Aleksandr Herzen staked out polemical positions on the value or non-value of tourism, and lesser authors took up these arguments in their own work. As Layton writes, "Russian tourism was a divisive pursuit setting cosmopolitans against nationalists and homebodies, metropolitans against 'provincials,' and men against women" (6). Over and over we see Russian writers doing what those from other traditions (most notably the English) were doing as well: working to set themselves apart from the vulgar or ignorant people—sometimes their own compatriots, sometimes those from other countries—who were somehow doing tourism wrong.

Contested Russian Tourism takes a straightforward approach to its object of study, organizing texts by historical period and situating them in relationship to major events. While it takes note of literary periodization and the ways in which literary movements (Enlightenment, Byronism/Romanticism, realism, decadence) affected writing about tourism, its main thrust is always historicist. Russia's brutal conquest of the Caucasus, nationalism's intensification in the post-Napoleonic period, the shock of defeat after the Crimean War, the 1863 Polish uprising, the rise of consumer culture in the last third of the century, the political and economic chaos of the late imperial period—all are reflected in attitudes toward tourism.

The book's clear organization is signaled by a usefully detailed table of contents, in which three main parts ("Becoming Tourists," "Shocks of Modernization," and "*Embourgeoisement* and Its Enemies") are further divided into subchapters dedicated either to individual works or to groupings of related works. The author devotes roughly equal time to tourism in Europe and in Russia's "own" southern imperial borderlands, with some attention to the Volga River and a glancing look at Central Asia. Layton's expertise (she is the author of a highly respected study of Russian literature and empire) is reflected in the current work's strong sections on Crimea and the Caucasus (especially chapter 11, "Tatars and the Tourist Boom in the Crimea"). Her analysis of Evgeny Markov's *Sketches of the Crimea* (1884), for instance, underscores the close relationship between Russian nationalism and imperialism. Writing about how Crimea tourism served to "[promote] Russian national solidarity through remembrance of the Crimean War," Layton notes that Markov—like Vissarion Belinskii and many others—enthusiastically parroted an idea that today resonates in sinister ways: the claim that Crimea was "bought with Russian blood" (348–49).

The book's generous footnotes and bibliography point toward a wealth of resources for further scholarship. Given the great quantity of material that is covered, a more complete index would be appreciated; however, this shortcoming is mitigated by the searchable version available online. *Contested Russian Tourism* will be a resource for all scholars of the Russian nineteenth century, well beyond those with a particular interest in tourism.

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The Cambridge Introduction to Mikhail Bakhtin. By Ken Hirschkop. Cambridge, Eng.: Cambridge University Press, 2021. Index. xvii, 194 pp. Notes. Chronology. Index. $24.99, paper.
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In an early essay, Mikhail Bakhtin suggested that the aesthetic consummation of a life begins with death. If we assume that this process necessitates access to a writer's work, then the consummation of Bakhtin's life had to wait more than thirty years after his death in 1975 for a Collected Works. The availability of his full oeuvre

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opened the door for new, previously impossible approaches to the big questions of *who* and *what* Bakhtin was. Ken Hirschkop's *The Cambridge Introduction to Mikhail Bakhtin* is the first academic volume in English in which the task of contemplating the figure of the Russian thinker in its entirety relies precisely on such an availability. While the genre of *Introductions* does not presuppose an exhaustive answer, the book is remarkable in offering far more than just the contours of Bakhtin's works and days. Its compact size is amply compensated for by the density of the writing: in 160 pages, Hirschkop produces a brief yet comprehensive narrative of Bakhtin's life, brings into focus its intellectual context, and presents a thorough exegesis of Bakhtin's main ideas.

The effectiveness of the book rests on the balance between the complexity of Hirschkop's readings and the simplicity of the book's structure. Its three main foci—life, context, and works—form an inverted pyramid, in which analysis of Bakhtin's writing is expectedly allotted the most space. Hirschkop classifies Bakhtin's work into larger thematic clusters and provides each not only with a clear exposition of its main concepts, but also with an interpretation that seeks to explain some of the more ambiguous of Bakhtin's claims. In a section on heteroglossia, for example, Hirschkop points out that *dialogism* does not refer "to a dialogue between or among styles within a novel" (95) but rather to "a kind of testing and exhibiting" (98) through which the novel accomplishes one of its main tasks to reveal the "socio-ideological" image of "rough materials of speech" (96). Such realignment allows Hirschkop to articulate the importance of plot for Bakhtin, a concept that usually hides in the blind spot of Bakhtinian studies. Hirschkop suggests that for Bakhtin, plot is the primary mechanism of dialogic life, "the defining element of that higher unity of the work that determines the place and consequently the tone of the styles that are used within it" (97). Insights like these illuminate the "higher unity" of Hirschkop's own book—in this particular case, by strengthening its hypothesis that Bakhtin's "linguistic turn" was a conscious and necessary progression of his intellectual development rather than a "mask" (20) put on once speaking philosophy proper became unsafe.

Whereas Hirschkop's expositions of Bakhtin's conceptual clusters are invaluable to Bakhtin novices, seasoned Bakhtinians will be most interested in the "critiques" that follow the expositions, designed to explore the "ambiguities and rough edges" (68) of Bakhtin's theories as well as probe their validity and vitality. Some of these, like Terry Eagleton's criticism of carnival as a "licensed affair" (139) are well-trodden; others, however, in which Hirschkop puts Bakhtin's thought into dialogue with contemporary aesthetic and social theory, are less familiar and thus more exciting. Among them, for example, is Hirschkop's pushback on Bakhtin's insistence that heteroglossia is a spontaneous phenomenon of social life. Instead, using the anthropologist Asif Agha's argument that linguistic indexing occurs "through the circulation of discursive artifacts" (104), Hirschkop proposes that the relationship between literature and meta-literary linguistic life is more dynamic than Bakhtin's theory allows. Novels not only reflect the heteroglossic life, they create it.

The book is capped with a brief history of Bakhtin's reception. It neatly and—as all such summaries demand—somewhat reductively explains the three main contemporary trends in Bakhtin studies today: the spiritualist/religious school of interpretation originating in Russia, the personalist one based in the United States, and the sociologically contextualizing one from Britain, with which Hirschkop identifies himself. Such affiliation helps explain the kind of Bakhtin we encounter in this *Introduction*: a highly original and creative thinker, yet one who was deeply submerged into the philosophical and ideological context of his time. Hence, the book's most intriguing hypothesis presents Bakhtin as a kind of theological Marxist, who, not unlike Walter Benjamin, was captivated by the notion of messianic history that he inherited from

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his close friend Matvei Kogan. In this sense, Hirschkop's volume follows the spirit of its subject: providing its readers with an overview of Bakhtin's life, context, and thought, it feeds our desire to turn to Bakhtin himself and propels it into the future.

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Snapshots of the Soul: Photo-Poetic Encounters in Modern Russian Culture. By Molly Thomasy Blasing. Ithaca: Cornell University Press, 2021. xxiii, 328 pp. Notes. Index. Illustrations. $55.00, hard bound.
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Twenty years ago, I composed a long cycle of poems, each dedicated to an individual work of art by a famous photographer. Molly Thomasy Blasing's book, *Snapshots of the Soul,* is dedicated to such depictions of photo-art in Russian poetry, a phenomenon she calls *ekphrasis*, or "the way that photography operates as the material or method for poetic writing in the twentieth century" (xxiii). The book persuasively attempts to answer the question of "how and why poets are drawn to the language, representational power, and metaphorical possibilities that photography offers" (xxiii).

The first chapter is fittingly dedicated to Boris Pasternak, from whose poetry the title, *Snapshots of the Soul*, is taken. To me, the archival *visual* material which complements the analysis of the text is the most intriguing part of the whole study. The rarely-seen results of Pasternak's relationship with his camera, his own photographs as well as the photographs of Pasternak and his family, are generously scattered across the pages of the book. The presence of Pasternak's own photography gives strong support to Blasing's characterization of Pasternak's poetic style as a photographic one. In Pasternak's speech at the First Congress of Soviet Writers, he stated that "poetry is prose" to the confusion of many present there. What Pasternak meant by this was his belief that poetry, like prose, should capture events in their immediacy. Later, in his essay on Paul Verlaine, he calls this "impressionism," which, in Pasternak's paradoxical terms, is the highest possible realism. To Pasternak's approach to his poetry and poetry in general, Blasing adds her "photographical" understanding of it without contradicting Pasternak's own definitions. She analyzes different poems by Pasternak, including the famous one (from *My Sister—Life*) about the thunder, which "took as a souvenir/A hundred blinding photos of night" (translation by Blasing, 51). While only several of his poems explicitly mention photographs, Blasing attributes the photographic approach to Pasternak's oeuvres in general (especially, as we learn from the book, his long poems, such as *The Year 1905*), calling it "an ekphrastic ideal of balancing motion and stasis in poetry" (85).

The chapter on Marina Tsvetaeva is, to my mind, the most interesting in the book because it is *apophatic*, that is, it speaks about the presence of that which is absent. Tsvetaeva, differently from Pasternak, does not have in her poetic vocabulary such a word as "photograph." The sole poem by Tsvetaeva that may even touch upon the subject is "To Grandmother," in which the reader may guess that Tsvetaeva is looking at an image of her grandmother and describing what she sees. Blasing's research removes any doubt by including in the book a photo of Tsvetaeva sitting at a table under the large photographic portrait of her grandmother. Moreover, we learn from the book about Tsvetaeva's own involvement in the art of photography. Her cycle "Tombstone" is well known. But it was a surprise to me to see the photos taken by Tsvetaeva in 1934 of the empty apartment of the late poet Nikolai Gronskii, whose untimely death this cycle is dedicated to. As Blasing writes, "photographs in

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