



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 during readings at New York institutions such as Microscope Gallery (Brooklyn), How! Happening Gallery, Printed Matter bookstore, and Leslie Lohman Museum of Gay and Lesbian Art. In 2018, Tatsiana won a fellowship from the MacDowell Colony and, in 2019, was accepted to the VCCA artist colony.

Tatsiana is the author of three Russian-language short story 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 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 the New Literature Award and the National Bestseller Prize in 2021. Film rights to the novel have been optioned; the English-language film series is currently in development.

Selected Bibliography

- 2025 — **The Candles of Apocalypses**, *autofiction novel*
- 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*

Awards

- Shortlisted for **Andrei Belyi Award** 2022
- Shortlisted for **New Horizons Sci-Fi Award** 2022
- Shortlisted for **the New Literature Award** 2021, 2022
- Longlisted for **the Yasnaya Polyana Award** 2022
- Longlisted for **the National Bestseller Prize** 2020, 2021
- Dmitry Gorchev Best Short Story Award** 2018

Shortlisted for **New Horizons Sci-Fi Award 2022**

Longlisted for the **National Bestseller Prize 2021**

Shortlisted for the **New Literature Award 2021**

Longlisted for the **Yasnaya Polyana Award 2022**



Elena Shubina Publishing (AST)

Novel, 2021

576 pp

Translation rights

All rights available

Audio rights

Vimbo

Film rights optioned

**English translation
available**

The Deadnet

A literary star from Belarus presents a startling anti-utopia about the digital world of dead consciousnesses — *The Deadnet*. This collective space, constructed from individual memories, is home to digital backup copies, each activated after a person's death. This anti-Matrix reality is striking, vivid, and filled with memories, love, and dreams come true. It is an inefably beautiful world — one that's well worth dying for.

The not-so-distant future. Most illnesses have been eradicated, and human death is now caused primarily by virus outbreaks or terrorist attacks. As a coping mechanism, humanity develops technology that creates digital copies of human consciousness. Individuals can create digital backups of themselves, which are activated after death and can communicate with the living — but only with a limited number of family and friends. These copies are isolated from others and banned from interfering in the world of the living. To compensate for their inevitable loneliness, the government merges all the dead people's personal contexts and memories, creating an internet of the dead: the Deadnet. Here, digital copies can interact and even form relationships.

The protagonist, a woman in her mid-forties, wakes up “resurrected” as a copy, only to learn she was killed in a terrorist attack. She connects with her family and friends, but her loving husband astonishingly refuses to communicate with her. Her family avoids the subject, and after a series of failed attempts, she is forced to give up. She meets A., one of the first Deadnet inhabitants, and they begin a relationship.

Deadnet residents continue their struggle against “bioprivilege,” fighting for a voice in the real world. A revolution ensues: the dead invade the Internet of Things, taking over digital devices and appliances and wreaking havoc. The attempt is short-lived; the government unplugs the Deadnet, cutting it off from the real world. Yet their daring effort is not entirely in vain — the dead manage to steal millions of backup copies of the living.

Among these stolen copies is an earlier copy of the protagonist's husband. Because it was created before his wife's death, he is shocked to find himself on the Deadnet and even more stunned to discover his wife involved with another man. To investigate her own death, the married couple hacks into the real world and uncovers the awful truth: the protagonist did not die in a terrorist attack. She was brutally murdered by her husband, who is now in prison.

The murder investigation leads the protagonist to the headquarters of the Committee for

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

While her investigation proves fruitless, she uncovers a crucial piece of information: the government plans to shut down the Deadnet server completely. The Committee assigns her a mission to enable the portal for Deadnet self-download.

In a final effort to solve her murder mystery, she forges a portal not only into the real world but also through time. She travels to the moment of her murder and witnesses the act in the body of her own husband. Through his eyes, she observes her “real” self fighting him at a restaurant. As she rummages through his mind, she realizes he never intended to kill her. Yet she also knows that if she leaves now, her real self will survive, and none of the events that followed — her resurrection, her relationship with A., her new friends — would ever have happened. Moreover, the Deadnet itself would cease to exist. Her death proves to be the key to a new world, and she faces a choice.

This quantum detective thriller and metaphysical anti-utopia is a delight for inquisitive minds. Tatsiana Zamirovskaya takes readers on a challenging journey into the philosophical cosmos of Nikolay Fyodorov and Boris Groys, embedding 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 truly alive?

She also invites readers to dwell on pressing social issues: life in isolation, dictatorships, institutionalized ghettos, and — above all — the ways in which we revolt.





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.

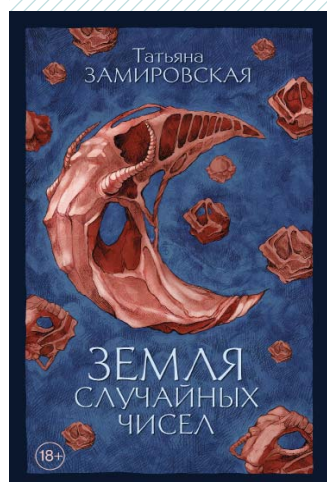
Alexander Gavrilov
a publisher and critic



Shortlisted for the New Literature Award 2021

Longlisted for the National Bestseller Prize 2020

Dmitry Gorchev Best Short Story Award 2018



Elena Shubina Publishing (AST)

Short stories, 2019, 2022

390 pp

Translation rights

All rights available

Film rights optioned

(now available)

English sample
available

The Land of Random Numbers

Stephen King meets Ursula K. Le Guin and Philip K. Dick in a 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 exploring 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, yet a conscious, verbal part of your brain claimed a different personality? What if a new virus emerged, intertwining humans and nature into a global mystical “biotext”? And what do you do if you start hearing voices, one of them Stalin, the other an incoherent half-mute desperate to communicate?

Zamirovskaya's 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 the blink of an eye, familiar historical figures play completely

different roles, and an ordinary game can become far 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 norms, in which the surreal overtakes and becomes the norm.

Much inspired by metaphysical realism, Tatsiana skillfully intertwines ideas from quantum theory, neuroscience, and biology to explore the nature of reality, attempting to look beyond what we know and achieve a multi-dimensional perception of the world. With poetic language, exquisite metaphors, and mesmerizing rhythms, this captivating book draws the reader into the glimmering net of universal existential questions.

The Land of Random Numbers is a strikingly humane work about coming of age, violence, language deprivation, and broken memory — offering no easy answers, but 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 Kharm's 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