

I Diari Della Kolyma Viaggio Ai Confini Spettrali Della Russia

One late-winter morning, a young man is cycling downhill to primary school when he encounters a peculiar man - as big as a mountain and as filthy as a garbage dump. After a brief conversation this earthy apparition endows him with a gift: an internal clock that allows him to see into the future and exist in the present at the same time. The young man becomes Timeskipper, seeing and foreseeing the epochal events of his era, from postwar reconstruction to the birth of television. These events are tenderly offset by his own personal experiences - love, jobs and adventures.

From the author of the award-winning *White Fever*, *Kolyma Diaries* is an excursion into one of the world's last remaining badlands, a place full of Gulag ghosts and living wrecks. All along the 2000 kilometres of the Kolyma highway, Bader is plied with vodka. He hears mesmerizing, sometimes devastating, tales of the journeys that brought his 'fellow travellers', the people who give him lifts, to this benighted land. This is a book about the descendants of prisoners eking out a living, of conmen and veterans and scrap iron dealers, of corrupt politicians and organised crime. Stories are told of sons given away, husbands who reappear after three decades, scholars who now survive by foraging for mushrooms and berries, sculptors who hoard the heads lopped off statues of Lenin, miners who dig up mass graves while looking for gold, and all the addicts, convicts, fallen heroes and even sportsmen who run away from their troubles and end up in the most remote region in Russia

An account by "the finest travel writer of the last century" of his journey through 1930s Spain in search of an ancestral tomb (*The New Yorker*). In the 1930s, Norman Lewis and his brother-in-law, Eugene Corvaja, journeyed to Spain to visit the family's ancestral tomb in Seville. Seventy years later, with evocative and engrossing prose, Lewis recounts the trip, taken on the brink of the Spanish Civil War.

Witnesses to the changing political climate and culture, Lewis and Corvaja travel through the countryside from Madrid to Seville by bus, car, train, and on foot, encountering many surprises along the way. Dodging the skirmishes that will later erupt into war, they immerse themselves in the local culture and landscape, marveling at the many enchantments of Spain during this pivotal time in its history.

Set in Macedonia immediately after World War 2, it tells the story of a group of children orphaned by the war and their life in an orphanage. Full of characters and incidents, the book presents a child's view of life that is both humorous and bleak and, by its end, very moving. At a metaphoric level, the novel presents a strong critique of the authoritarianism of both institutional life and the Communist system, and their inability to reconcile with the needs and nature of the individual. At the human level, *The Big Water* is a very positive and moving story of the emotional development of children, and of the fundamental and irreplaceable role of the mother. Readers will remember this story and its climax long after they have finished the book.

A SELECTION OF THE LOST BOOKS CLUB An exhilarating, fiercely honest, ultimately devastating book, *The Furies* confronts the claims of family and the lure of desire, the difficulties of independence, and the approach of death. Janet Hobhouse's final testament is beautifully written, deeply felt, and above all utterly alive.

Boris Pahor spent the last fourteen months of World War II as a prisoner and medic in the Nazi camps at Bergen-Belsen, Harzungen, Dachau and Natzweiler-Struthof. Twenty years later, as he visited the preserved remains of a camp, his experiences came back to him: the emaciated prisoners; the ragged, zebra-striped uniforms; the infirmary reeking of dysentery and death. *Necropolis* is Pahor's stirring account of providing medical aid to prisoners in the face of the utter brutality of the camps – and coming to terms with the guilt of surviving when millions did not. It is a classic account of the Holocaust and a powerful act of remembrance.

The crew and officers of a Soviet fishing trawler, a microcosm of Russian society, face the perils of a fierce storm

I Burn Paris has remained one of Poland's most uncomfortable masterstrokes of literature since its initial and controversial serialization by Henri Barbusse in 1928 in *l'Humanité* (for which Jasie?ski was deported for disseminating subversive literature). It tells the story of a disgruntled factory worker who, finding himself on the streets, takes the opportunity to poison Paris's water supply. With the deaths piling up, we encounter Chinese communists, rabbis, disillusioned scientists, embittered Russian émigrés, French communards and royalists, American millionaires and a host of others as the city sections off into ethnic enclaves and everyone plots their route of escape. At the heart of the cosmopolitan city is a deep-rooted xenophobia and hatred - the one thread that binds all these groups together. As Paris is brought to ruin, Jasienski issues a rallying cry to the downtrodden of the world, mixing strains of "The Internationale" with a broadcast of popular music. With its montage strategies reminiscent of early avant-garde cinema and fist-to-the-gut metaphors, *I Burn Paris* has lost none of its vitality and vigor. Ruthlessly dissecting various utopian fantasies, Jasienski is out to disorient, and he has a seemingly limitless ability to transform the Parisian landscape into the product of disease-addled minds. An exquisite example of literary Futurism and Catastrophism, the novel presents a filthy, degenerated world where factories and machines have replaced the human and economic relationships have turned just about everyone into a prostitute. Yet rather than cliché and simplistic propaganda, there is an immediacy to the writing, and the modern metropolis is starkly depicted as only superficially cosmopolitan, as hostile and animalistic at its core. This English translation of *I Burn Paris* fills a major gap in the availability of works from the interwar Polish avant-garde, an artistic phenomenon receiving growing attention of late.

Built on an inverted forest, paved with a tortoiseshell of boulders, Venice is a maze of tiny alleys, bridges and squares. Tiziano Scarpa wanders through the city, recounting the customs and secrets that only Venetians know. With everything from practical advice for aspiring Venetian lovers to hints at where to find the best bacaro, Scarpa waves the tourist in the right direction and, without naming a single restaurant, hotel or bar, relates the secret language needed to experience the real Venice. So ignore the street signs - why fight the labyrinth? Venice, the fish, is ready to swallow you whole.

This is the first unexpurgated English edition of Curzio Malaparte's legendary work *The Skin*. The book begins in 1943, with Allied forces cementing their grip on the devastated city of Naples. The sometime Fascist and ever-resourceful Curzio Malaparte is working with the Americans as a liaison officer. He looks after Colonel Jack Hamilton, "a Christian gentleman . . . an American in the noblest sense of the word," who speaks French and cites the classics and holds his nose as the two men tour the squalid streets of a city in ruins where liberation is only another word for desperation. Veterans of the disbanded Italian army beg for work. A rare specimen from the city's famous aquarium is served up at a ceremonial dinner for high Allied officers. Prostitution is rampant. The smell of death is everywhere. Subtle, cynical, evasive, manipulative, unnerving, always astonishing, Malaparte is a supreme artist of the unreliable, both the product and the prophet of a world gone rotten to the core.

Warned by a Hong Kong fortune-teller not to risk flying for a whole year, Tiziano Terzani — a vastly experienced Asia correspondent — took what he called "the first step into an unknown world. . . . It turned out to be one of the most extraordinary years I have ever spent: I was marked for death, and instead I was reborn." Traveling by foot, boat, bus, car, and train, he visited Burma,

Thailand, Laos, Cambodia, Vietnam, China, Mongolia, Japan, Indonesia, Singapore, and Malaysia. Geography expanded under his feet. He consulted soothsayers, sorcerers, and shamans and received much advice — some wise, some otherwise — about his future. With time to think, he learned to understand, respect, and fear for older ways of life and beliefs now threatened by the crasser forms of Western modernity. He rediscovered a place he had been reporting on for decades. And it reinvigorated him. The result is an immensely engaging, insightful, and idiosyncratic journey, filled with unexpected delights and strange encounters. A bestseller and major prizewinner in Italy, *A Fortune-Teller Told Me* is a powerful warning against the new missionaries of materialism.

Ryszard Kapuscinski's last book, *The Soccer War* -a revelation of the contemporary experience of war -- prompted John le Carre to call the author "the conjurer extraordinary of modern reportage." Now, in *Imperium*, Kapuscinski gives us a work of equal emotional force and evocative power: a personal, brilliantly detailed exploration of the almost unfathomably complex Soviet empire in our time. He begins with his own childhood memories of the postwar Soviet occupation of Pinsk, in what was then Poland's eastern frontier ("something dreadful and incomprehensible...in this world that I enter at seven years of age"), and takes us up to 1967, when, as a journalist just starting out, he traveled across a snow-covered and desolate Siberia, and through the Soviet Union's seven southern and Central Asian republics, territories whose individual histories, cultures, and religions he found thriving even within the "stiff, rigorous corset of Soviet power." Between 1989 and 1991, Kapuscinski made a series of extended journeys through the disintegrating Soviet empire, and his account of these forms the heart of the book. Bypassing official institutions and itineraries, he traversed the Soviet territory alone, from the border of Poland to the site of the most infamous gulags in far-eastern Siberia (where "nature pals it up with the executioner"), from above the Arctic Circle to the edge of Afghanistan, visiting dozens of cities and towns and outposts, traveling more than 40,000 miles, venturing into the individual lives of men, women, and children in order to Understand the collapsing but still various larger life of the empire. Bringing the book to a close is a collection of notes which, Kapuscinski writes, "arose in the margins of my journeys" -- reflections on the state of the ex-USSR and on his experience of having watched its fate unfold "on the screen of a television set...as well as on the screen of the country's ordinary, daily reality, which surrounded me during my travels." It is this "schizophrenic perception in two different dimensions" that enabled Kapuscinski to discover and illuminate the most telling features of a society in dire turmoil. *Imperium* is a remarkable work from one of the most original and sharply perceptive interpreters of our world -- galvanizing narrative deeply informed by Kapuscinski's limitless curiosity and his passion for truth, and suffused with his vivid sense of the overwhelming importance of history as it is lived, and of our constantly shifting places within it.

Pim is a baby aardvark - or at least he thinks he is. But what does that mean? When he finds out that he cannot climb trees or dig deep burrows, he feels a little disappointed. But, as time goes by, he realises that being an aardvark isn't so bad after all.

No one in their right mind travels across Siberia in the middle of winter in a modified Russian jeep, with only a CD player (which breaks on the first day) for company. But Jacek Hugo-Bader is no ordinary traveler. As a fiftieth birthday present to himself, Jacek Hugo-Bader sets out to drive from Moscow to Vladivostok, traversing a continent that is two and a half times bigger than America, awash with bandits, and not always fully equipped with roads. But if his mission sounds deranged it is in keeping with the land he is visiting. For Siberia is slowly dying — or, more accurately, killing itself. This is a traumatized post-Communist landscape peopled by the homeless and the hopeless: alcoholism is endemic, as are suicides, murders, and deaths from AIDS. As he gets to know these communities and speaks to the people, Hugo-Bader discovers a great deal of tragedy, but also dark humor to be shared amongst the reindeer shepherds, the former hippies, the modern-day rappers, the homeless and the sick, the shamans, and the followers of 'one of the six Russian Christs,' just one of the many arcane religions that flourish in this isolated, impossible region.

' "Of course, no one would want to say anything about a girl like this that's missing..." ' Malice, paranoia and creeping dread lie beneath the surface of ordinary American life in these chilling miniature masterworks of unease. Penguin Modern: fifty new books celebrating the pioneering spirit of the iconic Penguin Modern Classics series, with each one offering a concentrated hit of its contemporary, international flavour. Here are authors ranging from Kathy Acker to James Baldwin, Truman Capote to Stanislaw Lem and George Orwell to Shirley Jackson; essays radical and inspiring; poems moving and disturbing; stories surreal and fabulous; taking us from the deep South to modern Japan, New York's underground scene to the farthest reaches of outer space.

Bestselling author and master storyteller Simon Sebag Montefiore's gripping, moving and highly acclaimed novels of love and war, betrayal, espionage and terror - gathered here for the first time in one compelling volume. *Sashenka* It is winter 1916 in the tsar's wartime capital St Petersburg and the beautiful and headstrong Sashenka Zeitlin plays a dangerous game of conspiracy and seduction. Twenty years on, she is a perfect Communist wife and mother who risks everything for a forbidden love affair with a pleasure loving writer which will have devastating consequences. *Sashenka's* story lies hidden for half a century until a young historian goes deep into Stalin's private archives and uncovers a heartbreaking story of passion, betrayal, and unexpected heroism. *Red Sky at Noon* Imprisoned for a crime he did not commit, Benya Golden joins a penal battalion to fight the invading Nazis and enrolls in a cavalry unit of criminals and Cossacks sent on a desperate ride across the sweltering grasslands of southern Russia. Switching between the cruel war and Stalin's secrets in the Kremlin, Benya's affair with an Italian nurse is the heart of this epic story of passion, bravery and survival where betrayal and death are constant companions, – and love, however fleeting and doomed, offers a glimmer of redemption. *One Night in Winter* As Stalin and his courtiers celebrate victory over Hitler, the teenage children of two of Russia's top leaders are found dead. An investigation begins in their elite school, teenagers and children are arrested and forced to testify against their friends and their parents. The terrifying inquiry soon unveils illicit love affairs and family secrets in a world where the smallest mistakes can be punished by death. Bryson brings his unique brand of humour to travel writing as he shoulders his backpack, keeps a tight hold on his wallet and heads for Europe. Travelling with Stephen Katz--also his wonderful sidekick in *A Walk in the Woods*--he wanders from Hammerfest in the far north, to Istanbul on the cusp of Asia. As he makes his way round this

incredibly varied continent, he retraces his travels as a student twenty years before with caustic hilarity.

Gerhard Bast was found shot in an abandoned bunker in northern Italy in April 1947. A middle-ranking SS officer and an early member of the Nazi Party, Bast had been on the run since the end of the war after being involved in atrocities in Slovakia. In attempting to piece together his father's life, Martin Pollack assembles the memories of family and friends, carefully reconstructing their lives. Pollack digs deeply into the archives and travels to the places important in the history of the Bast family and in his father's Nazi career. A provocative and devastating memoir which also reveals Europe's darkest past.

On the 100th anniversary of the Russian Revolution, the epic story of an enormous apartment building where Communist true believers lived before their destruction *The House of Government* is unlike any other book about the Russian Revolution and the Soviet experiment. Written in the tradition of Tolstoy's *War and Peace*, Grossman's *Life and Fate*, and Solzhenitsyn's *The Gulag Archipelago*, Yuri Slezkine's gripping narrative tells the true story of the residents of an enormous Moscow apartment building where top Communist officials and their families lived before they were destroyed in Stalin's purges. A vivid account of the personal and public lives of Bolshevik true believers, the book begins with their conversion to Communism and ends with their children's loss of faith and the fall of the Soviet Union. Completed in 1931, the House of Government, later known as the House on the Embankment, was located across the Moscow River from the Kremlin. The largest residential building in Europe, it combined 505 furnished apartments with public spaces that included everything from a movie theater and a library to a tennis court and a shooting range. Slezkine tells the chilling story of how the building's residents lived in their apartments and ruled the Soviet state until some eight hundred of them were evicted from the House and led, one by one, to prison or their deaths. Drawing on letters, diaries, and interviews, and featuring hundreds of rare photographs, *The House of Government* weaves together biography, literary criticism, architectural history, and fascinating new theories of revolutions, millennial prophecies, and reigns of terror. The result is an unforgettable human saga of a building that, like the Soviet Union itself, became a haunted house, forever disturbed by the ghosts of the disappeared.

A rediscovered Italian masterpiece chronicling the author's experience as an infantryman, newly translated and reissued to commemorate the centennial of World War I. Taking its place alongside works by Ernst Jünger, Robert Graves, and Erich Maria Remarque, Emilio Lussu's memoir is one of the most affecting accounts to come out of the First World War. A classic in Italy but virtually unknown in the English-speaking world, it reveals, in spare and detached prose, the almost farcical side of the war as seen by a Sardinian officer fighting the Austrian army on the Asiago plateau in northeastern Italy, the alpine front so poignantly evoked by Ernest Hemingway in *A Farewell to Arms*. For Lussu, June 1916 to July 1917 was a year of continuous assaults on impregnable trenches, absurd missions concocted by commanders full of patriotic rhetoric and vanity but lacking in tactical skill, and episodes often tragic and sometimes grotesque, where the incompetence of his own side was as dangerous as the attacks waged by the enemy. A rare firsthand account of the Italian front, Lussu's memoir succeeds in staging a fierce indictment of the futility of war in a dry, often ironic style that sets his tale wholly apart from the Western Front of Remarque and adds an astonishingly modern voice to the literature of the Great War.

Le parole non dette rivelano molto di più di quelle che si sceglie di pronunciare. Mondi diversi, incubi o sogni, gesti mancati, scelte ancora inesplorate, felicità senza voce sono i sottili confini attorno a cui si muovono queste brevi narrazioni. Sorta di dialoghi mancati in cui la voce narrante si rivolge all'ipotetico interlocutore rivelando i sentimenti più segreti, le sfumature e la forza delle sensazioni più vive. Amanti, figli, genitori, bambini ma anche luoghi e paesaggi mettono in moto le storie che si aprono tutte con la medesima frase: Non ti ho detto. Non ti ho detto che mi hai commossa, non ti ho detto che ti amo, non ti ho detto che non capisco, non ti ho detto che sono brutta... Un ritornello che ritma e lega tra loro racconti molto diversi per ambientazione e per intensità. Così un ragazzo si rivolge all'amico, un vecchio al nipote, una amante all'amato, una signora al mendicante incontrato sulla via di casa, una moglie alla casa che l'aspetta. Sono voci che non prevedono una risposta ma che definiscono e includono l'altro nel loro stesso monologare. Attraverso una scrittura stringata ed essenziale, in ogni storia si rivelano altre vite possibili, occasioni perdute, fortunate coincidenze.

Released posthumously, Ginzburg's memoirs chronicle the eighteen years she spent in Eastern Siberia, a victim of one of Stalin's early purges, and describe the abiding love of her husband that sustained her over the years

Clarice Bean, aspiring actress and author, unsuccessfully tries to avoid getting into trouble as she attempts to help a friend in need by following the rules of the fictional, "exceptionordinarily" spy, Ruby Redfort.

The 1920 Diary is the most significant contemporary account of the tragedy of Eastern European Jewry during this period. The Diary also yields important insights into Babel's personal evolution, showing his youthful curiosity and his anguish as, frequently concealing his own Jewish identity, he mingled with the victimized Jews of the region's shtetls and with his Cossack comrades. Finally, the Diary sheds light on Babel's artistic development, revealing the path from observations recorded in excitement and despair to the painstakingly crafted narratives of the Red Cavalry cycle.

The author initially intended to call this novel, "The Lyrical Age." The lyrical age, according to Kundera, is youth, and this novel, above all, is an epic of adolescence; an ironic epic that tenderly erodes sacred values: childhood, motherhood, revolution, and even poetry. Jaromil is in fact a poet. His mother made him a poet and accompanies him (figuratively) to his love bed and (literally) to his deathbed. A ridiculous and touching character, horrifying and totally innocent ("innocence with its bloody smile"), Jaromil is at the same time a true poet. He's no creep, he's Rimbaud. Rimbaud entrapped by the communist revolution, entrapped in a somber farce.

The harrowing tale of British explorer Ernest Shackleton's 1914 attempt to reach the South Pole, one of the greatest adventure stories of the modern age. In August 1914, polar explorer Ernest Shackleton boarded the *Endurance* and set sail for Antarctica, where he planned to cross the last uncharted continent on foot. In January 1915, after battling its way through a thousand miles of pack ice and only a day's sail short of its destination, the *Endurance* became locked in an island of ice. Thus began the legendary ordeal of Shackleton and his crew of twenty-seven men. When their ship was finally crushed between two ice floes, they attempted a near-impossible journey over 850 miles of the South Atlantic's heaviest seas to the closest outpost of civilization. In *Endurance*, the definitive account of Ernest Shackleton's fateful trip, Alfred Lansing brilliantly narrates the harrowing and miraculous voyage that has defined heroism for the modern age.

'The best thriller I've ever read.' Philip Pullman *Kolymsky Heights*. A Siberian permafrost hell lost in endless night, the perfect setting for an underground Russian research station. It's a place so secret it doesn't officially exist; once there, the scientists are forbidden to leave. But one scientist is desperate to get a message to the outside world. So desperate, he sends a plea across the wilderness to the West in order to summon the one man alive capable of achieving the impossible... 'Excellent... *Kolymsky Heights* is up there with *The Silence of the Lambs*, *Casino Royale* and *Smiley's People*.' Toby Young, *Spectator* 'A breathless story of fear and courage.' *Daily Telegraph*

A Dazzling Russian travelogue from the bestselling author of *Great Plains* In his astonishing new work, Ian Frazier, one of our greatest and most entertaining storytellers, trains his perceptive, generous eye on Siberia, the storied expanse of Asiatic Russia whose grim renown is but one explanation among hundreds for the region's fascinating, enduring appeal. In *Travels in Siberia*, Frazier reveals Siberia's role in history—its science, economics, and politics—with great passion and enthusiasm, ensuring that we'll never think about it in the same way again. With great empathy and epic sweep, Frazier tells the stories of Siberia's most famous exiles, from the well-known—Dostoyevsky, Lenin (twice), Stalin (numerous times)—to the lesser known (like Natalie Lopukhin, banished by the empress for copying her dresses) to those who experienced unimaginable suffering in Siberian camps under the Soviet regime, forever immortalized by Aleksandr Solzhenitsyn in *The Gulag Archipelago*. *Travels in Siberia* is also a unique chronicle of Russia since the end of the Soviet Union, a personal account of adventures among Russian friends and acquaintances, and, above all, a unique, captivating, totally Frazierian take on what he calls the "amazingness" of Russia—a country that, for all its tragic history, somehow still manages to be funny. *Travels in Siberia* will undoubtedly take its place as one of the twenty-first century's indispensable contributions to the travel-writing genre.

October 2011. While West Berlin enjoys all the trappings of capitalism, on the crowded, polluted, Eastern side of the Wall, the GDR is facing bankruptcy. The ailing government's only hope lies in economic talks with the West, but then an ally of the GDR's chairman is found murdered – and all the clues suggest that his killer came from within the Stasi. Detective Martin Wegener is assigned to the case, but, with the future of East Germany hanging over him, Wegener must work with the West German police if he is to find the killer, even if it means investigating the Stasi themselves. It is a journey that will take him from Stasi meeting rooms to secret prisons as he begins to unravel the identity of both victim and killer, and the meaning of the mysterious Plan D. *Plan D* is a gripping thriller and a thought-provoking alternative history in the vein of Robert Harris's *Fatherland* and John le Carré's *The Spy Who Came in from the Cold*.

In 1934, with World War II on the horizon, writer Jacob Glatstein (1896–1971) traveled from his home in America to his native Poland to visit his dying mother. One of the foremost Yiddish poets of the day, he used his journey as the basis for two highly autobiographical novellas (translated as *The Glatstein Chronicles*) in which he intertwines childhood memories with observations of growing anti-Semitism in Europe. Glatstein's accounts "stretch like a tightrope across a chasm," writes preeminent Yiddish scholar Ruth Wisse in the Introduction. In *Book One, Homeward Bound*, the narrator, Yash, recounts his voyage to his birthplace in Poland and the array of international travelers he meets along the way. *Book Two, Homecoming at Twilight*, resumes after his mother's funeral and ends with Yash's impending return to the United States, a Jew with an American passport who recognizes the ominous history he is traversing. *The Glatstein Chronicles* is at once insightful reportage of the year after Hitler came to power, a reflection by a leading intellectual on contemporary culture and events, and the closest thing we have to a memoir by the boy from Lublin, Poland, who became one of the finest poets of the twentieth century.

A little known backwater of the history of the Great War is vividly rendered by a great story-teller - the central characters and events of this book are based on fact, but their surroundings and experiences are richly drawn from the author's imagination and detailed research.

It is not necessary to say much about this tailor; but, as it is the custom to have the character of each personage in a novel clearly defined, there is no help for it, so here is Petrovitch the tailor. At first he was called only Grigoriy, and was some gentleman's serf; he commenced calling himself Petrovitch from the time when he received his free papers, and further began to drink heavily on all holidays, at first on the great ones, and then on all church festivities without discrimination, wherever a cross stood in the calendar.

I diari della Kolyma. Viaggio ai confini spettrali della Russia Razione KQuello che non ti ho detto Baldini & Castoldi

As mysterious as its beautiful, as forbidding as it is populated with warm-hearted people, Syberia is a land few Westerners know, and even fewer will ever visit. Traveling alone, by train, boat, car, and on foot, Colin Thubron traversed this vast territory, talking to everyone he encountered about the state of the beauty, whose natural resources have been savagely exploited for decades; a terrain tainted by nuclear waste but filled with citizens who both welcomed him and fed him—despite their own tragic poverty. From Mongolia to the Arctic Circle, from Rasputin's village in the west through tundra, taiga, mountains, lakes, rivers, and finally to a derelict Jewish community in the country's far eastern reaches, Colin Thubron penetrates a little-understood part of the world in a way that no writer ever has.

It is estimated that some three million people died in the Soviet forced-labour camps of Kolyma, in the northeastern area of Siberia. Shalamov himself spent seventeen years there, and in these stories he vividly captures the lives of ordinary people caught up in terrible circumstances, whose hopes and plans extended to further than a few hours This new enlarged edition combines two collections previously published in the United States as *Kolyma Tales* and *Graphite*.

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