overcome illness and become a great poet is assessed as follows: "All you need to survive is an iron will – this is what appears to be the message of the story. Thanks to this kind of will, Limonov, when in Moscow, writes poems for ten hours a day and becomes (primarily in his own eyes) one of the most skillful and original Russian poets of his generation" (p. 27). This discussion of will may remind one of Martin Amis’ appraisal of Madonna (that “masterpiece of controlled illusion”) in Visiting Mrs. Nabokov. But if Amis identified Madonna’s fame (which “comes from wanting it bad enough”) as the melding together and successful marketing of religion, pornography, multi-ethnicity, and other elements of culture back to the society that produces and practices them, Rogachevskii argues that Limonov became what he is because “all his life he has been trying to sell his art to those people who did not want it” (p. 149). In Rogachevskii’s estimation, Limonov’s stubborn refusal to “recycle himself” according to the market, along with his “obsession with social justice” that “stems not from his philanthropic love of his neighbour but from his profound conviction that he has been undeservedly denied his fair share of the pie” (pp. 150-151), firmly establishes Limonov’s reputation as a perennial outsider – a reputation that just may allow his works to enjoy continued and posthumous success in Russia.

Rogachevskii’s detailed documentation of Limonov’s artistic method, impressive command of a vast and diverse corpus of texts, and creative approach to his subject make A Biographical and Critical Study of Russian Writer Eduard Limonov a valuable addition to contemporary Russian literary studies. The questions it poses about Limonov’s appeal, the outsider/hero dichotomy, and the construction of cultural paradigms around the notion of deprivation in today’s Russia deserve serious consideration and should challenge and enhance future writing in contemporary Russian cultural studies.

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Iurii Druzhnikov’s brief Soviet career took place in the 1970s, when his first stories, essays, and short novels, which were often devoted to the experiences of children, were published after multiple cuts and to the accompaniment of frequent denunciations of his purportedly anti-Soviet inclinations. In 1977 the writer was expelled from the Writers’ Union for disseminating samizdat materials and engaging in proscribed activities in support of human rights. For the next decade Druzhnikov lived in Moscow and maintained a lively, though clandestine, intellectual existence. Threats of arrest or incarceration in a psychiatric ward were fended off in part by the protests of
foreign writers like Bernard Malamud, Kurt Vonnegut, and Arthur Miller, and an array of prestigious organizations like the PEN Club. In 1987 Druzhnikov was allowed to emigrate. He went first to Texas and then to California, where he has been a professor of Russian literature at the University of California, Davis for many years.

Druzhnikov is the author of several fictional, investigative, and essayistic works that have attracted interest and heated controversy and were all initially published abroad. In 1988 appeared Donoschik 001, ili Voznesenie Pavlika Morozova (Informer 001, or the Ascension of Pavlik Morozov), the result of exhaustive research on a notorious episode from 1932 in which the peasant boy Pavlik Morozov was murdered after denouncing his father as a kulak and anti-Soviet. Pavlik was subsequently hailed as the epitome of youthful Soviet patriotism and remained the darling of Soviet young pioneers for decades. According to Druzhnikov and others, though, the official account of Pavlik's motives, actions, and the response to them was a highly flawed concoction prepared for propagandistic consumption; Druzhnikov argues that Pavlik was not even a pioneer, that his mother encouraged him to turn in his father because the latter had taken up with another woman, and that the boy was actually murdered by the secret police. In 1989 the novel Angely na konchike igly (Angels on the Head of a Pin) appeared. A detailed chronicle of the sordid political, sexual, and other machinations that take place at a Moscow newspaper over the span of two months in 1968 that draws extensively on Druzhnikov's own experiences and associations, Angels on the Head of a Pin provides a devastating satirical look at the workings of Soviet journalism. In 1995 a collection of essays entitled Russkie miry (Russian Myths) was published. As Alitsia Volodz'ko expresses it, this volume could constitute "an epigraph to all of Druzhnikov's oeuvre" (Fenomen Iuriia Druzhnikova, p. 10). The essays debunk a wide range of what Druzhnikov considers cherished Russian myths, from the glorification of Alexander Pushkin's serf nurse Arina Rodionovna as a kind of peasant muse to the problematic assessment of the writer Iurii Trifonov as anything other than a compromising conformist.

Fenomen Iuriia Druzhnikova and Krizis ili metamorfozy: sud'ba romana na rubezhe epokh are both collections of papers delivered at international conferences organized by the Russian Center for Scholarship and Culture in Warsaw in 1999 and 2000 respectively. Many of the predominantly Polish and Russian contributors, including Druzhnikov himself, participated in both conferences. The widespread Polish enthusiasm for Druzhnikov is mentioned in both volumes and explained in part by the writer's iconoclastic attitude toward Pushkin: "Druzhnikov's negative assessment of Pushkin's poems 'Klevetnikam Rossii' and 'Borodinskaia godovshchina,' which lauded the crushing defeat of the Polish uprising of 1830, can be received by Poles only with gratitude, especially since even now works of Russian authors appear which try to justify Pushkin for this" (Volodz'ko, Fenomen Iuriia Druzhnikova, p. 23). A Polish tradition of similar skepticism toward the myths surrounding Adam Mickiewicz is cited as an additional reason for receptiveness to Druzhnikov's discussions of Pushkin.

The conceptual basis for the conference held in 1999 derived from the notion of "emigrantology" that had recently been proposed by the Polish scholar Liutsian Sukhanek in reference to the branch of scholarship devoted to the literature and historical