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Zizek Picks His Best Three Books Creating a

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An analysis of the construction of masculinity in early Soviet culture that finds in the novels of Babel and others an utopian society composed exclusively of men.

In *Molecular Red*, McKenzie Wark creates philosophical tools for the Anthropocene, our new planetary epoch, in which human and

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natural forces are so entwined that the future of one determines that of the other. Wark explores the implications of Anthropocene through the story of two empires, the Soviet and then the American. The fall of the former prefigures that of the latter. From the ruins of these mighty histories, Wark salvages ideas to help us picture what kind of worlds collective labor might yet build. From the Russian revolution, Wark unearths the work of Alexander Bogdanov—Lenin's rival—as well as the great Proletkult writer and engineer Andrey Platonov. The Soviet experiment emerges from

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the past as an allegory for the new organizational challenges of our time. From deep within the Californian military-entertainment complex, Wark retrieves Donna Haraway's cyborg critique and science fiction writer Kim Stanley Robinson's Martian utopia as powerful resources for rethinking and remaking the world that climate change has wrought. *Molecular Red* proposes an alternative realism, where hope is found in what remains and endures.

This work presents perestroika as part of the continuum of European intellectual history.

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It examines the sources of Mikhail Gorbachev's thinking and action in 19th-century thought, the development of Russian Marxism through the intellectual crisis at the turn of the 20th century, the pragmatic and philosophical challenges to the Marxist-Leninist paradigm, Stalinism and its critics, and reform Communism in post World War II Eastern Europe. Against this background, the book argues that the decline and fall of Soviet Communism was much more deeply connected with ideological issues than most scholars have realized.

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The surprising claim of this book is that dwelling on loss is not necessarily depressing. Instead, embracing melancholy can be a road back to contact with others and can lead people to productively remap their relationship to the world around them. Flatley demonstrates that a seemingly disparate set of modernist writers and thinkers showed how aesthetic activity can give us the means to comprehend and change our relation to loss.

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Recent research on the Soviet period of Russian literary history has eliminated many gaps in our understanding of that complex era. With few exceptions, however, little critical attention has been directed to the most important of all Soviet genres: the production novel, or proizvodstvennyi roman. Such neglect is particularly true of production novels written in the transitional era between the late 1920's and the early 1930's. Such works provide an essential but still misunderstood clue to the Stalinist era and the formation of Soviet culture. Based on contemporary theory and new archival

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research, *Writers at Work* re-assesses the production novel and re-interprets its importance in the development of Stalinism. The author uses both well known and long forgotten examples of the production novel to explore the essential role this unique genre played in the construction of Soviet culture. Works about Soviet building projects appeared almost immediately after the 1917 revolution, and the genre remained common until the demise of the Soviet Union. Called the "most common type of Stalinist novel by far," the production novel included industrial blockbusters with titles like *Cement*,

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Hydrocentral, and Time, Forward! that were guaranteed placement in the pantheon of Socialist Realism. Yet a closer study of the early construction novels reveals that even the most established examples of this Stalinist genre fail in significant ways to conform to totalitarian requirements. What is surprising, in fact, is the degree to which allegedly conformist works actually diverge from the model they purport to champion. Neither established representatives of the genre nor less traditional works fully meet expectations for Stalinist literature. This book explores the reasons for this generic

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oddity and re-evaluates traditional treatment of these most "typical" Soviet works. Such a re-evaluation is both necessary and timely. Past studies of Soviet literature have often pitted a dynamic, utopian, horizontal 1920's against the static, conservative, closed 1930's. Although such a dichotomy is attractive as conceptual shorthand, it obscures the real shape of early Soviet space, particularly in the important transitional years of the first and second Five-Year Plans. Early production novels often opposed, ignored, or actively rejected such a rigidly dichotomous scheme. Far from

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being uninspired and formulaic, the early production novels were actually fertile ground on which writers struggled to build a better world and find their own place in it. This imagined universe differed dramatically, of course, from the completed totalitarian project, but the complex example of Soviet production novels makes a revised picture of Socialist Realism essential.

"Andrey Platonovich Platonov (1899–1951) is increasingly regarded as one of the greatest writers of the Soviet period. His linguistic virtuosity, philosophical rigour and

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political unorthodoxy combined to create some of the most captivatingly absurd works of literature in any language. Unsurprisingly, many of these remained unpublished in his lifetime, and indeed for many years thereafter. In this lively and original study, Philip Bullock traces the development of feminine imagery in Platonov's prose, from the seemingly misogynist outrage of his early works to the tender reconciliation with domesticity in his final stories, and argues that gender is a crucial feature of the author's audacious utopian vision."

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This is an edited collection of original essays that combine philosophy, phenomenology, and literature to reflect on modern ideas about orientation and disorientation, grounds and groundlessness.

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