

## Bibliography

---

The Tolstoy Studies Journal will publish an annual, annotated list of articles dealing with Lev Tolstoy and his works. Professor Gary R. Jahn of the University of Minnesota has agreed to compile this list. The compilation for 1987 is necessarily modest, since it includes only those items which were published in serials received by the University of Minnesota library and located by Professor Jahn. So that future lists may be as complete as possible, members of the Society are requested to send Professor Jahn citations of and/or comments on articles on Tolstoy which they think suitable for inclusion in the annual list. Authors of articles are requested to send Professor Jahn an off-print, together with a brief abstract for inclusion in the listing. In subsequent years the list will contain two parts: the list for the immediately preceding year and an update of the list published the year before. Thus, the 1989 compilation will contain both a listing of articles on Tolstoy published in 1988 and such additions to the list as come to Professor Jahn's attention in the intervening period. The success of this annual compilation depends in large part on the conscientious initiative of those for whom it is primarily intended.

Professor Gary R. Jahn  
Dept. of Russian and East European Studies  
253 Elliott Hall  
University of Minnesota  
Minneapolis, MN 55455  
(612) 625-9870

---

1987

Bagby, Lewis and Pavel Sigalov. "The Semiotics of Names and Naming in Tolstoj's "The Cossacks." Slavic and East European Journal, vol. 31, no.4 (1987), 473-489.

The authors begin with the conviction that "The attempt to overcome the artificiality of the verbal sign, to restore its internal form, is clearly at work in Tolstoj's use of personal names in 'The Cossacks.'" Their analysis leads them to conclude "that the significance of names and the relationships they reveal are elevated beyond the narrator's level to incorporate the author. The narrator and author share the power and control which derive from not being held to the limitations of plot phenomenology. They win the victory over the Caucasus which Olenin cannot. They also debunk Olenin's romantic, literary

expectations about the Caucasus and the incursion of the Russian into that space. But at the same time Tolstoj keeps the myth of the Cossack alive in Mar'jana and Luke. In the double encoding of their names beyond the parameters of Pomorska's rule, an encoding moreover which is effected through the sacred names, Tolstoj renders the romantic myth in a new form."

Dolinin, A. S. "Logic and Tolstoy." Soviet Studies in Literature, XXIII, 3-4(1987), 64-69. A translation of "Logika i Tolstoj" in Vozrozhdenie severa, no. 57 [March 23] (1919).

Heirbrant, Serge. "La Guerre de 1812 et la Littérature Russe du XIXe Siècle." Slavica Gandensia, vol. 14 (1987), 69-77.

A discussion of the War of 1812 as a theme in the works of various writers (Pushkin, Gogol, Dostoevsky, Turgenev, Pisemsky, Chekhov), including Tolstoy. Specific reference is made to "Two Hussars" and Youth as well as to War and Peace.

Krajneva, I. N. "Lev Tolstoj i natural'naja skola." Russkaja literatura, no. 2(1987), 31-48.

Subtitled "perspektivy izuchenija problemy," this item consists of a fairly detailed exploration of the secondary literature on the connections between Tolstoy and the writers and methods of the Natural School. The author's survey begins with Nekrasov, Chernyshevsky and ends with Xrapchenko, Galagan, and Kuprejanova. Opinions of K. Leont'ev and A. Bely are presented. "As we see, the problem of the relationship of Tolstoy'a work to the artistic potential of the Gogol school is far from simple . . . the fact that[the task of studying this relationship] has ripened and is demanding our efforts for its resolution is confirmed by a number of publications by foreign Slavists[not named]."

McLean, Hugh. "Tolstoi Made Whole." The Russian Review, vol. 46 (1987), 321-8.

This substantial review of Richard Gustafson's Leo Tolstoy. Resident and Stranger is very favorable. Gustafson's work is favorably compared with those of Ejzenbaum, Kuprejanova, and other eminent scholars. The work's major insight is its perception of "the fundamental unity in Tolstoy, a profound 'oneness' that marks his work from beginning to end." There is, however, a price to pay for this insight. "Gustafson's extreme monophysitism, as suggested earlier, does have some drawbacks. History, biography, the whole diachronic axis—these are essentially lost." McLean seems not completely convinced of the validity of Gustafson's insistence on connecting Tolstoy intimately to the tradition of "Eastern Christianity."

Morris, Marcia. "Sensuality and Art: Tolstoyan Echoes in 'Tristan.'" Germano-Slavica, V, 5-6(1987), 211-222.

The author's abstract: "Most readers of Thomas Mann's 'Tristan' assume that the novella is based on Wagner's opera of the same name. Mann's use of the triangular love affair as a structuring device as well as his fascination with Wagner do much to promote this view. A careful reading of the text, however, reveals closer affinities to Tolstoy's novella 'The Kreutzer Sonata.' It is hardly surprising that Mann might choose to write a burlesque based on Tolstoy; his early letters and essays all attest to his deep admiration for the Russian master. 'Tristan,' like 'The Kreutzer Sonata,' is built around the evolving relationships between three main characters: a husband, who represents man's sensual urges; an artist, who is deeply involved in music; and a wife who is caught between two men's conflicting views of life. In both novellas the heroine perishes, unable to reconcile the demands made on her by husband and artist. 'Tristan' has often been viewed as Mann's summation of his early work. It not only presents a polished version of one of his favorite themes, the conflict between the 'Bürger' and the artist, but also attempts a humorous variant of Tolstoy's extremely serious work, which allows its author to synthesize Tolstoy's influence on him and, to a certain, extent, exorcise it."

Sendich, Munir. "English translations of Tolstoj's 'Vojna i mir': An Examination of Difficult Renderings." Russian Language Journal, XLI, 138-39 (1987), 313-340.

A consideration of three translations of "Vojna i mir" into English: those by Ann Dunnigan, Rosemary Edmonds, and Louise and Aylmer Maude. His analysis covers eight problems of translation: play on words, syntax, speech peculiarities of certain characters, transliterations and literalisms, omissions and concoctions, similes, repetition, and use of French. On the basis of the numerous examples discussed under each of these categories Prof. Sendich concludes "The above critique has time and again ranked Dunnigan's rendition as the best and the most accurate if the three I have examined."

Sendich, Munir. "Tolstoj's 'War and Peace' in English: A Bibliography of Criticism(1879-1985)." Russian Language Journal, XLI, 138-39 (1987), 219-272.

This bibliography focuses on a single work, War and Peace. It is divided chronologically, by decades. Besides providing the most current listing of English-language sources on War and Peace, the bibliographer claims to have filled numerous lacunae in other bibliographies, with over 800 items.

Zydaruk, George J. "D.H. Lawrence's 'The Rainbow' and Leo Tolstoy's 'Anna Karenina': An Instance of Literary Clinamen." Germano-Slavica, V, 5-6 (1987), 197-209.

Author's abstract: "In his youth Lawrence thought Tolstoy's '*Anna Karenina*' to be the greatest novel in the world. Later he was to repudiate Tolstoy's vision, and in his own novels attempt to correct the older writer's work. His hostile criticism of Tolstoy is a 'misreading' which, in Harold Bloom's terms, was necessary to free Lawrence from artistic anxiety and which enabled his own creative work to emerge. '*The Rainbow*' and '*Women in Love*' represent an artistic 'clinamen' in relation to '*Anna Karenina*'. The latter novel proceeds correctly, up to a certain point, but then should have swerved in precisely the direction that we see the author taking in the former two novels."

---

Amy Mandelker, CUNY Graduate Center

The following articles will appear in The Supernatural in Slavic and Baltic Literature: Essays in Honor of Victor Terras. Amy Mandelker and Roberta Reeder, eds. Intro. by J. Thomas Shaw. Columbus: Slavica, in press. The following abstracts are from Professor Shaw's Introduction.

Michael Holquist, "The Supernatural as a Social Force in *Anna Karenina*." Holquist, in a study of *Anna Karenina*, notes a trend in Western thought recognizing that the modern pressures society exerts on the individual are analogues to the personification of supernatural agents (such as fate) in earlier times: there is a general reassignment of responsibility for the ultimate necessity that controls individual destinies and changes in history, from personalized gods (requiring religion and theology) to impersonal social forces (requiring economics and sociology). Holquist notes that the epigraph to *Anna Karenina* suggests "supernatural retribution taken from scripture" but he shows in detail how the central events leading up to Anna's suicide are portrayed in terms of social forces.

Gary Jahn, "A Note on the Miracle Motif in the Later Works of Lev Tolstoy." Jahn studies the theme of "miracle motifs" in the later fictional works of Tolstoy designed for the educated reader. In his late stories for the popular audience, Tolstoy makes overt use of the supernatural. However, for his educated peers, he uses symbolically the themes and images of the passion and resurrection of Christ, especially in Master and Man and The Death of Ivan Il'ic, though his theology rejected Christ's bodily resurrection. For Tolstoy, the only resurrection is spiritual. Jahn suggests that in these late stories, Tolstoy the artist in effect rebelled against both Tolstoy the theologian and Tolstoy the aesthetician (of What is Art?).