**Department of Modern Languages and Cultures**

**Department of Comparative Literature and Cultures**

**School of Languages, Linguistics and Film**

**Queen Mary, University of London**

**Contemporary Russian Short Stories: RUS4016/RUS5016/COM5016**

**Module outline 2022-23**

**Pre-requisite:** For RUS5016, reading knowledge of Russian

**Assessment: RUS4016:** 1x 1000 word essay 40%, 1x 2000 word essay 60%

**RUS5016/COM5016**: 1x 1500 word essay 40%, 1x 2500 word essay 60%

**Credit Value:** 15 credits

**Level:** 4/5

**Semester:** A

**Organiser:** Jeremy Hicks

**Contact details**: Drop-in Advice and Feedback hours: tbc Arts One 2.43; [j.g.hicks@qmul.ac.uk](mailto:j.g.hicks@qmul.ac.uk)

**All students must ensure that they access the Handbook relevant to their programme of study, and follow the School's guidelines and regulations in all matters regarding this module.  Students must note that failure to do so may result in de-registration from the module, which may have a significant impact on their overall degree classification**

**DESCRIPTION**

This module analyses the specific features of the short story form, its theorizations, history, considering how the genre’s specific features have been used to express the concerns and currents of recent Russian life since 1991. Themes analysed include post-modernism, women’s writing, the reckoning with the Soviet past, diasporic literature and the search for a new, Russian identity. Authors studied include Liudmilla Petrushevskaia, Tatiana Tolstaia, Viktor Pelevin, Zakhar Prilepin and Anna Starobinets.

**LEARNING OUTCOMES OF THE MODULE**

**Academic Content**

* Identify the defining characteristics of and dominant approaches to defining short stories.
* Identify the specific attraction and features of the short story in the context of contemporary Russian literature.
* Define the relation between the stories discussed in class and contemporary political, philosophical and social debates.

**Disciplinary Skills**

* demonstrate the understanding and application of key theoretical and critical concepts.
* demonstrate the study habits and the interpretive skills necessary to processing short prose.
* demonstrate 'close reading' skills
* Students will have developed their essay writing skills and their command of academic English.
* Students will have developed their confidence in reading and interpreting texts in Russian (for students of RUS5016)

**Attributes**

* Engage critically with knowledge
* Have a global perspective
* Clarity of Communication
* Research Capacity

**MODULE SCHEDULE**

**Syllabus**

1. Introduction. Theory of the Short Story. The Short Story in Russia at the end of the Soviet Era to the present.

**Referring to:**

[Paul March-Russell, *The Short Story: An Introduction,* Edinburgh: Edinburgh UP, 2005.](https://ebookcentral.proquest.com/lib/gmul-ebooks/detail.action?docID=434307)

[Farhat Iftekharrudin, Joseph Boyden, Joseph Longo, and Mary Rohrberger, *Postmodern Approaches to the Short Story*, Westwood CO and London: Greenwood, 2003.](https://ebookcentral.proquest.com/lib/gmul-ebooks/reader.action?docID=491267&ppg=5)

[Charles May, *The Reality of Artifice: The Short Story*, New York and London: Routledge, 2002.](https://ebookcentral.proquest.com/lib/gmul-ebooks/reader.action?docID=1474897&ppg=5)

[Evgeny Dobrenko and Mark Lipovetsky, *Russian Literature Since 1991,* Cambridge*:* Cambridge University Press, 2015,](https://ebookcentral.proquest.com/lib/gmul-ebooks/reader.action?docID=4009487&ppg=9) 1-19.

[Noordenbos, Boris.](http://catalogue.library.qmul.ac.uk/uhtbin/cgisirsi/x/0/0/57/5/3?searchdata1=1363569%7BCKEY%7D&user_id=WEBSERVER) *[Post-Soviet literature and the search for a Russian identity](http://catalogue.library.qmul.ac.uk/uhtbin/cgisirsi/x/0/0/57/5/3?searchdata1=1363569%7BCKEY%7D&user_id=WEBSERVER)*[, New York: Palgrave Macmillan, 2016](http://catalogue.library.qmul.ac.uk/uhtbin/cgisirsi/x/0/0/57/5/3?searchdata1=1363569%7BCKEY%7D&user_id=WEBSERVER).

[Richard Sakwa, *Russian Politics and Society*, 3rd edn, London and New York: Routledge, 2002](https://ebookcentral.proquest.com/lib/gmul-ebooks/detail.action?docID=170183).

Richard Sakwa, *Putin Redux: Power and Contradiction in Contemporary Russia*. Burlington, VT; Abingdon, Oxon: Routledge, 2014.

[Case study of Irina Polianskaia, ‘Snow Falls Ever So Quietly’](https://ebookcentral.proquest.com/lib/gmul-ebooks/reader.action?docID=3110473&ppg=737) (1995)

[Ирина Полянская, 'Снег идет тихо-тихо'](https://libking.ru/books/prose-/prose-rus-classic/43856-irina-polyanskaya-sneg-idet-tiho-tiho.html) (1995)

**Thematic Bloc 1:** **The Post-Modern and the Post-Soviet**

**Contextual Reading for Thematic Bloc**

Mark Lipovetsky, ‘On the Nature of Russian Post-Modernism,’ in Karen Ryan and Barry Scherr (eds), Twentieth-century Russian literature: Selected papers from the Fifth World Congress of Central and East European Studies, Warsaw, 1995

Houndmills: Macmillan Press, 2000, 319-38.

1. **Required Readings**

Vladimir Sorokin: [‘Passing Through’in *50 Writers: Anthology of 20th Century Russian Short Stories*, ed. Valentina Brougher, Mark Lipovetsky, Frank Miller, Brighton, MA: Academic Studies Press, 2011, 604-610](https://ebookcentral.proquest.com/lib/gmul-ebooks/reader.action?docID=3110473&ppg=604).

[Lipovetskii, Mark. *Postmodern Crises: from Lolita to Pussy Riot*, Brookline, MA: Ars Rossica, 2017, 109-29](http://catalogue.library.qmul.ac.uk/uhtbin/cgisirsi/x/0/0/57/5/3?searchdata1=1363570%7BCKEY%7D&user_id=WEBSERVER).

**Further Readings**

*Russian Literature Since 1991* ed. Evgeny Dobrenko and Mark Lipovetsky, Cambridge: Cambridge University Press, 2015 (excerpt).

Tine Roesen and Dirk Uffelmann (eds),*Vladimir Sorokin’s Languages*, Slavica with the assistance of Katharina Kühn, Slavica Bergensia 11 Bergen : Department of Russian Studies, University of Bergen , 2013 (excerpt) .

1. **Required Readings**

Liudmilla Petrushevskaia, ‘Hygiene,’ ‘New Robinson’ in Mark Lipovetsky and Lisa Wakomiya (eds),[*Late and post-Soviet Russian literature: a reader, Book 1: Perestroika and the post-Soviet period*](https://qmul.rl.talis.com/items/00395032-F92A-B5F7-8A80-B9B3C2E7F991.html?referrer=%2Flists%2F0846D14C-A8A4-E330-295A-D629E7E76C15.html%3Fdraft%23item-00395032-F92A-B5F7-8A80-B9B3C2E7F991)*,* 2014, 51-74.

[Clowes, Edith W. ‘The Robinson Myth Reread in Postcolonial and Postcommunist Modes**,’** *Critique***,** 36:2, (Spring 1995): 145-59.](https://qmul.summon.serialssolutions.com/#!/search?bookMark=ePnHCXMwfV2xasMwEBXFhTak_yA6dXGJ5UqRt0BI6ZIlJLOQrRPtYkrjDv37vpPkUDpktU8a7szdez7u3kJU4K0kyrAMr7FmOXPgdB6M08-ohxqQ_yY1eztu_NoqJUvWK266u0sWxZt7sYGz5DwJJfc_07s8ENBUkB-jZDlbXu08IlISvLs8SHMV50mymNh5KW4j4kgPopq-vpFxT6-74_atLkoD9QDIbGo1DL2Kq7WyN)

[Eliot Borenstein, ‘Dystopias and catastrophe tales after Chernobyl,’ in Evgeny Dobrenko and Mark Lipovetsky, *Russian Literature Since 1991,* Cambridge:Cambridge University Press, 2015, 86-103.](https://ebookcentral.proquest.com/lib/gmul-ebooks/reader.action?docID=4009487&ppg=98)

**Further Readings**

Dalton Brown, *Voices from the Void: the Genres of Liudmila Petrushevskaia*, London: Berghahn, 2000 (excerpt).

1. **Required Readings**

Viktor Pelevin, ‘Mid-game,’ trans Andrew Bromfield, in *The Blue Lantern*, London: Faber and Faber, 2001.

Sally Dalton-Brown, ‘Ludicrous Despair? Viktor Pelevin and Russian Postmodernist Prose,’ *The Slavonic and East European Review*, 75:2 (Apr., 1997), 216-233.

[Vitaly Chernetsky, *Mapping Postcommunist Cultures Russia and Ukraine in the Context of Globalization,* Montreal and Kingston: McGill-Queen’s University PressMcGill-Queens UP, 2007,107- 09.](https://ebookcentral.proquest.com/lib/gmul-ebooks/detail.action?docID=3332115)

**Further Readings**

Elana Gomel, ‘Viktor Pelevin and Literary Postmodernism in Post-Soviet Russia,’ *Narrative*, 2013 Oct; 21 (3): 309-321.

1. **Thematic Bloc 2:** **Rethinking Identities (Gender)**

**Contextual Reading for Thematic Bloc**

[Sarah Aswin, ‘Introduction: Gender, State and Society in Soviet and Post-Soviet Russia,’ Sarah Aswin (ed.), in *Gender, State and Society in Soviet and Post-Soviet Russia*, London: Routledge, 2000, 18-22.](https://ebookcentral.proquest.com/lib/gmul-ebooks/reader.action?docID=166030&ppg=6)

Heleno Goscilo, *Dehexing Sex*, 5-18.

1. **Required Readings**

Liudmila Ulitskaia, ‘ The Gift Not Made by Human Hand,’ in *Slav Sisters (The Dedalus Book of Russian Women's Literature)*, ed. Natasha Perova, Sawtry: Dedalus, 2018.

Skomp, Elizabeth, & Sutcliffe, Benjamin. *Ludmila Ulitskaya and the Art of Tolerance*, Madison, Wisconsin: The University of Wisconsin Press, 2015, excerpt.

Carol Adlam, *Women in Russian Literature after Glasnost: Female Alternatives*, London, 2005, 111-13.

**Further Readings**

Gramshammer-Hohl, Dagmar, ‘The Sameness of the Ageing Self: Memory and Testimony in 20Century Russian Narratives of Ageing,’ *Russian Literature*, 85:10 (2016), 23-41.

Benjamin M. Sutcliffe, *The Prose of Life: Russian Women Writers from Khrushchev to Putin*, Madison: U of Wisconsin P, 2009, 99-129

Helena Goscilo, ‘Inscribing the Women’s Body in Women’s Fiction: Stigmata and Stimulation,’ in Mark Lipovetsky and Lisa Wakomiya (eds),[*Late and post-Soviet Russian literature: a reader, Book 1: Perestroika and the post-Soviet period*](https://qmul.rl.talis.com/items/00395032-F92A-B5F7-8A80-B9B3C2E7F991.html?referrer=%2Flists%2F0846D14C-A8A4-E330-295A-D629E7E76C15.html%3Fdraft%23item-00395032-F92A-B5F7-8A80-B9B3C2E7F991)*,* 2014,43-51.

1. **Required Readings**

Anna Starobinets, ‘The Icarus Gland,’ in *The Icarus Gland: And Other Stories of Metamorphoses*, trans. James Rann, London: Skyscraper, 2014, 13-34.

Interview with Natalia Golysheva <https://www.bbc.co.uk/sounds/play/w3csww8t> (accessed 25.07.19)

Elizabeth Kiem, ‘Anna Starobinets,’ <https://themorningnews.org/article/anna-starobinets>

Ol´ga Lebedushkina, ‘Our New Gothic,’ *Russian Studies in Literature*, 46:4, (2010), 81-100.

1. Reading week: **first assignment due :** Essay 1 Sunday 13 November 23.55, **RUS4016:** 1000 word essay 40%; **RUS5016/COM5016**: 1500 word essay 40%
2. **Required Readings**

Slava Morgutin, ‘[The Death of Misha Beautiful,](https://ebookcentral.proquest.com/lib/gmul-ebooks/reader.action?docID=3110558&ppg=123)’ Mark Lipovetsky and Lisa Wakomiya (eds), *Late and post-Soviet Russian literature: a reader, Book 1: Perestroika and the post-Soviet period,* 2014, 123-32.

Brian Baer, ‘Russian Gay and Lesbian Literature,’ in E. McCallum & M. Tuhkanen (Eds.), *The Cambridge History of Gay and Lesbian Literature*, Cambridge: Cambridge University Press, 2014, 421-37.

Vitaly Chernetsky, *Mapping Postcommunist Cultures Russia and Ukraine in the Context of Globalization,* Montreal and Kingston: McGill-Queen’s University, 2007, 171-81.

**Further Readings**

[Dan Healey, *Russian Homophobia from Stalin to Sochi*, London: Bloomsbury, 2017, 93-110, 131-48.](https://www-dawsonera-com.ezproxy.library.qmul.ac.uk/readonline/9781350000797)

Moss, K. (1997) *Out of the blue: Russia’s hidden gay literature : an anthology*. 1st ed. San Francisco, Calif: Gay Sunshine Press.

Edmond J. Coleman and Theo Sandfort (2004) *Sexuality and Gender in Postcommunist Eastern Europe and Russia*. Routledge.

**9. Thematic Bloc 3: Rethinking Identities (Nation, Space and Belonging)**

**Contextual Reading for Thematic Bloc**

[Noordenbos, Boris. *Post-Soviet literature and the search for a Russian identity*, New York: Palgrave Macmillan, 2016, 1-25.](https://www-dawsonera-com.ezproxy.library.qmul.ac.uk/readonline/9781137593634)

1. **Required Readings**

Vladimir Makanin, ‘Prisoner from the Caucasus,’ in Vladimir Makanin, *The Loss: A Novella and Two Stories*, trans. Byron Lindsey, Evanston, IL: Northwestern UP, 1998, 117-54.

Bruce Grant, ‘The Good Russian Prisoner: Naturalizing Violence in the Caucasus Mountains,’ *Cultural Anthropology*, 20: 1 (2005), pp. 39-67.

Mark Lipovetsky, ‘Makanin's Existential Myth in the Nineties: "Escape Hatch," "The Prisoner from the Caucasus" and Underground,’ in

[*Routes of Passage: Essays on the Fiction of Vladimir Makanin,* edited by Lindsey Byron and Tatiana Spekktor, Columbus, OH: Slavica Publishers, 2008.](https://qmul.summon.serialssolutions.com/#!/search?bookMark=ePnHCXMw42LgTQStzc4rAe_hAm1sNgDWicCEYWJiwgzjGJuAemRcoIEyYBEKbNJywMZFDMyAPWszQ04GQdCSmNRihfw0hQJgOxK8yoo1DRgnqbwMLCVFpcDSM9TNNcTZQxd6a4BuogWwqNU1STVLMwYiC_NEo0RD00RDyxRjYD_MNNkg1SAlGVhbmaemJSWmGRqbpCUmA2WSTJMtDS2TzZKB_TLzZGPQPQeKEHMLc0tz4)97-107.

**Further Readings**

Anisimova, Irina, ‘The Post-Soviet 'Orient' in Stories by Vladimir Makanin and Liudmila Petrushevskaia,’ *Canadian Slavonic Papers Revue Canadienne des Slavistes*59:1-2, (2017), 1-20.

[James Hughes, *Chechnya: From Nationalism to Jihad,* Philadelphia: University of Pennsylvania Press, 2008, 1-29.](https://ebookcentral.proquest.com/lib/gmul-ebooks/detail.action?docID=3442173)

Elena Monastireva-Ansdell, ‘Re/Framing the 'Good Russian Prisoner': Challenges of Postcolonial Reassessment in Aleksandr Rogozhkin's *Checkpoint*,’ *Russian Review*, 1 (2017), 115-134.

1. **Required Readings**

German Sadulaev, ‘One Swallow Doesn’t make a Summer. A Tale in Fragments,’ from *I am a Chechen,*

Brian Glyn Williams, ‘Commemorating 'The Deportation' in Post-Soviet Chechnya: The Role of Memorialization and Collective Memory in the 1994-1996 and 1999-2000 Russo-Chechen Wars,’ *History & Memory*, 2000, 12:1, 101-134

Tony Wood, ‘War signs its name,’ *Times Literary Supplement*, Issue 5623 (2011)

Герман Садулаев, Одна ласточка еще не делает весны

**Further Readings**

Edith W. Clowes, *Russia on the Edge: Imagined Geographies and Post-Soviet Identity*, Ithaca, NY: Cornell University Press, 2011

Richard Sakwa (ed.), *Chechnya: from Past to Future*, London: Anthem Press 2005

Mariia Belyaeva, ‘Постколониальный дискурс в произведении Германа Садулаева "я - чеченец!"’ *Филология и культура*. 2 (56) 2019,

Алла Латынина, ‘Чеченская война Германа Садулаева,’ *Новый Мир* 4 (2010), 169-176.

**Essay Feedback workshop**

1. **Required Readings**

Zakhar Prilepin, ‘Sergeant,’ in *Sin*, trans. Simon Patterson with Nina Chordas, Glasgow: Glagoslav, 2012

Ilya Kukulin, ‘Cultural Shifts in Russia Since 2010: Messianic Cynicism and Paradigms of Artistic Resistance,’ *Russian Literature*, 02/2018, Volume 96-98

Julie Fedor, ‘Spinning Russia's 21st Century Wars,’ *The RUSI journal*, 163: 6, 18-27

**Further Readings**

Serguei Oushakine, ‘(Post)Ideological Novel,’ [Evgeny Dobrenko and Mark Lipovetsky, *Russian Literature Since 1991,* Cambridge*:* Cambridge University Press, 2015,](https://ebookcentral.proquest.com/lib/gmul-ebooks/reader.action?docID=4009487&ppg=9) 45-65.

Boris Noordenbos, ‘Ironic imperialism: how Russian patriots are reclaiming postmodernism,’ *Studies in East European Thought*, 63 (2) (2011), 147-158.

1. Essay Workshops

**ESSAY 2 due**: Sunday 8 January 2023 23.55: **RUS4016:** 2000 word essay 60% 2500 word essay 60%

# ASSIGNMENT DEADLINES

Essay 1 Sunday 13 November 23.55

**RUS4016:** 1000 word essay 40%; **RUS5016/COM5016**: 1500 word essay 40%,

Essay 2 Sunday 8 January 23.55

**RUS4016:** 2000 word essay 60%; **RUS5016/COM5016**: 2500 word essay 60%

**MARKING CRITERIA**

[As per Student Handbook](https://qmplus.qmul.ac.uk/mod/book/view.php?id=314648&chapterid=27020)

**SUBMISSION OF COURSEWORK**

Your final version of coursework for this assignment must be uploaded to the module QMPlus page by the deadline given above. You must submit your coursework as a pdf file or word file **ENSURE THE FILE YOU SUBMIT HAS YOUR STUDENT NUMBER ON IT**.

All coursework for this assignment will be submitted via Turnitin. If you wish to see a Turnitin report on your assignment before submitting the final version you will be able to do so. However, you must ensure that you submit your draft version well in advance, allowing at least 24 hours before the deadline to receive and review your report, and amend and upload your final version of the coursework by the deadline. If you plan to review your work more than once, you must plan your initial submission to allow at least 24 hours between reports.

**FURTHER READING (GENERAL)**

Balina, Marina (ed. and introd.); Lipovetsky, Mark (ed. and introd*.) Russian Writers since 1980*. Detroit, MI: Gale; 2004.

Barker, Adele Marie; Gheith, Jehanne M. *A History of Women's Writing in Russia*, Cambridge: Cambridge University Press, 2002.

Blacker Ulleaim. ‘Living among the Ghosts of Others: Urban Postmemory in Eastern Europe,’ in Blacker U., Etkind A., Fedor J. (eds) *Memory and Theory in Eastern Europe*, New York: Palgrave Macmillan, 2013.

Bushkovskiĭ, Aleksandr; ‘Izuchaia patologii: Nelepitsy i strannosti v rasskazakh o voine,’ *Voprosy Literatury*, 2011 Mar-Apr; 2: 195-209, 2013.

Clowes, Edith W. *Russia on the Edge: Imagined Geographies and Post-Soviet Identity*, Ithaca, NY: Cornell UP; 2011.

Dalton-Brown, Sally. ‘A Map of the Heart: Tatyana Tolstaya's Topographies,’ *Essays in Poetics: The Journal of the British Neo-Formalist Circle*, 1996 Autumn; 21: 1-18.

\_\_\_\_\_\_. ‘Ludic Nonchalance or Ludicrous Despair? Viktor Pelevin and Russian Postmodernist Prose,’ *Slavonic and East European Review*, 1997 Apr; 75 (2): 216-33

Dobrenko, Evgeny and Mark Lipovetsky (eds), *Russian Literature Since 1991*,. Cambridge, Eng.: Cambridge University Press, 2015.

Dreyer, Nicolas. ‘Freedom and Captivity in the Works of Vladimir Sorokin and Vladimir Tuchkov,’ *The Modern Language Review*, Vol. 109, No. 3 (July 2014), pp. 749-774

Epstein, Mikhail. *After the Future: The Paradoxes of Postmodernism and Contemporary Rusian Culture*, Amherst: U of Masachusets Press,1995.

Epstein, Mikhail N.; Genis, Alexander A.; Vladiv-Glover, Slobodanka M*. Russian Postmodernism: New Perspectives on Post-Soviet Literature*. New York, NY: Berghahn; 2016.

Gillespie, David. ‘Sex, Violence and the Video Nasty: The Ferocious Prose of Vladimir Sorokin,’ *Essays in Poetics: The Journal of the British Neo-Formalist Circle*, 1997 Autumn; 22: 158-75.

Gomel, Elana; Shemtov, Vered Karti, ‘Limbotopia: The 'New Present' and the Literary Imagination,’ *Comparative Literature*, 2018 Mar; 70 (1): 60-71

Goscilo, Helena. *Fruits of her Plume: Essays on Contemporary Russian Woman’s Culture*, Armonk, NY: M.E. Sharpe, 1993.

\_\_\_\_\_\_. *Dehexing Sex: Russian Womanhood During and After Glasnost*, Ann Arbor: University of Michigan Press, 1996.

Gramshammer-Hohl, Dagmar. ‘Sameness of the Ageing Self: Memory and Testimony in the 20th-Century Russian Narratives of Ageing,’ *Russian, Croatian and Serbian, Czech and Slovak, Polish Literature*, 2016 Oct 1; 85: 23-41

Greber, Erika. ‘Carnivalization of the Short Story Genre and the Künstlernovelle: Tatyana Tolstaya’s The Poet and the Muse,’ *Essays in Poetics: The Journal of the British Neo-Formalist Circle*, 1996 Autumn; 21: 50-78.

Hoffman, Deborah; Korchagina, Nadezhda, ‘Notes toward a Postmodern Translation: 'Translating' Sorokin's Goluboe salo,’ Baer, Brian James (ed. and introd.) *Translating Russia: From Theory to Practice*. Columbus, OH: Ohio State UP; 2006, pp. 131-148.

Hudspith, Sarah. ‘Traversing the Labyrinth: Female Protagonists’ Experience of Moscow in Fiction of the 1990s,’ *Modern Language Review*, 2015 July; 110 (3): 759-780,

Khagi, Sofya, ‘Incarceration, Alibi, Escape? Viktor Pelevin's Art of Irony,’ *Russian, Croatian and Serbian, Czech and Slovak, Polish Literature*, 2014 Nov 15; 76 (4): 381-406.

Lipovetsky, Mark. ‘Politicheskaia motorika Zakhara Prilepinam’ *Znamia*, No. 10, 167- 183, 2012. <http://magazines.russ.ru/znamia/2012/10/li12.html>

Mark Lipovetsky. ‘Literature on the Margins: Russian Fiction in the Nineties,’ *Studies in 20th Century Literature*, Volume 24, Issue 1 2000, 139-

Lipovetsky, Mark and Eliot Borenstein, *Russian Postmodernist Fiction: Dialogue with Chaos*, London and New York: Routledge, 1999.

[Noordenbos, Boris. *Post-Soviet literature and the search for a Russian identity*, New York: Palgrave Macmillan, 2016.](https://www-dawsonera-com.ezproxy.library.qmul.ac.uk/readonline/9781137593634)

\_\_\_\_\_\_. ‘Breaking into a New Era? A Cultural-Semiotic Reading of Viktor Pelevin,’ *Russian, Croatian and Serbian, Czech and Slovak, Polish Literature*, 2008 July 1; 64 (1): 85-107.

Olshanskaya, Natalia, ‘De-Coding Intertextuality in Classic and Postmodern Russian Narratives,’*Translation and Interpreting Studies*, 2011; 6 (1): 87-102

Roll, Serafima. ‘Literature as a Cemetery of Stylistic Finds: Interview with Vladimir Sorokin,’ inRoll, Serafima (ed., introd., and translator) *Contextualizing Transition: Interviews with Contemporary Russian Writers and Critics*, New York, NY: Peter Lang; 1998, 75-83.

Rutten, Ellen. ‘Art as Therapy: Sorokin's Strifle with the Soviet Trauma across Media,’ *Russian, Croatian and Serbian, Czech and Slovak, Polish Literature*, 2009 May 15; 65 (4): 539-559

Schmid, Ulrich. ‘Flowers of Evil: The Poetics of Monstrosity in Contemporary Russian Literature: Erofeev, Mamleev, Sokolov, Sorokin,’ *Russian, Croatian and Serbian, Czech and Slovak, Polish Literature*, 2000 Aug 15; 48 (2): 205-22.

Shneidman, Norman, N. *Russian Literature, 1995-2002: On the Threshold of a New Millennium*, Toronto: University of Toronto Press, 2004.

Smith, Alexandra ‘In Populist Clothes: Anarchy and Subversion in Petrushevskaya's Latest Fiction,’ *New Zealand Slavonic Journal*, (1997), pp. 107-125

Walsh, Harry; ‘Tales from nowhere: Lurii Buida's stories of Russian East Prussia,’ *Germano-Slavica*, 2000-2001; 12: 67-79.