

filmography constitute a comprehensive reference to important works. The essays by Olga Peters Hasty and Yuri Leving in this volume stand out as significant contributions to a framework of how to analyze other pairs of texts precisely because the essays take up not only the narrative components of hypo- and hypertext, which by their very nature privilege the hypotext, but also the filmic devices of the hypertext, creating far more compelling arguments. As such, these essays are important not merely in connection with the texts they analyze, but constitute a contribution to the method for analyzing such border crossings more generally.

BENJAMIN RIFKIN
Ithaca College

Russkii paranoid'nyi roman: Fedor Sologub, Andrei Belyi, Vladimir Nabokov.

By Olga Skonechnaia. Moscow: Novoe Literaturnoe Obozrenie, 2015. 256 pp. Appendix. Notes. RUB 260, hard bound.

doi: 10.1017/slr.2017.216

Golden Ages are generally a retrospective phenomenon. The Golden Age of science fiction, for example, is usually located in the 1930s or 1940s, although Peter Graham identified it simply as “12.” But the Golden Age of paranoia is something else entirely: it is almost always now. Certainly that was the case during the Cold War, and again in the 1990s, with the X-Files/Dan Brown Axis of Intrigue dominating the global entertainment industry. Our current age of “fake news,” allegations of Russian hacking, and science denial renders these previous decades quaint.

In her thorough and intelligent book *Russkii paranoid'nyi roman (The Russian Paranoid Novel)*, Irina Skonechnaia wisely sets aside all purported golden ages in favor of Russia's Silver Age (1880s–1920), which in her hands proves to be Russia's true golden age of paranoia. The Silver Age coincides with the rise of psychoanalytic thought (and therefore Freud's 1911 study of his favorite paranoid not-quite-patient, Judge Daniel Schreiber), a fact that Skonechnaia exploits admirably in her discussion “Psycho-Analytic Notes on an Autobiographical Account of a Case of Paranoia (Dementia Paranoides).” Here, as throughout the book, Skonechnaia strikes a delicate balance between the historical (that is, how paranoia was being constructed at the time) and the theoretical (while Freud may have had the first word on paranoia, he definitely did not have the last).

Skonechnaia's choice of the Silver Age (rounded out by a Nabokovian coda) is not merely a matter of historical coincidence. By focusing on the works of Fedor Sologub and Andrei Belyi, Skonechnaia shows that the metaphysics of the Symbolist-dominated Silver Age, with its focus on correspondences between the high and the low as well as its emphasis on the hidden or deferred, provides a comfortable home not just for the *unheimlich*, but for a full-blown paranoid worldview. Describing Symbolism as a “return to the mystical against the backdrop of the reigning rationalism and positivism,” Skonechnaia argues that the persecution complex found so often in her chosen texts is “persecution by vanished forms of cognition that are trying to form the extrasensory (*сверхчувственное*) . . . and connect it to the everyday.”

Reinterpreting Symbolism as paranoid allows the author to revisit the movement's genealogy. Vladimir Solov'ev's influence has long been a given, but Skonechnaia points out that the philosopher's eschatology, in addition to its obvious manifestations in the verse of Aleksandr Blok and Belyi, “develops into the conspiratorial plots of [Symbolist] paranoid novels.” From there, her focus on the “decadence” of the early Sologub allows her to identify “suspicion” as the “first stage of Decadent cognition.”

It should come as no surprise that Sologub's *Petty Demon* plays a large role in this book; Skonechnaia's analysis of this text offers few surprises on its own, but does help her make her larger argument about Symbolist paranoia. The other major Silver Age novel to which Skonechnaia devotes a chapter is, of course, Belyi's *Petersburg*, which relies on plot lines familiar from conspiratorial thrillers to produce a world in which paranoia seems relatively justified. Instead of a conclusion (or even the traditional Russian "In Place of a Conclusion"), Skonechnaia ends with an extended discussion of Nabokov's Russian novels, particularly *The Eye*, *The Defense*, *Despair*, and *Invitation to a Beheading*. Here Skonechnaya finds Nabokov in dialogue with Belyi and Sologub.

The *Russian Paranoid Novel* points scholars of conspiracy towards the rich texts of the Silver Age, while reframing Silver Age narratives in terms of the conspiratorial. Given the hermeneutics of suspicion that characterize our current climate, a study of hundred-year-old literary texts could not be more timely.

ELIOT BORENSTEIN
New York University

Maximilian Voloshin's Poetic Legacy and the Post-Soviet Russian Identity.

By Marianna S. Landa. Basingstoke: Palgrave Macmillan, 2015. xxiv, 273 pp. Appendix. Notes. Bibliography. Glossary. Index. Photographs. \$90.00, hard bound; \$69.99, e-book.

doi: 10.1017/slr.2017.217

This fascinating study aims to make a case for Maximilian Voloshin as a figure who might embody a new identity for Russia as a tolerant, free, and open society. Its appearance shortly after Russia's annexation of Crimea in 2014 is timely: Voloshin and his legacy are strongly attached to Crimea. The theme of Russian national identity is also highly relevant; Landa shows how Voloshin's poetry evokes a Russian national identity that is as messianic as the Eurasian Russia envisioned by currently influential thinkers, but is founded in notions of reconciliation and continuity rather than hostility and separation.

The book is structured in two parts. The first, much larger part, investigates the poetry Voloshin wrote in response to the 1917 revolutions and the Civil War, while the second considers the contemporary relevance of the poet and his work for Russian identity. The title suggests, perhaps, that greater emphasis is to be placed on the latter topic. Given the limited scholarly engagement with Voloshin in the west, however, and the likelihood that most readers of this work will have only a glancing familiarity with his poetry, the detailed exploration of the creation and reception of Voloshin's works, set in the historical and cultural context of revolutionary Russia, is an essential foundation for what follows. The poems which Landa discusses in particular detail remained unpublished in Russia from the early 1920s to the late 1980s; an appendix supplies these texts both in the original Russian and in English translation.

Landa explains how Voloshin's thinking about Russia's destiny and his own role as a poet relate to the religious ideas he drew from the Russian Symbolist movement. His embrace of the notion of the poet not just as prophet, but as *theurge*, who through his words helps to realize God's will in the world, is shown to be central to his approach in representing revolution, revolutionary terror, and civil war. Like many of his Symbolist contemporaries, Voloshin believed Russia would pass through a violent revolutionary apocalypse and emerge transfigured to lead the rest of the world to salvation; unlike most of them, he did not see the February Revolution as the start of a