

Heart Of A Dog Mikhail Bulgakov

Affiliation, and the Byzantine Moscow bureaucracy. This stylistically brilliant work was only partially published during Bulgakov's lifetime due to censorship, but was immediately recognized by the literati as an important work. The other stories collected here range from a sequence about the Civil War to Bulgakov's early reportage on the rebuilding of Moscow in the early 1920s, stories which now have a strikingly contemporary ring. Bulgakov describes the swindlers who.

Heart of a Dog, a novel by Mikhail Bulgakov, is a biting satire of the New Soviet man written in 1925 at the height of the NEP period, when Communism appeared to be weakening in the Soviet Union. It's generally interpreted as an allegory of the Communist revolution and "the revolution's misguided attempt to radically transform mankind." Its publication was initially prohibited in the Soviet Union but circulated in samizdat until it was officially released in the country in 1987. The novel has become a cultural phenomenon in Russia, known and discussed by people "from schoolchildren to politicians."

Blending biography with fiction, this portrait of the famed French playwright is written by a kindred spirit: the author of *The Master and Margarita*. Mikhail Bulgakov and Jean-Baptiste Poquelin—more commonly known as Molière—had much in common. The twentieth-century Russian satirist and dramatist and the seventeenth-century French playwright known for *Tartuffe* and *The Misanthrope* shared a love for finding material in the shortcomings and follies of the human condition. They both created their art under unpredictable and often repressive regimes—Bulgakov under the Bolsheviks and Molière under King Louis XIV—and often saw their work censored or banned. Both were also favored by influential men: King Louis was Molière's patron, and Stalin, despite his oppressive rule, was a fan of Bulgakov's work. Perhaps it is not surprising that Bulgakov penned such a vibrant, affectionate biography of one of the greatest masters of comedy in the Western canon. Written between 1932 and 1933 and eventually published posthumously in 1963, Bulgakov's portrait of the famed French playwright and actor goes beyond the usual boundaries of biography—the two men at times seem to be communicating with each other across the centuries through Bulgakov's lively prose and inspired interpretations of the life of a literary kindred spirit. Sliding delightfully between fiction and meticulous fact, *The Life of Monsieur de Molière* is not to be missed. "In its playfulness and hybridity, this book looks forward to contemporary 'faction' that fuses fiction and biography." —John Dugdale, *The Guardian Book Review*

This Is Bulgakov'S Surreal Tale Of A Moscow Doctor Who Befriends A Stray Dog And Performs On It A Human Transplant - With Disastrous Consequences.

Professor Persikov has discovered a light ray that accelerates the growth of living things, but when he exposes the wrong batch of eggs to the ray he creates mutant giant snakes and crocodiles that terrorize the neighbourhood, and his character is destroyed by the press.

Two plays deal with the efforts of a group of white officers to survive after the end of the Civil War, and an engineer who travels into the past in a time machine and returns with Ivan the Terrible.

Disappearances, destruction and death spread throughout Moscow like wildfire, and Margarita has discovered that her lover has vanished in the chaos. Making a bargain

with the devil, she decides to try a little black magic of her own to save the man she loves.

In drie door elkaar gevlochten composities - het optreden van de duivel in Moskou omstreeks 1930, een parafrase op de geschiedenis van Pontius Pilatus en een variatie op het Faustthema - geeft de schrijver een satire op het Sovjetregime.

The five, irreverent, satirical and imaginative stories contained in *Diaboliad* caused an uproar upon the book's first publication in 1925. Full of invention, they display Bulgakov's breathtaking stylistic range, moving at dizzying speed from grotesque satire to science fiction, from the plainest realism to the most madcap fantasy. *Diaboliad* is a wonderful introduction to literature's most uncategorisable and subversive genius.

I first read Mikhail Bulgakov's *The Master and Margarita* on a balcony of the Hotel Metropole in Saigon on three summer evenings in 1971. The tropical air was heavy and full of the smells of cordite and motorcycle exhaust and rotting fish and wood-fire stoves, and the horizon flared ambiguously, perhaps from heat lightning, perhaps from bombs. Later each night, as was my custom, I would wander out into the steamy back alleys of the city, where no one ever seemed to sleep, and crouch in doorways with the people and listen to the stories of their culture and their ancestors and their ongoing lives. Bulgakov taught me to hear something in those stories that I had not yet clearly heard. One could call it, in terms that would soon thereafter gain wide currency, "magical realism". The deadpan mix of the fantastic and the realistic was at the heart of the Vietnamese mythos. It is at the heart of the present zeitgeist. And it was not invented by Gabriel Garcia Marquez, as wonderful as his *One Hundred Years of Solitude* is. Garcia Marquez's landmark work of magical realism was predated by nearly three decades by Bulgakov's brilliant masterpiece of a novel. That summer in Saigon a vodka-swilling, talking black cat, a coven of beautiful naked witches, Pontius Pilate, and a whole cast of benighted writers of Stalinist Moscow and Satan himself all took up permanent residence in my creative unconscious. Their presence, perhaps more than anything else from the realm of literature, has helped shape the work I am most proud of. I'm often asked for a list of favorite authors. Here is my advice. Read Bulgakov. Look around you at the new century. He will show you things you need to see.

Jevgeny Gelman heeft tijdens de Tweede Wereldoorlog niet genoeg ellende doorstaan om in aanmerking te komen voor smartengeld van de Duitse overheid. Maar dat wil niet zeggen dat hij niet heeft geleden – als jood tijdens de oorlog, als tweederangsburger in de Sovjet-Unie en als Russische immigrant in de VS. Zijn kleinzoon, Slava Gelman, werkt zich uit de naad bij een prestigieus tijdschrift, dromend van een carrière in de journalistiek. Hij probeert de benauwende banden met de Russische gemeenschap in Brooklyn te verbreken, maar dan vraagt zijn grootvader hem zijn schrijftalent in te zetten voor een dubieus doel: het vervalsen van smartengeldaanvragen voor de joodse ouderen uit de buurt.

Terwijl hij het ene na het andere oorlogsverhaal verzint loopt hij echter niet alleen het risico te worden betrapt, ook het gevaar van obsessie ligt op de loer. Een vervangend leven is het provocatieve en bij vlagen hilarische verhaal van een journalist met een bizarre opdracht.

Er zijn maar weinig schrijvers die zo veel hebben gezien van de grote tragedies van de twintigste eeuw als Vasili Grossman. Met een indrukwekkende helderheid schreef en publiceerde hij over de Holocaust en de slag om Stalingrad. Reis door Armenië, dat hij schreef met een opmerkelijk warmte, humor en spontaniteit, is verreweg zijn persoonlijkste en intiemste boek. Een aantal maanden na de arrestatie van zijn meesterwerk *Leven en lot* door de Sovjetregering nam Grossman de redactie op zich van een dikke Armeense roman. Hij was blij dat hij een excuus had om twee maanden door Armenië te reizen, en noteerde zijn indrukken van het land: het rotsachtige berglandschap, de oude kerken, de inwoners en hun gewoonten. Reis door Armenië staat vol levendige observaties van een buitenstaander, maar bevat ook Grossmans gedachten over zijn plaats als schrijver in Rusland, over menselijke waardigheid en over zijn eigen sterfelijkheid.

Sociale satire, waarin de bureaucraat Ramppp het werk van een wereldvermaarde zoöloog overneemt, met alle gevolgen vandien.

Animal Narratology interrogates what it means to narrate, to speak—speak for, on behalf of—and to voice, or represent life beyond the human, which is in itself as different as insects, bears, and dogs are from each other, and yet more, as individual as a single mouse, horse, or puma. The varied contributions to this interdisciplinary Special Issue highlight assumptions about the human perception of, attitude toward, and responsibility for the animals that are read and written about, thus demonstrating that just as “the animal” does not exist, neither does “the human”. In their zoopoetic focus, the analyses are aware that animal narratology ultimately always contains an approximation of an animal perspective in human terms and terminology, yet they make clear that what matters is how the animal is approximated and that there is an effort to approach and encounter the non-human in the first place. Many of the analyses come to the conclusion that literary animals give readers the opportunity to expand their own points of view both on themselves and others by adopting another’s perspective to the degree that such an endeavor is possible. Ultimately, the contributions call for a recognition of the many spaces, moments, and modes in which human lives are entangled with those of animals—one of which is located within the creative bounds of storytelling.

Analyzes the films of major Italian postwar directors, from Amelio to Visconti, inspired by literary masters, including Balzac and Tolstoy.

When a distinguished scientist implants the pituitary gland and testicles of a deceased drunkard into a dog, he has no notion of the monster that he has created. Slavik the dog becomes more human and more obnoxious by the day. He develops an intense revolutionary fervour, uses corrupt means in order to seize power, and turns the

professor's life into a living hell.

In een slaperig Noors kustplaatsje, eind negentiende eeuw, stapt op een dag een geheimzinnige vreemdeling in een knalgeel pak aan land, met een vioolkist onder zijn arm en een flesje blauwzuur in zijn vestzak. Hij neemt zijn intrek in het hotel en zet door zijn onvoorspelbare gedrag al snel het stadje op zijn kop. Hij speelt mensen tegen elkaar uit, haalt hun duistere verlangens naar boven en suggereert dat hij hun geheimen kent.

Professor Persikov accidentally discovers a light ray that accelerates cell growth and, when shone on the wrong batch of eggs, creates monster hybrid snakes and crocodiles.

Als de verlegen jonge ingenieur Shijun in de fabriek Manzhen ontmoet, wordt hij getroffen door haar subtiële schoonheid en hoopvolle karakter. Al snel bloeit een liefde tussen hen op. Maar druk vanuit hun familie en gebeurtenissen buiten hun invloed vernietigen al snel de mogelijkheid van een toekomst samen. Kan het paar de weg terug naar elkaar vinden? Of worden ze daarin gehinderd door de trauma's uit het verleden? De liefde van een half leven, gesitueerd in het Shanghai van de jaren dertig, is een rijk en ontroerend verhaal over liefde, hoop en de boze krachten die ons – ondanks onze uiterste inspanningen – kunnen overweldigen. Deze tijdloze, internationaal herontdekte roman is nu voor het eerst in het Nederlands vertaald door Silvia Marijnissen, die deze uitgave ook van een nawoord heeft voorzien.

H. G. Wells and All Things Russian is a fertile terrain for research and this volume will be the first to devote itself entirely to the theme. Wells was an astute student of Russian literature, culture and history, and the Russians, in turn, became eager students of Wells's views and works. During the Soviet years, in fact, no significant foreign author was safer for Soviet critics to praise than H. G. Wells. The reason was obvious. He had met – and largely approved of – Lenin, was a close friend of the Soviet literary giant Maxim Gorky and, in general, expressed much respect for Russia's evolving Communist experiment, even after it fell into Stalin's hands. While Wells's attitude towards the Soviet Union was, nevertheless, often ambivalent, there is definitely nothing ambiguous about the tremendous influence his works had on Russian literary and cultural life.

THE STORY: The action centers on the difficulties encountered by Professor Preobrajansky, an innovative medical practitioner who specializes in sexual rejuvenation (by organ implantation), in his running battle with the management committee of his

A biting political satire about a canine who becomes a Soviet Commissar in charge of eliminaing vagrant quadrupeds

The Heart of a Dog is often regarded as science fiction or satirical fantasy. The novella tells the tale of Sharik, a stray dog who has been brought in for experimentation by the scientist Philip Philipovich Preobrazhensky. The experimenter specializes in transplanting the organs of animals into humans and vice versa. The work moves with a constantly shifting perspective, jumping from the dog's point of view to Preobrazhensky's to that of an unseen narrator. It opens with the howling of the dog, who complains that he was scalded when a cook at the National Economic Council's canteen spilled boiling water on him. Sharik recounts his misfortune to himself. He had been foraging in the garbage outside the council building when the cook threw the water out. The style shows some of what has been called "stream of consciousness," as the dog thinks about the good life he could have enjoyed, rolling in the

park, and about his present misfortune. A girl finds the injured dog, and, without a break, the narrative slips from the dog's thoughts to a narrator outside the story. Then it returns to the dog, who sees Preobrazhensky in the street and imagines what the man is thinking. Preobrazhensky puts a leash on the dog and leads him away. Thus, the opening of the story introduces readers to the main characters and the technique of juxtaposing internal monologues and physical descriptions. The tale continues with Sharik watching the professor, who is seeing patients at his apartment. Sharik bites a man whom Preobrazhensky has been rejuvenating with transplants, and the dog sees a woman in whom the doctor promises to transplant monkey ovaries. The dog also watches as Preobrazhensky is visited by a house management committee threatening to install more residents in the doctor's home. Preobrazhensky overcomes this problem by calling a powerful patient waiting for an operation and threatening to end his practice. The scientist dismisses the committee with sneering comments about the proletariat. In this way, the science-fiction elements of the story are placed alongside elements of Socialist...

THE STORY: The devil, his acrobatic cat and other colorful cronies come to Stalin's Moscow to wreak hilarious surreal havoc on the lives of writers, critics and bureaucrats who have lost touch with their feelings. Satan sends some to the madhouse

This is the full, post-glasnost critical biography of Mikhail Bulgakov (1891-1940), a great comic writer whose works are now regarded as modern classics both in the Soviet Union and in the West. It is only very recently that all Bulgakov's works have been published in the Soviet Union, where his literary rehabilitation is regarded as an important barometer of glasnost. A flood of hitherto concealed biographical information has also emerged. This account of Bulgakov's career as playwright and prose-writer makes full use of these new sources. It examines all his works in the context of the changing demands put upon artists in the Soviet Union of the 1920s and 1930s, who were faced with the choice of integrity at the price of silence, or publication and production at the price of conformism with the totalitarian state. Lesley Milne traces through Bulgakov's career an ethical concept of the writer's role, his response to his time, and his search for an audience in and beyond that time.

When Soviet censors approved Mikhail Bulgakov's stage adaptation of Don Quixote, they were unaware that they were sanctioning a subtle but powerful criticism of Stalinist rule. The author whose novel *The Master and Margarita* would eventually bring him world renown achieved this sleight of hand through a deft interpretation of Cervantes's knight. Bulgakov's *Don Quixote* fits comfortably into the nineteenth-century Russian tradition of idealistic, troubled intellectuals, but Quixote's quest becomes an allegory of the artist under the strictures of Stalin's regime.

Bulgakov did not live to see the play performed: it went into production in 1940, only months after his death. The volume's introduction provides background for Bulgakov's adaptation and compares Bulgakov with Cervantes and the twentieth-century Russian work with the seventeenth-century Spanish work. Mikhail Bulgakov (1891-1940) grew up and was educated in Kiev. He practiced medicine but soon turned to journalism and writing. He struggled persistently for artistic freedom but was frustrated by the Soviet censorship. "In the last seven years," he wrote to a friend in 1937, "I have created sixteen works in various genres, and they have all been slain." Translation The original Russian text of this work is available in a companion volume.

A masterpiece - a classic of twentieth-century fiction' New York Times Bulgakov paints a powerful picture of Stalin's regime in this allegorical classic. The devil makes a personal appearance in Moscow accompanied by various demons, including a naked girl and a huge black cat. When he leaves, the asylums are full and the forces of law and order are in disarray. Only the Master, a man devoted to truth, and Margarita, the woman he loves, can resist the devil's onslaught. VINTAGE CLASSICS RUSSIAN SERIES - sumptuous editions of the greatest books to come out of Russia during the most tumultuous period in its history.

WITH A NEW INTRODUCTION BY ANDREY KURKOV A rich, successful Moscow professor befriends a stray dog and attempts a scientific first by transplanting into it the testicles and pituitary gland of a recently deceased man. A distinctly worryingly human animal is now on the loose, and the professor's hitherto respectable life becomes a nightmare beyond endurance. An absurd and superbly comic story, this classic novel can also be read as a fierce parable of the Russian Revolution.

The Heart Of A Dog Random House

De wereld is veranderd. Het is oorlog en Groot-Brittannië, wat voedsel en energie betreft geheel afhankelijk geworden van de VS wordt geregeerd door een totalitair bewind dat kortweg het Gezag wordt genoemd. Waardevolle goederen en wapens zijn in beslag genomen, burgers worden nauwgezet in de gaten gehouden en alle vrouwen zijn verplicht apparaatjes te laten implanteren ter voorkoming van zwangerschap. Dit is het verhaal van Zuster, een jonge vrouw die probeert aan deze onderdrukking te ontsnappen. Ze vertelt over haar pogingen om het leger van Carhullan te vinden, een door mythes omgeven groep vrouwen die in een afgelegen deel van Cumbrië zou wonen. Hoewel de precieze plannen van de vrouwen onbekend zijn, vormen ze voor Zuster een laatste hoop op verlossing. De vrouwen van Carhullan is een getuigenis van de triomf van het individu in benarde omstandigheden. Het is een visionaire, uiterst fijngevoelige roman van een schrijfster met een onvoorstelbare verbeeldingskracht.

Satire and the fantastic, vital literary genres in the 1920s, are often thought to have fallen victim to the official adoption of socialist realism. Eric Laursen contends that these subversive genres did not just vanish or move underground. Instead, key strategies of each survive to sustain the villain of socialist realism. Laursen argues that the judgment of satire and the hesitation associated with the fantastic produce a narrative obsession with controlling the villain's influence. In identifying a crucial connection between the questioning, subversive literature of the 1920s and the socialist realists, Laursen produces an insightful revision of Soviet literary history.

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