

Annotated Bibliography for 2008-2009

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Asma, Beyhan. "Discussion on 'War' and 'Peace' in the Past and Our Time's Agendas with a Reference of Tolstoy's Novel *War and Peace*." *Journal of International Social Research* 2.6 (2009): 56-62.

Tolstoy's novel *War and Peace* provides an intense commentary on humane and moral themes. This article contextualizes the terms 'war' and 'peace' in Tolstoy's text, leading to an illumination of the writer's dominant messages. Tolstoy's biographical details support the author's philosophical commentary on current events, which proceeds from a close reading of the text itself.

Beaujour, Elizabeth Klosty. "Reply to Barbara Lonnqvist's Research Note, 'Tolstoy Rewriting the Caucasus.'" *Tolstoy Studies Journal* 20 (2008): 61-69. Despite the common anti-romantic stance and strikingly similar narrative patterns, it is not possible to prove a direct influence of Xavier de Maistre's "Les Prisonniers du Caucase" on Tolstoy's "Prisoner of the Caucasus."

Boot, Alexander. *God and Man According to Tolstoy*. New York: Palgrave Macmillan, 2009.

The book comprises a polemic response to Tolstoy's understanding of religion. Boot argues that it was a metaphysical blunder that formed a basis for Tolstoy's philosophy. While examining Tolstoy's religious beliefs reflected in his works and life, Boot

concludes that Tolstoy was not a Christian but "an atheist mystic" devoid of religious feeling. Tolstoy's religious teaching was a clash of the two main constituents of his soul: mysticism and nihilism. Boot corrects Tolstoy's preconceived assumptions by formulating a list of lessons that Tolstoy teaches in a negative way.

Bošković, Željko. "On *Leo Tolstoy*, its Structure, Case, Left-Branch Extraction, and Prosodic Inversion." *A Linguist's Linguist: Studies in South Slavic Linguistics in Honor of E. Wayles Browne*. Ed. Steven Franks, Vrinda Chidambaram, Brian Joseph. Bloomington: Slavica Publishers, 2009. 99-122.

This article deals with a complex feature in Serbo-Croatian linguistics, namely the four different patterns in the declension of complex names such as *Lav Tolstoj*. Lev Tolstoy's name is used as the primary example throughout the article, including an illustration of its declension in numerous charts.

Brungardt, Gerard. "Teaching *The Death of Ivan Ilyich*: A Guide to Introducing Tolstoy's Classic." *Journal of Palliative Medicine* 12.8 (2009): 679-682.

The author sums up his method for introducing Tolstoy's *The Death of Ivan Ilyich* to medical students in order to increase their appreciation for the process of dying. This awareness offers the students insight

into the minds of their patients, encouraging them to adopt better treatment skills.

Denner, Michael A. "Be not Afraid of Greatness': Leo Tolstoy and Celebrity." *Journal of Popular Culture* 42.4 (2009): 614-646.

Tolstoy had an intense relationship with the media during the final decades of his life. Tolstoy's image was viewed in the public as a celebratory image, one whose life was more important than his works, obtaining a notoriety that was not solely connected to his literary works. A number of scandals and events associated with his public image underline the importance of his celebrity status. These events influenced Tolstoy's self-appraisal and impacted his later literary works.

---, "Dusting Off the Couch (and Discovering the Tolstoy Connection in Shklovsky's 'Art as Device')." *Slavic and East European Journal* 52.3 (2008): 370-388.

Many assume Viktor Shklovsky's "Art As Device" argues for the "autonomous nature of art." Shklovsky's theoretical arguments and examples uncover a more complex relationship between life and art. His examples of "pure art" are drawn almost exclusively from Lev Tolstoy. Practical engagement with the political in Tolstoy's work is a virtue to Shklovsky. Shklovsky's theory of art is derived, at least in part, directly from his reading of Tolstoy's fiction and aesthetic theory.

Dimendberg, Edward. "Tolstoy in Los Angeles: *ivans xtc*." *Cities in Transition: The Moving Image and the Modern Metropolis*. Ed. Andrew Webber and Emma Wilson. London: Wallflower, 2008. 216-225.

Bernard Rose's *ivans xtc*. (2002) is an adaptation of Tolstoy's *The Death of Ivan Ilyich* (1886). *ivans xtc*. belongs to the tradition of media investigation about Los Angeles and exposes the culture of the city's entertainment industry. The film depicts the life of Ivan Beckman—modeled both on the Hollywood agent Jay Moloney and on Tolstoy's Ivan Ilyich—who attains self-knowledge on his deathbed. Juxtaposing two seemingly antithetical cinematic modes, Rose undercuts notions of transparent literary adaptation or documentary authenticity.

Donskov, Andrew. *Leo Tolstoy and Nikolaj Strakhov: A Personal and Literary Dialogue*. Ottawa: Slavic Research Group, U of Ottawa, 2008. Russian: Л. Н. Толстой и Н. Н. Страхов: эпистолярный диалог о жизни и литературе.

This publication combines the Russian text of the author's critical introduction to the complete collected correspondence between Tolstoy and Strakhov with the English translation. The author's revised text describes many features of Tolstoy's relationship with Strakhov—a literary critic, philosophical writer, and thinker who engaged with Tolstoy's works on a number of occasions. This introduction lays the foundation for reading the letters published in the previous volume.

Ellis, Charles. "Tolstoi: Great Men and the Mathematical Mechanics of History." *Turgenev and Russian Culture: Essays to Honour Richard Peace*. Ed. Joe Andrew, Derek Offord, and Robert Reid. Amsterdam: Rodopi, 2008. 205-220.

Tolstoy makes frequent use of mathematical metaphors in his works. In *War and Peace*, Tolstoy presents mathematical models as a means of illuminating the narrator's historical arguments. These

imbue the work with a mathematical framework of support.

Emerson, Caryl. "Leo Tolstoy on Peace and War." *PMLA. Publications of the Modern Language Association of America* 124.5 (2009): 1855-1858.

Tolstoy was interested in war throughout his life. Despite his doctrine of radical Christian anarchism and pacifism, he never lost his fascination with real-life situations of "actual killing." The article outlines the theme of war as it emerges in Tolstoy's work, analyzing "The Raid," *Hadji Murad*, and *War and Peace*. Emerson discusses the ways in which the actual battlefield becomes for Tolstoy a marker for larger life lessons.

---, *The Cambridge Introduction to Russian Literature*. Cambridge: Cambridge UP, 2008.

Caryl Emerson explores recurring themes and fascinations in Russian literature across several centuries. The book begins with a discussion of traditional narratives (saints' lives, folk tales, folk epic and Faust tales, etc.) and proceeds with the exploration of literary texts chronologically and thematically. Tolstoy is discussed in the context of realism.

Fanger, Donald. *Gorky's Tolstoy & Other Reminiscences: Key Writings by and about Maxim Gorky*. New Haven: Yale UP, 2008.

This collection brings back to print Gorky's reminiscences of Tolstoy, a key text in biographical studies of Tolstoy. It incorporates edited portions of the work that have previously remained unpublished in English. In addition to the major text on Tolstoy, the book includes Gorky's reminiscences on other Russian writers and additional fragments from Gorky's diary.

Gaston, Sean. "(Not) Meeting without Name." *Symploke* 16.1-2 (2008): 107-125.

Tolstoy's *War and Peace* receives significant attention in this article about the theme of names and naming in literature.

The author explores many texts as he describes the function of a name, and the meaning that not having a name produces. The particular scenes of Rostov at battle and at the hunt provide for an exploration of the themes of anonymity and 'animal-nimity' in the text.

Gatrall, Jefferson J. A. "Child Murder, Peasant Sins, and the Infantilizing of Evil in Tolstoy's *The Power of Darkness*." *Theatre Survey* 49.2 (2008): 253-275.

Tolstoy's play *The Power of Darkness* evolved significantly from its first incarnation, and continued to be altered upon its staging. Gatrall examines the treatment of infanticide in each of the play's variant drafts and compares it to the dominant method of its portrayal in performance. The depiction of evil in the play offers a context for understanding many of Tolstoy's other works.

Гордин, Я. *Ничего не утаю, или Мир погибнет, если я остановлюсь: история великой утопии*. Санкт-Петербург: Журнал «Звезда», 2008.

This book traces the development of Tolstoy's thought within the writer's historic and bibliographic space. Tolstoy is viewed as a rebel against the injustice of the world order and as a builder of the foundation of a new Christianity, which aimed for the salvation of humanity. Gordin discusses Tolstoy's relation with the Caucasus as the place where many of his ideas were first formed.

Горелов, А. А. "Лев Толстой и народное слово." *Русская Литература* 3 (2008): 3-12.

Tolstoy's spiritual development is closely connected to the language of the Russian people, whose world he perceived as the heart of moral ideals. A defining element in Tolstoy's understanding of the truth of life is found in the dimension of the folk word.

Grenier, Svetlana Slavskaya. "A Tale of Two Cities: Tolstoy's Gendered Moral Geography in *Anna Karenina*." *Map-*

ping the Feminine: Russian Women and Cultural Difference. Ed. Hilde Hoogenboom, et al. Bloomington: Slavica Publishers, 2008. 93-111.

On the level of *Anna Karenina's* poetics, Tolstoy is a personalist feminist; he treats his characters of both sexes as full-fledged human subjects, free and unfinalizable, and is prepared to enter into a dialogue with his female characters as subjects. His ideological "feminism" is expressed structurally through the double plot that entails equal treatment of both genders. Tolstoy provides "extenuating circumstance" for Anna's "fall" by showing her exile from the feminine-familial network of human relationships and her isolation in the masculine and anti-familial Petersburg.

Hokanson, Katya. *Writing at Russia's Borders*. Toronto: U of Toronto P, 2008. This book surveys Russia's "peripheral" texts: works that were created to deal with the concerns of the borderland of the expanding Russian empire. Because of its setting on the Russian border and the importance of the text itself, Tolstoy's "The Cossacks" receives in-depth analysis. Other fictional works by Tolstoy are used to support the exposition of the borderland theme explored in the chapter.

Justman, Stewart. "Stiva's Idiotic Grin." *Philosophy and Literature* 33.2 (2009): 427-434. The effect of theatrical art on a person's disposition is a theme that can be found in Tolstoy's novel *Anna Karenina*. The intoxicating power of delusion offered by the theater is demonstrated in Stiva's grin after watching a performance. A harsh indictment of theatrical art is found in many of Tolstoy's writings; this reading of *Anna Karenina* is clarified by referring to these texts.

Капинос, Р. "Экономические идеи Л. Н. Толстого: (к 180-летию со дня рождения)." *Мировая экономика и международные отношения* 12 (2008): 84-90.

Tolstoy believed that the duty of an economist consists in finding a method of fair

distribution of material goods among people. Lack of religious feeling prevents them from fully comprehending their task. Tolstoy's economic theory obtained a wide breadth of influence within Russia—in the practice of *Tolstovtsi*, Marxists, in the predominant ideas of three Russian Revolutions and in the economic theory during the Soviet time. In addition, Tolstoy's views influenced the economic teaching of Mohandas Gandhi.

Katz, Michael R. "War and Peace in Our Time." *New England Review* 29.4 (2008): 185-195.

Kokobobo, Ani. "Authoring Jesus: Novelistic Echoes in Tolstoy's *Harmonization and Translation of the Gospels*." *Tolstoy Studies Journal* 20 (2008): 1-14.

Harmonization is an attempt at answering questions that preoccupied Tolstoy his whole life: questions about the meaning of life and God's role in it. Kokobobo views Tolstoy's work as an artistic text—a novelistic hybrid—part novel and part gospel. Tolstoy humanizes Christ and shifts the focus away from the miraculous rhetoric and back to the ordinary life of Christ. With Tolstoy's editorial changes, Jesus' story reflects elements of *Bildungsroman*. In the latter portions of *Harmonization*, Jesus finishes his story outside the realm of the text; he grows into abstraction, a mere personification of his teaching. By emphasizing Jesus' carnal nature, Tolstoy invites his readers to become conscious of their own moral potential.

Kolstø, Pål. "The Elder at Iasnaia Poliana: Lev Tolstoi and the Orthodox Starets Tradition." *Kritika: Explorations in Russian and Eurasian History* 9.3 (2008): 533-554.

Tolstoy was familiar with and fascinated by the institution of *starchestvo*, a peculiar Orthodox form of piety. He transferred the principles into his own practice of spiritual guidance while at the same time changing the foundation to serve his own purposes. Tolstoy acted as a heterodox *starets*, the role into which he was at first forced by his adherents and which he

considered a natural burden. The article gives an account of *starchestvo* in Orthodox theology and practice, discussing Tolstoy's attitude toward this institution as reflected in his life and works.

Krouglov, Alexei N. "Leo Nikolaevic Tolstoj als Leser Kants: Zur Wirkungsgeschichte Kants in Russland." *Kant - Studien; Philosophische Zeitschrift* 99.3 (2008): 361-386.

Л. Н. Толстой. *Энциклопедия*. Москва: Просвещение, 2009.

This publication is dedicated to the life and works of Lev Tolstoy. The book is divided into sections dealing with the writer's artistic works, his worldview and pedagogical interests, and his creative laboratory and poetics. The connection between Tolstoy's works and world literature receives its own section. The section entitled "Tolstoy's Biography" («Биография Толстого») includes biographical facts, information on the writer's environment, and important places in the writer's life. Other materials in the book contain information on the history of Tolstoy studies, including the study of Tolstoy in schools. (See the review article in this issue of the *Tolstoy Studies Journal*.)

Л. Н. Толстой в мировом коммуникативном процессе. Тезисы межвузовской научной конференции, посвященной 180-летию Л.

Н. Толстого. 12 ноября 2008 г. Санкт-Петербург, 2008.

A collection of articles dedicated to the life and works of Lev Tolstoy, published for the 180th anniversary of the writer. The articles deal with a wide range of scholarly issues: the current state of Tolstoy studies and perspectives on its development, the poetics of Tolstoy, the confessional nature of his works, linguistic repetition, reworking of themes, the categories of time and space in the novella *The Cossacks*, and the influence of Old Russian teaching traditions during his period of work on "The Circle of Reading." A separate section of articles concerns itself with the artistic legacy of Tolstoy, with analyses

of his pronouncements on the state and patriotism, his writings on current events at the turn of the century, the theme of sight in *The Death of Ivan Ilyich*, the psychological image of Konstantin Levin in *Anna Karenina* (the joy and torment of existence), and Tolstoy's unique artistic understanding of Christian socialism. In another section of the collection, Tolstoy's personality is presented as that of a writer, citizen, thinker, and teacher. The wide range of his artistic influence is seen not only in his contemporaries, but also in the writers of the twentieth century (in an analysis of gender in *The Kreutzer Sonata* and Pasternak's *Doctor Zhivago*) and in the world abroad (in an exploration of Turkish press articles about Tolstoy and an analysis of Tolstoy's influence on American literature).

Lapidus, Rina. "L. N. Tolstoy's 'Master and Man' and J. H. Brenner's Hebrew Translation." Fifteenth World Congress of Jewish Studies. Hebrew University, Jerusalem. 2-6 Aug 2009.

Joseph Hayyim Brenner's 1914 translation of Tolstoy's story "Master and Man" into Hebrew presents some challenges to the reader familiar with the Russian original. When compared with the original Russian text, it becomes clear that Brenner intensified the verbs in his rendering of difficult passages. His changes have a marked impact on the reading of the story. Brenner's concurrent translation of Dostoevsky likely influenced his choice of words and overall style in his translation of Tolstoy.

---, *Passion, Humiliation, Revenge: Hatred in Man-Woman Relationships in the 19th and 20th Century Russian Novel*. Lexington: Lexington Books, 2008.

Some of Tolstoy's works are included in this broad analysis of man-woman relationships in Russian fiction. "The Devil" is examined in the chapter on women subjecting men to emotional violence. *Father Sergius* relates to the theme of the woman as sexual predator. Adultery on the part of the woman is viewed in *Anna Karenina*.

Layton, Susan. "The Maude Translations of the *Sevastopol Stories*." *Tolstoy Studies Journal* 20 (2008): 15-27.

In the Jubilee redactions of "Sevastopol in May" and "Sevastopol in August 1855," Sreznevsky introduced material from sources unpublished in Tolstoy's lifetime. The Maude translation of "Sevastopol in December" and their final translation of "Sevastopol in May" are missing roughly eleven percent of the canonical version established by the Jubilee Edition because the translation is based on the *War Stories* text emended by Tolstoy in 1886. The Maudes never revised their "Sevastopol in May" after the Jubilee Edition appeared. In "Sevastopol in August 1855," they use bracketed presentation of later interpolations allowing readers to see immediately the differences between the printed words that circulated in Tolstoy's lifetime and the formulations published posthumously. Such editorial practice gives the Maude translation its specific historical dimension.

LeBlanc, Ronald Denis. *Slavic Sins of the Flesh: Food, Sex, and Carnal Appetite in Nineteenth-Century Russian Fiction*.

Durham: U of New Hampshire P, 2009. LeBlanc examines how writers used the language of food and the imagery of eating to express male heterosexual desire. Much attention is paid to two figures: Fyodor Dostoevsky and Lev Tolstoy, identifying their "gastropoetics." LeBlanc argues that in Dostoevsky, eating and sexual intercourse are both portrayed as acts of violence, aggression, and domination, while in Tolstoy, eating and sex are understood as acts of libidinal enjoyment, delight, and indulgence.

Лев Толстой и его современники.

Энциклопедия. Москва: Парад, 2008.

This publication presents a listing of the connections between Tolstoy and his contemporaries in the different phases of the writer's life. The book contains around 650 documentary articles written by philologists, art scholars, and museum workers. The introduction notes that it is impossible to gather in one book all the

names of people who are in some way connected to Tolstoy. The creation of a complete picture of Tolstoy's relations with his contemporaries will need to be covered by a future project.

Lichterman, Boleslav. "The Death of Ivan Ilich by Leo Tolstoy." *British Medical Journal* 337 (2008): 1117.

A brief reading of Tolstoy's *The Death of Ivan Ilich* from a medical perspective. Tolstoy describes Ivan Ilich's disease with such a precision that it has been proclaimed the strongest description of cancer in literature. Not only a physician but any third year medical student can diagnose the disease as an abdominal cancer localized either in the caecum or the right kidney.

The Lincoln Anthology: Great Writers on His Life and Legacy from 1860 to Now. Ed. Harold Holzer. New York: The Library of America, 2009.

A collection of previously published essays and recollections on Abraham Lincoln by some of the world's most eminent writers. The variety of figures commenting on Lincoln's life and accomplishments highlights his far-reaching influence. One of the essays included in the collection is an account by Count S. Stakelburg, originally written in 1909, entitled "Tolstoi Holds Lincoln World's Greatest Hero". The article reports a first-hand account of Tolstoy's professed view of Lincoln as a figure exceeding the greatness of all past heroes in history. A brief introduction by the editor precedes the text.

Love, Jeff. *Tolstoy: A Guide for the Perplexed*. London: Continuum International Publishing Group, 2008.

A concise guide to Tolstoy's literary, philosophical, and religious writings. It includes a discussion of *The Cossacks*, *Hadji Murat*, *War and Peace*, and *Anna Karenina*. The questions of death, sex, evil, authority, and inequality are addressed in Tolstoy's shorter fiction such as *The Death of Ivan Ilyich*, *The Kreutzer Sonata*, "How Much Land Does a Man Need?" and "Master and Man." In the final chapter, Love

surveys Tolstoy's influence on diverse aspects of the twentieth century.

---, "Translating the Reflections in *War and Peace*." *Tolstoy Studies Journal* 20 (2008): 27-38.

An evaluation of the Maude, Anthony Briggs and Richard Pevar and Larissa Volokhonsky English translations of reflections in Book Three of Tolstoy's *War and Peace* and in the Second Part of the Epilogue. Tolstoy's sophisticated rhetorical strategy and terminological precision have almost always been neglected in the translation; and since translators do not always render the complexities the terms entail, it has encouraged inadequate readings of the reflections. Among the key terms that present the most difficulty for translators are: *произвол; неисчислимый, бесчисленный, бесконечный; самопознание, сознание, etc.*

Martin, Mike W. "Happily Self-Deceived." *Social Theory and Practice* 35.1 (2009): 29-44.

Self-deception is the process of avoiding distressing topics, evidence, or inferences. The concept of deceiving oneself in order to obtain happiness is explored in a number of works, ranging from classical literature to recent film. In this context, Tolstoy's novel *Anna Karenina* and his story *The Death of Ivan Ilyich* receive analysis. Anna Karenina's acknowledgment of her unhappiness leads her to suicide; Ivan Ilyich realizes on his deathbed that his happy life was not genuine.

McKeogh, Colm. *Tolstoy's Pacifism*. Amherst: Cambria Press, 2009.

Tolstoy's pacifism is viewed through the lens of political science, focusing on how the writer's religious ideals influenced his political thinking. McKeogh examines the political issues in Tolstoy's writings with an emphasis on his stance of non-violence. He centers his attention on the religious basis of his pacifism and how his unique conception of pacifism fits in with other arguments in the movement.

Medzhibovskaya, Inessa. "Tolstoy's

Response to Terror and Revolutionary Violence." *Kritika: Explorations in Russian and Eurasian History* 9.3 (2008): 505-531.

Tolstoy's views of political violence and terrorism are apparent in his writing. This article traces the theme of terrorism in Tolstoy's works, including an analysis of his various literary representations of terrorists. The views of his contemporaries concerning terrorism are compared with recent theories on the problem in order to contextualize Tolstoy's thought.

Meyer, Priscilla. *How the Russians Read the French: Lermontov, Dostoevsky, Tolstoy*. Madison: U of Wisconsin P, 2008.

This book studies the engagement between Russian and French cultural traditions of the eighteenth and nineteenth century. For many writers, including Tolstoy, French literature was the medium through which they defined their own position as Russian writers. The novelists produce a synthesis of two traditions that fosters the Russian national element. A close reading of *Anna Karenina* demonstrates this feature.

Micco, Guy. "The Art of Medicine: *The Death of Ivan Ilyich* and Pain Relief at the End of Life." *The Lancet* 374.9693 (2009): 872-873.

The pain felt by patients at the end of life is explored in the context of Tolstoy's story *The Death of Ivan Ilyich*. Tolstoy's text elicits an understanding of life that can assist in the treatment of patients. The "good life" portrayed by Tolstoy has implications in the debate over the over-treatment of pain in the medical profession.

Moulin, Dan. "Leo Tolstoy the Spiritual Educator." *International Journal of Children's Spirituality* 13.4 (2008): 345-353.

Tolstoy's religious and educational works remain a great benefit for spiritual educators today. Tolstoy's views on the nature of spiritual and moral truths are useful tools in the formation of an authentic spiritual

education. Moulin provides background on Tolstoy's views on education and religion, examining his writings in this context.

Muza, Anna. "The Tragedy of a Russian Woman': *Anna Karenina* in the Moscow Art Theatre, 1937." *Russian Literature* 65.4 (2009): 467-506.

The adaptation of Tolstoy's work served and enacted contemporary discourses and practices of judgment, violence and annihilation through the exchange between the Stalinist state, stage and audience. The original character of Anna Karenina in the critical processing was replaced by a collage of identities, from literary heroes (Tatjana, Juliet) to contemporaries (Majakovskij). Anna was promoted as a national ideal; her death under the wheels looked less like a suicide and more like an execution. The article explores a broad range of literary and dramatic texts and subtexts, cultural trends and political events over which *Anna Karenina* was stretched and shows how the critics turned the play into a depository of political processes, ideological shifts and uncertainties of the moment.

Наследие В. В. Розанова и современность. Материалы Международной конференции «Наследие В. В. Розанова и современность», проходившей в Москве 29–31 мая 2006 г. Москва, 2009.

This collection of articles explores the artistic and philosophical legacy of the Russian writer and thinker V. V. Rozanov (1856–1919). A section of articles concerned with Rozanov's relationship with Russian classics is dedicated to the problem of "Leo Tolstoy and Vasily Rozanov." The research explores Rozanov's article on Tolstoy («На закате дней»), the originality of Rozanov's valuation of Tolstoy's personality and work, including the personal meeting between Rozanov and Tolstoy at Yasnaya Polyana in 1903, and the discussions between Rozanov and M. O. Menshikov about *The Kreutzer Sonata*.

Nickell, William. "New Directions in Tolstoy Scholarship." *Kritika: Explorations in Russian and Eurasian History* 9.3 (2008): 555-566.

Nickell outlines the general tendencies that are at work in Tolstoy's writings on the topic of terrorism and monasticism. The monastic elder and the revolutionary terrorist find themselves in similar territory in Tolstoy's thinking. The idea of non-violent resistance to evil as a moral law that must be applied to both the state and the individual is considered as an organizing principle in Tolstoy's work on violence.

Одесская, М. М. "Трактат Толстого «Что такое искусство?» в контексте крушения идеалистической эстетики." *Филологические науки* 2 (2009): 20-29.

This article analyzes Tolstoy's treatise "What is Art?" in the historical and literary context of the end of the 19th century. At a time when the triad of "truth, good, and beauty" («правда – добро – красота»), formulated by the aesthetics of Kant and Schiller, were being devalued, Tolstoy stepped forth on the side of the "fathers." The bringing together of beauty and virtue in Tolstoy's treatise can be seen as a polemic of Tolstoy with Schiller. The late Tolstoy places education as the main task of literature, which brings him closer to the men of the sixties than to the aesthetics of Baudelaire or Wilde, for whom beauty itself was sufficient and complete. Tolstoy encourages the valuation of beauty for good as the ideal that art should serve.

Падерина, Е. Г. *К творческой истории «Игроков» Гоголя: история текста и поэтика*. Москва: ИМЛИ РАН, 2009.

A multi-faceted monograph that provides an in-depth exploration of one of the completed comedies of N. V. Gogol. The play has practically no documented creative history and is an undervalued artistic achievement. In the chapter entitled "Literary context" («Литературный контекст»), the author considers Gogol's play "The Gamblers" («Игроки») as a

literary source for Tolstoy's short story "Two Hussars" («Два гусара»).

Переверзева, Н. А. "Символ и реальность в поздней прозе Л. Н. Толстого." *Филологические науки* 4 (2009): 66-73.

The problem of symbolism in the late prose of Tolstoy remains relatively unstudied. A rich symbolic imagery in *The Death of Ivan Ilyich*—a key text in Tolstoy's later period—is explored in depth. The images and leitmotifs of "candle – fire – light – darkness" («свеча – огонь – свет – тьма»), "black – white" («черное – белое»), "life – death" («жизнь – смерть»), and others evince the major themes of the work through symbolic representation. The general features of the symbolic plot remain hidden in the largely realist text, but add to the definitive artistic nature of the work.

Plamper, Jan. "Fear: Soldiers and Emotion in Early Twentieth-Century Russian Military Psychology." *Slavic Review* 68.2 (2009): 259-283.

Plamper addresses the question of fear in military psychology in late imperial Russia. Two views on fear are discussed: "realists" argued that fear was natural, while "romantics" championed the image of fearless soldiers. Plamper argues that the increase in fear-talk among Russian soldiers in modern warfare is directly linked to literature. Lev Tolstoy's *Sevastopol Sketches* provided the vocabulary soldiers could use to express their fears.

Polosina, Alla. "Research Notes: Leo Tolstoy and the *Encyclopédistes*." *Tolstoy Studies Journal* 20 (2008): 53-61.

The philosophical literature of the eighteenth century was biased toward *Encyclopédisme* and an encyclopaedic style of research. This article traces the influence of the Enlightenment thinkers on the formation of Tolstoy's encyclopaedic mentality. Tolstoy's activity was directed towards moral and religious enlightenment. *Resurrection* comprises an example of an encyclopaedic novel that encompasses secular society, prison, court, vil-

lage, church, and penal servitude and unites various genres.

Prochaska, Bernadette. "Destiny in the Literature of Walker Percy, Leo Tolstoy and Eudora Welty." *Analecta Husserliana: The Yearbook of Phenomenological Research* 99 (2009): 283-292.

Literature is a journey in which destiny plays an essential part; destiny defines the identity of an individual. With this understanding of destiny, Prochaska explores its role in Walker Percy's novel *The Last Gentleman*, Eudora Welty's story "A Worn Path," and Lev Tolstoy's story *The Death of Ivan Ilyich*. Ivan Ilyich in many ways chooses his own destiny in life, and yet the destiny he receives—his own death—is not the one he chose. His very identity is tied up with his fate, from which he cannot escape and must come to accept, but this moment of acceptance comes only at the end of a long mystical and personal journey.

Provizer, Norman W. "On Hedgehogs, Foxes and Leadership: Uncovering the Other Tolstoy." *The Leadership Quarterly* 19.4 (2008): 453-458.

Tolstoy's views of Abraham Lincoln provide the context for this analysis of the novel *Hadji Murád*. Provizer compares this reading to Tolstoy's more commonly examined views of heroes as nothing but "a lie and invention." Isaiah Berlin's "The Hedgehog and the Fox" provides the framework for this analysis.

Ранчин, А. М. "Из опытов комментирования прозы Л. Н. Толстого." *Русская литература конца – начала века в зеркале современной науки*. Ред. В. В. Полонский. Москва: ИМЛИ РАН, 2008. 66-80.

A discussion of the symbols in *War and Peace*. Ranchin analyzes the toponym of Bald Hills, the name Titus as a symbol and a metaphor, the image of mushrooms and their association with death in a mythical understanding, and the meaning and significance of the names of Natasha and Nikolai in the structural complexity of the

novel. Andrei's experience on his deathbed is explained through symbols.

Reyfman, Irina. "Female Voice and Male Gaze in Leo Tolstoy's *Family Happiness*." *Mapping the Feminine: Russian Women and Cultural Difference*. Ed. Hilde Hoogenboom, Catharine Theimer Nepomnyashchy, and Irina Reyfman. Bloomington: Slavica Publishers, 2008. 29-50.

In *Family Happiness*, Tolstoy portrays the dynamics of sexual relations between the spouses in visual terms invested with erotic symbolism. The novella reflects his particular uneasiness about female sexuality. Tolstoy comes to accept the primacy of *agape* over *eros* and *philia* because he did not know how to deal with the fact that woman is a sexual creature and remains such in marriage.

Salys, Rimgaila. "Gleaning Meaning: *Harvest Time*." *The Russian Review* 67.3 (2008): 484-497.

A comparison is made between the imagery of Marina Razbezhkina's 2004 film *Harvest Time* and Tolstoy's novella *Hadji Murat*. In addition to the striking intertextual allusions that the film employs, it also has similarities in structure and plot to Tolstoy's text. As Tolstoy attempts to reconstruct an authentic Hadji Murat without imperialist distortions, so does Razbezhkina attempt to correct the figures of peasant heroines from the inaccuracies of national memory.

Schmid, Ulrich. "Das religiöse Amt des Schriftstellers: Häresien bei Gogol', Dostoevskij und Tolstoj." *Osteuropa* 59.6 (2009): 261-275.

Schur, Anna. "Beyond Moral Evangelism: On the Rejection of Punishment in Late Tolstoy." *Tolstoy Studies Journal* 20 (2008): 39-52.

Tolstoy was interested in the various issues related to the Russian justice system, and in the course of writing *Resurrection* he repeatedly sought advice on legal, procedural, and other questions from a number of experts. *Resurrection* is viewed

as Tolstoy's contribution and response to the contemporary debate on punishment. The author looks beyond the principle of non-resistance and the imperative of forgiveness to account for Tolstoy's rejection of punishment in light of contemporary punishment theory and in relation to his metaphysics of the self that emerge in his late writings.

Seinen, Nathan. "Kutuzov's Victory, Prokofiev's Defeat: The Revisions of 'War and Peace.'" *Music & Letters* 90.3 (2009): 399-431.

Prokofiev's operatic adaptation of Tolstoy's novel *War and Peace* was a drawn out process that resulted in many revisions. The direct influence of political ideology and the demands of the authorities on the work are illustrated in the various revisions of the opera. The presentation of Kutuzov in particular shows the role of propaganda in changing the opera from an intimate work into a grand opera. The original opera in manuscript form provides an alternate reading of the work that is missed in the final version due to the influence of outside forces.

Сигети, Андраш. "Концепт 'религии человечества' в поэтике повести 'Хаджи Мурат' Л. Н. Толстого." *Studia Slavica Hung.* 53.2 (2008): 453-458.

Tolstoy's *Hadji Murat* encompasses the most complex, poetically coded formulation of his sphere of thought. The work is determined by Tolstoy's latent pneumatological vision. Tolstoy's "heathenism" is the poetical projection of Christian theological universalism.

Сливицкая О. «Истина в движении»: О человеке в мире Льва Толстого. СПб., 2009.

This book presents the artistic world of Tolstoy as a unified whole, at the foundation of which lies the maxim "Man is Everything and a part of All" («Человек – это Всё и часть Всего»). The author traces in Tolstoy's works the development of the writer's conviction that "Truth is only in movement" («Истина в движении – только»).

Southgate, Beverley. "Tolstoy and Ethical History: Another Look at *War and Peace*." *Rethinking History* 13.2 (2009): 235-250.

Tolstoy's biography informs his views on history, leading to an understanding of the exposition of history in *War and Peace*. Southgate compares Tolstoy's attitude towards the exaggerated role of 'great men' in history with his emphasis on the pivotal role of 'ordinary' people. Southgate examines Tolstoy's moral purpose in detail, focusing on the inhumanity of war and the notions of freewill and determinism as they appear in the text.

Stanton, Rebecca. "Feminine Resurrections: Gendering Redemption in the Last Novels of Tolstoy and Dostoevsky." *Mapping the Feminine: Russian Women and Cultural Difference*. Ed. Hilde Hoogenboom, Catharine Theimer Nepomnyashchy, and Irina Reyfman. Bloomington: Slavica Publishers, 2008. 71-90.

Grushenka Svetlova (*The Brothers Karamazov*) and Katiusha Maslova (*Resurrection*) do not merely function as reflective surfaces for the moral weakness and subsequent repentance of the male characters; they are symbolically central to the stories they inhabit. Tolstoy and Dostoevsky use the Evangelical fallen woman archetype to elaborate upon a critique of judging. The article juxtaposes two female characters to examine the structure of the redemption narrative in which they participate and which they introduce into the novels.

Steiner, Lina. "Tolstoy, Liberal and Pluralist: On 'Personality' and the Protagonist in *War and Peace*." *Russian History* 36.3 (2009): 424-442.

Tolstoy's epic novel *War and Peace* can be read as a *Bildungsroman* in which the character Pierre Bezukhov is the central figure whose personality evolves throughout the novel. This element forms one of the thematic bases of the entire novel. The character of Pierre himself is based on the real-life Russian liberal and Decembrist Pyotr Labazov. These features of the cha-

acter suggest that Tolstoy saw Pierre as a liberal hero, but then developed the character further into a more multi-faceted figure. Tolstoy's vision of Russia's future is played out in the competition between the leading characters of the novel to act as the main hero.

Сушков, Б. *Альтернативы Толстого. Альтернативный Толстой*. Тула, 2008.

This book explores the life, works, and person of Tolstoy in the context of his spiritual formation. The author draws from various disciplines, including humanities, natural sciences, and philosophical anthropology.

Thompson, Caleb. "Quietism from the Side of Happiness: Tolstoy, Schopenhauer, *War and Peace*." *Common Knowledge* 15.3 (2009): 395-411.

Tolstoy and Schopenhauer say the same thing about history and the will, but Tolstoy approaches it from the side of particulars, experience, and art, while Schopenhauer approaches from the side of universals, thought, and the discipline of philosophy. Tolstoy offers a happy quietism (joyful embracement of life for all that it is, that is, from the side of the happy), while Schopenhauer offers an unhappy quietism (acceptance of life, painfully conscious of all that it is not, that is, from the side of the unhappy). Schopenhauer's joy in the face of death is necessarily accompanied by disgust with life, while death in Tolstoy is consistent with the love of life as exemplified by Platon and Pierre.

Tolstoï écrivain et la critique. Ed. Catherine Depretto. *Cahiers Léon Tolstoï* 19, (2009).

A collection of essays dealing with the critical response to Tolstoy, both in Russia and abroad. The articles explore the emergence of basic criticism on Tolstoy, which laid the foundation for future scholarship.

Tolstoy, Leo. *Anna Karenina*. Trans. Kyril Zinovieff and Jenny Hughes. Oxford: Oneworld Classics, 2008.

A translation of Tolstoy's novel *Anna Karenina*.

---, "Master and Man." *Minding the Store: Great Writing About Business from Tolstoy to Now*. Ed. Robert Coles and Albert LaFarge. New York: The New Press, 2008. 251-299.

A revised version of the Maude translation of Tolstoy's short story "Master and Man." This appears in a collection of writing on the theme of business. Tolstoy's tale is included as a "parable of commercial ambition and the possibility of redemption."

---, *Resurrection*. Trans. Rosemary Edmonds. London: Penguin, 2009.

A translation of Tolstoy's novel *Resurrection*. Includes Rosemary Edmonds' introduction in which she discusses how the novel reflects Tolstoy's spiritual development.

Толстой и о Толстом: Материалы и исследования. Выпуск 3-й. Москва: ИМЛИ РАН, 2009.

This collection combines new material about Tolstoy's life and works with critical scholarship that gives insight into the writer's overall character. The collection is divided into four sections. The first section, entitled "Artistic Creation of L. N. Tolstoy" («Художественное творчество Л. Н. Толстого»), includes research on the unfinished works of Tolstoy from 1856, the novella *The Cossacks*, and the theme of "seminarians" in the unpublished play "The Infected Family," including an exploration into the available material concerning the creation of the play. Other analyses include two sources for the novel *War and Peace*, namely I. V. Kireevsky's teachings on the wholeness of the soul and Étienne de Lamothé's "L'Empire, ou, Dix ans sous Napoléon. . .", as well as the problem of the spiritual-religious novel in Russian literature as it relates to Tolstoy's *Anna Karenina* and I. S. Shmelyov's "Heavenly Ways." Material dealing with Tolstoy's short stories "The Three Elders" and "Korney Vasilyev" is contained in a commentary of the sources, history of the

texts, and discussion of the hagiographic tradition. The second section of the collection, entitled "The Religion and Philosophy of L. N. Tolstoy" («Религия и философия Л. Н. Толстого»), contains articles that deal with the philosophical questions in Tolstoy's writing as a whole (the problem of Tolstoy's "riddles") and the development of a Tolstoyan understanding of life in *A Confession*. The third section, entitled "L. N. Tolstoy and his contemporaries" («Л. Н. Толстой и его современники»), includes material about D. I. Pisarev as a critic of Tolstoy, the labyrinth of creative coupling between Tolstoy and N. N. Strakhov, the works of K. N. Leontiev in the library at Yasnaya Polyana, perspectives on the study of the scientific problem of "L. N. Tolstoy and K. N. Leontiev," and the specific interpretation by Ivan Bunin of Tolstoy's understanding of brotherly love. In this section five letters of A. M. Kuzminsky to N. N. Strakhov (from 11 August 1885, 13 August 1886, September 1886, 10 August 1888, and 17 May 1890) have been published for the first time. The letters fit into the larger context of the epistolary heritage of Tolstoy. The fourth and final section, entitled "Tolstoy and the world abroad" («Толстой и зарубежный мир»), includes research on the influence of Montesquieu in the works of Tolstoy, the acceptance of *Anna Karenina* in Italy (1886-1910), the reception of Tolstoy's works in the literature of Mongolia, and the specifics of translation into German of the novels *Anna Karenina* and *War and Peace*.

Толстой, Л. Н. *В поисках истины (по дневникам писателя)*. Сост. А. К. Ломунова. Москва: «Флинта», 2008.

This is a selection of diary entries by Tolstoy ranging from 1851 to 1910, with some additional commentary and explanatory notes. The text and notes are taken from the *Полное собрание сочинений Л. Н. Толстого в 90 т*. The aim of this collection is to show the different sides of Tolstoy's spiritual life and his understanding of prayer.

Тюпа, В. И. *Анализ художественного*

текста. Москва: Академия, 2009.

This study manual focuses on the analysis of separate literary texts as self-contained entities. The book brings up various theoretical questions applicable to the study of artistic works. An excerpt (Part 1/Ch. 29-30) from Tolstoy's novel *Anna Karenina* is examined in the fifth chapter of the publication, under the subheading "Analysis of a Fragment" («Анализ фрагмента»). The author claims that any fragment of an aesthetically complete work is permeated with tragedy. In this category of tragedy the author includes the night of Anna's return from Moscow to Petersburg after her successful peacemaking mission (the accord between Stiva and Dolly Oblonsky).

Valiunas, Algis. "Starlight in Hell." *First Things: A Monthly Journal of Religion and Public Life* 194 (2009): 31-5.

Inhumanity is a major theme in Russian literature. Many texts deal with war and depict the cruelty of people and situations. Tolstoy's *War and Peace* demonstrates the conditions that bring about war and what effect this confrontation with cruelty and inhumanity has on a person. However, he remains detached in his explanations for the events. Other Russian writers, like Herzen, Dostoevsky, and Solzhenitsyn, build upon this narrative.

Vein, Alla A. "Leo Tolstoy's Theory of

Sleep." *Sleep Medicine* 9.3 (2008): 320-323.

Tolstoy was fascinated by the phenomena of sleep and dreams throughout his life and even developed his own theory. Sleep was a particular state of consciousness Tolstoy was interested in, and he incorporated many episodes describing the experience during sleeping or dreaming into his major fiction. Subsequently, the concept of sleep for Tolstoy became emblematic of death while awakening comprised an epitome of life.

Verno, Michael. "Exact Times and Watches in Leo Tolstoy's 'The Death of Ivan Ilyich.'" *The Explicator* 67.2 (Winter 2009): 123-125.

Tolstoy makes multiple references to watches, exact time, and scheduled events to suggest characters' misconception that life can be controlled and structured into easily spent units of time. Only when Ivan becomes aware of his death, he acquires a profound introspection and ceases to perceive life as a set of mechanical relationships.

Vinitsky, Ilya. *Ghostly Paradoxes: Modern Spiritualism and Russian Culture in the Age of Realism*. Toronto: U of Toronto P, 2009.

While the Age of Realism is generally associated with materialist and positivist tendencies, this book explores the spiri-

tualist and mystical features of Russian life during that time period. Chapter seven is entitled "The (Dis)infection: Art and Hypnotism in Leo Tolstoy." In this chapter, the author explores Tolstoy's interest in séances and his disbelief in most spiritualist ideas. The interplay between Tolstoy's experiences with spiritualism and his creative work is highlighted. The author draws parallels between these experiences and Tolstoy's central concept of *infection* in his treatise "What is Art?" Examples of this hypnotic infection are found in much of Tolstoy's work.

White, Frederick H. "Peering into the Abyss: Andreev's Rejoinder to Tolstoy's *Kreutzer Sonata*." *Canadian Slavonic Papers* 50.3-4 (2008): 471-486.

Andreev's "The Abyss" comprises a response to Lev Tolstoy's *Kreutzer Sonata* within the cultural discourse of both pessimistic philosophy and degeneration theory. Both Tolstoy and Andreev were familiar with the literature on degeneration. Tolstoy asserted that celibacy and mortification of the flesh could conquer humanity's primitive urges. Unlike Tolstoy, Andreev does not make moral pronouncements in his short story and rejects moral restraint as an option against sexual aggression. Andreev sought to grasp and explain deviant behavior as an indication of degenerative illness.