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REVIEWS

Dennis Ioffe, Marcus Levitt, Joe Peschio, and Igor Pilshchikov (eds), *A/Z: Essays in Honor of Alexander Zholkovsky*. Boston, MA: Academic Studies Press, 2018. ISBN 978-1-61811-778-6. ix + 660 pages.

How diverse and inspiring can a researcher's interests be? In the case of Alexander Zholkovsky, who celebrates his eightieth anniversary with thirty-five books and about four hundred articles, not including translations and reprints, interviews and other newspaper materials, the scope must be very wide. *Essays in Honor of Alexander Zholkovsky*, comprised of 39 articles, reveal the talent and the academic fertility of the anniversary celebrant.

The volume is prefaced with a comprehensive review of Zholkovsky's biography and academic achievements by the editors, Dennis Ioffe, Marcus Levitt, Joe Peschio and Igor Pilshchikov. The papers fall into four main groups. One is composed of literary work studies, a second deals with cinematography, a third relates to research in philology and philosophy, and a fourth to Zholkovsky's research.

In the first group, a number of researchers look back on Pushkin's literary legacy. Alina Bodrova discusses the unpublished versions of some of Pushkin's poems; Igor Nemirovsky provides his view on Fedor Karamazov belonging to Pushkin's epoch; Stuart Goldberg investigates one poetic device in Pushkin's lyrics of the 1830s; Oleg Proskurin explores the origin of Pushkin's "mrachnaia bezdna", and Michael Wachtel leaves *Four Notes on Pushkin's Prose*. Other researchers in this group discuss Baratynsky and the Silver Age poets, such as Gumilev, Mandelshtam and Blok; while two essays are devoted to modern Russian poetry: Marijeta Bozovic discusses Russian Modernist poetry represented by Olga Sedakova, and Kevin Platt writes of the 'weaponisation of discourse poetry' (p. 419) using the example of Dmitry Golyenko's works. Besides poetry, the literary styles of Tolstoy, Gogol, Nabokov and

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Zamyatin are analysed by Thomas Seifrid, Boris Uspensky, Alexander Dolinin and Leonid Heller. More general insights into the invariants in Russian literary works are offered by Mikhail Bezrodny, and Nikolai Bogomolov reveals the power of one of Zholkovsky's favourite song-writers – Bulat Okudzhava.

A second group of papers considers the contribution of Russian and Soviet film directors into cinematography. Anthony Anemone discusses the history of an unmade film; Oksana Bulgakowa writes of different representations of Sergei Eisenstein, both in his own works and in the works of others, comparing him to a film star evoking a wide interest. Andreas Schönle analyses the 'structures of time and the topos of ruin in Kira Muratova's "Among Grey Stones"' (p. 492) as 'forcing spectators to rise above the conventional parameters of their existence' (p. 507); and Frederick H. White explores Balabanov's criticism of post-Soviet society.

The third group of papers deals with topical issues in philosophy and anthropology, language and linguistics. The philosophical and anthropological investigations go as far as considering the place of explosion in Art (Yuri Leving), liminality in poetry (Ronald Vroon) and in Slavic rites (Aleksey Yudin), as well as offering a historical perspective on the discourse of organicity in Russia between 1917 and 1953 (Galina Tihanov). Aage Hansen-Löve and Wolf Schmid ponder faith in God and theodicy in *The Brothers Karamazov*. Mikhail Epstein draws attention to transformative and counterformative speech acts in literature, and John Bowlt discusses the development of realism in post-revolutionary Art. Two essays of this group offer an outside perspective on the evolution and future of philology and poetry, in particular: Mikhail Gronas and Boris Orekhov predict a transition from the digital texts to the semantic web which will provide a connection between research and literary works on the level of meaning, while David Bethea compares the growing taste and desire for

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new ideas, demonstrated by each generation of *Homo sapiens*, to the neck of the giraffe (p. 45).

Fourthly, four papers deal closely with Zholkovsky's research and personality. Mark Lipovetsky builds his research on Zholkovsky's *Dialogue between Bulgakov and Olesha* (p. 327) and argues for the structural and compositional commonality of characters and motifs in Olesha's *Envy* and Bulgakov's *The Heart of a Dog*. Alexander Dolinin adds to Zholkovsky's analysis of Nabokov's *Spring in Fialta*. An interesting question about knowing such a writer as Alexander Zholkovsky from his work is raised by Willem Weststeijn, and one of the celebrant's major contributions to the notion of Deep-Syntactic Structure – “wordlets” (p. 350) – is discussed by Igor Mel'čuk.

Finally, in an essay written in quasi-Zholkovskian vignette style, Sarah Pratt recalls her encounters with Lidiia Ginzburg; Michael Meylac shares his memories of the interest in India during the Khrushchev 'Thaw'; and Ilya Vinitsky draws attention to historical anecdotes and questions their reality.

This review began by posing the question of how diverse and inspiring a researcher can be. *Essays in Honor of Alexander Zholkovsky* demonstrates that the celebrant's creativity and academic fertility clearly give life to a large number of research ideas in a wide variety of research domains.

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