and reflects on the surprising and severe lesson he learned firsthand about the changing urban fabric of New York. As Zadie Smith writes in her introduction to the book: “How lucky we are to have Darryl Pinckney who, without rancor, without insult, has, all these years, been taking down our various songs, examining them with love and care, and bringing them back from the past, like a Sankofa bird, for our present examination. These days Sankofas like Darryl are rare. Treasure him!” Nabokov’s Art of Memory and European Modernism Penguin UK
NEW YORK TIMES BESTSELLER • A thrilling tale of secretaries turned spies, of love and duty, and of sacrifice—inspired by the true story of the CIA plot to infiltrate the hearts and minds of Soviet Russia, not with propaganda, but with the greatest love story of the twentieth century: Doctor Zhivago • A HELLO SUNSHINE x REESE WITHERSPOON BOOK CLUB PICK At the height of the Cold War, Irina, a young Russian-American secretary, is plucked from the CIA typing pool and given the assignment of a lifetime. Her mission: to help smuggle Doctor Zhivago into the USSR, where it is banned, and enable Boris Pasternak ’ s magnum opus to make its way into print around the world. Mentoring Irina is the glamorous Sally Forrester: a seasoned spy who has honed her gift for deceit, using her magnetism and charm to pry secrets out of powerful men. Under Sally ’ s tutelage, Irina learns how to invisibly ferry classified documents—and discovers deeply buried truths about herself. The Secrets We Kept combines a legendary literary love story—the decades-long affair between Pasternak and his mistress and muse, Olga Ivinskaya, who inspired Zhivago ’ s heroine, Lara—with a narrative about two women empowered to lead lives of extraordinary intrigue and risk. Told with soaring emotional intensity and captivating historical detail, this is an unforgettable debut: a celebration of the powerful belief that a work of art can change the world.

Tombstone Princeton University Press
A wide-ranging consideration of the nature and significance of Pushkin's African heritage Roughly in the year 1705, a young African boy, acquired from the seraglio of the Turkish sultan, was transported to Russia as a gift to Peter the Great. This child, later known as Abram Petrovich Gannibal, was to become Peter's godson and to live to a ripe old age, having attained the rank of general and the status of Russian nobility. More important, he was to become the great-grandfather of Russia's greatest national poet, Alexander Pushkin. It is the contention of the editors of this book, borne out by the essays in the collection, that Pushkin's African ancestry has played the role of a "wild card" of sorts as a formative element in Russian cultural mythology; and that the ways in which Gannibal's legacy has been included in or excluded from Pushkin's biography over the last two hundred years can serve as a shifting marker of Russia's self-definition. The first single volume in English on this rich topic, Under the Sky of My Africa addresses the wide variety of interests implicated in the question of Pushkin's blackness-race studies, politics, American studies, music, mythopoetic criticism, mainstream Pushkin studies. In essays that are by turns biographical, iconographical, cultural, and sociological in focus, the authors—representing a broad range of disciplines and perspectives—take us from the complex attitudes toward race in Russia during Pushkin's era to the surge of racism in late Soviet and post-Soviet contemporary Russia. In sum, Under the Sky of My Africa provides a wealth of basic material on the subject as well as a series of provocative readings and interpretations that will influence future considerations of Pushkin and race in Russian culture.

The Tsar’s Last Armada Northwestern University Press
Advocates a broad revision of the academic study of literature, proposing an adaptive, text-specific approach and using Anna Karenina to illustrate this method.

Bitter Choices Random House
On May 14-15, 1905, in the Tsushima Straits near Japan, an entire Russian fleet was annihilated, its ships sunk, scattered, or captured by the Japanese. In the deciding battle of the Russo-Japanese War, the Japanese lost only three destroyers but the Russians lost twenty-two ships and thousands of sailors. It was the first modern naval battle, employing all the new technology of destruction. The old imperial navy was woefully unprepared. The defeat at Tsushima was the last and greatest of many indignities suffered by the Russian fleet, which had traveled halfway around the world to reach the battle, dogged every mile by bad luck and misadventure. Their legendary admiral, dubbed "Mad Dog," led them on an extraordinary eighteen-thousand-mile journey from the Baltic Sea, around Europe, Africa, and Asia, to the Sea of Japan. They were burdened by the Tsar's incompetent leadership and the old, slow ships that he insisted be included to bulk up the fleet. Moreover, they were under constant fear

of attack, and there were no friendly ports to supply coal, food, and fresh water. The level of self-sufficiency attained by this navy was not seen again until the Second World War. The battle of Tsushima is among the top five naval battles in history, equal in scope and drama to those of Lepanto, Trafalgar, Jutland, and Midway, yet despite its importance it has been long neglected in the West. With a novelist's eye and a historian's authority, Constantine Pleshakov tells of the Russian squadron's long, difficult journey and fast, horrible defeat.
The Black Russian Cambridge University Press
Traces the secret double life of a nineteenth-century scientist and surveyor of the post-Civil War American West, revealing how he was able to cross color lines and live a second life with an African-American wife and five multi-racial children.

Black Gotham Penguin
The Silver Dove, published four years before Bely's masterpiece Petersburg, is considered the first modern Russian novel. Breaking with Russian realism, and a pioneering Symbolist work, its vividly drawn characters, elemental landscapes, and rich style make it accessible to the Western reader, and this new translation makes the complete work available in English for the first time. Dissatisfied with the life of the intelligentsia, the poet Daryalsky joins a rural mystic sect, the Silver Doves. The locals, in particular the peasant woman Matryona, are fascinated by the dashing stranger. Daryalsky is in turn taken in by the Doves' intimacy with the mystical and spiritual--and by Matryona. Under the influence of Kudeyarov, the ruthless cult leader, Daryalsky is used in a bid to produce a sacred child. But in time the poet disappoints the Doves and must face their suspicions and jealousies--and his own inevitable dire fate.
Black Snow Northwestern University Press
Russia's attempt to consolidate its authority in the North Caucasus has exerted a terrible price on both sides since the mid-nineteenth century. Michael Khodarkovsky tells a concise and compelling history of the mountainous region between the Black and Caspian seas during the centuries of Russia's long conquest (1500–1850s). The history of the region unfolds against the background of one man’s life story, Semën Atarshchikov (1807–1845). Torn between his Chechen identity and his duties as a lieutenant and translator in the Russian army, Atarshchikov defected, not once but twice, to join the mountaineers against the invading Russian troops. His was the experience more typical of Russia’s empire-building in the borderlands than the better known stories of the audacious kidnappers and valiant battles. It is a history of the North Caucasus as seen from both sides of the conflict, which continues to make this region Russia’s most violent and vulnerable frontier.

Soul to Soul W W Norton & Company Incorporated
The Gift is the phantasmal autobiography of Fyodor Godunov-Cherdynstev, a writer living in the closed world of Russian intellectuals in Berlin shortly after the First World War. This gorgeous tapestry of literature and butterflies tells the story of Fyodor's pursuits as a writer. Its heroine is not Fyodor's elusive and beloved Zina, however, but Russian prose and poetry themselves.
Memoirs of a Terrorist St. Martin's Press
A novel constructed around the last great poem of a fictional American poet, John Shade, and an account of his death. The poem appears in full and the narrative develops through the lengthy, and increasingly eccentric, notes by his posthumous editor.
Nabokov's Otherworld Open Road + Grove/Atlantic
In this riveting and suspenseful New York Times best-selling book, Adam Hochschild brings WWI to life as never before... World War I was supposed to be the “war to end all wars.” Over four long years, nations around the globe were sucked into the tempest, and millions of men died on the battlefields. To this day, the war stands as one of history’s most senseless spasms of carnage, defying rational explanation. To End All Wars focuses on the long-ignored moral drama of the war’s critics, alongside its generals and heroes. Many of these dissenters were thrown in jail for their opposition to the war, from a future Nobel Prize winner to an editor behind bars who distributed a clandestine newspaper on toilet paper. These critics were sometimes intimately connected to their enemy hawks: one of Britain’s most prominent women pacifist campaigners had a brother who was commander in chief on the Western Front. Two well-known sisters split so bitterly over the war that they ended up publishing newspapers that attacked each other. Hochschild forces us to confront the big questions: Why did so many nations get so swept up in the violence? Why couldn’t cooler heads prevail? And can we ever avoid repeating history?

Russian Journal Cornell University Press
Alexandre Kojève (1902–1968) was an important and provocative thinker. Born in Russia, he spent most of his life in France. His interpretation of Hegel and his notorious declaration that history had come to an end exerted great influence on French thinkers and writers such as Raymond Aron, Georges Bataille, Maurice Merleau-Ponty, Jacques Lacan, and Raymond Queneau. An unorthodox Marxist, he was a critic of Martin Heidegger and interlocutor of Leo Strauss who played a significant role in establishing the European Economic Community; a polyglot with many unusual interests, he wrote works, mostly unpublished in his lifetime, on quantum physics, the problem of the infinite, Buddhism, atheism, and Vassily Kandinsky’s paintings. In The Black Circle, Jeff Love reinterprets Kojève’s works, showing him to be an essential thinker who challenged modern society and its valuation of individuality, self-interest, and freedom from death. Emphasizing Kojève’s neglected Russian roots, The Black Circle puts him in the context of the late-nineteenth- and early-twentieth-century Russian debates over the proper ends of human life. Love explores notions of perfection, freedom, and finality in Kojève’s account of Hegel and his neglected later works, clarifying Kojève’s emancipatory thinking and the meaning of the oft-misinterpreted “end of history.” Combining intellectual history, close textual analysis, and philosophy, The Black Circle reveals Kojève’s thought as a profound critique of capitalist individualism and a timely meditation on human freedom.

Nabokov in America Columbia University Press
The Black Russian is the incredible story of Frederick Bruce Thomas, born in 1872 to former slaves who became prosperous farmers in Mississippi. A rich white planter's attempt to steal their land forced them to flee to Memphis, where Frederick's father was brutally murdered. After leaving the South and working as a waiter and valet in Chicago and Brooklyn, Frederick sought greater freedom in London, then crisscrossed Europe, and-- in a highly unusual choice for a Black American at the time-- went to Russia in 1899. Because he found no color line there, Frederick made Moscow his home. He renamed himself Fyodor Fyodorovich Tomas, married twice, acquired a mistress, and took Russian citizenship. Through his hard work, charm, and guile he became one of the city's richest and most famous owners of variety theaters and restaurants. The Bolshevik Revolution ruined him, and he barely escaped with his life and family to Constantinople in 1919. Starting from scratch, he made a second fortune by opening celebrated nightclubs that introduced jazz to Turkey. However, the long arm of American racism, the xenophobia of the new Turkish Republic, and Frederick's own extravagance landed him in debtor's prison. He died in Constantinople in 1928.

Black on Red The Black Russian
Accessible to students, tourists and general readers alike, this book provides a broad overview of Russian history since the ninth century. Paul Bushkovitch emphasizes the enormous changes in the understanding of Russian history resulting from the end of the Soviet Union in 1991. Since then, new material has come to light on the history of the Soviet era, providing new conceptions of Russia's pre-revolutionary past. The book traces not only the political history of Russia, but also developments in its literature, art and science. Bushkovitch describes well-known cultural figures, such as Chekhov, Tolstoy and Mendelev, in their institutional and historical contexts.

Though the 1917 revolution, the resulting Soviet system and the Cold War were a crucial part of Russian and world history, Bushkovitch presents earlier developments as more than just a prelude to Bolshevik power.

Andrei Bely, the Major Symbolist Fiction Hay House, Inc

Ralph Ellison is justly celebrated for his epochal novel *Invisible Man*, which won the National Book Award in 1953 and has become a classic of American literature. But Ellison’s strange inability to finish a second novel, despite his dogged efforts and soaring prestige, made him a supremely enigmatic figure. Arnold Rampersad skillfully tells the story of a writer whose thunderous novel and astute, courageous essays on race, literature, and culture assure him of a permanent place in our literary heritage. Starting with Ellison’s hardscrabble childhood in Oklahoma and his ordeal as a student in Alabama, Rampersad documents his improbable, painstaking rise in New York to a commanding place on the literary scene. With scorching honesty but also fair and compassionate, Rampersad lays bare his subject’s troubled psychology and its impact on his art and on the people about him. This book is both the definitive biography of Ellison and a stellar model of literary biography.

To End All Wars Little, Brown

A comic novel about the theater world in early Soviet Russia and a “biting attack on censorship” (The Guardian, UK). From the author of *The Master and Margarita*, this semi-autobiographical satirical novel paints a vibrant portrait of life behind the curtains of the Russian literary and theater arenas in the early decades of the twentieth century. Maxudov is a failed novelist who, after contemplating suicide, adapts his novel into a play that—seemingly at random—is chosen to be produced at the renowned Independent Theatre. As it so often does in theater, chaos ensues—including bloodthirsty battles between the show’s two co-directors (modeled on Stanislavsky, the famed inventor of Method Acting, and his co-director) over control of the production; near-constant drama brewing between the actors; and the playwright’s own growing host of misgivings and insecurities about his place in the theatrical community. With each rehearsal turning more disastrous than the last, it becomes less and less clear whether Maxudov’s play will ever be performed at all... “A masterpiece of black comedy.” —The Irish Times

The Black Russian HarperCollins

Record unemployment and rampant corporate avarice, empty houses but homeless families, dwindling opportunities in an increasingly paralyzed nation—these are the realities of 21st-century America, land of the free and home of the new middle class poor. Award-winning broadcaster Tavis Smiley and Dr. Cornel West, one of the nation’s leading democratic intellectuals, co-hosts of Public Radio’s Smiley & West, now take on the "P" word—poverty. *The Rich and the Rest of Us* is the next step in the journey that began with "The Poverty Tour: A Call to Conscience." Smiley and West’s 18-city bus tour gave voice to the plight of impoverished Americans of all races, colors, and creeds. With 150 million Americans persistently poor or near poor, the highest numbers in over five decades, Smiley and West argue that now is the time to confront the underlying conditions of systemic poverty in America before it’s too late. By placing the eradication of poverty in the context of the nation’s greatest moments of social transformation— such as the abolition of slavery, woman’s suffrage, and the labor and civil rights movements—ending poverty is sure to emerge as America’s 21st-century civil rights struggle. As the middle class disappears and the safety net is shredded, Smiley and West, building on the legacy of Martin Luther King, Jr., ask us to confront our fear and complacency with 12 poverty changing ideas. They challenge us to re-examine our assumptions about poverty in America—what it really is and how to eliminate it now.

Ralph Ellison Bloomsbury Publishing USA

Examining the significant influence of the Soviet Union on the work of four major African American authors—and on twentieth-century American debates about race—*Beyond the Color Line* and the Iron Curtain remaps black modernism, revealing the importance of the Soviet experience in the formation of a black transnationalism. Langston Hughes, W. E. B. Du Bois, Claude McKay, and Paul Robeson each lived or traveled extensively in the Soviet Union between the 1920s and the 1960s, and each reflected on Communism and Soviet life in works that have been largely unavailable, overlooked, or understudied. Kate A. Baldwin takes up these writings, as well as considerable material from Soviet sources—including articles in *Pravda* and *Ogonek*, political cartoons, Russian translations of unpublished manuscripts now lost, and mistranslations of major texts—to consider how these writers influenced and were influenced by both Soviet and American culture. Her work demonstrates how the construction of a new Soviet citizen attracted African Americans to the Soviet Union, where they could explore a national identity putatively free of class, gender, and racial biases. While Hughes and McKay later renounced their affiliations with the Soviet Union, Baldwin shows how, in different ways, both Hughes and McKay, as well as Du Bois and Robeson, used their encounters with the U. S. S. R. and Soviet models to rethink the exclusionary practices of citizenship and national belonging in the United States, and to move toward an internationalism that was a dynamic mix of antiracism, anticolonialism, social democracy, and international socialism. Recovering what Baldwin terms the "Soviet archive of Black America," this book forces a rereading of some of the most important African American writers and of the transnational circuits of black modernism.

Passing Strange Cambridge University Press

Like Kafka's *The Castle*, *Invitation to a Beheading* embodies a vision of a bizarre and irrational world. In an unnamed dream country, the young man Cincinnatus C. is condemned to death by beheading for "gnostical turpitude," an imaginary crime that defies definition. Cincinnatus spends his last days in an absurd jail, where he is visited by chimerical jailers, an executioner who masquerades as a fellow prisoner, and by his in-laws, who lug their furniture with them into his cell. When Cincinnatus is led out to be executed, he simply wills his executioners out of existence: they disappear, along with the whole world they inhabit.

Macmillan

Chronicles the life of a former slave to James and Dolley Madison, tracing his early years on their plantation, his service in the Madison White House household staff and post-emancipation achievements as a first White House memoirist and father of two Union Army soldiers.