

Bibliographic Abstracts

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Danaher, David S. "Tolstoy's Use of Light and Dark Imagery in *The Death of Ivan Il'ic*" *Slavic and East European Journal* 39(1995): 227-240.

This work formally analyzes the use of light and dark in "The Death of Ivan Il'ic." A continuum is presented showing darkness, false light and authentic light. Ivan's childhood, his relationship with Gerasim, and his emergence from the black bag represent the major elements of authentic light. The writer raises the issue of the metaphorical use of this continuum and even sees figurative resonances in the correspondence between literal light and "high society" (both referred to by the word "svet") and in the surname of the character Schwarz (meaning dark or blade in German). This juxtaposition of light and dark is considered just another subtext within Tolstoy's short story.

De K. Holman, Michael J. "Illustrating the English Version of *Resurrection*: Leonid Pasternak's Correspondence with Louise Maude" *Slavonica* 2(1995-96): 27-58.

The author gives an account of the instant chemistry that was established between the artist Leonid Pasternak and Leo Tolstoy. Having been impressed with Pasternak illustrations for *War and Peace*, he asked him to illustrate the English version of *Resurrection*. This collaboration benefited both since it gave the artist an opportunity to present his vision of Russia beyond her borders, and the writer was able to enhance his third major novel with Pasternak's brilliant, sensitive work. As their work together advanced, Pasternak began to correspond with the Maudes, who were responsible for the English version of *Resurrection*. The letters they exchanged regarding the illustration of the novel's English version are presented in their original form, following the conclusion of the article.

Donskov, Andrew. "On the Censorship of Tolstoy's Early 'Stories for the People': An Unpublished <Доклад цензора П. Е. Астафьева>." *Russian Language Journal* 152-154(1995): 223-236.

This un-annotated government report--written in 1886--on the role of Tolstoy's publishing house "Posrednik," presents the dangers of the works published therein since they all share a single vision, namely, the primacy of moral values over religious doctrine. This polemic between ethics and ritual as regards what was best for the peasant fails to ask "the muzhik" what his position on this subject might be. It also shows that as early as the mid-1880's, Tolstoy was well on his way to excommunication from the official church.

Schefski, Harold. "Tolstoi's Vindication of General Kutuzov as Subtext in *War and Peace*." *Russian History/Histoire Russe* 22(1995): 79-90.

This article's thesis is that Tolstoy uses *War and Peace* as a vehicle to challenge history's negative view of Kutuzov. Tolstoy refutes the powerful arguments that show the general as lazy, lecherous, and incompetent, depicting him as active by choice, spiritual, and wise. Tolstoy's rationale for such an attack on history is based to some extent on his theory of pacifism which needed the oxymoron of "a passive warrior" to legitimize his beliefs, on his tendency to romanticize the men of his grandfather's generation, and on the practical concern that one of Kutuzov's daughters married into the Tolstoy clan and produced offspring with the family name.

Sloane, David. "The Poetry in *War and Peace*." *Slavic and East European Journal* 40(1996): 63-84.

The author proposes that recent criticism which treats *War and Peace* exclusively as a work of prosaics may be too narrow in its approach. Poetics also represents a defining feature of the novel and one can find embedded in the text certain poetic elements such as rhythmically marked passages and highly individualized speech patterns. In addition, the author shows that the time frame for the writing of the novel was linked to a highly poetic phase in Tolstoy's life. Furthermore, unknown to many critics, Tolstoy often attempted poetry, though with little success. The author concludes that a prosaic and poetic vision working together in the form of a counterpoint actually provides the best definition of the novel's structure.

Turner, C.J.G. "Psychology, Rhetoric and Morality in *Anna Karenina*: At the Bottom of Whose Heart?" *Slavic and East European Journal*. 3(1995): 261-68.

The author treats the frequent occurrence of the phrase "v glubine dusi" (translated as "in the depth of one's soul" or "at the bottom of one's heart") in *Anna Karenina* and sees it as Tolstoy's attempt to show that there often exists a discrepancy between what characters feel or know superficially about themselves and what they perceive deep within their psyche. It is established that the phrase is at least twice as often applied to Levin as it is to any other character which makes sense since he is reputed to be the most autobiographical of all Tolstoyan figures.

Whitcomb, Curt. "'Treacherous 'Charm' in *Anna Karenina*" *Slavic and East European Journal*. 39(1995): 214-226.

The observation is made that the word 'prelest' (charm) is used at least eighty-seven times in *Anna Karenina*. However, whereas sometimes it is used "in shallow contexts," other times it is associated with turning points in the lives of important characters (e.g., Levin uses it to describe the pleasure he derives from working with the peasants in the mowing scene). More importantly, the word can have a "diabolical" or problematic side in that it may promise what is opposite to its dictionary meaning (i.e., treachery). For example, Levin uses the word in describing Anna's portrait, and according to the author, this utterance establishes her as his *alter ego*.