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Chapter 1 : Read Russia!: An Anthology of New Voices by Elena Shubina

If you are a Russian language student, a Russian literature student, or simply interested in Russian culture during the Soviet time. The perception is that the artistry and heart was lacking in artists in Russia from , but that is definitely not the case.

Could you share when you first realized you wanted to write creatively? What was your first story attempt about? Any failed first novels? How has your writing evolved? I started writing after college, just about when the Apple Mac was created; I bought my first computer in my senior year at Cal. It was then that I, though a pre-med and biochem major, fancied myself a writer. My first attempt was to write about a failed romance, based on my own. While working at the cancer research lab, I took to writing--I suppose to make sense of what had happened. I bombarded mice mammary tissue with carcinogens during the day and watched the cancerous growth, and at night I gave myself to sadness. But you discover soon enough that if your heart is still breaking you cannot give a proper framework to the story of a broken romance. So I gave up that story and wrote about my Vietnamese childhood and the war, and my memory of being a refugee. I wrote short stories, mostly because they fit my temperament. My literary work, however, such as in *Birds of Paradise Lost*, remains focused on the story of the migrant, the refugee who crosses all kinds of borders--both in the sand and in the mind--and his or her struggle to remake themselves. I have been writing on and off, mostly off, since I was in the second grade. I wrote my first short story in high school, and all I remember of it was that my teacher commented on my "purple prose. But by the time I graduated, I knew I was a better scholar than creative writer, so I went to get a PhD and wrote fiction on the side. I wrote short stories because I thought they would be easier and I could get them done in the crevices of time I had. Turns out they were pretty hard, and I spent a couple of decades writing them, with real attention beginning after I got tenure. That time after tenure when I focused on writing short stories while still doing my academic research was very hard and taught me how to write, persist, endure. It was great preparation for writing a novel. The short stories were about Vietnamese refugees and the people they left behind or encountered. Plus there were writers who had already published books about them, like Andrew and Aimee. So I focused on the war itself and its aftermath in the novel. How has your perspective and relationship with literature and writing changed? How do you see diasporic Vietnamese literature today, compared to twenty years ago, when we only had a few writers publishing? And how do you see diasporic Vietnamese writing positioned in contemporary world literature? When I started out writing, there were very few people who looked like me and who came from the same background in the field. Actually, there were but one or two Vietnamese American journalists--that was it. When I started getting published, I remember there was a sense of delight and then dread: It became overwhelming at times: Now, of course, there is a chorus of voices, and so many marvelous angles and views on the same story, and it gives rise to a collective work that is rich and powerful. I think my writing changed fundamentally compared to when I started a quarter of a century ago. When I started writing, I wrote with a burden of memories, with a deep yearning to share the travails and struggles of the Vietnamese people in the aftermath of the war, both at home and abroad. In a sense I played both the role of an advocate and that of a writer. I think you can see elements of that in *Perfume Dreams: Reflections on the Vietnamese Diaspora*. But somewhere along the way, I fell in love with the craft itself, and literature, and the power of the English language. In a sense, the activist in me has yielded to a more literary voice that is more dispassionate, and discerning. In fiction, especially, I like to create characters who have their own free will--that is, are self-directed, and do things that may appall or delight me but are chiefly being true to themselves and not my political agenda. Vietnam, the diaspora, the refugee experience may still dominate the theme, but the craft sure shifted since *Before The Sympathizer*, I was focused mostly on trying to figure out how a short story worked. I was certainly concerned with questions of history, politics, and theory, and I was dissatisfied with the form of the short story itself. But I had started a project with writing short stories and I wanted to finish it, which

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meant finishing and publishing a short-story collection. So the history, politics, and theory were secondary until I could just figure out how to write a damn short story. When it came to the novel, all of a sudden the struggle with form was overcome. Diasporic Vietnamese writing has grown during the same period I have, and we are now seeing more younger writers, as well as writers our own age or thereabouts, who are not writing about the war. Of course, some are still writing about the war and its legacies, but in new forms like the graphic novel-- GB Tran , Thi Bui --or genres, like Vu Tran and the detective novel, or Dao and experimental mixed genres. Or getting big acclaim, like Ocean Vuong in poetry. Whenever the relationship between Vietnam and America is in the global media, Vietnamese American writers are asked to give their thoughts on historically and politically fraught issues. This is a responsibility the two of you have not shied away from. How do you think contemporary Vietnamese American writers can help influence the conversation on the relationship between the two countries? So with the Obama visit, I did point out the theatricality of it, the feel-good nature of it versus the problematic issues of lifting the ban on selling arms and maneuvering into an alliance with Vietnam to contain or restrain China. Some Vietnamese people agreed; others are ready to follow the American model of capitalism and power. But as Andrew points out, these efforts on social media or on the occasionally translated work can only impact a small audience. We need our entire books available to the Vietnamese-language audience in Vietnam. My nonfiction book, *Nothing Ever Dies: Vietnam and the Memory of War*, will be translated into Vietnamese, too, and will face the same issues. But in that case, the publisher is talking about having me in Vietnam. I voted for Obama, wrote lovingly about him, but frankly I was disappointed with the visit. I am quite aware of the incredible soft power he exuded while there--the ultimate charmer saw tens of thousands lining the street waving American flags. But to me his seeming indifference to the Vietnamese struggle for true political reform while giving public lip service to human rights is damaging. Selling lethal weapons without any implementation of human-rights reform will only encourage Hanoi to continue its crackdown on dissidents and human-rights activists with no fear of international criticism or, for that matter, US rebuke. It also sends a message to political reform advocates that they cannot hope to look toward Washington for support. A growing civil society without international support and limelight will be a struggle under a police state. *Memory, War and Chlorophyll Prints* My work has been translated into Vietnamese and published in newspapers in Vietnam when the government deemed them positive writings about the country, but most of my criticism remains stuff written in English with occasional Vietnamese translation from Vietnamese ethnic media in the US. On the other hand, I do work with some members of Congress on human-rights issues and behind the scenes with organizations who fight human trafficking in Vietnam. But that day seems very far away. Who are the Vietnamese American writers we should be reading now? But I think we should expand that question to "who are the Vietnamese writers and artists and filmmakers we should be watching around the world? There are fabulous loners who escape the collective radar but are making strides. She won a MacArthur Fellowship. Binh Danh is another artist whose work hangs in the de Young and Corcoran and several other museums in the US and whose imprints of war images on leaves are breathtaking. Duc Nguyen is a filmmaker who won a couple of California Emmy Awards for *Bolinao 52*, about boat people who committed cannibalism to survive. And Chinese Vietnamese filmmaker James Chan just did a documentary of Chinatown, which is to say, not every topic has to be about war and memories of war. Artwork by Dinh Q. Le There are also rappers and filmmakers and avant-garde artists in Vietnam as well. Did you see twenty-six-year-old rapper Suboi at a town hall meeting with Obama? In a sense, I envy places like Taiwan and Singapore and Japan, where diasporic artists are welcomed home with open arms to exchange ideas with local artists and vice versa. A communist state like Vietnam remains wary of "foreign influence. But when it rains, the ink melts away. Kind of sad, kind of poetic. You know what I would really love to see? I mention them above. It takes up the story of Joe Harper, a minor character in *The Adventures of Tom Sawyer*, and imagines a world where Tom Sawyer ran off to become a pirate and a cold-blooded killer. Recently, a group of Vietnamese American women writers, under the inspiration and leadership of writer Dao Strom, has begun collaborating on projects called *She Who Has No Master s* , with

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the mission of reaching out to other Vietnamese women writers and artists around the world. You are both very active in the Vietnamese American community as well as other literary and artistic communities. Have you ever worked on an artistic collaboration with other Southeast Asian artists or writers? Would you consider collaborating with other Vietnamese writers or artists in creative work? What are your future projects? I went to creative writing school at San Francisco State University in , and it was a big learning curve. I can name a few. In nonfiction, however, my work usually is commissioned or freelanced, and usually I work with an editor. At New America Media, where I am an editor, I work with my colleagues on various journalistic pieces. But in fiction, alas, I work alone for the most part. Another collection of short stories and a difficult-going novel about a young man struggling to find a place to call home in the floating world, which is all the more reason to try to work through it. It can only do so in conjunction with political and cultural movements. That was a major reason for my activism and my continual investment in DVAN and our blog, diacritics. But again, part of that impact came from its arrival in a world that had already been shaped by earlier activists. So I am still trying to figure out the right balance between investing time in my own work and collaborating with others.

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Chapter 2 : Publishing and Other Forms of Insanity: 12 Agents Representing Short Story Collections

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New Voices in Vietnamese American Literature: Could you share when you first realized you wanted to write creatively? What was your first story attempt about? Any failed first novels? How has your writing evolved? I started writing after college, just about when the Apple Mac was created; I bought my first computer in my senior year at Cal. It was then that I, though a pre-med and biochem major, fancied myself a writer. My first attempt was to write about a failed romance, based on my own. While working at the cancer research lab, I took to writingâ€”I suppose to make sense of what had happened. I bombarded mice mammary tissue with carcinogens during the day and watched the cancerous growth, and at night I gave myself to sadness. But you discover soon enough that if your heart is still breaking you cannot give a proper framework to the story of a broken romance. So I gave up that story and wrote about my Vietnamese childhood and the war, and my memory of being a refugee. I wrote short stories, mostly because they fit my temperament. My literary work, however, such as in *Birds of Paradise Lost*, remains focused on the story of the migrant, the refugee who crosses all kinds of bordersâ€”both in the sand and in the mindâ€”and his or her struggle to remake themselves. I have been writing on and off, mostly off, since I was in the second grade. But by the time I graduated, I knew I was a better scholar than creative writer, so I went to get a PhD and wrote fiction on the side. I wrote short stories because I thought they would be easier and I could get them done in the crevices of time I had. Turns out they were pretty hard, and I spent a couple of decades writing them, with real attention beginning after I got tenure. That time after tenure when I focused on writing short stories while still doing my academic research was very hard and taught me how to write, persist, endure. It was great preparation for writing a novel. The short stories were about Vietnamese refugees and the people they left behind or encountered. Plus there were writers who had already published books about them, like Andrew and Aimee. So I focused on the war itself and its aftermath in the novel. How has your perspective and relationship with literature and writing changed? How do you see diasporic Vietnamese literature today, compared to twenty years ago, when we only had a few writers publishing? And how do you see diasporic Vietnamese writing positioned in contemporary world literature? When I started out writing, there were very few people who looked like me and who came from the same background in the field. Actually, there were but one or two Vietnamese American journalistsâ€”that was it. When I started getting published, I remember there was a sense of delight and then dread: It became overwhelming at times: Now, of course, there is a chorus of voices, and so many marvelous angles and views on the same story, and it gives rise to a collective work that is rich and powerful. I think my writing changed fundamentally compared to when I started a quarter of a century ago. When I started writing, I wrote with a burden of memories, with a deep yearning to share the travails and struggles of the Vietnamese people in the aftermath of the war, both at home and abroad. In a sense I played both the role of an advocate and that of a writer. I think you can see elements of that in *Perfume Dreams: Reflections on the Vietnamese Diaspora*. But somewhere along the way, I fell in love with the craft itself, and literature, and the power of the English language. In a sense, the activist in me has yielded to a more literary voice that is more dispassionate, and discerning. In fiction, especially, I like to create characters who have their own free willâ€”that is, are self-directed, and do things that may appall or delight me but are chiefly being true to themselves and not my political agenda. Vietnam, the diaspora, the refugee experience may still dominate the theme, but the craft sure shifted since *Before The Sympathizer*, I was focused mostly on trying to figure out how a short story worked. I was certainly concerned with questions of history, politics, and theory, and I was dissatisfied with the form of the short story itself. But I had started a project with writing short stories and I wanted to finish it, which meant finishing and publishing a short-story collection. So the history, politics, and theory were secondary until I could just figure out how to write a damn short story. When it came to the novel, all of a sudden the struggle with form was overcome. Diasporic Vietnamese writing has

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But as Andrew points out, these efforts on social media or on the occasionally translated work can only impact a small audience. We need our entire books available to the Vietnamese-language audience in Vietnam. My nonfiction book, *Nothing Ever Dies: Vietnam and the Memory of War*, will be translated into Vietnamese, too, and will face the same issues. But in that case, the publisher is talking about having me in Vietnam. I voted for Obama, wrote lovingly about him, but frankly I was disappointed with the visit. But to me his seeming indifference to the Vietnamese struggle for true political reform while giving public lip service to human rights is damaging. Selling lethal weapons without any implementation of human-rights reform will only encourage Hanoi to continue its crackdown on dissidents and human-rights activists with no fear of international criticism or, for that matter, US rebuke. It also sends a message to political reform advocates that they cannot hope to look toward Washington for support. A growing civil society without international support and limelight will be a struggle under a police state. My work has been translated into Vietnamese and published in newspapers in Vietnam when the government deemed them positive writings about the country, but most of my criticism remains stuff written in English with occasional Vietnamese translation from Vietnamese ethnic media in the US. On the other hand, I do work with some members of Congress on human-rights issues and behind the scenes with organizations who fight human trafficking in Vietnam. But that day seems very far away. Who are the Vietnamese American writers we should be reading now? There are fabulous loners who escape the collective radar but are making strides. She won a MacArthur Fellowship. Binh Danh is another artist whose work hangs in the de Young and Corcoran and several other museums in the US and whose imprints of war images on leaves are breathtaking. Duc Nguyen is a filmmaker who won a couple of California Emmy Awards for *Bolinao 52*, about boat people who committed cannibalism to survive. And Chinese Vietnamese filmmaker James Chan just did a documentary of Chinatown, which is to say, not every topic has to be about war and memories of war. There are also rappers and filmmakers and avant-garde artists in Vietnam as well. Did you see twenty-six-year-old rapper Suboi at a town hall meeting with Obama? In a sense, I envy places like Taiwan and Singapore and Japan, where diasporic artists are welcomed home with open arms to exchange ideas with local artists and vice versa. But when it rains, the ink melts away. Kind of sad, kind of poetic. You know what I would really love to see? I mention them above. 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In nonfiction, however, my work usually is commissioned or freelanced, and usually I work with an editor. At New America Media, where I am an editor, I work with my colleagues on various journalistic pieces. But in fiction, alas, I work alone for the most part. Another collection of short stories and a difficult-going novel about a young man struggling to find a place to call home in the floating

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world, which is all the more reason to try to work through it. It can only do so in conjunction with political and cultural movements. That was a major reason for my activism and my continual investment in DVAN and our blog, diacritics. But again, part of that impact came from its arrival in a world that had already been shaped by earlier activists. So I am still trying to figure out the right balance between investing time in my own work and collaborating with others. I have a short-story collection coming out in February , *The Refugees*, about Vietnamese refugees and Vietnamese Americans.

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Chapter 3 : 15 Stellar Short Stories You Can Read Online This Month | HuffPost

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Revolution and Soviet-era literature and theatre This post features Russian Revolution and Soviet-era literature that has been translated into English. Given the great number of Russian literary sources translated into English, please restrict suggestions to those items available at or through the UMW library or on open-source websites. For Non-Fiction works by authors such as letters or memoirs , or their friends and families, please visit the post on Memoirs.

K45A23 Akhmatova, Anna Andreevna. AA24 Akhmatova, Anna Andreevna. The Complete Poems of Anna Akhmatova. Selected Poems by Anna Akhmatova. AA25 Akhmatova, Anna Andreevna. A Poem Without a Hero. AP Akhmatova, Anna Andreevna. Way of all the Earth. AW3 b Akhmatova, Anna Andreevna. In a Shattered Mirror: The Later Poetry of Anna Akhmatova. AZ Andreyev, Yuri, comp. Soviet Russian Literature, Poetry and Prose, Selected Reading. E5 S65 Bely, Angrey. B84P Blok, Aleksandr. The Twelve, and Other Poems. B6 A26 Blok, Aleksandr. B6A6 Bosley, Keith, trans. E5B57 Brodsky, Joseph. Elegy to John Donne, and Other Poems. R64A25 Brodsky, Joseph. A Part of Speech. Farrar, Straus, Giroux, University of Queensland Press, Confessions of a Hooligan, Fifty Poems. A Leaf of Spring. E8L4 Field, Andrew, ed. New Voices in Russian Writing. T94 Glad, John, and Daniel Weissbort, ed. University of Iowa Press, T94 Hayward, Max, and Albert Todd, ed. Twentieth Century Russian Poetry: E5 S66 Kelly, Catriona, ed. A57 Khlebnikov, Velimir. Collected Works of Velimir Khlebnikov. Harvard University Press, KA23 Khlebnikov, Velimir. K93A Lindsay, Jack, trans. E5L Markov, Vladimir, ed. An Anthology with Verse Translations. The Bedbug and Selected Poetry. Hill and Wang, MA23 Mandelstam, Osip. The Eyesight of Wasps: Ohio State University Press, MA24 Mandelstam, Osip. Complete Poetry of Osip Emilevich Mandelstam. State University of New York Press, Princeton University Press, MK Nabokov, Vladimir. McGraw-Hill Book Co, N3A17 Pasternak, Boris. University of Michigan Press, The Poetry of Boris Pasternak, P27A Pasternak, Boris. Washington Square Press, Life and A Sublime Malady. The Ardis Anthology of Russian Futurism. E5 A7 Ratushinskaya, Irina. Northwestern University Press, AA6 Reavey, George. The New Russian Poets, Z5A2 Solzhenitsyn, Aleksandr. Farrar, Straus, and Girouc, O4P Tsvetaeva, Marina. T75A23 Tsvetaeva, Marina. The Demesne of the Swans. T75L Tvardovsky, Alexander. Poetry and Prose by Alexander Tvardovsky. The War is Over. Carcanet New Press, Nostalgia for the Present. An Arrow in the Wall: Selected Poetry and Prose. Z6A Voznesensky, Andrei. Selected Poems of Andrei Voznesensky. Antiworlds, and The Fifth Ace: Z6A6 b Voznesensky, Andrei. Story Under Full Sail. Russians Then and Now: E96A2 Yevtushenko, Yevgeny. The Face Behind the Face: From Desire to Desire. Poems Chosen by the Author, Yevgeny Yevtushenko. E96A24 Yevtushenko, Yevgeny. The Poetry of Yevgeny Yevtushenko. October House Inc, E96A27 Yevtushenko, Yevgeny. The Collected Poems E96A Yevtushenko, Yevgeny. Bratsk Station, and Other New Poems. E96A a Yevtushenko, Yevgeny. Russian Language Specialties, E96A6 Yevtushenko, Yevgeny. A Dove in Santiago:

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*New Voices: Contemporary Soviet Short Stories [Mark O. Haroldsen] on calendrierdelascience.com *FREE* shipping on qualifying offers.*

Bouis Hemingway acknowledged that he would not have known Leo Tolstoy and Fedor Dostoevsky if not for the translations of Constance Garnett. How could we learn about other cultures and civilizations without reading their literature? And how could we do that without translation, the most vital and underappreciated art? While Russian literature provided the world with the gold standard for novels, it also gave us quintessential short stories, certainly by the acknowledged master Anton Chekhov who was a dab hand at plays, as well , but also by Nikolai Gogol, Alexander Pushkin, Ivan Turgenev, Ivan Bunin, and Isaac Babel, among many others. His tales of life in a Ukrainian village poked gentle fun at characters who are universal in their cares and concerns, and his stories about bureaucrats in St. Petersburg, the new capital built on swamps and the bones of the laborers, present the city in an eerie and phantasmagorical light. If scenes still dance in your heads of cavalry charges, aristocrats dancing and falling in love in brilliant ballrooms, rural gentry spending cozy evenings philosophizing, oppressed or luminous peasants ruminating in their muddy villages, passionate revolutionaries conspiring in underground cells, and miserable prisoners of the gulag going about their day, you are in for a surprise. You will also find greater diversity among the authors; the Russian classics were men from the two great cities, Moscow and St. In this anthology, about a fourth of the stories were written by women. Some of the writers are in their twenties and thirties. Some live far from the capital cities. Others are also television celebrities, former prisoners, poets, playwrights, and political activists. Some are famous, some are notorious. All have won serious literary prizes and critical acclaim. Dmitry Bykov tells a supernatural tale about journalists on a train passing through a creepy town, the mysterious dread convincingly conveyed by James Rann. Others are new to me. The publication of this volume of new short stories from some of the best writers in Russia today is an opportunity for me to praise the unheralded English-language translator. Other cultures value the skills and talents required in translation. There are schools, prizes, fame and glory well, almost. But English-language readers seem not to be aware of the work that goes into delivering literature from another culture to them. A good translation should be transparent and unobtrusive, and then, of course, like a good mobile phone connection, it is taken for granted. Strangely enough, not only is a good translation not credited with bringing an otherwise inaccessible work to light, but the blame for a bad translation somehow falls on the original text. Clumsy wording and awkward English grammar are attributed to the author, not the invisible translator. Some writers never get a second chance, having been introduced to readers in an inadequate translation and found lacking. Americans read little in translation. We seem to consider books to be tools in the most pragmatic way. The heyday of Russian literature in English translation was the Cold War. Today there are many volumes of Arabic literature, which is wonderful, for surely we all have much to learn, but why does it have to be out of fear? Why not get to know friends better? Russia and America never fought against each other in a war. Russians and Americans have so much in common: Both nations face a present with a multiethnic, multiconfessional populace that is coming to terms with the depression and confusion of being just one more pole in a multipolar world. Russians pride themselves on being big readers. But if you look around, in subways and buses, on beach blankets and park benches, Americans are reading books and e-readers. American writers were translated into Russian in Soviet times and the visits of John Steinbeck, Norman Mailer, William Styron, and Arthur Miller were major events, not only for the obvious political spin, but because people read and loved their books. She was pleased to know that Americans would be reading their works. I was flattered, of course, but I was even more interested in the cultural differences between the readers of our countries that this revealed. I doubt any American would be so thrilled by the prospect of Gore Vidal or E. Where do we look for an understanding of the human condition? Not in diet books or travel guides: Writers and poets describe and illuminate our souls. We can find find

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similar but different approaches to our issues, which are universal, in the writing of Russian authors. So I say, read the literature of your friends, and not only of your perceived enemies. This page collection is weighty and substantial, yet is also just a taste of the stunning writing coming out of Russia today. The land that gave us many of the greats of world literature presents these leading lights of Russian letters, with the help of expert translators worldwide:

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Chapter 5 : Short stories, Russian € Translations into English | LibraryThing

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