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The Whisperers is a triumphant act of recovery. In this powerful work of history, Orlando Figes chronicles the private history of family life during the violent and repressive reign of Josef Stalin. Drawing on a vast collection of interviews and archives, The Whisperers re-creates the anguish of family members turned against one another—of the paranoia, alienation, and treachery that poisoned private life in Russia for generations.

The Whisperers: Private Life in Stalin's Russia by Orlando ...

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The Whisperers: Private Life in Stalin's Russia. The Whisperers. : Orlando Figes. Penguin UK, Sep 4, 2008 - History - 784 pages. 14 Reviews. Drawing on a huge range of sources - letters, memoirs,...

The Whisperers: Private Life in Stalin's Russia - Orlando

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The Whisperers: Private Life in Stalins Russia: Book Format: Hardcover: Number Of Pages: 739 pages: First Published in: October 4th 2007: Latest Edition: November 13th 2007: ISBN Number: 9780805074611: Language: English: Awards: The Royal Society of Literature Ondaatje Prize Nominee (2008), Samuel Johnson Prize for Non-Fiction Nominee (2008) category:

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“The Whisperers” comes at an opportune moment, when the generation of survivors — people born between 1917 and 1925 — is dying out and a post-Soviet government is trying to burnish the ...

The Whisperers: Private Life in Stalin’s Russia - Orlando

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This represents a unique collection of documents and testimony about private life in the Stalin period, reflecting the interior world of ordinary families and individuals. A selection of these archives, transcripts and sound extracts of the interviews, and English translations of some of the transcripts can be accessed on this site.

Orlando Figes [The Whisperers: Private Life in Stalin's ...

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Compare the excerpts from Fahrenheit 451 and The Whisperers: Private Life in Stalin's Russia. Using textual evidence from both selections, explore how both authors illustrate that the utopian visions of totalitarian states can, in practice, lead to an experience of dystopia for the people. Be sure to identify the central or main idea of each

Compare the excerpts from Fahrenheit 451 and The ...
The Whisperers (Hardcover) Private Life in Stalin's Russia. By Orlando Figes. Metropolitan Books, 9780805074611, 784pp. Publication Date: November 13, 2007. Other Editions of This Title: Paperback (11/25/2008) MP3 CD (12/11/2018) Paperback (9/1/2008)

The Whisperers: Private Life in Stalin's Russia ...
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Q. Order the events as they take place in paragraph 1 of the excerpt: Officials arrive to take the Rublyova children to an orphanage. Klavdiia Rublyova helps to sell the family's remaining possessions.

THE WHISPERERS | Literature Quiz - Quizizz

A vast panoramic portrait of a society in which everyone spoke in whispers—whether to protect their families and friends, or to inform upon them—The Whisperers is a gripping account of... More... From the award-winning author of A People's Tragedy and Natasha's Dance , a landmark account of what private life was like for Russians in the worst years of

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Soviet repression

The Whisperers | Orlando Figes | Macmillan

A vast panoramic portrait of a society in which everyone spoke in whispers—whether to protect their families and friends, or to inform upon them—The Whisperers is a gripping account of lives lived in impossible times.

?The Whisperers en Apple Books

A vast panoramic portrait of a society in which everyone spoke in whispers—whether to protect their families and friends, or to inform upon them—The Whisperers is a gripping account of lives lived in impossible times.

Drawing on a huge range of sources - letters, memoirs, conversations - Orlando Figes tells the story of how Russians tried to endure life under Stalin. Those who shaped the political system became, very frequently, its victims. Those who were its victims were frequently quite blameless. The Whisperers recreates the sort of maze in which Russians found themselves, where an unwitting wrong turn could either destroy a family or, perversely, later save it: a society in which everyone spoke in whispers - whether to protect themselves, their families, neighbours or friends - or to inform on them.

Provides a portrait of everyday Russian life during the repression of the Stalin years, analyzing the regime's effect on people's personal lives as they struggled to survive in the midst of the fear, mistrust, betrayal, and compromise of the world in which

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Swept up in the maelstrom of Stalin's Great Terror of 1937-1938, nearly a million people died. Most were ordinary citizens who left no records and as a result have been completely forgotten. This book is the first to attempt to retrieve their stories and reconstruct their lives, drawing upon recently declassified archives of the former Soviet Secret Police in Kiev. Hiroaki Kuromiya uncovers in the archives the hushed voices of the condemned, and he chronicles the lives of dozens of individuals who shared the same dehumanizing fate: all were falsely arrested, executed, and dumped in mass graves. Kuromiya investigates the truth behind the fabricated records, filling in at least some of the details of the lives and deaths of ballerinas, priests, beggars, teachers, peasants, workers, soldiers, pensioners, homemakers, fugitives, peddlers, ethnic Russians, Ukrainians, Poles, Germans, Koreans, Jews, and others. In recounting the extraordinary stories gleaned from the secret files, Kuromiya not only commemorates the dead and forgotten but also proposes a new interpretation of Soviet society that provides useful insights into the enigma of Stalinist terror.

A heroic love story and an unprecedented inside view of one of Stalin's most notorious labor camps, based on a remarkable cache of letters smuggled in and out of the Gulag "I went to get the letters for our friends, and couldn't help but feel a little envious, I didn't expect anything for myself. And suddenly—there was my name, and, as if it was alive, your handwriting." In 1946, after five years as a prisoner—first as a Soviet POW in Nazi concentration camps, then as a deportee (falsely accused of treason) in the Arctic Gulag—twenty-nine-year-old Lev Mishchenko unexpectedly received a letter from Sveta, the sweetheart he had hardly dared hope was still alive. Amazingly, over the next eight years the lovers managed to exchange more than 1,500 messages, and even

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to smuggle Sveta herself into the camp for secret meetings. Their recently discovered correspondence is the only known real-time record of life in Stalin's Gulag, unmediated and uncensored. Orlando Figes, "the great storyteller of modern Russian historians" (Financial Times), draws on Lev and Sveta's letters as well as KGB archives and recent interviews to brilliantly reconstruct the broader world in which their story unfolded. With the powerful narrative drive of a novel, *Just Send Me Word* reveals a passion and endurance that triumphed over the tragic forces of history.

From the preface Many historians outside the Soviet Union have sought to explain why the Bolsheviks won the civil war. Some have focused on the military history of 1918-20. Others have connected the victory of the Red Army to the growth of the Soviet State. But none has made a detailed study of the relationship between the Bolsheviks and the peasantry, the overwhelming majority of the Russian population, during the formative years of the Soviet regime. None has seriously investigated the ways in which the Bolshevik victory was made possible by the transformation of the Russian countryside in the years leading up to and during the revolution. That is the purpose of this book.

History on a grand scale--an enchanting masterpiece that explores the making of one of the world's most vibrant civilizations *A People's Tragedy*, wrote Eric Hobsbawm, did "more to help us understand the Russian Revolution than any other book I know." Now, in *Natasha's Dance*, internationally renowned historian Orlando Figes does the same for Russian culture, summoning the myriad elements that formed a nation and held it together. Beginning in the eighteenth century with the building of St. Petersburg--a "window on the West"--and culminating with the challenges posed to Russian identity by

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the Soviet regime, Figes examines how writers, artists, and musicians grappled with the idea of Russia itself--its character, spiritual essence, and destiny. He skillfully interweaves the great works--by Dostoevsky, Stravinsky, and Chagall--with folk embroidery, peasant songs, religious icons, and all the customs of daily life, from food and drink to bathing habits to beliefs about the spirit world. Figes's characters range high and low: the revered Tolstoy, who left his deathbed to search for the Kingdom of God, as well as the serf girl Praskovya, who became Russian opera's first superstar and shocked society by becoming her owner's wife. Like the European-schooled countess Natasha performing an impromptu folk dance in Tolstoy's War and Peace, the spirit of "Russianness" is revealed by Figes as rich and uplifting, complex and contradictory--a powerful force that unified a vast country and proved more lasting than any Russian ruler or state.

Unrivalled in scope and brimming with human drama, A People's Tragedy is the most vivid, moving and comprehensive history of the Russian Revolution available today. 'A modern masterpiece' Andrew Marr 'The most moving account of the Russian Revolution since Doctor Zhivago' Independent Opening with a panorama of Russian society, from the cloistered world of the Tsar to the brutal life of the peasants, A People's Tragedy follows workers, soldiers, intellectuals and villagers as their world is consumed by revolution and then degenerates into violence and dictatorship. Drawing on vast original research, Figes conveys above all the shocking experience of the revolution for those who lived it, while providing the clearest and most cogent account of how and why it unfolded. Illustrated with over 100 photographs and now including a new introduction that reflects on the revolution's centennial legacy, A People's

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Tragedy is a masterful and definitive record of one of the most important events in modern history.

An Economist Best Book of the Year A Financial Times Best Book of the Year Winner of the the Pushkin House Russian Book Prize Finalist for the Lionel Gelber Prize An Amazon Best Book of the Month (History) One of the world's leading scholars offers a fresh interpretation of the linked origins of World War I and the Russian Revolution "Lieven has a double gift: first, for harvesting details to convey the essence of an era and, second, for finding new, startling, and clarifying elements in familiar stories. This is history with a heartbeat, and it could not be more engrossing."—Foreign Affairs World War I and the Russian Revolution together shaped the twentieth century in profound ways. In *The End of Tsarist Russia*, acclaimed scholar Dominic Lieven connects for the first time the two events, providing both a history of the First World War's origins from a Russian perspective and an international history of why the revolution happened. Based on exhaustive work in seven Russian archives as well as many non-Russian sources, Dominic Lieven's work is about far more than just Russia. By placing the crisis of empire at its core, Lieven links World War I to the sweep of twentieth-century global history. He shows how contemporary hot issues such as the struggle for Ukraine were already crucial elements in the run-up to 1914. By incorporating into his book new approaches and comparisons, Lieven tells the story of war and revolution in a way that is truly original and thought-provoking.

From the "master of historical narrative" (Financial Times), a dazzling, richly detailed, panoramic work—the first to document the genesis of a continent-wide European culture. The nineteenth century in Europe was a time of

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unprecedented artistic achievement. It was also the first age of cultural globalization—an epoch when mass communications and high-speed rail travel brought Europe together, overcoming the barriers of nationalism and facilitating the development of a truly European canon of artistic, musical, and literary works. By 1900, the same books were being read across the continent, the same paintings reproduced, the same music played in homes and heard in concert halls, the same operas performed in all the major theatres. Drawing from a wealth of documents, letters, and other archival materials, acclaimed historian Orlando Figes examines the interplay of money and art that made this unification possible. At the center of the book is a poignant love triangle: the Russian writer Ivan Turgenev; the Spanish prima donna Pauline Viardot, with whom Turgenev had a long and intimate relationship; and her husband Louis Viardot, an art critic, theater manager, and republican activist. Together, Turgenev and the Viardots acted as a kind of European cultural exchange—they either knew or crossed paths with Delacroix, Berlioz, Chopin, Brahms, Liszt, the Schumanns, Hugo, Flaubert, Dickens, and Dostoyevsky, among many other towering figures. As Figes observes, nearly all of civilization's great advances have come during periods of heightened cosmopolitanism—when people, ideas, and artistic creations circulate freely between nations. Vivid and insightful, *The Europeans* shows how such cosmopolitan ferment shaped artistic traditions that came to dominate world culture.

Increasingly, business leaders are tasked with developing new products, services, and business models that minimize environmental impact while driving economic growth. It's a tall order—and a call that is only getting louder. In *Can Business Save the Earth?*, Michael Lenox and Aaron Chatterji explain

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just how the private sector can help. Many believe that markets will inevitably demand sustainable practices and force them to emerge. But Lenox and Chatterji see it differently. Based on more than a decade of research and work with companies, they argue that a bright green future is only possible with dramatic innovation across multiple sectors at the same time. To achieve this, a broader ecosystem of players—including inventors, executives, customers, investors, activists, and governments—all must play a role. The book outlines how and the extent to which each group can serve as a driver of green growth. Then, Lenox and Chatterji identify where economic incentives currently exist, or could exist with institutional change, and ultimately address the larger question of how far well-coordinated efforts can take us in addressing the current environmental crisis.

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