
Annotated Bibliography, 1988-1994*

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1988

- Babenko-Woodbury, Victoria A. "Tolstoy on Goethe: A Study in Literary Response." *Occasional Papers in Language, Literature and Linguistics*. Occasional Papers, Iowa State University. Ed. Orrin Frink. A: 37 (April 1988). 14 pp.

Recounts historically Tolstoy's interaction with Goethe's writing and shows how Tolstoy's attitude to Goethe changed from respect in the 1850s and early 60s to dissatisfaction and disapproval in the almost forty years between the late 1860s and approximately 1904 to mild appreciation from 1904 until his death.

- Bajtín, Mijail M. "Prefacio a *Resurrección*." *Cuadernos Hispanoamericanos* 458 (1988): 7-22.

Spanish translation of Bakhtin's Preface to Tolstoy's *Resurrection*.

- Baranov, Vadim. "Revolution and Art (Eighty Years Ago Lenin Published his Article 'Lev Tolstoy as the Mirror of the Russian Revolution')." *Soviet Literature* 11 (1988): 125-127.

* This bibliography is part of an ongoing project by Professor Conliffe to find and annotate publications of interest to Tolstoy scholars that have not been noted as yet in *TSJ*. For next year Professor Conliffe (mconliff@willamette.edu) welcomes suggestions of additional publications he may have missed from the years 1988-2001.

Considers the purpose of Lenin's 1908 article: to warn against primitive verisimilitude or illustrative literature.

- Durylin, Sergei. "At Tolstoy's and About Tolstoy (Extracts from Memoirs)." Ed. Vinogradova. *Soviet Literature* 9 (1988): 151-163.

Recalls a day in October 1909 when Durlin met Tolstoy and spent the day at Iasnaia Poliana.

- Horwatt, Karin. "Food and the Adulterous Woman: Sexual and Social Morality in *Anna Karenina*." *Language and Literature* 13 (1988): 35-67.

Looks at eating behaviour as an interpretive tool. Explores food scenes—scenes in which attitudes toward food, quality of food, or feelings at meal-times are expressed—and argues that the way food is treated by individual characters in *Anna Karenina* reflects the characters' sexual morality.

- Lock, Charles. "Tolstoy or Tolstoy?" *University of Toronto Quarterly* 57.4 (Summer 1988): 542-549.

Review article of Richard F. Gustafson's *Leo Tolstoy: Resident and Stranger: A Study in Fiction and Theology* and Gary Saul Morson's *Hidden in Plain View: Narrative and Creative Potentials in 'War and Peace'*.

- Meyers, Jeffrey. "Filial Memoirs of Tolstoy." *Biography* 11.3 (1988): 236-252.

Explores memoirs of Tolstoy's children, noting their biases and highlighting the struggle that developed from their natural impulse to establish their own self-image while at the same time respecting their immensely famous father.

- Preston, Peter. "Mr. Noon and Lawrence's Quarrel with Tolstoy." *Etudes lawrenciennes* 3 (1988): 109-123.

Primarily concerned with D. H. Lawrence's writing, but draws on moments in the narrative of *Mr. Noon* when the narrator (and seemingly Lawrence) speaks out against Tolstoy and others

for their promoting what he believes to be false notions of love and sex.

- Redston, David. "Tolstoy and the Greek Gospel." *Journal of Russian Studies* 54 (1988): 21-33.

Explores Tolstoy's intensive efforts between 1879 and 1883 to examine the Gospels, looking closely at letters and diaries to determine what he learned from them, what he challenged, what he accepted, and what he refuted.

- Yegorov, Semyon Filippovich. "Profiles of Educators. Lev Nikolaevich Tolstoy (1828-1910)." *Prospects* 18.3 (1988): 421-428.

Tolstoy's educational writings made a unique contribution to education. Places these writings in the context of Tolstoy's life and literary writings, noting that Tolstoy's call for the democratization and humanization of science and education was, in part, a response to what he saw as capitalist abuses of the raw materials and results of industrialization and scientific discovery. Discusses Tolstoy's defence of freedom in school and in education, the subjects and methods of education that he supported, and, finally, the school and educational journal that he created at Iasnaia Poliana.

1989

- Agushi, Irina. "The Cossacks. Stylistic Means in Relation to Some Fundamental Beliefs of Tolstoj." *Russian Literature* 26.3 (1989): 327-353.

Close reading of *The Cossacks* in which Agushi highlights the various devices or stylistic expression that Tolstoy employed to emphasize Olenin's dilemma: whether to be part of the Moscow nobility or be a simple Cossack. These devices include contrasts in presentation, in themes, in imagery, in characterization, and in lexical usage.

- Cadot, Michel. "Leon Tolstoi lecteur et traducteur de Victor Hugo." In *Le Rayonnement international de Victor Hugo*, Vol. I. New York: Peter Lang, 1989. 169-182.
- Donskov, Andrew. "On the Stylistic Nature of L. N. Tolstoj's *The Wisdom of Children*." *Russian Literature* 26 (1989): 355-372.

In the twenty-one sketches in *The Wisdom of Children*, moral topics remain, but are developed through dialogues between adults and children or between older and younger children. Detailed formal reading reveals the simplicity and clarity with which Tolstoy characterized his speakers, their questions, and their responses, and thus the "fresh" form that Tolstoy achieved near the end of his life. A child's perspective defamiliarizes the usual moral questions and demands that answers be clear and comprehensible.

- Goldfarb, Clare. "From Hydesville to Yasnaya Polyana: Leo Tolstoy and Modern Spiritualism." *The Centennial Review* 33.3 (Summer 1989): 228-242.

Suggests that the rituals of Freemasonry distressed Tolstoy, even while he was including Freemasonry in *War and Peace*. By the time Tolstoy was writing *Anna Karenina*, the phenomena of spiritualism had replaced those rituals. Recounts Tolstoy's meeting with the medium Home in Paris and Tolstoy's subsequent depiction of Landau in *Anna Karenina*. Argues that Tolstoy uses spiritualism in the novel to satirize smugness, hypocritical religiosity, and the foolishness of society (232). Tolstoy's portrayal of spiritualism was equally biting in his drama *The Fruits of Enlightenment* (1889).

- Silberman, Robert. "Was Tolstoy Right? Family Life and the Philippine Cinema." *East West Film Journal* 4.1 (December 1989): 69-78.

Uses Tolstoy's opening lines from *Anna Karenina* to lead into an analysis of Philippine cinema, asking whether there can be drama or at least leading movies that portray happy families.

- Syrkin, A. "The 'Indian' in Tolstoy (Part One)." *Wiener slawistischer Almanach* 23/24 (1989): 85-114.

Certain aspects of Tolstoy's personality reveal a typological affinity with Indian sources and, thus, draw Tolstoy closer to the Indian spiritual tradition.

- Syrkin, A. "The 'Indian' in Tolstoy (Part Two)." *Wiener slawistischer Almanach* 24 (1989): 65-85.

Explores the duality in Tolstoy's later life between a wise teacher who was moving toward a final liberation and a "soldier" bound by his duty, and sees similarities to the duality of Krishna and Arjuna in *The Bhagavadgita*. Proposes that such an understanding of Tolstoy would complement Western religious and philosophical readings of Tolstoy's thought and actions.

- Tsvengrosh, G. G. "Mesto i rol' idei truda L. N. Tolstogo v mirovozzrenii i tvorchestve Romena Rollana." *Slavica Slovaca* 24.2 (1989): 131-155.

Explores the role and significance of Tolstoy's idea of work [*trud*], according to social and moral [*sotsial'no-nravstvennaia*], as well as aesthetic, categories in the development of Romain Rolland's writing and thought. Looks especially at Rolland's *Jean-Christophe* and *Colas Breugnon*. Recognizes a socialist aesthetics in Rolland's writing.

- Valiunas, Algis. "Tolstoy and the Pursuit of Happiness." *Commentary* 87.6 (June 1989): 33-41.

In part a review essay of A. N. Wilson's *Tolstoy* and the translation of Martine de Courcel's *The Ultimate Reconciliation*. Suggests that the pursuit of happiness engaged all Tolstoy's powers, but

that the question of Tolstoy's happiness was essentially a religious one. Proposes that Tolstoy presents real hope of human happiness in the joys and love of family.

- *Essays on Leo Tolstoy*. Ed. T. R. Sharma. Meerut: Shalabh Prakashan, 1989. Pp. 269.

The book contains 21 articles, most of which were presented at a two-day seminar on Tolstoy organized by the Department of English, Meerut University in November 1988: "Some Aspects of Tolstoyana in India" by Masoodul Hasan (1-23); "Tolstoy: The Last Phase – Regression Into Utopia" by S. K. Vohra (24-30); "Tolstoy's Views on Christ and Christianity" by Asha Viswas (31-44); "Tolstoy's Pedagogical Ideas" by Saleem Ahmed (45-66); "Tolstoy on Art and Artists" by Harish Raizada (67-80); "Tolstoy's Critique of Shakespeare" by M. H. Khan (81-92); "Epiphany of Death in Tolstoy's Fiction" by M. K. Choudhury (93-103); "Virginia Woolf on Tolstoy" by K. K. Sharma (104-124); "Tolstoy and Premchand: A Comparative Study of their Art and Vision" by Mohammad Yaseen (125-134); "*War and Peace*: A Three-tier Study" by T. R. Sharma (135-149); "Tolstoy's Vision of History in *War and Peace*" by J. P. Savita (150-158); "*War and Peace*: A Re-evaluation" by Munthar Mohammad Habib (159-165); "Meaning Beyond Fixed Definitions: Tolstoy's *Anna Karenina*" by Manorma B. Trikha (166-180); *Lev Tolstoy's Anna Karenina: A Re-evaluation* by Arun Kumar (181-192); "Eclipse and Apocalypse in *Resurrection*" by Narayan Sharma (193-205); "A Quest for Spiritual Perfection in *Resurrection*" by Shrawan K. Sharma (206-218); "*The Death of Ivan Ilyich*: A Study in Point of View" by R. S. Sharma (219-233); "Akim: The Patient Christ in *The Power of Darkness*" by Richard Dutt (234-240); "Tolstoy the Crusader: A Study of *Master and Man* and *Other Parables and Tales*" by Subhash Chandra (241-250); "*The Kreutzer Sonata* and the Problem of Women and Marriage" by Reshma Aquil (251-256); "L. N. Tolstoy and M. K. Gandhi: The Two Great Souls of Mankind" by V. G. Budai (257-262).

1990

- Any, Carol. "Boris Eikhenbaum's Unfinished Work on Tolstoy: A Dialogue with Soviet History." *PMLA* 105.2 (March 1990): 233-244.

Considers historically how each volume in Eikhenbaum's three-volume *Leo Tolstoy* (1928-1940) provides a different picture of Tolstoy and his work, thus revealing how Soviet political culture affected Eikhenbaum's writing, notably his theoretical orientation and judgments, as well as his literary conclusions on Tolstoy.

- Banks, Joanne Trautmann. "Death Labors." In *The Critical Response to Tillie Olsen*. Ed. Kay Hole Nelson and Nancy Huse. Westport: Greenwood Press, 1994. 158-167. [Reprinted from *Literature and Medicine* 9 (1990): 162-171.]

Compares Tolstoy's *Death of Ivan Ilych* to Olsen's *Tell Me a Riddle*, asking if the central characters of these stories are able to die as they have lived. Looks carefully at the authors' styles, arguing that they can be seen to represent styles of living for the central characters.

- Besançon, Alain. "Tolstojewszczyzna." *Zeszyty Literackie* 30.8 (Spring 1990): 79-91.
- Emerson, Caryl. "Tolstoy at the Opera." *Opera News* 55.2 (August 1990): 24-26.

A "close reading" of the operatic version of *War and Peace* by Sergei Prokofiev and Mira Mendelsohn, noting its complexities and achievements. Places the final version in the context of other Russian operas and Tolstoy's novel.

- Feuer, Kathryn. "'Tis Woman's Whole Existence." In *Russianness: Studies on a Nation's Identity. In Honor of Rufus Mathewson, 1918-1978*. Ed. Robert L. Belknap. Ann Arbor: Ardis Publishers, 1990. 166-172.

Discusses literary relationships between *Anna Karenina* and Constant's *Adolphe*, Flaubert's *Madame Bovary*, Eliot's *Middlemarch*, and Schopenhauer's "On Women."

- Hajnádý, Zoltán. "Ivan Il'ich und das 'Sein zum Tode' (Lev Tolstoj und Martin Heidegger)." *Wiener Slavistisches Jahrbuch* 36 (1990): 23-35.
- Harder, Worth T. "Granny and Ivan: Katherine Anne Porter's Mirror for Tolstoy." *Renascence* 42.3 (Spring 1990): 149-156.

In *The Jilting of Granny Weatherall* (1929) Porter "counterpoints" Tolstoy in *The Death of Ivan Ilych*. Both affirm the supreme necessity of love, but Tolstoy works from love's individual absence to its universal presence, and Porter works from its individual presence and ends in its universal absence (149).

- Harkins, William E. "Battle Scenes in the Writings of Tolstoy and Stephen Crane." In *Russianness: Studies on a Nation's Identity. In Honor of Rufus Mathewson, 1918-1978*. Ed. Robert L. Belknap. Ann Arbor: Ardis Publishers, 1990. 173-184.

Compares Crane's *The Red Badge of Courage* (1895) to Tolstoy's war stories and *War and Peace*. Both authors debunk the glory of battle or heroism, but they use irony differently, and employ defamiliarization to different ends. Closes with brief mention of other stories by Crane and suggests that they share devices with some of Tolstoy's war stories, but often Tolstoy employs these devices to different ends.

- Holquist, Michael. "Character Change as Language Change in *War and Peace*." In *Russianness: Studies on a Nation's Identity. In Honor of Rufus Mathewson, 1918-1978*. Ed. Robert L. Belknap. Ann Arbor: Ardis Publishers, 1990. 210-226.

War and Peace is a "celebration of the nature of language in its aspect as utterance to defy systematization" (226), and this explains Tolstoy's claim

that it was not a novel. Characters' language must adjust as the moment—and thus the moment's demand on the character—changes.

- Krukowski, Lucian. "Artist – Work – Audience: Musings on Barthes and Tolstoy." *British Journal of Aesthetics* 30.2 (April 1990): 143-148.

Examines the priorities that Tolstoy and Barthes place on the three-part schema used to define the concept of art: "artist," "work," "audience." Uses Tolstoy as a foil to examine Barthes, suggesting that Tolstoy champions the audience, the masses.

- Kuhns, Richard. "Alienation and Distancing: *Entfremdungsgefühl* and *Ostranenie*." In *Russianness: Studies on a Nation's Identity. In Honor of Rufus Mathewson, 1918-1978*. Ed. Robert L. Belknap. Ann Arbor: Ardis Publishers, 1990. 196-209.

Defines Freud's and Shklovsky's terms and discusses how they can be applied to art to explain narrative technique, looking at how Tolstoy's flogging scene in "Shame!" might be defined best. Kuhns argues that Tolstoy's scene "engenders the feeling of alienation referred to by Freud's term *Entfremdungsgefühl*" (205), but adds that the story is about alienation in more than just this one sense. It is also about the alienation of classes, of people from their true selves, of society from its best values and moral interests, and of the flogger from the flogging.

- Luria, J. [Lur'e, Ya. S]. "Mikhail Bulgakov and Lev Tolstoy." *Oxford Slavonic Papers New Series* 23 (1990): 67-78.

Notes Tolstoy's potential influence on Bulgakov's *The White Guard* and *The Master and Margarita* and looks closely at the extent to which Tolstoy's philosophy of history, as it appears in *War and Peace*, influenced Bulgakov's work. Believes that "Tolstoy's main idea [in his philosophy of history] concerns the dependence of historical circumstances on the coincidence of a countless number of causes" (70) and proposes that this idea appealed to Bulgakov and appears in *The White*

Guard and *The Days of the Turbins*. Explores in both writers' work the shared topic of moral duty, as well as the shared themes of home, family, and family comfort.

- Patterson, David. "The Life of Ivan Il'ich." *Thought* 65.257 (June 1990): 143-154.

Challenges recent readings because they focus on aesthetic aspects of the story or assume that death is the chief problem facing Ivan Il'ich. Proposes that we need to look more closely at the significance of spiritual life. Tolstoy, Patterson points out, shows that life is not in social or professional position, in placing stock solely in the future, or in nostalgia for the past. The spiritual life is a life of truth and human relations. Life is in the present, "life is relation and relation is responsibility" (153). Ivan receives this understanding from the face of Gerasim and from the face of his son.

- Patterson, David. "The Human Image Divine: Tolstoy's Anthropic Theology." *Christianity and Literature* 40.1 (Autumn 1990): 23-36. [The first half of a two-part submission. The second part appears in the Winter 1991 issue as "The Theological Dimensions of Tolstoy's *Resurrection*."]]

Starting with *Confession*, tracks Tolstoy's development of a theology according to which God not only was to be studied or conceptualized, but also to be lived. A human life was to become a spiritual life. This theology was to be human-centred, was to be an anthropic theology, and would lead Tolstoy into conflict with the Church.

- Satpaeva, Sh. K. "Vozvrashchenie poeta. O zhizni i tvorcheskom nasledii Shakarima Kudaiberdieva." *Sovetskaia tiurkologiia* 1 (1990): 79-90.

Final section of the article considers the possible influence Tolstoy and his writing had on Kudai-berdiev and young people in general in Kazakhstan.

- Schultze, Sydney. "Endings in Tolstoy." *Selected Proceedings of the Kentucky Foreign Language Conferences* 6.1 (1989-1990): 25-32.

Proposes that one can trace Tolstoy's spiritual development by examining the philosophical points Tolstoy consistently makes at the end of his major works of fiction.

- Sutton, Jonathan. "Three Perspectives on Faith and Freedom." In *Ideology in Russian Literature*. Ed. Richard Freeborn and Jane Grayson. New York: St. Martin's Press, 1990. 79-98.

Considers the works of Solovyov, Tolstoy, and Dostoevsky and reveals how each writer sought in his own way to transmit his Christ-centred vision to his readers. Analyses active love, faith, and freedom in writing of each author.

- Waszink, Paul M. "Artist, Writer and Peircean Interpretant: Some Observations on Russian Nineteenth-Century Art and Literature." *Zeitschrift für Slavische Philologie* 50.2 (1990): 305-329.

Considers parallel phenomena in Russian Romantic and Russian Realist art employing aspects of Peircean semiotics, specifically Peirce's sense of the "interpretant." Assigns Romantic art to 1820-1840 and Realist art to 1840-1880, and discusses Tolstoy as realist.

- Woiwode, Larry and Carol Woiwode. "Leo Tolstoy: Marching Straight at Truth." In *Reality and the Vision*. Ed. Philip Yancey. Dallas: Word Publishing, 1990. 131-138.

Husband (novelist and poet) and wife (translator and reviewer) discuss in dialogue-form Tolstoy's sense of "truth" [*pravda* vs. *istina*] and personal education, starting from observations Nabokov makes in his *Lectures on Russian Literature* but drawing primarily on *Anna Karenina*.

1991

- Abrosimova, V. N. "'Kreitsserova sonata' L. N. Tolstogo v Anglii (istoriia odnogo perevoda)." *Vestnik Moskovskogo universiteta. Seria IX, Filologiya*. 9.2 (March-April 1991): 57-68.

Recounts the appearance of the first English translation of *The Kreutzer Sonata* (parts started appearing in *The Universal Review* in March 1890), the reception it received, the individuals involved in preparing the translation, and the relations that resulted from this joint effort. The main player on the English side was E. J. Dillon, an English journalist. Reprints a letter from William T. Stead, the editor of a new literary magazine, *Review of Reviews*, Tatiana Tolstaia's response to Stead's letter, a letter from Dillon to Chertkov, and two letters from Dillon to Tolstoy.

- Aplin, Hugh A. "Yu. V. Lomonosov 'At the Home of L. N. Tolstoy' (An Unpublished Memoir)." *Scottish Slavonic Review* 17 (Autumn 1991): 147-164.

Discusses and reprints (in the original and in English translation) a brief passage from the memoirs of Yu. V. Lomonosov (1876-1952), an eminent Russian railway engineer, who in 1893 attended the wedding of Tolstoy's niece E. S. Tolstaia and had the opportunity to chat with Tolstoy at the wedding reception. Includes a brief biography of Lomonosov. Since 1982 the memoir material (G. V. Lomonosoff Collection) has been part of the Leeds Russian Archive at the University of Leeds.

- Bulanov, A. M. "Logika serdtsa v romane L. N. Tolstogo *Anna Karenina*." *Russkaia literatura* 3 (1991): 25-35.

Anna's heart is too open [*otkryto*] to passion, which deforms the main essence of her heart, which is to do good. The cause of Anna's tragedy is not her love, but her heart.

- Donahoo, Robert. "Toward a Definition of *Resurrection*: Tolstoy's Novel as Theology and Art." *Literature and Belief* 11 (1991): 1-12.

Through a close reading of the novel's focus on its key term, *resurrection*, Donahoo argues that *Resurrection* is a fictional experiment in the form of a religious meditation that is controlled by the boundaries of Tolstoy's theology.

- Gera, Judit. "Frederik van Eeden and Lev Tolstoy." *Dutch Crossing* 43 (1991): 24-35.

Examines Tolstoy's influence on van Eeden, Dutch man of letters and physician of the late nineteenth and early twentieth centuries.

- Lur'e, Ia. S. "Mikhail Bulgakov between Mark Twain and Lev Tolstoy." *Russian Review* 50.2 (April 1991): 203-210.

Twain and Tolstoy both influenced Bulgakov. Bulgakov shared Tolstoy's general philosophy of history, but not his "nonviolence" theory. Bulgakov's respect for progress and its ability to improve the life of humanity resembled Twain's outlook more than with Tolstoy's. For all three writers, truth was superior to power or official morality.

- Magnusson, Bo. "Tolstojs fatala snusk-gubbe." *Kulturtidskriften HORISONT* 38.5-6 (1991): 84-91.
- Molchanova, S. V. "Motivy osvobodzheniia v drame L. N. Tolstogo *Zhivoi trup*." *Russkaia rech'* 2 (March-April 1991): 21-26.

Considers aspects of dramatic action in the play, notably at the linguistic level and in particular as action relates to the words "to make oneself free" [*osvobodit'sia*] and "liberation" or "emancipation" [*osvobodzhenie*], in order to account for Tolstoy's focus on the theme of "departure" or "leaving" [*ukhod*].

- Parte, Ketlin. "Metamorfoza smerti u L. N. Tolstogo." *Russkaia literatura* 3 (1991): 107-112. [Translation of "The Metamorphosis of Death in Tolstoy." *Language and Style* 18.2 (1985): 205-214.]
- Patterson, David. "The Theological Dimensions of Tolstoy's *Resurrection*." *Christianity and Literature* 40.2 (Winter 1991): 123-136 [The second half of a two-part submission. The first part appears in the Autumn 1990 issue as "The Human Image Divine: Tolstoy's Anthropoc Theology."]

Reads *Resurrection* alongside theological works that Tolstoy was writing at the same time, noting connections between the more fictional work (*Resurrection*) and the more overtly theological works and thereby establishing aspects of Tolstoy's theological position at the end of the century.

- Tolstoi, L. N. "Iz neopublikovannogo." *Novyi mir* 7 (1991): 3-27.

Unpublished materials: "Voina i mir: Novaia glava." Publikatsiia i kommentarii N. P. Velikanovoi; "Iskaniia istinnoi very." Publikatsiia i kommentarii T. G. Nikiforovoi; "Pis'ma L. N. Tolstogo v kopiroval'nykh knigakh." Publikatsiia i kommentarii L. K. Gladkovoi; "Voprosy L. N. Tolstogo dukhoboru." Publikatsiia i kommentarii O. A. Golinenko; "A. L. Tolstaia - Pis'mo k A. I. Tolstoi-Popovoi i P. S. Popovu." Publikatsiia i kommentarii N. A. Kalininoi.

- Tsybenko, E. Z. "Kukla' Boleslava Prusa i *Anna Karenina* L'va Tolstogo." *Vestnik Moskovskogo Universiteta. Seriia 9, Filologiiia*. 9.1 (January-February 1991): 33-41.

Compares the novel *Kukla* by the Polish author Prus with *Anna Karenina*, noting their breadth, their shared focus on social relations, and each author's call for social change.

- Valente, Luiz Fernando. "Variations on the Kenotic Hero: Tolstoy's Ivan Ilych and Guimaraes Rosa's Augusto Matraga." *Symposium* 45.2 (Summer 1991): 126-138.

Defines kenosis in accordance with the second chapter of Paul's Letter to the Philippians and suggests that this text delineates a recurring master plot that appears in Tolstoy's *Death of Ivan Ilych* and Rosa's story *Augusto Matraga's Hour and Turn*. Although both works are in the kenotic tradition, Tolstoy's work tends to be monological, while Rosa's is dialogical.

1992

- Durey, Jill F. "Tolstoj Speaks for Bachtin." *Russian Literature* 32.4 (15 November 1992): 357-392.

It is not always the case that Tolstoy's writing is monologic, or that realist writing must always be, too. Tolstoy's mimetic images can reflect counter-balanced conceptions and perceptions, and, moreover, that point of view in his work is so oblique and limited as to be an unclear indication of authorial intentions or origins.

- Durey, Jill Felicity. "Intermodality in the Novels of George Eliot, Lev Tolstoy and Gustave Flaubert." *Revue de littérature comparée* 66.2 (1992): 173-193.

Eliot, Tolstoy, and Flaubert employ properties often assigned to other art forms in order to transcend boundaries usually associated with the novel. Examines spatial form in literature. Looks particularly at the portrayals of hero and heroine, arguing that Eliot, Tolstoy, and Flaubert appear to use "sculptural collimation" for focusing on the individual, "architectural collimation" for placing an individual into some kind of order in society, and "pictorial collimation" sometimes for individual focus and sometimes for an overall picture (190).

- Huff, Randall. "Sarah Orne Jewett's Tolstoyan Stories." *International Fiction Review* 19.1 (1992): 23-27.

Traces the influence Tolstoy's writing appears to have had on Jewett after she read him for the first time in 1888.

- Iliushin, A. A. "'Dar'ialov dralsia na dueli ...'" *Russkaia rech'* 4 (July-August 1992): 23-25.

Looks at the poetic aspects of this line from *Anna Karenina* and considers briefly associations that the line produces both within Tolstoy's novel and with other works of Russian literature.

- Koreneva, Maya. "Leo Tolstoy's *The Power of Darkness* and Eugene O'Neill's *Desire under the Elms*: A Road to Redemption." In *Eugene O'Neill in China. An International Centenary Celebration*. Ed. Haiping Liu and Lowell Swortzell. Westport: Greenwood Press, 1992. 89-96.

The plays are alike in structure and motivation, but the authors resolve them differently. For Tolstoy, sin is resolved through faith in God. For O'Neill, characters are freed from their crime when they recognize their obsession with material wealth, an obsession that comments on their society, not on them individually.

- Novak, Maximillian E. "Warfare and Its Discontents in Eighteenth-Century Fiction: Or, Why Eighteenth-Century Fiction Failed to Produce a *War and Peace*." *Eighteenth Century Fiction* 4.3 (April 1992): 185-205.

Using *War and Peace* as a starting point and contrast, seeks to explain why eighteenth-century British fiction did not produce an entirely successful novel on suffering and violence in war.

- Prozorova, Liubov A. "Functional Sentence Perspective in Seven Translations of *Anna Karenina*." *Meta* 37.1 (1992): 127-138.

Analyzes translated sentences according to functional sentence perspective (FSP), aiming to define more clearly the elements of FSP—the order of ideas, or communicative structure—and its usefulness in providing translations that are truer to the original text.

- Redfearn, David. *Tolstoy: Principles for a New World Order*. London: Shephard-Walwyn Ltd., 1992. 196 pp.

Tolstoy's perceptions of the deficiencies of his society. Traces Tolstoy's appeals to the Tsar for reform in early twentieth-century Russia and discusses the relevance Tolstoy's appeals and social observations had then and have today.

- Tassis, Gervaise. "L'Oeuvre de Lev Tolstoj dans les romans de l'écrivain Mark Aldanov: Un Dialogue ininterrompu." *Cahiers du Monde Russe* 33.2-3 (April-September 1992): 147-180.
- Turner, Harriet. "Metaphor and Metonymy in Galdós and Tolstoy." *Hispania* 75.4 (October 1992): 884-896.

Compares Tolstoy's *Anna Karenina* with Galdós's *Fortunata y Jacinta* (1886-1887). Observing that both Tolstoy and Galdós place the relation of art to life at the core of character and action (886), argues that each author combines and contrasts metaphorical and metonymical constructions to enact, on a linguistic level, hidden tension between notions of what is real.

- Wachtel, Andrew. "Resurrection à la Russe: Tolstoy's *The Living Corpse* as Cultural Paradigm." *PMLA* 107.2 (March 1992): 261-273.

Explores Fedia Protasov's fake suicide in *The Living Corpse*, literary precursors to it, and Tolstoy's possible motives for employing it. Shows how Tolstoy built on earlier models and reveals the significance of this theme for Russian and Soviet culture.

- Werlock, Abby H. P. "Tolstoy's *Anna Karenina*: A Palindrome, a Paradox, Be-

ginning as She Ends." In *The Anna Book: Searching for Anna in Literary History*. Ed. Mickey Pearlman. Westport: Greenwood Press, 1992. 59-69.

Detailed character description of Anna. Briefly places Anna alongside earlier literary Annas (Anna Perenna of Roman myth and St. Anne, the Christian Anna), fictional adulteresses (Hawthorne's Hester Prynne of *The Scarlet Letter*), and namesakes within the novel (her maid Annushka, daughter Ani, and "adopted" English daughter Hannah), and illustrates Anna's various connections to them. Traces changes in Anna's identity, attitude, and position in the novel, underlining paradoxes and ambivalences in her character and presentation.

- Woodcock, George. "Tolstoy at Yasnaya Polyana." *Sewanee Review* 100.2 (Spring 1992): 276-282.

Verse rendering of "epic fragments" that recount Tolstoy's life. Rendered through two voices, Tolstoy's own and a chorus of his daughters' voices.

1993

- Bialokozowicz, Bazyli. "Jozef Czapski wobec Lwa Tolstoja." *Roczniki Humanistyczne* 41.7 (1993): 141-162.
- Christian, R.F. "Tolstoy and the First Step." *Scottish Slavonic Review* 20 (Spring 1993): 7-16.

Examines what might be called Tolstoy's "ethics of diet," revealing how this ethics reflects a particular world view: "in order to live a good life it is necessary first of all to acquire the virtue of self-control or self-renunciation" (12). *The Ethics of Diet* is the title of a book by Howard Williams that Chertkov gave Tolstoy in 1891. Tolstoy so enjoyed it that he arranged for it to be translated and he himself wrote a long introduction to it that was published separately under the title *The First Step* in 1892.

- Durrant, J. Stuart. "A Literary Friendship – L. Tolstoy and W. von Polenz." *Germano-Slavica* 7.2 (1992) and 8.1 (1993): 35-44.

Provides an overview of Polenz's (1861-1903) works in Russian translation, as well as his reception, particularly by the literati, in Russia; examines possible influence on Tolstoy's philosophical thought; and comments on the extent to which Tolstoy raised interest in Polenz in Russia.

- Evdokimova, Svetlana. "Tolstoj's Challenge to the Concept of Romantic Love: Nataša as Hero." *Scando-Slavica* 39 (1993): 23-36.

Concludes that Natasha "transcends the constraints of her gender and emerges not only and not so much as an emblem of femininity (as Tolstoy probably had intended), but as a model for heroism" (35). Natasha develops and changes independently from the male protagonists of the novel, establishing a model for Tolstoy's female heroes who achieve growth and development through personal and social struggles. Proposes that Tolstoy draws on the myth of Psyche (*The Golden Ass*), because it offers a possibility to combine love with marriage and a paradigm for a successful female hero.

- Fawell, John. "The Allure of Stiva Oblonsky." *The Kentucky Review* 12.1-2 (Autumn 1993): 48-58.

Proposes that Oblonsky should not be dismissed as a frivolous socialite, because he is warm, considerate, acute in his perception, and, to an extent, conscious of the sadness of life. But we should not emphasize his warmth and consideration to the point of ignoring his darker side. At times he is cold, even cruel, and his humour can be biting and hurtful.

- Fridlender, G. M. "'Dushechka' Chekhova i Vikontessa de Lansy A. Diuma." *Izvestiia Akademii Nauk, Seria Literatury i iazyka* 52.2 (March-April 1993): 56-59.

Compares Chekhov's story to Dumas's drama, taking into account Tolstoy's commentary on *Dushechka*.

- Galkin, A. "Smert' ili bessmertie? Dostoevskii protiv Tolstogo." *Voprosy Literatury* 1 (1993): 157-172. [English translation reviewed in *TSJ* 12 (2000): 98 as "Death or Immortality? Dostoevsky Versus Tolstoy."]
- Hughes, R. I. G. "Tolstoy, Stanislavski, and the Art of Acting." *Journal of Aesthetics & Art Criticism* 51.1 (Winter 1993): 39-48.

Examines the conceptual links between Tolstoy's *What Is Art?* and Stanislavsky's "The System and Methods of Creative Art." Underscores similarities between Tolstoy's sense that the actor is to become both artist and artwork—"the task of the actor is to engender emotions in the audience by evoking them in himself" (40)—and Stanislavsky's belief that "[a]n actor who is also a creative artist [...] experiences everything felt by the character of his part" (40; SMCA 121). Sincerity and the infectiousness it creates are fundamental to each approach. In addition, notes in detail the individual strengths and drawbacks of each approach to art, drawing attention to three problems: *the transcription problem, the reception problem, and the problem of the medium*.

- Jackson, Robert L. "Pierre and Dolochov at the Barrier. The Lesson of the Duel." *Scando-Slavica* 39 (1993): 52-61.

Analyzes the duel in *War and Peace*, and explores its connection to themes of chance and design, freedom and regularity, in the novel.

- Kalitkin, N. N. and Kalitkina, E. N. "Predok Tolstykh i Durnovo chekh?" *Izvestiia Akademii nauk. Seria Literatury i iazyka* 52 (1993): 69-71.

Genealogical look at Tolstoy's family line, tracing the family to the mid-fourteenth century to a Czech descendent, Indrzhik.

- Le Gouis, Catherine. "Narrative technique in Tolstoy's 'Sebastopol in December' and Butor's *La Modification*. *Comparative Literature* 45.4 (Fall 1993): 346-360.

Examines the relationship between grammar, rhetoric, and literature in these two works, concentrating especially on the use of metonymy and how it joins them.

- MacMaster, Robert E. "Tolstoi and History." In *American Contributions to the Eleventh International Congress of Slavists: Literature. Linguistics. Poetics*. Ed. Robert A. Maguire and Alan Timberlake. Columbus: Slavica Publishers, Inc., 1993. 85-99.

Concentrates on *The Cossacks*, which, as a Tolstoyan historical novel, synthesizes history and fiction into virtual history, so that Tolstoy can explore the history of a community over time.

- Moscovici, Claudia. "The Unifying Role of Tolstoy's Conception of Childhood." *History of European Ideas* 17 (July 1993): 503-515.

Tolstoy's depiction of children and "childlike adults" (503) in *War and Peace*. Suggests that it reflects his efforts to find a process that contributed to the development of the "ideal" individual and society: a positive childhood contributes to the creation of an integrated self.

- Rojas, Carlos. "Picasso and Tolstoy: On Life, Love, and Death." *The Comparatist* 17 (May 1993): 1-17.

Discusses Picasso's views and seeming acceptance of the moral code in *The Kreutzer Sonata* and considers whether Picasso's art reflects this code.

- Rozanova, S. "'Liubeznye razgovory' (Pushkin, Lev Tolstoi i Pogodin)." *Voprosy Literatury* 5 (1993): 81-129.

Identifies the continuity in development in Russian literature [*slovesnost'*], particularly the

transition, from Pushkin through Tolstoy, tracing carefully how Pogodin's attention to the work of Pushkin and Tolstoy helped readers of Pogodin's time (and helps us) to discern this continuity.

- Valevius, Andrius. "Tolstoy, Dostoevsky, Chekhov and Ibsen." In *Lev Shestov and His Times: Encounters with Brandes, Tolstoy, Dostoevsky, Chekhov, Ibsen, Nietzsche and Husserl*. New York: Peter Lang, 1993. 31-60.

Comparing *Dobro v uchenii gr. Tolstogo i F. Nitshe* (1900) and "Na strashnom sude. Poslednie proizvedeniia Tolstogo" (1929), notes a change in Shestov's focus, from a concentration on Tolstoy and life to a keen awareness of Tolstoy's sense of dying and death.

- Vizinczey, Stephen. "¿Por que Tolstoi fue un genio?" *Suplemento Literario La Nacion* (22 August 1993): 1.
- Watson, George. "Tolstoy's Master: The Case of Trollope." *Virginia Quarterly Review* 69.4 (Fall 1993): 666-675.

Attempts to account for the truth of Tolstoy's comment, "He [Trollope] confounds me with his mastery" (1865), but is not concerned with Tolstoy's reasoning as much as with explaining why anyone might think Trollope's writing is great.

- Woodworth, Marc. "Sophia Tolstoy at Yasnaya Polyana." *Salmagundi* 100 (1993): 147-149.

In this poem, set eight years after Tolstoy's death, his wife meditates on his death and "tells him" of the effects of the Civil War at Iasnaya Poliana.

1994

- Basom, Ann Marie. "Literary Reflections in Pharmacy: Anna Karenina and Opiate Addiction." *Pharmacy in History* 36.3 (1994): 132-140.

Proposes that an exploration of Anna's use of opium will provide a clearer understanding of Anna's emotional and psychological turmoil, as well as of her suicide. Accounts for the likelihood of Anna's morphine use and how it may account for many of her actions and much of her behaviour.

- Diamond, Jared. "Zebras and the *Anna Karenina* Principle." *Natural History* 103.9 (September 1994): 4-10.

Uses the opening to *Anna Karenina* as a stepping-stone to a discussion of animal domestication. Reveals that humans and most animals make an "unhappy marriage" for one or more of the following reasons: diet, growth rate, mating habits, disposition, tendency to panic, and social organization.

- Diusembaeva, G. Z. "Iz nabliudenii za nabliudaiushchim za nabliudatelem." *Russkaia rech'* 3 (May-June 1994): 9-14.

Compares *Master and Margarita* to *War and Peace*, proposing that Bulgakov parodies Chekhov and Bazdeev, the search for God, and the dynamic between faith and skepticism.

- El'-Mansi, A. S. "Vostochnye predaniia v knigakh L. N. Tolstogo dlia detei." *Russkii iazyk za rubezhom* 2 (1994): 97-101.

Tolstoy's possible sources and intentions when he drew on Eastern sources, particularly Arabic and Indian ones, in his *Novaia azbuka*, in three tales [rasskazy] that were prepared for, but not included in, the *Novaia azbuka*, and in tales that were included in the "russkie knigi dlia chteniia."

- Emerson, Caryl. "Tolstoy and Dostoevsky: Seductions of the Old Criticism." In *Reading George Steiner*. Ed. Nathan A. Scott, Jr. and Ronald A. Sharp. Baltimore: The Johns Hopkins University Press, 1994. 74-98.

An essay on Steiner's *Tolstoy or Dostoevsky: An Essay in the Old Criticism* that is devoted mostly to reconstructing Steiner's thesis, which, Emerson

notes, can be reduced to, "Tolstoy's art revives the traditions of Homeric epic, whereas Dostoevsky's reenacts, in novelistic garb, ancient tragic drama" (76). Insightful commentary draws attention to the strengths of many, and limits of some, of Steiner's views, as well as to the potential of reading Steiner on Tolstoy and Dostoevsky alongside Bakhtin on Tolstoy and Dostoevsky.

- Evdokimova, Svetlana. "The Curse of Rhetoric and Delusions of Sincerity: Chekhov's Story 'Misfortune.'" *Russian Literature* 35.2 (February 1994): 153-169.

Examines Chekhov's *Neschastie* (1886) as a variation—a parallel and contradiction" (154)—to Tolstoy's *Anna Karenina*, paying especial attention to how Chekhov both portrays the dynamic of desire and fulfillment and underscores the connections between rhetoric and sexuality.

- Foertsch, Mary. "Tolstoy and Greek: A Speculation about *Anna Karenina*." *The Cambridge Quarterly* 23.1 (1994): 20-31.

Considers *Anna Karenina* in light of Tolstoy's preference for the total—rather than fragmented—view of life advocated by Plato. Notes similarities between *Anna Karenina* and aspects of Plato's writings.

- Gladkova, L. V. "Ia vinovat v ego smerti ...": Lev Tolstoi i krest'ianskaia Rossia." *Oktiabr'* (September 1994): 184-190.

An introduction to the relations of Mikhail Petrovich Novikov, a peasant and military clerk, with Tolstoy from the time they first met in 1895. Prints some recollections and letters by Novikov about Tolstoy and to Tolstoy.

- Golstein, Vladimir. "Tolstoj and Milton: How to Open an Epic." *Scando-Slavica* 40 (1994): 23-36.

Milton's *Paradise Lost* shares many epic traits with *War and Peace* and may have influenced it. Affinities most marked in the opening scenes, in which Anna Scherer's salon recalls the council of devils that begins *Paradise Lost*. Reads these

scenes carefully, designating which themes, topics, characterizations, and subtext join the two epic works.

- Gustafson, Richard F. "Lidiia Ginzburg and Tolstoi." *Canadian-American Slavic Studies* 28.2-3 (Summer-Fall 1994): 204-215.

For Ginzburg, Tolstoy's sense of the human condition as a state of psychological, sociological, and historical "conditionedness" makes him the central figure in the realist tradition (205). Her work on, and affection for, Tolstoy shaped her methods (analysis by simile, analysis by categorization), philosophical investigations and, thus, search for the meaning of life. "Ginzburg's whole philosophical project is to rewrite Tolstoi from a modern, atheistic point of view" (212).

- Hansen, Ron. "Leo Tolstoy's 'Master and Man.'" *High Plains Literary Review* 9.2 (August 1994): 108-112.

Sensitive and brief reading of *Master and Man* for a general audience.

- Hurst, Mary Jane. "Tolstoy's Description of Tourette's Syndrome in *Anna Karenina*." *Journal of Child Neurology* 9 (October 1994): 366-367.

Tolstoy's brother, Dmitrii, and in *Anna Karenina* Levin's brother, Nikolai, both had the neurological condition that came to be known as Tourette's syndrome, but the Tolstoys and Levins could not—so did not—associate the actions and behavior of Dmitri and Nikolai with a medical condition.

- Korchagina, L. P. "'Nam nado učit'sia pisat' khorosho...'" *Rasskazy L. N. Tolstogo dlia detei*. "Russkaia rech' 5 (1994): 8-14.

Analyzes the many redactions of three short works for children (one from the *Novaia azbuka*, one from the "Vtoraia russkaia kniga dlia chtenia," and one from the "Tret'ia russkaia kniga dlia chteniia") to demonstrate Tolstoy's efforts to

make the language in them accessible to the largest possible audience.

- Lowe, David. "The Sources for the Opera in *War and Peace*." In *James Daniel Armstrong in Memoriam*. Ed. Charles Gribble et. al. Columbus: Slavica, 1994. 112-120.

Research on the possible sources for the "pastiche of operatic clichés to which Tolstoj either treats or subjects the reader" (112) reveals that Tolstoy was not concerned to portray an historically accurate 1811 opera.

- Merdish, D.N. "Iz zhizni zaglavii." *Russkaia rech' 5* (1994): 108-113.

The role of titles in the poetic structure of two literary works, Chekhov's *Khameleon* and Tolstoy's *Khadzhi-Murat*. Does not compare the works, but rather, on one hand, traces the historical development in Russian culture of the word *khameleon* and thus its potential effect on Russian readers in the mid-1880s, and, on the other, accounts for the associative meaning that Tolstoy assigned to the title "Khadzhi-Murat" as early as 1852.

- Reed, Christopher. "Making History: The Bloomsbury Group's Construction of Aesthetic and Sexual Identity." *Journal of Homosexuality* 27.1/2 (1994): 189-224.

The Bloomsbury group privileged Tolstoy over J. A. M. Whistler, because it wanted to fashion an intellectual tradition that combined aesthetic and political radicalism.

- Seiler, Christiane. "Representations of the Loving, Hateful and Fearful Wife in Flaubert's *Mme Bovary*, Fontane's *Effi Briest*, and Tolstoy's *Anna Karenina*." *Germanic Notes and Reviews* 25.2 (Fall 1994): 3-7.

Discusses three authors of different nationalities sympathetic to the plight of women. Briefly outlines socially accepted norms in marriages in Europe by the mid-nineteenth century and considers the fictional marriages in each novel to exam-

ine double standards for men and women in each culture.

- Semczuk, Antoni. "Leo Tolstoy's Early Works and the Novels of Dickens and Thackeray." *Slavia Orientalis* 42.2 (1993): 219-227.

Considers the influence of *David Copperfield* on *Childhood* and *Boyhood*, noting summarily the shared scenes and the lyrical, even humorous, portrayal of family. *Vanity Fair* influenced the *Sevastopol Stories* and *Two Hussars*.

- Straus, Nina Pelikan. "Emma, Anna, Tess: Skepticism, Betrayal, and Displacement." *Philosophy and Literature* 18.1 (April 1994): 72-90.

Flaubert's *Madame Bovary*, Tolstoy's *Anna Karenina*, and Hardy's *Tess of the d'Urbervilles* all contributed to a reevaluation of traditional relations between men and women.

- Tamarchenko, Natan. D. "Russkii roman i problema teoditsei." *Slavia Orientalis* 43.3 (1994): 311-324.

Looking mostly at Tolstoy's *War and Peace* and Dostoevsky's *Crime and Punishment*, discusses the formal, stylistic means by which theodicy is represented in Russian novels.

- Wachtel, Andrew. "Narrating the Past: The Role of Childhood and History in Russian Literary Culture." In *Infant Tongues: The Voice of the Child in Literature*. Detroit: Wayne State University Press, 1994. 110-122.

The Russian narrative of childhood in the nineteenth and twentieth centuries as it appeared in the "pseudo-autobiographical" tradition provided by Tolstoy. Discusses the coming together of the fictional child's consciousness with the adult author's perspective on the past, underscoring Russian literary efforts to present the past through the dialogic interaction of different narrative perspectives.

- Zholkovsky, Alexander. "How a Russian Maupassant Was Made in Odessa and Yasnaya Polyana: Isaak Babel' and the Tolstoy Legacy." *Slavic Review* 53.3 (Fall 1994): 671-693.

Discusses Babel's attempts to subvert literary devices, themes, and motifs, which Tolstoy often employed, notably clothing, a naked body, nonverbalism, pantomimes, and violence. Places Babel's attempts in the context of some later works by Tolstoy, Tolstoy's comments on Maupassant's writing, and a few stories by Maupassant.