

Title: Garros-Evdokimov and Russophone Novel in the Baltics
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The groundbreaking analyses on the Baltics that have recently appeared (Kelertas ed. 2006) apply postcolonial methodologies to Estonia, Latvia, and Lithuania, focusing on decolonization and national and postcolonial subjectivity. These studies firmly ground Baltic cultures in the intra-European context while their persistent and extensive connections to the Russian milieu tend to be underemphasized. Conversely, scholarship on contemporary Russian culture rarely attends to Russophone art in the former Soviet republics, including the Baltics. The present paper focuses on *Headcrusher*/*[Golovo]lomka* (2003), the debut novel of two young Riga journalists Alexander Garros and Alexei Evdokimov. The winner of the Russian National Bestseller award for 2003, the novel was viewed as scandalous and controversial by both Latvian and Russian media. Engaging Sztompka's theory of cultural trauma (Sztompka 2004), I investigate *Headcrusher*'s dramatization of the trauma of transition to the post-totalitarian world, and highlight it precisely as a work in which two cultural environments – Baltic and Russian – richly and often problematically intersect.