

The first essay is concerned with defining the concepts of "context" and "sub-text," concepts which are not meant to mystify but, on the contrary, to clarify Taranovsky's highly systematic approach to Mandelstam's *oeuvre*. Thus, according to the author: "If we define context as a set of texts which contain the same or a similar image, the subtext may be defined as an already existing text (or texts) reflected in a new one." He goes on to list four kinds of "subtexts" which he characterizes as follows: "(1) that which serves as a simple impulse for the creation of an image; (2) *zaimstvovanie po ritmu i zvuchaniju* [borrowing of a rhythmic figure and the sounds contained therein]; (3) the text which supports or reveals the poetic message of a later text; (4) the text which is treated polemically by the poet." The latter two types are considered the most significant, either alone or in conjunction with the second (p. 18).

The second essay defines and illustrates the related concepts of "open" and "closed" analysis and points out the "polysemantic quality of the texts" chosen to illustrate the theoretical propositions raised in this essay. The subsequent essays are less theoretical. They are extremely subtle and precise exegeses of difficult poems representing different phases of Mandelstam's poetic career. Each essay works to illuminate a recurrent theme or set of recurrent images in Mandelstam's work as a whole, complementing the more "theoretical" chapters.

The overall effect of this concise collection of essays on Mandelstam's poetry is extremely forceful. Professor Taranovsky's book appears to be leading to an ultimate revelation of Mandelstam's artistic system. Taranovsky seems to indicate that the poet's perspective on the realities of his own age—as well as on the past and future—emerge, as it were, from a special literary-historical consciousness which sets each moment of time, as Mandelstam perceived it and responded to it, in a universal context. Taranovsky points out that this context seems to have been inspired, stimulated, and reinforced by what he terms Mandelstam's "subtexts." Thus, the proper investigation of these "subtexts" and their internal relationships should help us eventually to reveal the impetus behind Mandelstam's quest to find "what is perceptible to a mind seeking unities and connections."

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FROM DESIRE TO DESIRE. By *Yevgeny Yevtushenko*. Garden City, N.Y.: Doubleday, 1976. xvi, 126 pp. \$6.95.

The attractive dust jacket, its background a sensually flowing traditional end paper, might lead the unsuspecting reader to be delighted by the prospect of a slim new volume of Evtushenko poems in English translation. The poet's own introduction—a series of impressions and aphoristic comments on love, dated Moscow, 1976—may further arouse the reader's expectations. Yet, as appearances often deceive in life, so they do, alas, in the realm of art. Upon closer scrutiny one discovers that of the fifty-two translations or "adaptations," thirty-nine have been previously published in this country. Only one-fourth of them, hardly the best rendered or most interesting, appear here for the first time. Of those poems that appeared earlier, almost half can be found in *Stolen Apples* (1971), a bilingual edition still in print.

Because the editor has failed to provide a brief explanatory preface, several questions need to be answered. Did Evtushenko personally have anything to do with the selection? Why are some poems dated and others not? (A careful search through Russian editions easily provides most of the dates.) Why are there several poems that have no connection with love? (Obvious examples are "The City of Yes and the

City of No," "Early Illusions," and "The Mark of Cain.") Why are most of the poems old ones, written between 1955 and 1967? Only six date later than 1968 and none is more recent than 1972. This leads to the inevitable conclusion that there were no new ones to include.

For quite a few years now the name of Evtushenko, who was never a notably innovative poet, has been permanently tarnished by his philosophy of expedience. The rebellious young man of the mid-1950s has been irretrievably lost to an older, more circumspect one, who cautiously walks the political tightrope, ever mindful of the comfortable life he would jeopardize by taking a serious misstep. In this light, *From Desire to Desire* may be seen as the poet's attempt at self-redemption. After all, are not most of us receptive to the universal theme of love? We joyously anticipate new beginnings, peacefully live through "love's maturity," painfully endure separation. Dominated naturally enough by a strong male persona, Evtushenko's love poems reflect the gamut of these experiences. One does not challenge the inspiration or sincerity of the poems, only the largely mediocre manner of expression.

As was aptly pointed out in reviews of *Stolen Apples*, if translations consistently improve upon the original, something is seriously wrong. Something is also wrong if translations themselves do not work as poems. In this collection the reprinted adaptations by such well-known American poets as Kunitz, Dickey, Wilbur, and Ferlinghetti on the whole more than rival Evtushenko's originals. In turn, they contrast sharply with the new translations by Anthony Kahn and Michael Glenny, both of whom are too preoccupied with retaining the regular meter and rhyme of the Russian, thus producing lines that often approach doggerel. A supreme example is found in "A Dog Is Sleeping at My Feet," Kahn's translation of "Byvalo, spit u nog sobaka" (the tense shift in the title immediately arouses suspicion): I wandered to the foggy shore, / I wandered through the night / and everything looked false to me / and there was nothing right [Pobrel ia beregom tumannym, / pobrel odin v nochnuiu t'mu, / i vse kazalos' mne obmannym, / i ia ne veril nichemu]. Similarly trite lines appear in Glenny's compulsively regular metrical versions. With such shortcomings, the poems appearing here in translation for the first time cannot be considered a significant contribution.

If this volume at least contained a few exciting new lyrics, some might find it worth reading. Instead, its meager contents once again remind us of Evtushenko's circumscribed talent.

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A HISTORY OF UKRAINIAN LITERATURE (FROM THE ELEVENTH TO THE END OF THE NINETEENTH CENTURY). By *Dmytro Čyžev's'kyj*. Translated by *Dolly Ferguson, Doreen Gorsline, and Ulana Petyk*. Edited and with a foreword by *George S. N. Luckyj*. Littleton, Colo.: Ukrainian Academic Press, Libraries Unlimited, 1975. xii, 681 pp. \$25.00, cloth. \$15.00, paper.

Among Čyževsky's numerous works, his *History of Ukrainian Literature* occupies a special place. It represents a milestone in Ukrainian literary criticism in general, and among historical works of Ukrainian literature in particular, because it presents in an original way, based on scholarly research methods, a comprehensive description of the literary periods with their principal trends and an analysis of the works of their representatives. This study also has its own long history, tracing its beginning back to the early 1940s.