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| 1. Record Nr. | UNINA9910821314103321 |
| Autore | Clowes Edith W |
| Titolo | Russia on the edge : imagined geographies and post-Soviet identity // Edith W. Clowes |
| Pubbl/distr/stampa | Ithaca, N.Y., : Cornell University Press, 2011 |
| ISBN | 0-8014-6114-6 0-8014-6066-2 |
| Edizione | [1st ed.] |
| Descrizione fisica | 1 online resource (199 p.) |
| Collana | Cornell paperbacks |
| Disciplina | 891.709/35847 |
| Soggetti | Russian literature - 21st century - History and criticism Russian literature - 20th century - History and criticism National characteristics, Russian, in literature Nationalism and literature - Russia (Federation) Cultural geography - Russia (Federation) Territory, National - Russia (Federation) Russia (Federation) Intellectual life 1991- |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Bibliographic Level Mode of Issuance: Monograph |
| Nota di bibliografia | Includes bibliographical references and index. |
| Nota di contenuto | Introduction : is Russia a center or a periphery? -- Deconstructing imperial Moscow -- Postmodernist empire meets Holy Rus : how Aleksandr Dugin tried to change the Eurasian periphery into the sacred center of the world -- Illusory empire : Viktor Pelevin's parody of neo-Eurasianism -- Russia's deconstructionist westernizer : Mikhail Ryklin's "larger space of Europe" confronts Holy Rus -- The periphery and its narratives : Liudmila Ulitskaia's imagined south -- Demonizing the post-Soviet other : the Chechens and the Muslim south. |
| Sommario/riassunto | Since the dissolution of the Soviet Union in 1991, Russians have confronted a major crisis of identity. Soviet ideology rested on a belief in historical progress, but the post-Soviet imagination has obsessed over territory. Indeed, geographical metaphors-whether axes of north vs. south or geopolitical images of center, periphery, and border-have become the signs of a different sense of self and the signposts of a new debate about Russian identity. In <i>Russia on the Edge</i> , Edith W. Clowes argues that refurbished geographical metaphors and imagined |

geographies provide a useful perspective for examining post-Soviet debates about what it means to be Russian today. Clowes lays out several sides of the debate. She takes as a backdrop the strong criticism of Soviet Moscow and its self-image as uncontested global hub by major contemporary writers, among them Tatyana Tolstaya and Viktor Pelevin. The most vocal, visible, and colorful rightist ideologue, Aleksandr Dugin, the founder of neo-Eurasianism, has articulated positions contested by such writers and thinkers as Mikhail Ryklin, Liudmila Ulitskaia, and Anna Politkovskaia, whose works call for a new civility in a genuinely pluralistic Russia. Dugin's extreme views and their many responses—in fiction, film, philosophy, and documentary journalism—form the body of this book. In *Russia on the Edge*, literary and cultural critics will find the keys to a vital post-Soviet writing culture. For intellectual historians, cultural geographers, and political scientists the book is a guide to the variety of post-Soviet efforts to envision new forms of social life, even as a reconstructed authoritarianism has taken hold. The book introduces nonspecialist readers to some of the most creative and provocative of present-day Russia's writers and public intellectuals.
