

Title: Sorokin's Soteriology
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It can be argued that the subject of Vladimir Sorokin's oeuvre is salvation. From *Ochered'* to *Den' oprichnika*, Sorokin's characters seek out—through a transformative, often mystical experience—a new way of being. But rather than autonomous agents working out their personal salvation, Sorokin's heroes exist as a function of language, a wide range of Russian discourses, detailed exhaustively in their continuums, and ranging from most refined registers to most primitive. Groys, Genis, and Lipovetsky, among others, have interpreted Sorokin within the context Sots-Art aesthetics, while Aptekman, Deutschman, and Nazarenko point to the wider context of Sorokin's religious and mythological references to Judeo-Christian tradition. Both contexts—the local (Sots-Art) and the global (religious)—reveal Sorokin's intent on plumbing the varied strata of the Russian language in order to formulate ever-new versions of soteriology. This strategy is clearly evident through a comparative reading of *Roman* (1994), and *Liod* (2002), the two novels that serve as crucial posts in Sorokin's treatment of salvation. *Roman* is a compilation of nineteenth-century Russian novel clichés that conflates with the Old-testament story of the punishing angel. *Liod* is a re-interpretation of the New-testament messianic quest of saving the chosen.