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West). Their works influenced the evolution of tastes and cultural ideology, and they challenged the monopoly of the Imperial Bolshoi Theater. Mamontov's Private Opera (or Moscow Private Opera), however, never sacrificed his artistic ideas for the sake of popularity and commercial profit (427). Although it produced opera with national themes, such as *Sadko* and *Boris Godunov*, the Private Opera was valued for its musical innovations.

In a section entitled "Pour en finir avec l'Union Soviétique" ("Let Us End the Soviet Union"), two articles deal with attempts to promote the political philosophies of Marxism, Leninism, and Stalinism and their relationship to the European classical music production of that time. Both Louisa Martin-Chevalier, in "Le Prokoll: conception singulière d'une musique de la révolution" ("Prokoll: The Peculiar Design of Music for the Revolution"), and Irina Kotkina, in "Soviet empire and operatic realm: The Stalinist search for the model Soviet opera," study the evolution of Russian music as a reflection of revolutionary utopia to become a tool of propaganda throughout the Soviet Union, including the cultures of the Soviet Republics.

Articles of note dealing with Eastern and Southern Europe are by Anetta Floirat, "Les Bacchantes d'Euripide et Le Roi Roger de Karol Szymanowski: s'appropriier le patrimoine européen pour sortir du 'provincialisme artistique' polonais" ("*The Bacchae* by Euripides and *King Roger* by Karol Szymanowski: How to integrate European Artistic Legacy in Order to Work against Polish 'Artistic Provincialism'") and by Jelena Milojković-Djurić, "Les sources nationales des opéras de Petar Konjović (1883–1970)" ("National Origins of Petar Konjović's Operatic Works, 1883–1970"). Northern Europe is represented by the article written by Vera Nilova, "Un vent parisien souffle sur Helsinki: les influences françaises dans la musique finlandaise au début du XXe siècle" ("A Breath of Wind from Paris to Helsinki: The French Impact on Finnish Music at the Beginning of the 20th Century"). Several articles return to the history of Russian music, including one about Maria Szymanowska, the Polish piano teacher of the imperial family.

The issue under consideration adds a musical dimension to the study of interactions among European cultures, especially the French influence upon Eastern Europe. In addition, it is a good source of information and archival resources for researchers.

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Artemy Magun. *Negative Revolution: Modern Political Subject and its Fate after the Cold War*. London: Bloomsbury, 2013. 280 pp. Index. \$34.95 (paper).

The euphoric statue-toppling of 1989–1991 is already a generation behind us, but the pattern of this event persists. The assault on tyranny in the name of democratic freedoms (and economic liberalization) claims idol after idol—from the staged celebrations in Baghdad in 2003, through the attacks on images of Mubarak and Gadhafi in 2011, to the *leninopad* (removing monuments to Lenin) in Ukraine after the Maidan Uprising in 2014.

Is this some new fever sweeping across the globe? Are its intentions and effects truly emancipatory? Artemy Magun's *Negative Revolution* offers a deeply original and sophisticated answer to these questions, defining the political horizon of our epoch as it emerged after the end of the Cold War.

While philosophers such as Alain Badiou deny *perestroika* the status of an authentic revolutionary event, Magun insists that this "revolution against revolution" must be considered an essential part of the political tradition that begins with the great eighteenth-century revolutions. Indeed, even if the fall of Communism borrowed its anti-authoritarian logic from the youth rebellions of 1968 only to serve as midwife to the birth of neoliberalism, Magun claims we can and should remain *faithful* (in Badiou's sense) to this event and the latent potential it never ac-

tualized. Moreover, today's "negative revolution" carries an important hermeneutic effect, revealing the core of negativity in all revolutions.

The book consists of three essays, each diagnosing the negativity of revolution from a different perspective. The first chapter focuses most closely on the Soviet collapse, particularly on the pervasive sense of catastrophe—accompanied by apathy and apolitical withdrawal—that followed the headrush of regime change. Magun associates this darkening of mood with melancholia, defined by the structure of disavowal (Octave Mannoni's *'je sais bien, mais quand même...'*): 'I know my beloved is irrevocably lost, yet, all the same, I cannot let her go and persist in my lamentation.' Melancholia exhibits an excess of negativity that is interiorized by the subject, turning from the lost object toward a more radical self-punishment (as "the shadow of the object falls upon the ego," in Freud's terminology). In the context of revolution, a similar structure appears when the hated regime falls, leaving no outlet for the negativity that remains unsatisfied. As a result, the revolution turns on itself, "devouring its children." Magun further links melancholia to fetishistic disavowal ('I know my mother does not have a penis, yet, all the same...'). If the likes of Žižek have described fetishism as the fundamental structure of ideology in our times, Magun gives it a role in revolutionary subjectivation as well. The post-1991 sense of catastrophe itself becomes a fetish, screening the atomization of society and allowing the subject to justify egotistical, careerist behaviors as "survival." In other words, the melancholic-fetishistic operation has a simultaneously *paralyzing* and *mobilizing* influence, transfixing the subject in the void of revolutionary negativity while also screening its effects, allowing the subject to get on with the "new life." The task is to harness this mobilizing power for the production of an authentically new subject—a task today's revolutions seem incapable of fulfilling.

The second and third chapters offer a more theoretical analysis of this paradoxical aspect of revolutionary negativity, rooted in the metaphysical and political philosophical traditions. First, Magun discusses the inherent asymmetry of negation and affirmation, noting negation's relative weakness (always "quoting" what it negates and thus never fully abolishing it). This asymmetry engenders a desire for a second negative moment to complete the gesture (linguistically expressed in two-step constructions like the French *ne...pas*) (74–75). Magun then shows how this structural failure marks the temporality of the revolutionary event. Every revolution attempts a total reversal of power relations that would incarnate a fantasy of self-foundation (akin to Oedipus's desire to father himself). On the one hand, failure to complete this impossible task produces the compulsion to repeat the event in subsequent revolutions; on the other hand, it preserves the event's fundamental irreversibility as a historical trace that can be remembered and used to craft perspectives on the future (Badiou's fidelity). This is revolutionary melancholy's emancipatory potential. One must always run back in order to leap forward, transforming the abyss of negativity into a fulcrum for reflection and subjectivation. Repeated revolutionary failure becomes an endless probing of the void of modern power, each time revealing the hidden potentials of the modern subject anew.

Still, the defining characteristic of our age remains the negative revolution's failure to turn melancholy into subjectivation in this way. Somehow, the neoliberal revolution never provides the fulcrum for the leap. Why then should we remain faithful to the events of 1989–1991? The discourse of modernity holds fast to its dreams of impossible fulfillment—whether as Marx's universal proletariat, Sorel's great myth of the general strike, or Benjamin's messianic "now-time." Yet the same post-Communist horizon that allows us to see such fantasies as mere fetishistic operators for the probing and subjectivation that Magun celebrates may also herald the exhaustion of the revolutionary pattern as we have known it. If the task is now to turn melancholy into revolution, perhaps this requires a new form of reversal, leaving behind the modern political subject and its marriage of victory to failure.

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