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More than 700
'utopian' novels are
published in Russia

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every year. These utopias – meaning here fantasy fiction, science fiction, space operas or alternative history – do not set out merely to titillate; instead they express very real Russian anxieties: be they territorial right-sizing, loss of imperial status or turning into a 'colony'

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Contributors to this innovative collection use these narratives to re-examine post-Soviet Russian political culture and identity.

Interrogating the intersections of politics, ideologies and fantasies, chapters draw together the

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highbrow literary
mainstream (authors
such as Vladimir
Sorokin), mass
literature for
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Prokhanov, for

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example, the editor-in-chief of Russia's far-right newspaper (Zavtra). In the process *The Post-Soviet Politics of Utopia* sheds crucial light onto a variety of debates – including the rise of nationalism, right-wing populism, imperial revanchism, the complicated

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Presence of religion
in the public sphere,
the function of
language – and is
important reading for
anyone interested in
the heightened
importance of ideas,
myths, alternative
histories and
conspiracy theories in
Russia today.

For Bataille, 'the
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absence of myth' had itself become the myth of the modern age. In a world that had 'lost the secret of its cohesion', Bataille saw surrealism as both a symptom and the beginning of an attempt to address this loss. His writings on this theme are the result of profound reflection in the wake

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of World War Two.

The Absence of Myth

is the most incisive

study yet made of

surrealism, insisting

on its importance as a

cultural and social

phenomenon with far-

reaching

consequences.

Clarifying Bataille's

links with the

surrealist movement,

and throwing

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revealing light on his complex and greatly misunderstood relationship with Andre Breton, The Absence of Myth shows Bataille to be a much more radical figure than his postmodernist devotees would have us believe: a man who continually tried to extend Marxist

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social theory; a
pessimistic thinker,
but one as far
removed from
nihilism as can be.
Introduced and
translated by Michael
Richardson.

On the eve of his
coming of age, a
young Lord begins to
see the truth of his
parents' lives: his

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mother cannot buy her way into society no matter how hard he tries, and his father is being ruined by her continued attempts. The young Lord then travels to his home in Ireland, encountering adventure on the way, and discovers that the native residents are being

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exploited in his
father's absence.

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Atxaga's fiction - in

particular

Obabakoak, which

has been translated

into twenty-six

languages - but also

his short stories,

drama, poetry, and

writings for children

and young people. It

focuses on the

preeminence of the

fantastic in Atxaga's

work, the

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experimental style of
his hybrid poetic
texts, and the
"heterotopias" of his
realist
novels." --BOOK
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Micro Bionic is an
exciting survey of
electronic music and
sound art from
cultural critic and
mixed-media artist

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Thomas Bey William

Bailey. This superior revised edition

includes all of the

original supplements

neglected by the

publishers of the first

edition, including a

full index,

bibliography,

additional notes /

commentary and an

updated

discography. As the

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title suggests, the unifying theme of the book is that of musicians and sound artists taking bold leaps forward in spite of (or sometimes because of) their financial, technological, and social restrictions. Some symptoms of this condition include the gigantic

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discography amassed by the one-man project Merzbow, the drama of silence enacted by onkyo and New Berlin Minimalism, the annihilating noise transmitted from the humble laptop computers of Russell Haswell and Peter Rehberg and much more besides.

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Although the journey begins in the Industrial 1980s, in order to trace how the innovations of that period have gained greater currency in the present, it surveys a wide array of artists breaking ground in the 21st century with radical attitudes and techniques. A healthy

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amount of global
travel and
concentrated
listening have
combined to make
this a sophisticated
yet accessible
document, unafraid
to explore both the
transgressive
extremes of this
culture and the more
deftly concealed
interstices thereof.

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Part historical
document, part
survival manual for
the marginalized
electronic musician,
part sociological
investigation, Micro
Bionic is a number of
different things, and
as such will likely
generate a variety of
reactions from
inspiration to
offense. Numerous

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exclusive interviews
with leading lights of
the field were also
conducted for this
book: William

Bennett

(Whitehouse), Peter
Christopherson (r.i.p.,
Throbbing Gristle /
Coil), Peter Rehberg,
John Duncan,
Francisco Lopez, Carl
Michael von
Hausswolf, Bob

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Ostertag, Zbigniew
Karkowski and many
others weigh in with
a diversity of
thoughts and
opinions that
underscore the
incredible diversity to
be found within new
electronic music
itself."

A stimulating,
eclectic account of

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new media that finds its origins in old media, particularly the cinema. In this book Lev Manovich offers the first systematic and rigorous theory of new media. He places new media within the histories of visual and media cultures of the last few centuries. He discusses new

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media's reliance on conventions of old media, such as the rectangular frame and mobile camera, and shows how new media works create the illusion of reality, address the viewer, and represent space. He also analyzes categories and forms unique to new media, such as interface and

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database. Manovich uses concepts from film theory, art history, literary theory, and computer science and also develops new theoretical constructs, such as cultural interface, spatial montage, and cinegratography. The theory and history of cinema play a

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particularly

important role in the book. Among other topics, Manovich

discusses parallels between the histories of cinema and of new media, digital cinema, screen and montage in cinema and in new media, and historical ties between avant-garde film and new media.

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'But no, she's
abstract, is a bird Of
sound in the air of air
soaring, And her soul
sings unencumbered
Because the song's
what makes her sing.'
Dramatic, lyrical and
ranging over four
distinct personae,
these poems by one
of Portugal's greatest
poets trace a mind

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shaken by intense

suffering and a

tireless search for
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Jackson; essays
radical and inspiring;
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disturbing; stories
surreal and fabulous;
taking us from the
deep South to

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Modern Japan, New
York's underground
scene to the farthest
reaches of outer
space.

The Myth of the
Queer Criminal
documents over a
century of writings by
sociologists,
psychologists,
criminologists, and
forensic scientists, in

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Europe and the
United States, who
asserted that LGBT
persons were
innately and uniquely
criminal. Applying
the tools of
narratology and
queer theory, Jeffery
P. Dennis examines
the ten types of
queer criminal that
have appeared in
seminal texts, both

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literary and scientific,
over the past 140
years - beginning
with Lombroso's
Criminal Man (1876)
and extending to
postmodern
criminologists and
contemporary
textbooks. Each type
is named after its
defining
characteristic. The
pederast, for

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example, was believed to be a master-criminal, leading vast criminal empires. The degenerate, intellectually and morally corrupted, was perceived as a symptom or cause of societal decay. The silly, lisping pansy was a figure of ridicule, rather than

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of dread. The traitor
was murderous and
depraved, prepared
to destroy
democratic
institutions
worldwide. The book
aims to contextualize
this mythology,
revealing the
motivations of the
agents behind it, the
influence of broader
preoccupations and

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anxieties of the age, and its societal, political and cultural impact. This carefully researched, meticulously written history of the queer criminal will be of interest to students and researchers in criminology, gender studies, queer studies, and the history of sexuality.

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Andre Breton wrote that MALDOROR is "" the,expression of a revelation so complete it seems to,exceed human potential."" First published in 1869,MALDOROR is the work of a mysterious genius about,whom little is known aside from his

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Maldoror And

birth in, Uruguay,

1846, and his early

death in Paris,

1870., His writings,

published under the

pseudonym

Comte, de

Lautreamont,

bewildered his

contemporaries

but, have since taken

their place alongside

other, French classics

of transgression such

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as Sade, Baudelaire,
Rimbaud. A unique
translation.
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The roots of
coincidence and
conspiracy in
American politics,
crime, and culture are
investigated in this
examination of the
connections between
religion, political
conspiracy, and

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Occultism. Readers

are presented with startling connections between Nobel

Prize-winning physicist Wolfgang Pauli, Carl Jung, and synchronicity; serial killers, multiple personality disorder, and demonic possession; and magic, surrealism, and mind control.

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Not a work of Penguin

speculative history, Ours Comite De

this exposé is Lautreamont

founded on primary

source material and

historical documents.

Fascinating secrets

are divulged

involving Hollywood

icons such as Marilyn

Monroe, David Lynch,

and Jane Fonda as

well as links between

the Cotton Club

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murders, the Penguin
Bluegrass conspiracy,
and the Son of Sam
cult.

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