

ABSTRACTS

Eckart D. Stratenschulte

The Brussels Theatre of Illusion: Visiting Eastern Europe

By the time eight countries from Central and Eastern Europe join the European Union, the enlarged Union will have new neighbours with whom no agreements concerning their future membership are planned. Therefore the EU is faced with the challenge of developing a concept for dealing with its "new neighbours". The suggestions made by the European Commission regarding this issue have given rise to discussion. However, the Commission's communiqué concerning long-term perspectives on joining the EU is not entirely unambiguous. The future of the European continent cannot be shaped by the EU alone; the Union has to give more thought to the extent to which other institutions (e.g. the Council of Europe, the OSCE) can be involved in this process.

Markus Siebenmorgen

Between partnership and resistance

Russia's missile defense policy since September 11, 2001

The realignment of relations between Russia and the United States after the September 11 attacks did not mark the end of Russian resistance to US missile defense plans. Although the two sides' points of view have moved closer together in some respects, Russia still refuses to change its non-proliferation policy substantially. One example is Russian nuclear cooperation with Iran. At the same time a changed US strategy is strengthening Russian concerns that missile defense serves hegemonic ambitions on the part of the US. This perception also forms the basis of cooperation between Russia and China on this issue. The prospects for a common Russian-American missile defense must be judged sceptically for the time being. In the long term Moscow is confronted by the difficult task of maintaining its interest in conflict-free relations with the US without abandoning its claim to be a great power.

Andreas Heinemann-Grüder

Armies and Politics

On the Democratic Control of East European Armies

The East European states have had to confront five challenges in establishing democratic control over their armies: they have had to overcome structures inherited from the socialist era, prevent independent action by the army, ensure that the army could not be misused, and build up democratic norms and decisionmaking processes and civilian expertise. For a long time, democratic control over the armed forces did not advance beyond the level of formal institution-building. It became clear that the main problem was not the need to prevent military intervention in politics, but the construction of effective mechanisms guaranteeing civilian input, control, and feedback.

Ivo Bock

No decline whatsoever

Cinema, theatre and literature in East Central Europe

In the thirteen years since the end of the communist system an extensive structural change has been under way in East Central European culture. There have been obvious institu-

tional changes, with a multitude of new publishing houses, theatres, museums, film companies, and galleries being established. Some are in private ownership, and some have the status of a foundation or association. Some of the formerly state-owned cultural institutions have continued their activities after acquiring private or public status. Others have disappeared from the scene, but there have certainly been more openings than closures. The range of culture on offer has become more varied and, at least quantitatively, wider. But the public's interest varies from country to country: whereas in Poland, Hungary, and Slovakia the number of visitors has declined in all spheres of culture, in the Czech Republic it has remained the same. This article attempts to document the structural change in Czech culture statistically. In order to be able to judge this change properly, it also compares the Czech figures with those of other countries undergoing transformation.

Wolfgang Eismann

Repressive tolerance in Russian cultural life

Prokhanov, a literary prize, and the binary cultural model

Although Russian postmodern writers, artists, and critics claim that Russia has finally overcome its long tradition of dualistic or binary culture based on polarized oppositions, and is developing into an open society with a multitude of peacefully coexisting ideas and concepts, the traditional cultural model continues to exist. The we/they opposition has often manifested itself in the phenomenon of anti-Semitism. The second part of the article deals with the extraordinary success in 2002 of A. Prokhanov's nationalist and racist novel *Gospodin Geksogen*, which was promoted by Russian liberal publishers, writers, and critics. The publication of and the awarding of a prize for this novel is not a way to overcome the traditional Russian dualistic model of culture, as some ultraliberal postmodernists choose to believe. On the contrary, this cheap, racist, and anti-Semitic pamphlet, which is of no literary value, will help to stabilize the traditional model in one of its worst manifestations.

Karlheinz Kasper

Russian Literary Prizes in 2002 and Ideological Battles

Although literature lost its dominant role during the 1990s as television and other mass media grew in importance, there are approximately 300 literary prizes in Russia today. Each year, the arguments about who should receive them become more heated. A survey of material published in the Russian media during 2002 confirms the impression that literary prizes are frequently awarded to authors who are associated with specific social interest groups, or whose works meet the ideological requirements of the sponsors or other influential forces. Thus, in 2002: Aleksandr Prokhanov, a left national patriot, won the *Natsional'nyi Bestseller Prize* and the right wing conservative Oleg Pavlov won the *Booker Prize*; the *Triumph Prize*, financed by Boris Berezovskii, went to Lyudmila Petrushevskaya, the *State Prize to Konstantin Vanshenkin and Daniil Granin*, both of whom are considered to be close to ruling circles; Leonid Borodin, who is firmly rooted in the national movement, won the *Aleksandr Solzhenitsyn Prize*, and the national Bolshevik Eduard Limonov won the *Andrei Belyi Prize*; Marina Vishnevetskaya won the *Apollon Grigor'ev Prize* and the *Ivan Petrovich Belkin Prize*, both of which are awarded by the Guild of Professional Literary Critics.