
In The Russian Style

Petrified Utopia

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Roots of the Russian Language
Motherhood, Russian-Style
The House of Government

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Style by
guest*

HAROLD PIERRE

Petrified Utopia University
of Texas Press
A journey into the
glittering, surreal heart of
21st century Russia,
where even dictatorship is
a reality show
Professional killers with
the souls of artists, would-
be theater directors
turned Kremlin puppet-

masters, suicidal
supermodels, Hell's
Angels who hallucinate
themselves as holy
warriors, and oligarch
revolutionaries: welcome
to the wild and bizarre
heart of twenty-first-
century Russia. It is a
world erupting with new
money and new power,
changing so fast it breaks
all sense of reality, home
to a form of dictatorship-
far subtler than twentieth-
century strains-that is

rapidly rising to challenge
the West. When British
producer Peter
Pomerantsev plunges into
the booming Russian TV
industry, he gains access
to every nook and corrupt
cranny of the country. He
is brought to smoky
rooms for meetings with
propaganda gurus running
the nerve-center of the
Russian media machine,
and visits Siberian mafia-
towns and the salons of
the international super-

rich in London and the US. As the Putin regime becomes more aggressive, Pomerantsev finds himself drawn further into the system. Dazzling yet piercingly insightful, *Nothing Is True and Everything Is Possible* is an unforgettable voyage into a country spinning from decadence into madness.

Russian Stories

Princeton University Press
This book presents, above all, a study of the establishment and development of the Soviet organization and system

of fashion industry and design as it gradually evolved in the years after the Second World War in the Soviet Union, which was, in the understanding of its leaders, reaching the mature or last stage of socialism when the country was firmly set on the straight trajectory to its final goal, Communism. What was typical of this complex and extensive system of fashion was that it was always loyally subservient to the principles of the planned socialist economy. This did not by

any means indicate that everything the designers and other fashion professionals did was dictated entirely from above by the central planning agencies. Neither did it mean that their professional judgment would have been only secondary to ideological and political standards set by the Communist Party and the government of the Soviet Union. On the contrary, as our study shows, the Soviet fashion professionals had a lot of autonomy. They were

eager and willing to exercise their own judgment in matters of taste and to set the agenda of beauty and style for Soviet citizens. The present book is the first comprehensive and systematic history of the development of fashion and fashion institutions in the Soviet Union after the Second World War. Our study makes use of rich empirical and historical material that has been made available for the first time for scientific analysis and discussion. The main sources for our

study came from the state, party and departmental archives of the former Soviet Union. We also make extensive use of oral history and the writings published in Soviet popular and professional press.

Not One Inch Flatiron Books

A visionary novel from the author of Super Sad True Love Story and Little Failure. The Russian Debutante's Handbook introduces Vladimir Girshkin, one of the most original and unlikely heroes of recent times.

The twenty-five-year-old unhappy lover to a fat dungeon mistress, affectionately nicknamed "Little Failure" by his high-achieving mother, Vladimir toils his days away as a lowly clerk at the bureaucratic Emma Lazarus Immigrant Absorption Society. When a wealthy but psychotic old Russian war hero appears, Vladimir embarks on an adventure of unrelenting lunacy that takes us from New York's Lower East Side to the hip frontier wilderness of Prava--the Eastern

European Paris of the nineties. With the help of a murderous but fun-loving Russian mafioso, Vladimir infiltrates the Prava expat community and launches a scheme as ridiculous as it is brilliant. Bursting with wit, humor, and rare insight, *The Russian Debutante's Handbook* is both a highly imaginative romp and a serious exploration of what it means to be an immigrant in America. [Algebra I](#) Grove/Atlantic, Inc. Satan, Judas, a Soviet writer, and a talking black

cat named Behemoth populate this satire, “a classic of twentieth-century fiction” (The New York Times). In 1930s Moscow, Satan decides to pay the good people of the Soviet Union a visit. In old Jerusalem, the fateful meeting of Pilate and Yeshua and the murder of Judas in the garden of Gethsemane unfold. At the intersection of fantasy and realism, satire and unflinching emotional truths, Mikhail Bulgakov’s classic *The Master and Margarita* eloquently lampoons every aspect of

Soviet life under Stalin’s regime, from politics to art to religion, while interrogating the complexities between good and evil, innocence and guilt, and freedom and oppression. Spanning from Moscow to Biblical Jerusalem, a vibrant cast of characters—a “magician” who is actually the devil in disguise, a giant cat, a witch, a fanged assassin—sow mayhem and madness wherever they go, mocking artists, intellectuals, and politicians alike. In and

out of the fray weaves a man known only as the Master, a writer demoralized by government censorship, and his mysterious lover, Margarita. Burned in 1928 by the author and restarted in 1930, *The Master and Margarita* was Bulgakov's last completed creative work before his death. It remained unpublished until 1966—and went on to become one of the most well-regarded works of Russian literature of the twentieth century, adapted or referenced in

film, television, radio, comic strips, theater productions, music, and opera. *Russian Style* Random House Father Walter Ciszek, S.J., author of the best-selling *He Leadeth Me*, tells here the gripping, astounding story of his twenty-three years in Russian prison camps in Siberia, how he was falsely imprisoned as an "American spy", the incredible rigors of daily life as a prisoner, and his extraordinary faith in God and commitment to his priestly vows and

vocation. He said Mass under cover, in constant danger of death. He heard confession of hundreds who could have betrayed him; he aided spiritually many who could have gained by exposing him. This is a remarkable story of personal experience. It would be difficult to write fiction that could honestly portray the heroic patience, endurance, fortitude and complete trust in God lived by Fr. Walter Ciszek, S.J. Red Notice Simon and Schuster "This is the essential

backstory, the history book that you need if you want to understand modern Russia and its wars with Ukraine, with its neighbors, with America, and with the West.” —Anne Applebaum, author of *Twilight of Democracy* and *Red Famine* Named a Most Anticipated Book of the Year by Publishers Weekly and Kirkus Reviews From “the great storyteller of Russian history” (*Financial Times*), a brilliant account of the national mythologies and imperial ideologies that have

shaped Russia’s past and politics—essential reading for understanding the country today *The Story of Russia* is a fresh approach to the thousand years of Russia’s history, concerned as much with the ideas that have shaped how Russians think about their past as it is with the events and personalities comprising it. No other country has reimagined its own story so often, in a perpetual effort to stay in step with the shifts of ruling ideologies. From the founding of Kievan Rus in

the first millennium to Putin’s war against Ukraine, Orlando Figes explores the ideas that have guided Russia’s actions throughout its long and troubled existence. Whether he’s describing the crowning of Ivan the Terrible in a candlelit cathedral or the dramatic upheaval of the peasant revolution, he reveals the impulses, often unappreciated or misunderstood by foreigners, that have driven Russian history: the medieval myth of Mother Russia’s holy

mission to the world; the imperial tendency toward autocratic rule; the popular belief in a paternal tsar dispensing truth and justice; the cult of sacrifice rooted in the idea of the “Russian soul”; and always, the nationalist myth of Russia’s unjust treatment by the West. How the Russians came to tell their story and to revise it so often as they went along is not only a vital aspect of their history; it is also our best means of understanding how the country thinks and acts

today. Based on a lifetime of scholarship and enthrallingly written, *The Story of Russia* is quintessential Figes: sweeping, revelatory, and masterful.

Ethnolinguistic Groups in the Caucasus Region
Penguin

Based on an extensive reading of a broad range of women’s accounts of their lives in the Soviet Union, this book focuses on many hidden aspects of Soviet women’s everyday lives, thereby revealing a great deal about how the Soviet

Union operated on a day-to-day basis and about the place of the individual within it. Including testimony from both celebrated literary and cultural figures and from many ordinary people, and from both enthusiastic supporters of the regime and dissidents, the book considers women’s daily routines, attitudes and behaviours. It highlights some of the hidden inequalities of an ostensibly egalitarian society, and considers many wider questions, including how extensive

was the 'reach' of the Soviet regime; how 'modern' was it; how far were there continuities after 1917 between the new Bolshevik regime and Russia's imperial past; and how homogenous and how mobile was Soviet society?

Spy Runner PublicAffairs
Geïllustreerde uitgave over voor Rusland specifieke kunst van 1750 tot begin twintigste eeuw.
Sculpting in Time Thames & Hudson
History on a grand scale--an enchanting masterpiece that explores

the making of one of the world's most vibrant civilizations *A People's Tragedy*, wrote Eric Hobsbawm, did "more to help us understand the Russian Revolution than any other book I know." Now, in *Natasha's Dance*, internationally renowned historian Orlando Figes does the same for Russian culture, summoning the myriad elements that formed a nation and held it together. Beginning in the eighteenth century with the building of St. Petersburg--a "window on the West"--and

culminating with the challenges posed to Russian identity by the Soviet regime, Figes examines how writers, artists, and musicians grappled with the idea of Russia itself--its character, spiritual essence, and destiny. He skillfully interweaves the great works--by Dostoevsky, Stravinsky, and Chagall--with folk embroidery, peasant songs, religious icons, and all the customs of daily life, from food and drink to bathing habits to beliefs about the spirit world. Figes's characters

range high and low: the revered Tolstoy, who left his deathbed to search for the Kingdom of God, as well as the serf girl Praskovya, who became Russian opera's first superstar and shocked society by becoming her owner's wife. Like the European-schooled countess Natasha performing an impromptu folk dance in Tolstoy's *War and Peace*, the spirit of "Russianness" is revealed by Figes as rich and uplifting, complex and contradictory--a powerful force that unified

a vast country and proved more lasting than any Russian ruler or state.

Russian Style

Metropolitan Books

A director reveals the original inspirations for his films, their history, his methods of work, and the problems of visual creativity

The Songs of St

Petersburg Createspace Independent Publishing Platform

The pursuit of collective happiness was considered a utopian ideal that structured many aspects of Soviet culture, a fact

recognized by numerous scholars in various disciplines ranging from cultural and literary studies to sociology and political science. Several groundbreaking studies in the literary and cultural history of the former Soviet Union have changed our understanding of the Soviet past. However, none of these studies has paid attention to an important theme in the cultural history of Soviet society - the pursuit of happiness. Although specialists in Soviet

culture repeatedly invoke various manifestations of happiness in works of literature and film in their research, it has yet to be investigated as the subject of a full-fledged independent study. 'Petrified Utopia' redresses this inexplicable omission. This collection of essays introduces the Western reader to the most representative ideas of happiness, and the common practices of its pursuit that shaped Soviet everyday life and cultural discourse from the early post-revolutionary years

to the later period of Stalinist and post-Stalinist culture. The collection presents different manifestations of happiness in literature and visual culture - from children's literature to the official and high literary canon, from architecture to fine arts, from postcards to cookbooks, and from the culture of consumerism to product-paradise in Soviet posters. 'Petrified Utopia' features articles by the leading specialists in the study of Soviet culture from the UK, the US, Germany and

Italy, and addresses the perplexing lack of scholarship on this important issue.

[The Story of Russia](#)

Cambridge University Press

"Motherhood, Russian-style" offers an intimate look at modern Russian mothers and how they are raising their children today. In the course of researching this book, the author interviewed hundreds of Russian mothers, living in Moscow, many corners of Russia, and quite literally all over the world. "Motherhood,

Russian-style" takes readers on a very personal journey through all aspects on raising children, the "Russian" way. Despite their many individual approaches, there are some unifying elements of Russian motherhood, placing modern Russian mothers quite comfortably somewhere in between Asian tiger mums and the more laid-back parenting styles popular in America and Europe. A light read filled with many personal anecdotes, this book includes a glossary of

classic Russian childhood words, and takes a close look at many of the aspects of raising children which make Russian mamas unique. From dachas to shapkas, kasha to borsch, chess to ballet, the trials and tribulations of raising Russian children make for an entertaining and enjoyable read. Mothers may even discover a few clever tips along the way, such as how Russian babies are potty trained well before the age of two, or how Russian mothers easily get their young children

to eat healthy, home-made food. 10% of all worldwide royalties received by the author from sales of "Motherhood, Russian-style" will be immediately donated to international charities actively aiding refugee families and children in need in war-torn eastern Ukraine. Tanja Maier is American, speaks Russian fluently, and found herself a single mother raising her infant son in Moscow in 2006, after having lived in Russia for almost a decade. Tanja is a

graduate of Georgetown University's School of Foreign Service and an alumnus of Harvard Business School. Tanja lives in Vienna, Austria with her family.

With God in Russia

Open Book Publishers
 Outsiders view Russia as an aggressor, but Russians see themselves as surrounded by enemies, defensively fighting off invader after invader, or called upon by history to be the savior of Europe, or Christianity, or civilization itself, often at immense cost. As Gregory

Carleton shows, war is the unifying thread of Russia's national epic.

Capitalism Russian-Style Ignatius Press

"This book argues that the Russian duel acquired its enduring prestige because it served to define and to defend personal autonomy in a hierarchical state that lacked legal guarantees against corporal punishment. To fight a tradition that tolerated superiors' punching and slapping their subordinates, Russian duelists embraced raw

violence and incorporated it into dueling procedure, thus replacing the hierarchical - and therefore humiliating - violence of corporal punishment with the equalizing violence of the duel. Once made reciprocal, a punishing gesture (such as a slap in the face) lost its capacity to impose a hierarchy of authority and became a means of promoting equality between the parties."--BOOK JACKET.
Kachka Anthem Press
 Thirty years after the Soviet Union's collapse,

this book reveals how tensions between America, NATO, and Russia transformed geopolitics in the decade after the fall of the Berlin Wall “The most engaging and carefully documented account of this period in East-West diplomacy currently available.”—Andrew Moravscik, Foreign Affairs

Not one inch. With these words, Secretary of State James Baker proposed a hypothetical bargain to Soviet leader Mikhail Gorbachev after the fall of the Berlin Wall: if you let

your part of Germany go, we will move NATO not one inch eastward. Controversy erupted almost immediately over this 1990 exchange—but more important was the decade to come, when the words took on new meaning. Gorbachev let his Germany go, but Washington rethought the bargain, not least after the Soviet Union’s own collapse in December 1991. Washington realized it could not just win big but win bigger. Not one inch of territory needed to be off limits to

NATO. On the thirtieth anniversary of the Soviet collapse, this book uses new evidence and interviews to show how, in the decade that culminated in Vladimir Putin’s rise to power, the United States and Russia undermined a potentially lasting partnership. Prize-winning historian M. E. Sarotte shows what went wrong.

In the Russian Style
University of Wisconsin
Pres

This book is the first volume of an intensive “Russian-style” two-year

graduate course in abstract algebra, and introduces readers to the basic algebraic structures – fields, rings, modules, algebras, groups, and categories – and explains the main principles of and methods for working with them. The course covers substantial areas of advanced combinatorics, geometry, linear and multilinear algebra, representation theory, category theory, commutative algebra, Galois theory, and algebraic geometry – topics that are often

overlooked in standard undergraduate courses. This textbook is based on courses the author has conducted at the Independent University of Moscow and at the Faculty of Mathematics in the Higher School of Economics. The main content is complemented by a wealth of exercises for class discussion, some of which include comments and hints, as well as problems for independent study.

Fashion Meets Socialism Henry Holt and Company (BYR)

Preface by Kenneth Frampton
Moisei Ginzburg, one of the founders and chief spokesmen of the Constructivist movement in Soviet architecture, combined the talents of scholar, theoretician, writer, and practicing architect. Originally published in Moscow in 1924, his book *Style and Epochs* is considered by many to be the single most important piece of writing on architecture to come out of Russia in this century. It elucidates the aims and ideals of a

Constructivist architecture, providing what is essentially an official manifesto of the Constructivist program and becoming the cornerstone of virtually all of the Constructivist writings that followed. Its translation makes available to English readers one of the seminal works of modern architectural theory. Style and Epoch has often been compared to Le Corbusier's *Vers Une Architecture* (published the year before Ginzburg's book) as a

classic of early twentieth-century architectural thought. In it, Ginzburg expresses admiration for the products of engineering and machine technology and voices dismay at the failure to apply the means of that technology to improving architecture. By virtue of his unusually broad education; Ginzburg was able to draw upon elements of Western architecture and literature in such a way as to connect the Russian avant-garde with the simultaneously evolving

network of progressive European movements. The result is a cogent analysis of architectural composition from antiquity to modern times in which Ginzburg attempts to plot those universal laws that determine any work of architecture, and proposes a systematic design method that is both rational and humane. *An Oppositions Book. Palaces of St. Petersburg* Cambridge, Mass. : Published for the Graham Foundation for Advanced Studies in the Fine Arts

Chicago, Ill. and the Institute for Architecture and Urban Studies New York, N.Y. by MIT Press Showcases a unique exhibition, held in the Mississippi Arts Pavilion: March 1-August 31, 1996, of the imperial palaces in the environs of St. Petersburg, includingsome interiors of palaces lovingly recreated, with culturally significant artifacts that were transported half way around the world to grace this exhibition.
The Battle of the Sexes Russian Style Glagoslav

Publications
A sumptuously illustrated, full-color book re-creates the Russian aristocracy's world of opulent design, beautiful objects, and magnificent art and architecture through gorgeous pictures and rich text.
The Lincoln Highway
Penguin Putnam
NEW YORK TIMES BESTSELLER • A symphonic oral history about the disintegration of the Soviet Union and the emergence of a new Russia, from Svetlana Alexievich, winner of the

Nobel Prize in Literature
NAMED ONE OF THE TEN BEST BOOKS OF THE YEAR BY THE WASHINGTON POST AND PUBLISHERS WEEKLY • LOS ANGELES TIMES BOOK PRIZE
WINNER NAMED ONE OF THE BEST BOOKS OF THE YEAR BY The New York Times • The Washington Post • The Boston Globe • The Wall Street Journal • NPR • Financial Times • Kirkus Reviews
When the Swedish Academy awarded Svetlana Alexievich the Nobel Prize, it cited her for inventing “a new kind of literary

genre,” describing her work as “a history of emotions—a history of the soul.” Alexievich’s distinctive documentary style, combining extended individual monologues with a collage of voices, records the stories of ordinary women and men who are rarely given the opportunity to speak, whose experiences are often lost in the official histories of the nation. In *Secondhand Time*, Alexievich chronicles the demise of communism. Everyday Russian citizens recount the past thirty

years, showing us what life was like during the fall of the Soviet Union and what it’s like to live in the new Russia left in its wake. Through interviews spanning 1991 to 2012, Alexievich takes us behind the propaganda and contrived media accounts, giving us a panoramic portrait of contemporary Russia and Russians who still carry memories of oppression, terror, famine, massacres—but also of pride in their country, hope for the future, and a belief that everyone was

working and fighting together to bring about a utopia. Here is an account of life in the aftermath of an idea so powerful it once dominated a third of the world. A magnificent tapestry of the sorrows and triumphs of the human spirit woven by a master, *Secondhand Time* tells the stories that together make up the true history of a nation. “Through the voices of those who confided in her,” *The Nation* writes, “Alexievich tells us about human nature, about our dreams, our choices,

about good and evil—in a word, about ourselves.”
 Praise for Svetlana Alexievich and Secondhand Time “The

nonfiction volume that has done the most to deepen the emotional understanding of Russia during and after the collapse of the Soviet

Union of late is Svetlana Alexievich’s oral history Secondhand Time.”—David Remnick, The New Yorker

Best Sellers - Books :

- [I Will Teach You To Be Rich: No Guilt. No Excuses. Just A 6-week Program That Works \(second Edition\)](#)
- [My First Library : Boxset Of 10 Board Books For Kids By Wonder House Books](#)
- [The Democrat Party Hates America](#)
- [The Wonderful Things You Will Be](#)
- [I Love You To The Moon And Back By Amelia Hepworth](#)
- [How To Win Friends & Influence People \(dale Carnegie Books\)](#)
- [Killers Of The Flower Moon: The Osage Murders And The Birth Of The Fbi](#)
- [A Court Of Thorns And Roses Paperback Box Set \(5 Books\)](#)
- [Flash Cards: Sight Words](#)
- [I Love You To The Moon And Back](#)