

*Everburning Pilot* also represents a significant contribution to literature in translation. These poems were translated in a thoroughly collaborative manner over the course of a decade, starting with the small collective of Daniil Cherkasskii, Alexander Spektor and Anton Tenser, who later worked with a looser collective of seventeen translators, all contributing to varying degrees. This approach is increasingly common at least in the field of Slavic, East European and Eurasian studies as an effective way to introduce important undertranslated poets into English while “crowdsourcing” the labor and creating a community of readers around that poet. (Typically the poet is invited into the workshoping process, as was Schwab.)

With care and a consistent core of translators, such groups are able to produce highly effective and cohesive clusters of translations—the case with *Everburning Pilot*. Schwab’s poetics shift over the decades, an evolution his translators reflect, moving adeptly through various modes. Meanwhile, the group retains much of the original diction and syntax while almost always using idiomatically natural English; and conveys much of the original meter and sound without sacrificing meaning and feel—a delicate balance, given that contemporary Russian poetry often still deploys classic poetic form that can sound distractingly artificial in an English-language context. Numerous translations ingeniously recreate consonance or sound clusters, such as in the line “Sup fioletov, sel’ d’ poet na bliude,” rendered as “The fish is singing, and the soup—violaceous” (72–73). The collection overall renders tight and gorgeous translations of tight and gorgeous (and/or eerie, muted, resonating, forceful) poems.

A poem from 1996 details:

In the gullies spare machine parts shine white,  
 I regret the fundamentals of natural science.  
 I’m tsar, my dinner’s never ready, I hold a grudge like Jacob,  
 I am done for, thank God, as they say.

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***Resurrection, Comics in Post-Soviet Russia.*** By José Alaniz. Columbus: The Ohio State University Press, 2022. xvi, 248 pp. Bibliography. Index. \$37.95, paper. doi: 10.1017/slr.2023.333

This book is José Alaniz’s second monograph treating the difficult emergence of comics in Russia. His *Komiks: Comic Art in Russia* (2010) was the first full-length English-language work treating Russian comics as a genre worthy of serious artistic and academic attention. The Soviet and post-Soviet states as well as the mainstream reading public, Alaniz argues in *Resurrection*, treat(ed) comics as a marginal and virtually sub-literate genre until about half way through the 2010s, when *Maus*, Art Spiegelman’s critically-acclaimed graphic novel about the Holocaust (published 1980–91 serially, first published in Russian in 2013), paradoxically fell afoul of a state ban on displaying the swastika. At this point, as Alaniz narrates, “Russians of the twenty-first century, on a wide scale, once more considered [comics] dangerous objects that had earned the right to be banned” (xvi), and a native industry came into its own.

Whereas *Komiks* is largely dedicated to establishing Russian comics’ link to earlier graphic narrative forms such as *lubok* (popular prints made from woodcut

engraving) or Soviet serialized poster art (like the civil-war era ROSTA windows), *Resurrection* focuses on Russian comic art from about 2010 onwards. The work has seven chapters, plus a Prologue and Conclusion, and it includes twenty-five illustrations that showcase post-Soviet comics. Chapter 1, “A Time of Troubles, The First Post-Soviet Decade (1990–1999)” explores the origination of the comics industry and its post-socialist works and studios. The second chapter, “Russian Comics under Putin (2000–?)” introduces the first Russian comics festivals: KomMissia, held in Moscow beginning in 2002, and Boomfest, held in St. Petersburg since 2007. *Resurrection* is extremely up-to-date and includes information about the impact of the covid-19 pandemic on the comics industry and its artists.

Chapter 3, “The Publishers: Why Now? And What Comes Next?” is dedicated to the transition of comics publishing from a subculture to a true industry. Chapter 4, “The Mighty Bubble Marching Society and Its Discontents,” examines the success of Bubble, Russia’s first mass-appeal comics and super-heroes. While modeled on the Marvel and DC universes, Bubble is the originator of four natively-Russian superhero series: Besoboi (Demonslayer), Inok (Friar), Krasnaia Furiia (Red Fury) and Maior Grom (Major Grom). Here, as in other chapters, Alaniz details the principal conflict within the Russian comics industry, which is the divide between “auteur” comics, with their artistic gravitas but minimal market-share, and mass-appeal comics like those produced by Bubble. Chapter 5, “Post-Soviet Graphic Narrative in the Mirror, or Komiks that Matter,” investigates the non-fiction turn to autobiographic and memoir-based comics. It includes a useful summary of the Russian comics industry from the 1990s to the end of the 2010s (115). In Chapters 6 and 7, Alaniz analyzes depictions of (hyper-)masculinity in such series as the “spectacularly coarse” (122) *Novyi komiks* series of the 2000s; and explores disability in graphic novels like *I am an Elephant!* (2017) by animator and comics artists Lena Uzhinova and film-maker, musician, playwright, and wheelchair user Vladimir Rudak.

Alaniz has been attending comics events since he worked as a journalist in Russia in the 1990s and is personally acquainted with many of the key publishers and festival organizers. The reader undoubtedly benefits from this detailed first-hand knowledge of the genre and its modern creators. Alaniz provides a wealth of excerpts from interviews with figures like Pavel Sukhikh (known as “Khikhus,” the recently-deceased comics artist and originator of KomMissia, or Artem Gabrelianov, the founder of Bubble. A number of devices native to journalistic writing appear in the book, including one-sentence paragraphs, first-person narrative, block-quotes, and the above-mentioned extensive use of interview transcripts. Perhaps it should be no surprise that just as comics break the conventions of more traditional literary forms, this book departs from the conventions of academic writing and analysis. For those working in the field of graphic narrative or those curious about Russian comics 2010–22, *Resurrection* is your field guide.

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Language in general is quite extraordinary in its capacity to reflect history in its momentum and evolve with it. Sometimes—as happens in today’s Russia and previously happened after the 1917 Revolution—the changes are fast and dramatic. But