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## Tolstoy Scholarship in Russia and Abroad

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### Recent Publications and Annotated Bibliography, 2001-2002

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- Anargyros-Klinger, Annie. "The Thread of Depression through the Life and Works of Leo Tolstoy." *The International Journal of Psychoanalysis* vol. 83, part 2 (April 2002): 407-418.

The origins of the depression that emerged in the writer in middle age and dampened his creativity. The article is divided into sub-sections with titles such as "Misogyny," "Recourse to the Father," and "Leo and Sophie Tolstoy: A Love/Hate Relationship" that, the author maintains, identify the sources of Tolstoy's depression. The article concludes with the following statement: "Numerous passages in Tolstoy's two major novels reveal in him a disposition towards a state of depersonalisation that encouraged the emergence of images and thoughts from the preconscious, the thinly veiled expression of forbidden desires. At the time when the depression manifested itself, he had to block the path of these forbidden desires at all costs. And in order to do this he had to give up writing" (417).

- Aucouturier, M. "Tolstoy (1828-1910)." In *History of European Literature*. Eds. Annick Benoit-Dusauso and Guy Fontaine. Transl. Michael Wooff. London and New York: Routledge, 2000. 488-492.

Short overview of Tolstoy's creative output. Discusses various works in terms of their realistic qualities, evidence of the workings of a creative

imagination, Tolstoy's views on history, and the tragedy of existence.

- Billington, Josie. *Faithful Realism: Elizabeth Gaskell and Leo Tolstoy: A Comparative Study*. London: Associated University Presses, 2002.

Gaskell's underappreciated talent for reproducing the very texture of life itself is the product of a vision far closer than has been acknowledged to Tolstoyan realism. Chapters one and two: Gaskell's worldview as demonstrated in *Wives and Daughters*. Chapter three: Tolstoy and Gaskell on religion; the closest the nineteenth-century English novel comes to some type of religious vision is the immanent realist faith of Elizabeth Gaskell. Chapters four and five: comparisons of Tolstoy with George Eliot and Thomas Hardy. Gaskell and Tolstoy are most alike in their epic forms, and Billington concentrates largely on this.

- Bradbury, Ray. "The F. Scott / Tolstoy / Ahab Accumulator." In *One More for the Road*. New York, NY: William Morrow, 2002. 241-252.

A brief, humorous story involving not Fitzgerald, but Hemingway, Melville, Tolstoy, and a time machine. The narrator arrives at Iasnaia Poliana to find a young Tolstoy at odds with his wife over his indiscretions with the household servants. Tolstoy is whisked away into the white mist of "salvation" just as his wife breaks down the door to his library.

- Burlaka, D. K., et al., eds. *Lev Tolstoi: Pro et Contra. Lichnost' i tvorchestvo L'va Tolstogo v otsenke russkikh myslitelei i issledovatelei*. Sankt-Peterburg: Russkii Khristianskii gumanitarnii institut, 2000.

This massive collection of essays on religious and spiritual themes in Tolstoy comes in at just under one-thousand pages. It is divided thematically into

seven sections. The first, entitled "Tolstoy's Voice," contains Tolstoy's article "Religion and Morality" in addition to his *Confession*. The second section, "Iasnaia Poliana," reproduces accounts of visits to Tolstoy's estate by such figures as Rozanov, Gippius, and Shestov. Section three, "Around Non-Resistance," contains essays by Solovyov, Fyodorov, Shestov, Berdiaev, Bulgakov, and others. The fourth section deals with Tolstoy's relationship with the Orthodox Church and is entitled, "Power and Church: Anathema." It includes a number of essays from prominent religious figures within the church as well as essays by Merezhkovsky, Rozanov, and others. The fifth section, "Withdrawing," addresses death and immortality in Tolstoy in a number of articles by such émigré scholars as P. M. Bitsilli, V. V. Zenkovsky, G. V. Adamovich, and S. L. Frank. The sixth section, "Meeting," looks more generally at Tolstoy and culture and the writer as a worldwide phenomenon. The final section, "The New Reading," opens with two essays by M. Bakhtin and ends with an essay by M. B. Pluikhanova called "Creative work by Tolstoy: A Lecture in the Spirit of Iu. Lotman." While the vast majority of these essays have been previously published, it is useful to have so many essays of such high quality conveniently assembled in a single volume.

- Carden, Patricia. "Nicholas and Mary: An Inquiry into the Moral Structure of *Vojna i mir*." *Russian Literature* LI – I (January 2002): 1-30.

This article examines how Tolstoy re-worked the circumstances that led to the marriage of his parents into the courtship of Nikolai Rostov and Princess Mar'ia Bolkonskaia in *War and Peace*. However, the biographical provenance of the story is of secondary importance to Carden's investigation into how Tolstoy's handling of the relationship between Princess Mar'ia and Nikolai crystallized and resolved certain moral dilemmas faced by his parents. The body of the article examines the various stages of the Rostov-Bolkonskaia courtship and focuses on how Tolstoy treats the obstacles preventing their union, i.e., the perception Nikolai is marrying for money, Mar'ia's plainness and spiritual devotion, and Nikolai's promise of marriage to Sonya. The key player in removing these obstacles turns out to be the wife of the governor of Voronezh, who makes it clear to Nikolai that society would not regard him as

dishonourable if he gave up Sonya to marry Mar'ia, but would in fact consider him to be doing his duty. The governor's wife, Carden points out, "merely by being a kindly listener and uttering the commonplaces of society's opinion, has turned out to be the key to a moral turning point in the narrative" (24). The final section of article looks at Nikolai's recognition and growing admiration for Mar'ia's spiritual qualities in addition to Sonya's release of Nikolai from his earlier promise. Carden concludes by observing for Nikolai and Mar'ia, "Everything that was ill-conceived, chance, working to the detriment of others, in his parents' marriage is thus revealed by Tolstoy to be full of secret purpose and conducing to the best" (30).

- Curtis, James M. "Metaphor is to Dostoevskii as Metonymy is to Tolstoi." *Slavic Review* vol. 61, no. 1 (Spring 2002): 109-127.

The stylistic differences between Tolstoy and Dostoevsky, which so many critics have commented upon, form part of a larger pattern in each writer's oeuvre. The article moves from describing these differences to interpreting their systematic meaning, and does so by employing the concepts of metaphor and metonymy as defined by Roman Jakobson in his famous essay, "Two Aspects of Language and Two Types of Aphasic Disturbances." The body of the essay is devoted to investigating how Dostoevsky, as a metaphorical writer, creates clashing juxtapositions that push his characters from their immediate circumstances outward toward the future, the consciousness of others, and to other novels and art forms; and how Tolstoy, as a metonymical writer, needs to establish the integration of things, and thus to show how like matches like. In order to have something to integrate, Curtis observes, Tolstoy begins both *War and Peace* and *Anna Karenina* with an order that is threatened. Curtis maintains that the distinguishing feature of this method of analysis, and one of its main advantages, is that unlike critics who have compared the two novelists (Shestov, Merezhkovsky, Donald Fanger, George Steiner, etc.) he is able to isolate and identify stylistic differences without recourse to extraliterary evidence.

- Fink, Hilary. "Tolstoy's *The Kreutzer Sonata* and the Kierkegaardian *Either/Or*." *Canadian-American Slavic Studies*

vol. 36, nos. 1-2 (Spring–Summer 2002): 7-18.

Prior to this essay, “not a single article has been written on Tolstoy’s relationship to Kierkegaard” (9). This is surprising given some of the following facts: Tolstoy received advance copies of Kierkegaard’s writings from his Russian translator; both Tolstoy and Kierkegaard identify suffering and despair as the first positive step on the road from the aesthetic to the ethical, to true self-understanding; and, finally and most important for the article’s author, the Kierkegaardian themes of the aesthetic versus the ethical and the musical-erotic are present in Tolstoy’s writings, most notably in *The Kreutzer Sonata*. A genetic connection, rather than a typological similarity, exists between Tolstoy’s story and Kierkegaard’s most famous work, *Either/Or*. Fink examines *The Kreutzer Sonata* in terms of two essays included in *Either/Or*, “The Balance between the Aesthetic and the Ethical Development of the Personality” and “On the Immediate Erotic Stages, or the Musical Erotic,” both of which Tolstoy likely read prior to writing his story. Setting aside questions of influence, Fink makes a strong argument that Kierkegaardian themes are a fruitful means for analysing some of Tolstoy’s later works.

- Foster, John Burt Jr. “‘Show me the Zulu Tolstoy’: A Russian Classic Between ‘First’ and ‘Third’ Worlds.” *Slavic and East European Journal* vol. 45, no. 2 (Summer 2001): 260-274.

Part of a forum on “Interrogating Slavic Identities: Inside, Outside, and In Between ...” and revisits the controversy that erupted in the early 1990s over a remark supposedly made by Saul Bellow that may have gone something like, “Show me the Zulu Tolstoy and I’ll read him!” Bellow’s remark never appeared in print, was taken out of context from an oral interview, and wildly distorted in the intellectual press. Foster’s concern here is not with Bellow, but with how Tolstoy’s perception suffered as a result of this controversy and also with the malleability of the “Zulu Tolstoy” image itself. Tolstoy rapidly became misrepresented as an exemplary Western or “first world” chauvinist and this misrepresentation was connected with deep-seated uncertainties surrounding post-Soviet Russian identity. Bellow’s phrase evokes multiple interpretations and it can, surprisingly, even lead to

a fuller, more precise, and more thoughtful appreciation of Tolstoy’s writings.

- Grenier, Svetlana Slavskaya. “Tolstoj’s Dialogue with Gercen in *Anna Karenina*.” *Russian Literature* LI-IV (May 2002): 371-401.

*Anna Karenina* represents a carefully argued response by Tolstoy to Alexander Herzen’s philosophy. Parallels in plot, images, character, and at least one verbatim quotation in *Anna Karenina* to Herzen’s *Who is to Blame*, all point toward Tolstoy conducting “an overarching polemic, which may have been semi-conscious throughout most of the process of writing, but became fully conscious towards the closing chapters” (372). An examination of each of these correspondences in turn shows how Tolstoy uses Levin’s character to refute Herzen’s idea that life itself is a meaningless whirlwind of chance events. A history of Tolstoy’s relationship with Herzen, together with several revealing excerpts from their correspondence, set against the backdrop of the ongoing debates between members of the Russian intelligentsia in the second half of the nineteenth century rounds out the article.

- Gromova-Opul’skaia, L. D. “Tekstologija nezavershennogo (L. Tolstoi).” *Russkaia literatura* 2 (2002): 117-122.

Several textological problems encountered while preparing the new one-hundred volume edition of Tolstoy’s complete collected works.

- Gromova-Opul’skaia, L. D., Lomunov, K. N. i dr., red. *Iasnopolianskii sbornik 2000: stat’i, materialy, publikatsii*. Tula: Izdatel’skii dom “Iasnaia Poliana”, 2000.

Some forty-fives articles on topics ranging from the dynamics of conscience in *Anna Karenina* to sources of *Khadzhi Murat*, and the library at Iasnaia Poliana. A number of interesting reproductions of photographs and pictures compliment the articles.

- Kornblatt, Judith Deutsch. “The Truth in the Word: Solovyov’s *Three Conversations* Speaks on Tolstoy’s *Resurrection*.” *Slavic and East European Journal* vol. 45, no. 2 (Summer 2001): 301-321.

Solovyov's polemic with Tolstoy in his last major work, *Three Conversations* (1900), has most often been examined by critics with regard to questions of sexuality and, less often, on the nature and meaning of evil. Kornblatt looks at how this one-sided polemic with Tolstoy addresses questions relating to writing and literature and the fact that *Three Conversations* contains a passage lifted virtually word-for-word from Tolstoy's novel, *Resurrection*, published the year before. She examines how Solovyov critiques Tolstoy for his simplistic presentation of religious philosophy and fiction and offers his *Three Conversations* as a more appropriate discursive model for the Truth. In opposition to the Tolstoy who wrote *Resurrection*, Solovyov understands the categories of good and evil not in terms of simple, rational ethics, stated in declarative sentences, but in terms of the mystery of the *story* of Christ's incarnation and resurrection. The word for Solovyov "is always the Word, and we therefore abandon literature . . . , or ignore the power and complexity of its manner, at the risk of overlooking the embodied Truth itself" (316).

- Lubkemann Allen, Sharon. "Reflection / Refraction of the Dying Light: Narrative Vision in Nineteenth-Century Russian and French Fiction." *Comparative Literature* vol. 54, no. 1 (Winter 2002): 2-22.

Dostoevsky's heroes, with their interior polyphonic narratives, face death with a refractive gaze, while Tolstoy's heroes, much more lonely and trapped by death's approach, face it with a reflective gaze. If the fictions of Dostoevsky and Tolstoy represent the two inverted poles of the aesthetic lenses of nineteenth-century realism, French writers Hugo, Balzac, and Flaubert lie at various places on the spectrum between the two. The dying consciousness in Tolstoy—in *Three Deaths*, *Anna Karenina*, and *The Death of Ivan Il'ich*—Balzac, and Flaubert is minimally refracted, subjected to irony, and even extinguished in the fictional frame. Conversely, in Hugo's and Dostoevsky's works the vision of the dying hero allows for potential insights from other fictive subjects and revises the realist narrative.

- McLean, Hugh. "Foxes into Hedgehogs: Berlin and Tolstoy." In *The Cultural Gradient: The Transmission of Ideas in Europe, 1789-1991*. Lanham, MD: Rowman & Littlefield, 2002. [Page numbers not yet available at time of printing]

Begins by reconstructing Berlin's famous essay, focusing on the parts dealing with Tolstoy, and providing interesting background and anecdotal information on the essay's conception, the life of its author, and on the life of Tolstoy. Proceeds to discuss how Berlin and Tolstoy—both foxes by nature—sought and eventually found the one overarching idea characteristic of the hedgehog. This unifying set of principles for Tolstoy was the rationalized and purified version of Christianity that bears his name, "Tolstoyism," whereas for Berlin the unifying concept he discovered was essentially a philosophy of foxiness, and called this "Pluralism." Ends by comparing the relative satisfaction Berlin and Tolstoy received from their respective theories. While Berlin appeared fairly content with his notion of Pluralism, Tolstoy, McLean argues, never allowed the hedgehog to completely overpower the fox. As a result, one catches glimpses of an older, unregenerate Tolstoy, a Tolstoy, McLean believes, who "took a richer, more varied, more inclusive view of human life than the one preached so insistently in such treatises as *The Kingdom of God is Within You*, a Tolstoy who was perhaps bored by all the piety." It was this that lay behind such late masterpieces as *Khadzi Murat*, a work that seems to celebrate archaic, pre-Christian values and a masculine aggressiveness—all qualities which the official Tolstoy had repudiated.

- Mounce, O. H. *Tolstoy's Aesthetics: What is Art?* Burlington, VT: Ashgate Publishing Company, 2001.

A short overview of Tolstoy's aesthetics as laid out in *What is Art?* Chapters one and two: biographical and background information; three through eight as well as ten—a detailed exposition of the treatise; and nine an investigation of the type of art to which Tolstoy was opposed. The final chapter looks at Tolstoy's famous views on Shakespeare. Distinguishes the real Tolstoy from the false. According to Mounce, the false Tolstoy combines extreme didacticism with the crudest form of expressivism in which the artistic form is simply a means, valueless in itself, for conveying moral content. The real Tolstoy, on the other hand, holds that art is valueless unless its content is given adequate artistic form. Primarily intended for students of aesthetics and the general reader, this book will not be of great benefit to those already acquainted with previous, more detailed analyses of Tolstoy's aesthetics by specialists.

- Oakes, Guy. "The Antimony of Values: Weber, Tolstoy and the Limits of Scientific Rationality." *Journal of Classical Sociology* vol. 1, issue 2 (2002): 195-211.

Revisits Max Weber's lecture "Science as a Vocation" by considering his position that choices between values are, in the end, irrational. In examining Weber's argument, which he attributes to Tolstoy, on the relationship between modern culture, science, and the meaningless of death, the author attempts to prove that Weber's position nullifies the premise on which it is based. As a result, his case for the irrationality of values is self-destructive and incoherent.

- Orwin, Donna Tussing. "Zhanr platonovykh dialogov i tvorchestvo Tolstogo." *Russkaia literatura* 1 (2002): 38-45.

As a thinker, Tolstoy was a "metaphysical idealist" who found the key to understanding the essence of reality to be connected to the characteristics of man that distinguish him as a spiritual being. This idealism, however, demanded an extremely subtle correlation between life's small details and its more general truths. As a young artist Tolstoy tried to create an artistic structure that would place details over generalizations. One of the influences on Tolstoy in the formalization of this artistic method was Plato, and Orwin proceeds to discuss this influence and references to the philosopher in "The Raid" and *Anna Karenina*.

- Peterson, Ivars. "Tolstoy's Calculus." *Science News Online* vol. 60, no. 17 (27 October 2001): [www.sciencenews.org/20011027/mathtrek.asp](http://www.sciencenews.org/20011027/mathtrek.asp).

A short article highlighting certain correspondences between Tolstoy's theory of history as set out in the eleventh book of *War and Peace* and the writings of the French mathematician Pierre-Simon Laplace (1749-1827) with which Tolstoy was likely familiar.

- Remizov, V. B. i dr., red. *Tolstovskii sbornik - 2000. Materialy XXVI Mezhdunarodnykh Tolstovskikh chtenii*. Chast' 1: L. N. Tolstoi v dvizhenii epokh; Chast' 2: Dukhovnoe nasledie L. N. Tolstogo i sovremennost'. Tula: Izdatel'stvo Tul'skogo gosudarstvennogo universiteta im. L. N. Tolstogo, 2000.

This is a two volume collection of more than sixty articles that touch on a wide variety of themes and subjects. Although the articles were collected from an international conference on Tolstoy, the authors are almost entirely from Russia or former Soviet republics.

- Repin, Natalie. "Being-Toward-Death in Tolstoy's *The Death of Ivan Il'ich*: Tolstoy and Heidegger." *Canadian-American Slavic Studies* vol. 36, nos. 1-2 (Spring-Summer 2002): 101-132.

Taking as a starting point a footnote referring to *The Death of Ivan Il'ich* in Heidegger's *Sein und Zeit*, formulates a reading of Tolstoy's story from the vantage point of Heidegger's conception of death. Begins with a brief exposition of the philosopher's concepts of authentic and inauthentic interpretations of death, and then moves to an examination of Tolstoy's implied critique of everydayness and his conception of death in the story of Ivan Il'ich. Maintains that Tolstoy in *The Death of Ivan Il'ich* has succeeded in anticipating the main features of what Heidegger calls "being-toward-death," i.e., an authentic understanding of death. Repin maintains that Heidegger's interpretation of death is essential because it mediates, accommodates, and augments Tolstoy's philosophical relevance today: "the former may be viewed as both an inadvertent elucidation of the latter and an incentive to its reappropriation" (132).

- Slivitskaia, O. V. "Ob effekte zhiznepodobiiia v *Anne Kareninnoi*: ritm kompozitsii." *Russkaia literatura* 2 (200): 28-40.

The extraordinary realism of *Anna Karenina* seems to reflect "fundamental laws of being" (28). This quality of the novel can be attributed to two opposing yet fully integrated forces: the tendency to schematise, behind which stands the general moral position of the author, and the destruction of any sort of scheme or pattern that is reflected in the lives characters where everything is mixed together with everything else. That this quality is so prominent in the novel despite its division into two narrative lines—Anna and Levin—is largely the result of Stiva Oblonsky. The article examines closely the shifts in narrative from the chapters

dealing with Anna to those concerned with Levin. Slivitskaia "hears" a "tic-toc" rhythm develop between the two: if emotional or psychological tension increases in one, it finds its release in the other. The overall result is a "regular irregularity" in a work of art that emanates the "universal language of every living thing" (40).

- Tarasov, A. B. "Problema pravednichestva v *Voine i mire* (svoeobrazie položitel'nykh geroev romana L. N. Tolstogo)." *Vestnik moskovskogo universiteta*. Seriiia 9: Filologiiia. No. 4 (2001): 17-22.

Certain specific features peculiar to the positive characters in *War and Peace* indicate a transition, beginning in the 1860s, from reproducing, in a manner that was not quite conscious, traditional Orthodox ideas of truth in such early stories as *Childhood* and *The Woodcutting*, and toward a searching for Tolstoy's own heartfelt truth in *War and Peace*.

- Tolstoi, L. N. *Polnoe sobranie sochinenii v sta tomakh*. Tom vtoroj. Proizvedeniia 1852-1856. Red. L. D. Gromova-Opul'skaia et al. Moskva: "Nauka", 2002.

This second volume of the new edition of Tolstoy's complete collected works contains the stories *Nabeg*, *Zapiski markera*, *Kak umiraet soldaty*, *Rubka lesa*, *Metal'*, and the Sevastopol' sketches. In addition to these there are also several unfinished stories, poems, and a travel sketch set in France and Italy. The fact that more than half the volume is devoted to notes and commentaries attests to the high academic standards achieved by the editors.

- Tolstoy, Lev. *Path of Life*. Trans. and Introduction by Maureen Cote. Huntington, NY: Nova Science Publishers, Inc., 2000.

Translation based on text as it appears in volume forty-five of the Jubilee edition of Tolstoy's complete collected works. While acknowledging some of Tolstoy's imperfections, Cote clearly displays a high regard for the writer's spiritual teachings, and the goal of this book is to share them with a wider audience.

- Whittaker, Robert. "Tolstoy's American Visitors: Memoirs of Personal Encounters 1868-1909." *TriQuarterly* issue 110/111 (Fall 2001): 213-273.

The fifth article in a series presenting Tolstoy's correspondence with Americans based on material from the joint US-Russian project "Tolstoy and His US Correspondents." The previous four essays, "Tolstoy's American Mailbag: Selected Exchanges with His Occasional Correspondents," "Tolstoy's American Disciple: Letters to Ernest Howard Crosby, 1894-1906," "Tolstoy's American Translator: Letters to Isabel Hapsgood, 1883-1903," and "Tolstoy's American Preachers: Letters on Religion and Ethics, 1881-1908," appeared in issues 95, 98, 102, and 107/108 of *TriQuarterly*. As the title suggests, this article provides summaries from some of the twenty Americans who published detailed accounts of their visits to Tolstoy at Iasnaja Poliana. These visitors were a diverse group—diplomats, journalists, translators, businessmen, rabbis, politicians, travel writers—and they came for a variety of reasons. While some were interested in literary matters, others came on a spiritual pilgrimage, while others still pressed the writer for his views on such topics as the Jewish Question and American imperialism. The wide range of impressions these individuals took away from their encounters with Tolstoy makes for interesting reading.

- Woodruff, David Joseph. "Tolstoy and Wittgenstein: The Life Outside of Time." *The Southern Journal of Philosophy* vol. XL, no. 3 (Fall 2002): 421-435.

In a now famous *Brief* written in 1919, Wittgenstein avers that the "point" of his *Tractatus Logico-Philosophicus* is an "ethical one." Although Wittgenstein makes few explicit references to Tolstoy, nonetheless strong biographical and textual evidence suggests that the key to understanding the philosopher's statement on the ethical nature of his *Tractatus* is to be found in the Russian writer. Tolstoy's manner of living in the last three decades of his life embodied for Wittgenstein what it meant for a person to "live happy" through "the life of knowledge," and his ethical and religious compositions, especially his *Gospel in Brief*, had a great impact on Wittgenstein's tractarian value theory. Similarities between Tolstoy's concept of "the life outside of time" and Wittgenstein's idea of "the

life of knowledge." On the basis of this line of influence from Tolstoy to Wittgenstein, Woodruff concludes that "the ethical point of the *Tractatus* is gestural; for it both points toward "the Higher" and shows forth Wittgenstein's understanding thereof in his own *Lebensform*" (434).

- Yokoto-Murakami, Takayuki. "Tolstoy, Attila, Edison: The Triangle Construction of a 'Peace-Loving' Russian Identity Across Borders." *Slavic and East European Journal* vol. 45, no. 2 (Summer 2001): 217-229.

Part of the forum on "Interrogating Slavic Identities: Inside, Outside, and In Between ..." Examines how Tolstoy acquired his reputation as a pacifist, which was *not* analogous or compatible with his belief in non-violence. When Tolstoy sent a manuscript to be read at The Stockholm Pacifists' Conference proposing that in order for nations not to wage war, armies should be disbanded, the organizers of the conference found Tolstoy's "outburst" so naïve that they decided against reading what he had written to the conference delegates. As a result, the perception of Tolstoy as a pacifist remained unchallenged abroad. This is just one example of several employed by the author to explain how Tolstoy's identity as a thinker expounding the principle of non-violence was clandestinely replaced by the image of a pacifist. Paradoxically, Tolstoy's teaching conceals within itself "a will for violence and aggression" (225) that fundamentally contradicts his perceived status as a pacifist and manifests itself in Tolstoy's constant reliance on martial vocabulary. Yokoto-Murakami examines a passage from Tolstoy addressing sexual abstinence in which he discusses a man who shuns sexual seduction while not abstaining altogether. Tolstoy compares him to a soldier who avoids real enemies to fight imaginary ones. While the author concedes it is possible to take this passage as purely rhetorical, it is also possible to see it as "the expression of a secret desire for violence which Tolstoy's consciousness censored but his language occasionally emitted ... [It] may unwittingly endorse an ideology in which the fight against evil, whether on a military or sexual level, could be justified or valorized" (225). The final point of the article addresses the ambivalent identities of nations and individuals, both of which conceal within themselves a dark double that may contradict, challenge, and even upset the

"official" image. With regard to Tolstoy, Yokoto-Murakami asserts that "If Tolstoy's identity as a pacifist and ascetic is suitable for parading a certain flattering public image but ultimately as artificial and fragile as the corset worn by Pozdnyshév's wife, the author's unconscious desire is as penetrating as his hero's phallic knife" (226).

#### Items Unavailable for Review at the Time of Publication

- Bloom, Harold. *Leo Tolstoy: Comprehensive Research and Study Guide*. Broomall, PA: Chelsea House Publishers, 2002.
- Knapp, Liza and Mandelker Amy. *Approaches to Teaching Tolstoy's Anna Karenina*. New York: Modern Language Association of America, 2002.
- Shemiakin, A. L. *Smert' grafa Vrons-kogo*. Moskva: Indrik, 2002.
- Tarasov, Andrei. *Chto est' istinia?: Pravedniki L'va Tolstogo*. Moskva: Iazyk slavianskoi kul'tury, 2001.
- Tolstoy, Leo. *In the Days of Serfdom and Other Stories*. Trans. Louise and Alymer Maude; foreword by Marilyn Atlas. Philadelphia: University of Pennsylvania Press, 2002.
- Tolstoy, Leo. *Collected Shorter Fiction, Volumes I and II*. Trans. Louise and Alymer Maude and Nigel J. Cooper; Introduction by John Bayley. New York: Knopf, 2001.