

Bibliography

The Tolstoy Studies Journal publishes an annual, annotated list of articles and talks dealing with Lev Tolstoy and his works. Professor Harold Schefski has agreed to compile this list. Please send Professor Schefski citations, conference papers, offprints and anything else you think should be included in the Bibliography. He will continue to update lists for previous years as more information becomes available. With your help, the Bibliography can be extensive and maximally useful.

Professor Harold K. Schefski
California State University, Long Beach
1250 Bellflower Blvd.
Long Beach, CA 90840

1988

Rogers, Philip. "Scrooge on the Neva: Dickens and Tolstoj's 'Death of Ivan Il'ic,'" Comparative Literature, (Summer 1988), v. 40, no. 3, pp. 193-218.

The author asserts that previous studies of Dickens' influence on Tolstoy have focused primarily on early works such as Childhood. It is suggested that this influence is also significant in the post-conversion period, especially in the story "The Death of Ivan Il'ic," which contains obvious Dickens themes such as death, judgment and brotherhood, as well as similar formal qualities of narrative, genre, and rhetoric. The author shows that both Scrooge and Ivan ask the same moral question, namely, "How then is one to live?," and that both are ultimately rescued by the discovery of their long lost individuality. In structure and genre, parallels are presented between "A Christmas Carol" and "The Death of Ivan Il'ic. Most of these concern the devices of flashback, irony, and repetition.

Other comparisons are also drawn between Tolstoy's masterpiece and Dickens' The Old Curiosity Shop and Dombey and Son. Even though Tolstoy as late as two years before his death was intent on writing an article on his debt to Dickens, he never managed to do so which means that criticism must piece together this relationship as the author has tried to do in this article.

Browning, Gary L. "Steeplechase Themes in Anna Karenina" Russian Language Journal, XLIII, 145-146 (1989), 113-130.

This paper develops the well established allegorical relationship between Anna and Vronsky's horse Frou-Frou into a veritable subtext. The author first extends this parallel by equating Karenin to the horse Gladiator (among other similarities, Karenin's equestrian alter ego shares those prominent ears) and the rider Makhotin (colloquial for "small") to Anna's young son Serjoza.

Subsequently, it is suggested that Anna, like Frou-Frou, "perishes" three times in her symbolic "race for an ideal love beyond marriage": (1) In the "murder" of Anna during her first intimacy with Vronsky, (2) In her "death" after Annie is born, and (3) In her actual suicide when she leaps under the moving train. In the author's scheme of things, these three "races" in her life each in turn contain six themes which parallel the running of the steeplechase: (1) initial hesitation, (2) early success, (3) surmounting societal obstacles, (4) surmounting family obstacles, (5) surmounting obstacles from within the new relationship, and finally (6) the unexpected disaster at a minor obstacle.

Galagan, Galina Ja. "L. Tolstoj i Robesp'er (Problema Obščestvennogo Mnenija)." Rev. Etud. Slaves, Paris, LXI/1-2, 1989, 113-121.

The author shows that Tolstoj was always devoted to the ideals of the French Revolution--equality, freedom, and brotherhood; however, he feared what would happen when violence was used to attain them--tribunals and the guillotine. Tolstoj believed that politics and morality should never be divided; otherwise, the result will be people like Napoleon instead of persons who have the common interest at heart.

None of the great ideologues of revolution spent as much time thinking about the moral aspect of renewing the world as Robespierre. Like the French revolutionary, Tolstoj believed that human concerns may be achieved by emphasizing public opinion, for only public opinion can start and halt a revolution. The fall of Robespierre may be seen as the most tragic in the history of the great French Revolution.

In his tract "The Kingdom of God is Within You," Tolstoj agreed with Robespierre that the force which moves all humanity is public opinion. In War and Peace, Tolstoj believes that the use of violence distorts public opinion. The only way to unify peoples is through love and the implementation of the humanitarian ideals of Christianity.

Gooding, John. "Toward War and Peace: Tolstoy's Nekhliudov in Lucerne." The Russian Review, 48 (1989), 383-402.

While the author acknowledges that "Lucerne" proved to be Tolstoj's first disaster as a writer," he at the same time sees it as a kernel of the future Tolstoj, who blatantly rejects the false values of civilization for "eternal moral truths." The character Nekhliudov, who appears in "Lucerne," is far different from the person of the same name encountered in earlier stories because he no longer agonizes over his own imperfections but directs his dissatisfaction outward against the English and their abuse of the gifted artist, just as Tolstoj would extend a similar contempt to the Petersburg elite in War and Peace.

However, the author asserts that toward the end of "Lucerne" Tolstoj realizes that he is coming on too strong in his assault on influential elements of society which he will need to further his career in the coming decades (after all, it is only 1857). Thus, Tolstoj temporarily softens his position only to come back a decade later with further attacks on the evils of civilization.

Karjakin, Ju. "L. Tolstoj: 'Pervoe: Ne lgat' pered samim soboj" in Dostoevskij i kanun XXI veka. Moskva: Sovetskij pisatel', 1989: 179-195.

The author is interested in the problem of "self-deception" (samoobman) in Dostoevsky. However, since a certain unnamed critic, a specialist on Tolstoy, called this problem "light-weight" (legkovesnyj), the author wishes to show that Tolstoy was also very absorbed in this topic.

He selects several works (e.g. Confession, The Kreutzer Sonata, The Death of Ivan Ilyich, Resurrection, War and Peace), showing that "self-deception" is a major theme in all of them. His most provocative discussion deals with the scene in War and Peace where Pierre leaves Karataev to be shot by his French guards. According to the author, Pierre "hurried away" and "pretended that he did not see" what was happening just as all our Pierres in 1929-33 pretended not to see the millions of Karataev scenes going on in our villages--a direct reference to the bloody consequences of collectivization and a clear indication that "glasnost" has entered the world of literary criticism.

After his discussion of "self-deception" in Tolstoy, the author distinguishes between the self-deception in Tolstoy's work and in Dostoevsky's work. Whereas Tolstoy's heroes are guaranteed immortality, the mortal heroes of Dostoevsky search and cannot find guarantees

of immortality which makes their life a greater torment than Tolstoy's heroes experience.

The author recommends that diverse disciplines such as psychology, philosophy, sociology, etc. should concern themselves with the problem of self-deception. The whole problem of self-consciousness cannot be properly researched without understanding self-deception. This is so because self-consciousness is a process, the process of overcoming self-deception.

Schefski, Harold K. "Childhood on a Pedestal: Tolstoy's Oasis from Nihilism." San Jose Studies, XV, 3 (Fall 1989), 48-61.

Author's Abstract: In his classic article "The Hedgehog and the Fox," Isaiah Berlin contends that Tolstoy never formulated a single lasting vision of truth but rather created many temporary value systems, all of which he eventually debunked so that he ultimately found himself with nothing and in personal crisis. The present study questions this thesis, showing that Tolstoy maintained a lifelong esteem for childhood and the heightened morality of children. Moreover, whenever he experienced doubts about his beliefs, he nearly always found solace in the moral perfection of life's initial stage of development. In this respect, Tolstoy was as much a monist as Dostoevsky, who found his escape from despair in Orthodoxy.

1990

Edgerton, William. "The Puzzle of Tolstoy's Worldwide Social Influence." World Congress for Soviet and East European Studies, Harrogate, England, 21-26 July 1990.

The author presents a survey of Tolstoy's worldwide influence beginning with the 1880's and extending to the present time. While Tolstoy undoubtedly made his mark in the Western World, his greatest influence was felt in the agricultural colonies organized by Tolstoyans in the Soviet Union and Bulgaria. The advent of "glasnost" has led to a regeneration of Tolstoy's ideas in the sense that Soviet critics are now calling for the publication of all his works in the Soviet Union. Moreover, a "samizdat" publication titled "Jasnaja Poljana" has recently appeared (1988), giving much space to a discussion of Tolstoy's social ideals.

What has been most puzzling about the presentation of Tolstoy's doctrine in these times is that peasants rather than intellectuals have benefited the most from an understanding of his beliefs as the author shows in

his discussion of a relatively new book Memoirs of Peasant Tolstoyans which has also been a product of the relaxed publishing atmosphere of "glasnost'." It is suggested that the peasants understood the Tolstoyan way of life the best because their dedication to the peasant commune (mir) mirrors what Tolstoy advocates when he proposes a restoration of the communal lifestyle. The author concludes his study with the observation that the Tolstoyan peasants of the Soviet period who have suffered great persecution from the Soviet Government (especially during the 1930s) do not hold anyone in particular responsible for their terrible plight, while the intellectuals continue to point their fingers at Stalin. It is the author's implication that perhaps these peasants demonstrate the true Tolstoyan ideal by resisting the temptation to name a guilty party.

Sampson, Ronald. "The Western European Response to Tolstoy." World Congress for Soviet and East European Studies, Harrogate, England, 21-26 July 1990.

The author contrasts the reception of Tolstoy in France and England. Whereas he established notoriety in France largely with the help of Turgenev, who made other writers aware of the brilliance of War and Peace, his fame in England was based more on the dissemination of Anna Karenina by Mathew Arnold. The British thought less of War and Peace because they believed that a writer was supposed to write about his contemporary society since he knew more about it. In England Tolstoy managed to reach the working class more easily than in France thanks largely to the efforts of Chertkov who published his works far and wide. The author suggests that this accounts for the many more conscientious objectors coming from England than from France during World War I. Also explored in the paper are Tolstoy's links with Rousseau, Weisbein, Maude, Berlin, etc. The conclusion is that Tolstoy was more partial to France than England which is supported by the fact that he spent a long period in France and only two weeks in England. The author also suggests that Tolstoy found all Western peoples--the French, Americans, English, and Germans--devoid of true Religion while the fate of the Russians was still in the balance.