

sees behind the horrors of the Soviet experiment. Sharov has written of the influence of Andrei Platonov, whose depictions of revolutionary society are laced with apocalyptic motifs.

But such millenarian aspects of early Bolshevism can be found in the historical record as well, as emphasized in Yury Slezkine's recent work. In contemporary Russia, the resurgence of a certain quasi-religious medievalism as both aesthetic and social praxis (as Dina Khapaeva has argued) suggests that Sharov's repetitions might even extend to the present day. Indeed, what is perhaps most surprising about this truly extraordinary novel is that a full thirty years after it was written, it remains as fresh and relevant—if not more so—than when it was first published.

**Bradley Gorski, Vanderbilt University**

Naumenko, Tatyana. *Textological Aspects of Musicology in Russia and the Former Soviet Union*. Moscow: Progress-Tradition, 2017. 448 pp. ISBN 978-5-89826-495-1.

For almost three decades researchers in Russia have been reevaluating the corpus of Soviet scholarship, the faulty foundation of contemporary Russian academia. Musicology joined this endeavor only recently, with books such as Tatyana Bukina's *Music Scholarship in Russia 1920s–2000s* (2010). Tatyana Naumenko's 2017 book is a recent addition to this project—the Russian version of the book was published in 2013—and the first of its kind to be translated into English.

The book will be useful for all those working on the relationship between knowledge production and politics in general. It provides a largely accurate overview of the current state of the discipline of musicology in Russia: its concerns, topics, and shared vocabularies, which more often than not are distinct from Western ones. It is the work of someone who writes from within a Russian academic tradition, a fact made clear in the title itself. "Textology" is a Russian sub-discipline that has a more hermeneutic bent than the field of textual criticism from which it has evolved since 1991: it aims at a historical interpretation of texts as documents of their time. For those interested in an insider's look at post-Soviet musicology, chapters 1 and 3 are the most valuable. In these chapters the author sets out to explain the liminal, transitional state, in which post-Soviet musicology found itself after 1991. It should be noted that the appendix takes up almost half of the book. It lists titles of musicological dissertations produced in the USSR (1970–91), in Russia (1991–2013), and at "foreign" universities (that is, in the geopolitical West) in 2010–13.

Naumenko emphasizes that since the constraints of censorship lifted in 1991, Russian musicologists eagerly set out to explore newly available repertoires, such as avant-garde and sacred music. However, one cannot help but notice that these new research vistas are still quite limited. Most of the scholarship produced since 1991 resides comfortably within the realm of Western and Russian art music, complemented with Russian folklore and church music. Popular musics are notably absent from research subjects, as are the entanglements of music and politics, music and gender, music and ethnicity, and so on. Like many other Russian musicologists, Naumenko distrusts the political and opposes it to the "music itself"—the ideal which holds that music can be understood in terms of its own internal logic; that it is not enmeshed in social or political forces. She welcomes the fact that post-Soviet musicology, free from "any political dependence," now deals with "its own facts and texts" and that it "looks for greatness" in the artists' work itself instead of political or economic realities reflected in art (pp. 116, 150). Filled with a post-Soviet aversion to extraneous meddling in matters considered purely musical, the book instead idealizes music as a self-sufficient art.

Although the title of the book promises discussion of musicology in Russia and the former Soviet Union, it is biased toward musicology produced in Moscow. In fact, the author sometimes assumes the role of a gatekeeper. For instance, she criticizes journalistic writing about music and cites the growing numbers of dissertations defended in cities other than Moscow and St. Petersburg as one of the reasons for falling academic standards.

Unlike the Russian original, the English edition of the book contains no bibliography: the reader will have to extract the relevant information from endnotes after each chapter. The work of

a non-native English speaker (name not listed), the English translation keeps close to the Russian edition, and is mostly accurate if not idiomatic. Furthermore, the font in the English edition is uncomfortably small. If possible, the reader should consult the Russian edition: it conveys the author's points much more clearly.

**Olga Panteleeva, Utrecht University**

Lunde, Ingunn. *Language on Display: Writers, Fiction and Linguistic Culture in Post-Soviet Russia*. Edinburgh: Edinburgh University Press, 2018. 232 pp. £75.00. ISBN 978-1-474-42156-0.

This study investigates the involvement of Russian writers in post-Soviet debates about language. It convincingly bridges disciplines that are usually engaged in a dialogue of the deaf, most notably (socio)linguistics and literary studies. The relevance and merits of this interdisciplinary undertaking are obvious. As Ingunn Lunde explains, the prestige of “great literature”—with its supposed norm-maintaining functions—has traditionally loomed large over Russian disputes about linguistic standards and change, a situation reflected in the Russian term for the linguistic norm: literary language (*literaturnyi iazyk*). In the post-Soviet era, however, the influx of foreign words, the rise of new linguistic practices on the internet, and wild postmodernist experimentation in Russian letters have challenged traditional ideas about linguistic (and literary) norms. The ensuing debates about the fate of the Russian language have gained marked political relevance in light of recent government legislation that aims to ban loanwords and obscenities in specific contexts.

Lunde's focus is on writers' responses to these debates and, especially, on their metalinguistic concerns and commentaries in fictional literature. The book contains an extensive prelude to the literary analyses themselves. Parts 1 and 2 map the dynamic field of contemporary Russian literature, identify the central topics in current linguistic discussions, and explore the prehistories of these debates. In part 3, Lunde turns to case studies, investigating, for instance, writers' explicit comments on the post-Soviet language situation in interviews, surveys, and roundtable discussions. Among other cases, she zeroes in on the disputes sparked by a 2014 amendment to the Law on the Russian Language that (in its initial form) banned profanities (*mat*) in film, music, literature, and theater.

Lunde observes that, in contrast to the traditional notion that literature is the ultimate arbiter of correct cultured language, contemporary Russian authors adopt relaxed attitudes toward linguistic diversity and non-standard uses and tend to resist government interference. Writers' liberal positions, however, are often accompanied by traditional beliefs. Defenses of *mat* in literature, for instance, regularly come with a denunciation of casual uses of *mat* in daily life. Such stances, Lunde argues, perpetuate romantic ideas about literature's status as the treasure-house of the Russian language, the unique tradition of Russian *mat* allegedly being a part of its riches. The self-confident tone taken by writers, moreover, testifies to the continuing appeal of traditional notions of the writer as someone uniquely equipped (and authoritatively entitled) to speak out on the linguistic situation.

The protests against government legislation also included creative and aesthetic responses, in particular those of *Abanamat*. This movement consisted of writers and artists who protested the 2014 legislation and organized events in nine Russian cities to “commemorate” *mat* on the eve of its ban. As Lunde shows, their posters, poetry, songs, and statements often displayed, in a performative manner, the uncontrollable proliferation of *mat*'s forms and functions, thereby underscoring how the phenomenon defied top-down restrictions.

The performative character of the *Abanamat* protests provides a convenient transition to the literary analyses in part 4. Analyzing novels and stories by six popular and lesser-known contemporary authors (among them Vladimir Sorokin, Valerii Votrin, and Tat'iana Tolstaia), Lunde demonstrates how imaginative literature (implicitly) comments on and performs the language-related issues so fiercely discussed in the real world. Literature enacts linguistic diversity, plays with non-standard varieties of expression, highlights the problems posed by the Soviet linguistic heritage, and explores, through its fictional plots, the pros and cons of language regulation. As Lunde's meticulous close