



#### About the author:

**TATSIANA ZAMIROVSKAYA** is a writer, music critic and journalist from Minsk, Belarus who currently resides in Brooklyn, New York. She graduated with a degree in Journalism from Belarusian State University (2002) and received an MFA in Creative Writing from Bard College. Her journalistic works have been published in a variety of Belarusian, Russian and Ukrainian media outlets. In Belarus, she worked as a magazine editor (Jazz-Quad Magazine, Belarus, Doberman magazine), and as the arts and culture observer at Belagazeta, the most prominent Belarusian independent weekly newspaper. She also had a successful career as a music critic.

In 2015, Tatsiana moved to New York to earn her MFA at Bard College, where her thesis was an English-language novel-in-progress, *Silence Fiction*. In this project, she moved away from her native language, exploring the concepts of alienation and studying the effects of language insufficiency on memory, narration and representation.

Tatsiana presented excerpts from this work-in-progress were during readings at New York institutions such as Microscope Gallery (Brooklyn), How! happening gallery, Printed Matter bookstore, and Leslie Lohman's Museum of Gay and Lesbian Art. In 2018, Tatsiana won a fellowship from Macdowell Colony and, in 2019, was accepted to VCCA artist colony.

Tatsiana is the author of three Russian-language short stories collections: *Life Without Noise and Pain* (2010), *Sparrow River* (2010), and *The Land of Random Numbers* (2019), published by AST Publishing House in Moscow. Tatsiana's short stories have been published in Russian-language magazines worldwide. In September 2018 her short story *Honeyfast* was awarded the Gorchev Award, a prestigious Russian prize for short fiction. *The Deadnet*, her debut novel, received nominations for New Literature Award and The National Bestseller Prize in 2021.

#### *Selected Bibliography*

2021 — **The Deadnet**, *novel*

2019 — **The Land of Random Numbers**, *short stories*

2015 — **Sparrow River**, *short stories*

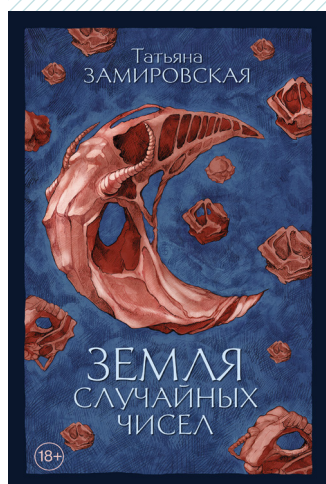
2010 — **Life Without Noise and Pain**, *short stories*

Shortlisted for the **National Bestseller Prize 2021**

Nominated for the **New Literature Award 2021**

**Gorchev Award 2018**

Gorchev Award 2018



Elena Shubina Publishing (AST)

Short stories, 2019, 2022

390 pp

Film rights optioned

## The Land of Random Numbers

Stephen King meets Ursula K. Le Guin and Philip K. Dick in this fascinating feast of the imagination.

Reminiscent of Black Mirror with a dark metaphysical twist, *The Land of Random Numbers* is a collection of 23 stories dwelling on the “what if?” question. What if people reincarnated back in time in whole clusters? How about a game of Mafia, but with real murders? What if you could pass the trials of the Last Judgment during your lifetime? What if David Bowie didn’t really die, and Joseph Beuys was not rescued and cared for by Crimean Tatars, but by teenage girls in a suburban summer home? What if you lost the ability to speak after a brain injury, but there was still a conscious and verbal part of your brain that claimed a different personality? What if a new virus emerges, intertwining humans and nature into a global mystical “biotext”? And what do you do if you start hearing voices, where one of them is Stalin, and the other is an incoherent half-mute desperate to communicate?

Zamirovskaya stories unravel in realities similar to ours, albeit with a touch of the fantastic. They evolve from themes of the mundane, bureaucracy, power and family. In this transformed universe, time travel is possible, the world can change in a blink of an eye, familiar

historical figures play completely different roles, and an ordinary game can become something much more threatening and sinister than ever imagined.

Tatsiana imbues her personal memories with the dark surrealism of totalitarian-era writing, ghost stories, and children’s folklore, creating spine-chilling, absurd narratives about distorted normativities, in which the surreal takes over and becomes the norm.

Much inspired by metaphysical realism, Tatsiana skillfully intertwines the ideas of quantum theory, neuroscience and biology to explore the nature of things in an attempt to look beyond reality as we know it, to achieve a multi-dimensional perception of the world.

With its poetic language, replete with exquisite metaphors and mesmerizing rhythms, this captivating book lures the reader into the glimmering net of universal existential questions. *The Land of Random Numbers* is a strikingly humane book about coming of age, violence, language deprivation and broken memory, withholding answers but offering vast spaces for contemplation.

### Selected quotes

The author of this book is a stalker. She has a unique optics that allows her to cross the borderline between the real and the other worlds as if no such border has ever existed. From the inside of the text there seems to be no such borderline for you either, and you get to understand how the universe works, and you always knew it, of course, but somehow forgot. And now you remember again.

**Yana Vagner**

*the internationally bestselling author of To the Lake*

Razor-sharp, whimsical yet lucid prose of Zamirovskaya takes the reader by hand and leads through the looking glass to reveal one’s real self. It is too late to close your eyes from fear and pretend you have not been there.

**Natalia Lomykina**

*Forbes.ru*

There’s something wrong here, but what? While life is similar to art — its coincidents and inconsistencies, hopeful occurrences and recurrent turns of fortune — the real art is never similar to life. Or maybe, it is, though, with its misleading optics, a curved beam of light. Here it is, this curve, a frighteningly recognizable unrecognition. Here is my briefcase returned, but

maybe this one is not mine, after all, and belongs to someone else — or maybe, I am that someone. Zamirovskaya peeks into the other world which is intervening with our world, just like Kharms’ messengers, causing sudden goosebumps all over the skin.

**Matvei Yankelevich**

*a poet and translator (New York)*

With every story, every episode, and word Zamirovskaya probes the world for its resistance, as a child first pokes with a stick what he is afraid to touch with his hands. Is it what it looks? And if different, is it good or evil, a truth or a lie? The answers often betray expectations, however, the author’s optimism makes her continue with the research. Indeed, we only live as long as we continue to ask questions.

**Anna Kozlova**

*the prize-winning author of F20*

Each story is a puzzle in the labyrinths of mirrors, but the text has nothing to do with a calculated narrative. Love and memory spring here through the basement of the universe, a living organism fuelled with heart beats of readers and the writer alike.

**Alexander Gavrilov**

*a publisher and critic*

English sample  
available

Longlisted for the **National Bestseller Prize 2021**

Nominated for the **New Literature Award 2021**



Elena Shubina Publishing (AST)

Novel, 2021

576 pp

Film rights optioned

## The Deadnet

An uprising literary star from Belarus comes with a startling anti-utopia about the digital world of dead consciousnesses — the Deadnet. This collective space concocted from individual memories is home to digital backup copies, each activated after a person's death. This anti-Matrix reality is striking, colorful, replete with memories, love and dreams-come-true. It's an ineffably beautiful world that's well worth... dying for.

The not-so-distant future. The vast majority of illnesses eradicated, human death is now caused mostly by virus outbreaks or terrorist attacks. As a coping mechanism, humanity develops a technology that creates digital copies of human consciousness. Individuals are allowed to create digital backups of themselves. Once they die, their digital copy is activated and can communicate with the world of living — but only with a limited number of family and friends. They are isolated from others, banned from interfering with the world of the living. To compensate for the copies' inevitable loneliness, the government decides to merge all of these dead people's personal contexts and memories, thus creating an internet of the dead, the Deadnet. There, digital copies can interact and even form relationships.

The protagonist, a woman in her mid-forties, wakes up “resurrected” — a copy — only to learn that she has been killed in a terrorist attack. She connects with her family and friends, but her loving husband, to her utter amazement, refuses to communicate with her. Her family is clearly avoiding the subject and, after a series of failed attempts, she is forced to give up. She meets A., one of the first “inhabitants” of Deadnet, and they start a relationship.

Deadnet inhabitants continue their struggle against “bioprivilege,” fighting for their rights to have a say in the real world. A revolution ensues. The dead invade the Internet of Things, taking over digital devices and appliances and wreaking havoc. This attempt is short lived. The government simply unplugs the Deadnet, cutting it off from the real world entirely. Their daring effort, however, is not entirely in vain: the dead are able to steal millions of backup copies of the living.

Among these stolen copies is an earlier copy of the protagonist's husband. Because this copy was created before his wife's death, the husband is totally shocked to find himself on the Deadnet and, what's more, to find his wife involved with another man.

To investigate the protagonist's death, the married couple hacks into the real world. There they discover the awful truth — the protagonist did not die in a terrorist attack. She was brutally murdered by her own husband, who is now in prison.

The murder investigation brings the protagonist to the headquarters of the Committee for the Insurrection

of the Dead. They can help her hack into the otherwise cut-off real world. She manages to reach the world in the shape of an airport departure board, a robotic dog and, even a clone of the dictator of a certain Eastern European country... She does this for the sake of the Deadnet — but also, secretly, for her own personal quest

While the protagonist's own investigation proves fruitless, she obtains a crucial piece of information: the government plans to turn off the Deadnet server. To shut it down completely. The Committee assigns the protagonist with a mission to enable the portal for Deadnet self-download.

In a final effort to solve her murder mystery, she decides to forge a portal not only into the real world, but also through time. She will travel to the time of her murder and witness the act — in the body of her own husband. Through her husband's eyes, she observes her “real” self fighting with her husband at a restaurant. As she rummages through his mind, however, she realizes that he has no — never had any — intention of killing her. But she also knows that if she leaves now, her real self won't die, and none of this would have happened. There would be no resurrected digital copy of herself, no A. and their love, no new friends. She never would have become the person she is now. Moreover, the Deadnet would simply cease to exist. Her death proves to be a key to the new world, and she has a choice to make.

This quantum detective thriller and metaphysical anti-utopia is a true delight for inquisitive minds. Tatsiana Zamirovskaya takes readers on a challenging journey into the philosophical cosmos of Nikolay Fyodorov and Boris Groys, filling her work with concepts from speculative realism, in the vein of Ray Brassier and Timothy Morton. In this witty page-turner, Zamirovskaya poses audacious existential questions. Is memory a gateway to eternity? How might the resurrection of the dead inform our understanding of free will? Is a digitalized consciousness living a “real” life? Zamirovskaya also invites the reader to dwell on social issues that have gained their bitter topicality these days: life in isolation, dictatorships, institutionalized ghettos, and — most of all — the ways in which we revolt.

English sample  
available





## The Deadnet

### Selected quotes

The Deadnet, it seems, is an important cultural evidence or a symptom of modern reflections on the concept of “one” behind the speech.

*Colta.ru*

The debut novel by a young writer from Belarus, Tatsiana Zamirovskaya, reads as a techno thriller of a Black Mirror type in the beginning, continues as a ghost mystery, but is ultimately none of the above. The protagonist carries out a rather painful investigation of her own death, and this research makes the novel the rarest attempt in today’s literature to search for a new approach to talk about life, death and the nature of things, in general.

*Galina Yuzefovich  
meduza.io*

In *The Deadnet*, a fantasy mystery thriller turns into a sequel to the popular essay *What Is It Like To Be a Bat* by Thomas Nagel, an American philosopher. Zamirovskaya develops his thesis — in her fiction world, it is not only living (or dead) people who have a form of individual consciousness, but also things, like a cactus or a stone. The novel’s universe becomes Borges’ *Mirror of Enigmas*, a system where each object carries a piece of information, and the signifier

merges with the signified. This all could make the text too high brow, but Zamirovskaya succeeds in coining a very lively world of the dead (the pun intended) and describes it with much humor.

*Prochtenie*

Everyone interested in the world’s current philosophical trends can find various up-to-date concepts to feed the inquisitive mind in Zamirovskaya’s novel. And it is not solely about philosophy, Zamirovskaya smartly introduces concepts and objects that will form the reality in the not-so-distant future. <...> Essentially, *The Deadnet* is not a space, where a story develops and characters interact — though the author draws both the plot and characters beautifully. The novel, in the end, becomes a platform for an intellectual exchange, a channel for the mind, heart and pure art.

*Anna Berseneva  
New Izvestia*

With her novel Zamirovskaya strongly claims a title of the Russian China Miéville. *The Deadnet* is to me the best novel of the year.

*Alexander Gavrilov  
a publisher and critic, for Vimbo audio publishing blog*

