

doesn't like corrupt authoritarianism, but he will not speak out against it, so long as it doesn't touch him personally" (297).

Several of the authors discuss the late Soviet period as well as the post-Soviet. Melville notes the extent to which the high hopes for democracy, which existed in Russia in 1989, have not been realized. He argues, however, against the dismissal of the ideas and ideals of the later perestroika years, viewing recent criticism of democracy and apologies for authoritarianism as part of a phase of development and not as an epitaph for democracy. Travin, in turn, makes good points about the difficulties of reforming the Soviet economy and on the mistakes of the Gorbachev era. But when he writes about the "Leninist principles" to which "the perestroika leadership of the country sincerely wished to return" (383), this shows little understanding of the evolution of Mikhail Gorbachev's thinking, while he was party general secretary, toward a social democratic conception of socialism that was far removed from Leninism. Moreover, criticisms of the limitations of the contested elections of 1989–90 are too easily made by those for whom such political pluralism was beyond their wildest dreams in 1985. Ultimately, though, Travin opts for a glass half-full evaluation of perestroika, and observes—rightly, I think—that "without Gorbachev's intention to change the country we would, even today, be continuing to live in the old Soviet system" (388). Whether he is correct in believing that this would be with a lower standard of living than that of the Soviet Union in the 1980s is more doubtful. A surviving Soviet leadership would likewise have benefited from the windfall that came Vladimir Putin's way with the sharp rise this century in energy prices.

In the book's final chapter, Mitrokhin notes how the appearance of nationalism as a mobilizing force, involving first thousands, and then millions, of people in the perestroika era, came as a shock "for the Soviet person" (415). There were, in fact, individuals in the Soviet Union who were aware of the latent power of nationalism, ready to take off in the unlikely event of a new tolerance being displayed by the authorities. But the strength of national sentiment did surprise and disconcert the Soviet leadership. Many western specialists on the Soviet Union were, as Mitrokhin notes (416–17), far less surprised. It is another example of the benefits of intellectual exchange between Russian and western scholars, a process that appears to be heading for a long intermission.

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Epochenumbruch? Literatur um 1800 im Russischen Reich. Ed. Petr Bukharkin and Ulrike Jekutsch. *Opera Slavica, Neue Folge*, vol. 68. Wiesbaden: Harrassowitz Verlag, 2021. vi, 218 pp. Notes. Bibliography. Index. Illustrations. Photographs. Figures. Tables. Maps. €68.00, hard bound.
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Epochenumbruch focuses on the literature and authors of the Russian empire during the oftentimes disorderly transition from baroque aesthetics to neoclassicism, sentimentalism, and pre-romanticism. Originating in a conference held in 2014 at the University of Greifswald, its collection of essays comprises four thematic nexuses: "Ideas and Concepts," "Transformation of Genres," "Authors," and "Cultures on the Imperial Periphery." Approximately two-thirds of its essays are in Russian, while the remainder are in German (with the exception of one in English). Helpfully, each essay is preceded by an abstract in a language other than the one in which it was written.

In the volume's introduction, Ulrike Jekutsch efficiently recaps previous studies of the period and highlights aspects of linguistic choice, culture, and genre, indicating that the essays included in the collection all proceed from a focus on the period's pursuit of a specifically Russian identity. Additionally, each essay also explores how the era crafted new syncretic forms that ultimately paved the way for romanticism.

The contributions to the volume seek to complicate our understanding of how literature evolved during this complex period. Some interrogate previously held views on authors and genres, eschewing the often simplistic ways in which we have become used to characterizing them. Others introduce little-known authors and are, of necessity, more descriptive. All broaden and deepen our appreciation for the culture that precedes the advent of romanticism. As is frequently the case with such volumes, however, the essays vary in length and thoroughness of coverage. Many of them are exceptionally well researched and offer a meticulous treatment of the author or works under study. Others are shorter and leave the reader wishing for more information and greater detail.

Particular standouts include Andrea Meyer-Fraatz's essay on ambiguity in post-1800 Polish poetry, which showcases Adam Mickiewicz's engagement with contemporary German conceptions of ambiguity and equivocation as elementary characteristics of romantic poetics. Michał Kuziak examines Mickiewicz's unpublished lectures and does an excellent job of explicating the Polish poet's notions of the multivoicedness of Slavic literature, the role of Napoleon in sparking Slavic unity, and the centrality of the Slavs as initiators of a European rebirth. Marcus C. Levitt, in the sole essay written in English, convincingly connects *Evgenii Onegin* to the eighteenth-century burlesque and mock heroic poems, showing how burlesque discourse provides a precursor to novelistic discourse in both Russia and Europe as a whole. Nikolai A. Gus'kov nicely nuances our view of a writer we think we know well by arguing for an interpretation of Aleksandr Sumarokov's lyrical hero as a forerunner of romanticism rather than as an exemplar of neoclassicism. Similarly, Petr E. Bukharkin uses Denis Fonvizin's translations from the French to show that a writer we may have unreflectingly thought of as neoclassical is actually very much interested in sentimentalism. Evgenioi M. Matveev's treatment of Aleksei A. Rzhevskii's poetry as a heady combination of baroque, sentimentalist, and pre-romantic elements likewise enriches our view of the period's complexities.

Britta Holtz's essay is particularly rewarding for introducing us to one of the outstanding women of the period, Anna P. Bunina, who began her career in letters in 1799. Bunina was one of the first women in the empire to cultivate a professional approach to poetry, studying and writing on the poetics of Nicolas Boileau-Despréaux and Charles Batteux as well as critiquing the Russian poets of her day. Natalie Schneider writes on another relatively unknown phenomenon, short plays based on proverbs, which challenged their audiences to guess the proverb in question. Schneider does a particularly impressive job retrieving these plays from the relative obscurity they have languished in and documenting how they spread from St. Petersburg to the provinces. V.A. Pozdeev also documents the spread of literature into the provinces, taking religious pieces penned by seminary students in Viatka as his subject matter. He argues persuasively in favor of two explanations for the literary activities of these seminarians: the influence of writers and intellectuals who had been exiled to Viatka and the availability of journals published in Moscow and St. Petersburg. Last but not least among the standouts, Nazar Fedorak writes on the transition from the baroque to neoclassicism and romantism in Ukraine and connects this development with the transition from Old Ukrainian to the vernacular, which, he contends, was pivotal in reviving Ukrainian national culture in the face of aggressive imperialism.

Epochenumbruch unquestionably represents a valuable contribution to our knowledge of late eighteenth- and early nineteenth-century culture. That said, the

volume would have benefitted from more rigorous proofreading. Specifically, it is marred by a number of annoying typos. Additionally, its editors should have adopted a single system of transliteration and adhered to it. Of somewhat greater concern is the unexplained decision to include contributions on Polish and Ukrainian literature. The editors will surely have had their reasons, but since they have not shared them, the decision seems somewhat arbitrary. As it stands, readers may be left with the misimpression that eighteenth-century Poland and Ukraine should properly be understood within the context of Russian cultural hegemony. However, none of the authors actually espouses this view, and their individual contributions to the volume are topnotch.

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Dostoevsky's "Crime and Punishment": A Reader's Guide. By Deborah Martinsen. Boston: Academic Studies Press, 2022. xii, 134pp. Appendices. Bibliography. Index. Illustrations. \$119.00 hard bound; \$24.95 paper.
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A posthumous release by one of this generation's foremost experts on Fedor Dostoevskii, *Dostoevsky's "Crime and Punishment": A Reader's Guide* by Deborah Martinsen is every bit as erudite as its author. Martinsen, who was past president of the International Dostoevskii Society and former executive secretary of the North American Dostoevskii Society, is the author of critical studies of Dostoevskii including *Surprised by Shame: Dostoevsky's Liars and Narrative Exposure* (Ohio, 2003), and co-editor of *Dostoevsky in Context* (Oxford, 2015).

Although the scholarship on Dostoevskii is vast, and literature on *Crime and Punishment* in particular is extensive and rich, Martinsen's work, published in the Cultural Syllabus series by Academic Studies Press, fills a niche. Surprisingly, before this volume, there had been no comprehensive reader's guide to *Crime and Punishment*, save for readings and analyses that appear as parts of larger works. An exquisite resource and teaching aid, every page of this guide is packed with detailed analysis, citing major research to date. It is written for general readers but also provides tips and suggestions for teaching the novel. The information presented is for the most part known to researchers, yet even the most seasoned reader of Dostoevskii will find the guide useful, whether as a refresher course or convenient reference tool. Additional existing and forthcoming materials on teaching various aspects of the novel are cited in an appendix (104).

The first chapter, "Historical Introduction: Dostoevsky and Russia," situates the author in a historical and national context, and concludes with a discussion of the etymologies and connotations of characters' names (8–9). This is followed by an overview of the novel in Chapter 2, after which a close reading of each of its six parts is distributed throughout Chapters 3 to 5. Four appendices, nicely packaged with color photographs, include: illustrations and maps; a *Crime and Punishment* chronology; contemporary critical reactions; and a chronology of Dostoevskii's life.

Martinsen's close reading produces remarkably sharp insights into each respective chapter on its own and the novel's construction and symmetry as a whole. The study proceeds by summary and analysis, and considerable attention is given to how the author uses narrative strategy to fuse psychology and ideology, in particular to gain readers' sympathy for the protagonist by engaging us cognitively and emotionally. Cleverly implicating us in his crime by harnessing our sympathy for Raskolnikov and his rationalizations, Dostoevskii manipulates our perspective and exploits our