

Napoleonic Wars. Neither the Decembrists nor Tolstoy could have interpreted Russia's fate in the new era as a miraculous rebirth. If anything, the Russian spirit was about to enter a prolonged era of hibernation.

The principal value of this book for the Russian scholar lies in the opening chapters, where Clay delves into Tolstoy's descriptive technique and demystifies its magic. Subtly analysing the minute fabric of the text, Clay shows how Tolstoy generates in the reader a sense of witnessing a three-dimensional reality. The narrator's perspective is mobile, constantly shifting from outside the characters to inside, but never taking up firm residence in any one consciousness. The reader travels with the moving lens of the narrator, which locates itself first inside one character then inside another, showing each from different outside views and constantly refocusing between observer to observed. Clay shows how Tolstoy involves the reader as an active participant in the scene, inviting the reader to co-interpret gestures which are familiar from common experience, but also encouraging the reader to particularize these images from his or her own unique memory of real events. In sum, Clay explains very clearly how Tolstoy imbues the text with a rich and vibrant intersubjectivity.

DAVID SLOANE
TUFTS UNIVERSITY

Natasha Sankovitch. *Creating and Recovering Experience: Repetition in Tolstoy*. Stanford, CA: Stanford University Press, 1998. Pp. 245. Bibliography. Index.

Tolstoy's penchant for repetition famously annoyed some readers, among them Turgenev ("And how tortuous are these deliberate, stubborn repetitions of one and the same trait" [quoted in Sankovitch 15]). Similarly dismayed, Constantine Leontiev suggested that one might eliminate from *War and Peace* "all those special repetitions characteristic of Tolstoy [. . .] : 'strange, strange, hands,

hands, hastily, hastily, sob, sob, rich lip, rich lip,' the too frequent trembling of the lower jaws of his various characters on the occasion of multifarious emotions" (1110).

In her insightful, subtly-argued, and elegantly-written study, *Creating and Recovering Experience: Repetition in Tolstoy*, Natasha Sankovitch scrutinizes the device of repetition and reveals it to be far more indispensable than Turgenev and Leontiev contended. She demonstrates that Tolstoy's use of repeated verbal elements expresses his understanding of how human beings can create a coherent experience of self and life. To be sure, repetition "contributes to characterization, plays a role in thematic and plot development, and can act as a mnemonic aid to readers," among other functions (6). But Sankovitch's book shifts the emphasis away from narratology and the study of repetition as a mnemonic or expressive device in order to develop the thesis that repetition reflects a Tolstoyan psychology of perception and cognition as well as an ethics that integrates particulars with an intuition of ultimate wholeness. As demonstrated by Sankovitch, style and idea merge in Tolstoy's art via repetition.

The author divides her study into four parts: the first discusses narratological and epistemological concerns made manifest in Tolstoy's repetitions; the second and third focus on his use of repetition inside individual works ("intratextual repetition"); and the fourth considers the repetitions between works ("intertextual repetition") as a way of getting at what she calls "Tolstoyan universals" (183). Her approach to his oeuvre is largely ahistorical, but in inviting us in this last chapter to recognize recurring motifs in Tolstoy's fiction and to move backward from *Resurrection*, say, to *Childhood and Family Happiness*, she imparts a sense of Tolstoy's creative process as dependent upon the very types of repetition and differentiation experienced by his characters. One comes away from this book with a fresh appreciation for the unity of Tolstoy's oeuvre.

Limiting herself for the most part to examples drawn from *War and Peace* and *Anna Karenina* (for, as she notes, these novels provide her with sufficient material), Sankovitch shows that repeti-

tion serves a variety of purposes, with its function varying according to context. She explores the ways in which Tolstoy uses repetition to create micro-structures that dramatize a character's thought-process (her focus in Chapter 2), and to link as well as differentiate individuals or groups (treated in Chapter 3). Repetition of discrete verbal elements can impart form to characters' inner monologues and signal the character's inner speech (for instance, Pierre's repeated invocation of his much-regretted declaration to H el ene, "je vous aime"). It can set off the characters' narrated monologues (third-person indirect narration) from the narrator's discourse, or on the contrary it can indicate through a slight variation that the character's thoughts have merged with a narratorial evaluation external to the character's consciousness. Repetitions signal shifts in characters' perception and thinking (as in Andrei's reactions to the twice-encountered oak), but sometimes express the characters' imprisonment inside limiting paradigms (as exemplified by Anna's tautological thinking). At times, when different characters repeat the same words, the repetition directs the reader to focus on similarities or differences in their perspectives and generates awareness of the universal situation in which they are all enmeshed (as an example, Sankovitch cites the recurring question, "chto delat' "in *Anna Karenina*). In paying careful attention to Tolstoy's delineation of perspective and point of view, Sankovitch follows in the footsteps of Vinogradov, Uspensky, Ginzburg, and Bakhtin. Like these predecessors, Sankovitch anchors her study of Tolstoy's discourse in concrete examples. Her work makes an unpretentious, always accessible contribution to the fields of narratology and discourse analysis and could be productively used in courses outside of Slavic studies.

For Sankovitch, the fact that repetition in Tolstoy can signal either difference or similarity reflects the coexistence in his thought of a desire for universal truth—a "unity . . . to be sought in in diversity" (66)—alongside a "recognition of the variability and relativity of human perceptions and responses" (2). She states that Tolstoy "put his faith in a kind of ethical consciousness, which in

his view would give human beings the ability to join a sense of the harmony and unity associated with some higher and unfathomable general purpose with the discontinuities and multiplicities of everyday life" (3). In his fiction, Sankovitch argues, Tolstoy strove to convey this intuition of life "by paying attention to and piecing together" the particulars without reducing "their unity or multiplicity" (4). Sankovitch's close readings show how Tolstoy uses the repetition of discrete verbal elements "to represent, call attention to, and provoke the processes by which human beings structure and give meaning to their experience" over time (7). Moreover, Tolstoy's reliance on repetition awakens readers "to the qualities of detail, harmony, and coincidence that so frequently elude our detection in life" (170).

Throughout her study, Sankovitch describes the way Tolstoy contrives to link the characters' experiences of creating and recovering experience, and of remembering and forgetting, to the reader's. Her book illuminates the centrality of what she calls the "dynamics of memory" in Tolstoy's art (9).

She convincingly argues that Tolstoy could best develop and embody his concerns by means of "novels of length," defined as texts whose length plays a crucial role in embodying the author's main concerns. Her inquiry is enriched by her consistent focus on Tolstoy's broad philosophical and ethical aims, and by her interest in the reader's experience, still a relatively understudied dimension of Tolstoy's art. Ultimately, by analyzing the interconnections between aesthetic, cognitive, and ethical functions of the Tolstoyan text, Sankovitch also makes a contribution not only to Tolstoy studies, but to the theory of literature more generally. Discreet but always apposite footnotes reveal her familiarity with critical precedent and relevant methodologies.

Because she is interested in illuminating the process of pattern-making rather than in proffering totalizing interpretations, her method offers a way of reading Tolstoy that avoids imposing closure upon his texts. Indeed, her readings at times seem to court supplementation, as suggested by her treatment of the parallel experiences of

Andrei on the eve of Austerlitz and Nikolai in its aftermath, when both characters overhear the same joke ("Tit, go thresh a bit"). As Sankovitch states, "though the joke may itself be irrelevant, its repetition is significant insofar as it forges a link and encourages comparison between Andrei's thoughts and those of Nikolai." Ultimately, as she argues, it is the "munificence of significance, insight, and implication of the link" that is its "true substance" (177-78). In other words, the repetition becomes significant because it is the sign of this link and of this richness of implication, not because of any intrinsic significance in the repetition itself. Although Sankovitch does not explicitly make this point, another reader might legitimately attach a different meaning to the linkage, for instance by perceiving the repetition of "Tit, go thresh a bit!" as a framing gesture that brackets the horror of battle and engenders a contrast between that turmoil and the harmonious rhythms of peacetime. The allusion to threshing can put us in mind of those rhythms, even as it can be seen ironically to refer to another kind of harvest (of bodies on a battlefield). However, whether one reads the repetition of the threshing joke as contributing to the creation of contrasting planes (war-disharmony/peace-harmony), or whether one views it as a link Tolstoy establishes between Andrei's and Nikolai's experiences, Sankovitch's broader argument holds: the repetition activates readerly attention and even motivates readerly "participation" in the forging of a pattern.

To focus on the repetition of individual words or phrases is to perform a service for readers who might overlook what turn out to be crucial building-blocks in Tolstoy's representations of inner monologue, in the way he structures his episodes, and in the way he connects or differentiates his characters' experience. While some of the repetitions are hard to miss (like the detail of the little Princess's mustache on her slightly-raised upper lip), others lie "hidden in plain view," to cite the phrase Gary Saul Morson applied to Tolstoyan "prosaics" in *War and Peace*. When she turns these relatively unobtrusive structures into objects of inquiry, Sankovitch complements available

studies with broader thematic or historical focus. Her work will be welcomed not only by specialists, but also by readers with no knowledge of Russian. As she points out, well-meaning translators often replace repetitions with synonyms so as to mitigate the perceived awkwardness of the original.

Sankovitch concludes her book with a short discussion of a link between music and memory in Tolstoy's thinking. While noting the central role of memory in Tolstoy's philosophical and poetic system, she perhaps underestimates the "transcendental grounding" (115) of passages that dwell on memory's importance to the construction of coherent selfhood. Yet in minimizing this grounding, she remains true to her compelling vision of Tolstoy as an artist who draws his readers into an unfinalized and always-renewable experience of pattern-seeking and pattern-making. Her approach fits well with Tolstoy's appreciation for the importance of incremental insight, and with his own vision of his texts as open, non-teleological structures that seek nonetheless to impart an intuition of ultimate order.

GINA KOVARSKY

VIRGINIA COMMONWEALTH UNIVERSITY

1. Constantine Leontiev, "The Greatness and Universality of War and Peace," in *War and Peace: the Maude Translation, Backgrounds and Sources, Criticism*, ed. George Gibian (Norton Critical Edition. New York: Norton, 1996), 1109-10.
2. Gary Saul Morson, *Hidden in Plain View: Narrative and Creative Potentials in War and Peace* (Stanford, CA: Stanford University Press, 1987).

S. L. Tolstoy. *Sergej Tolstoy and the Doukhobors: A Journey to Canada: Diary and Correspondence (Sergej Tolstoj i dukhobortsy: puteshestvie v Kanadu: Dnevnik i perepiska)*. Compiled and with notes by Tatyana Nikiforova. Translated by John Woodsworth, edited by Andrew Donskov. Tolstoy Se-