

drift." Such syntactical eccentricities might be defended as efforts to render Pil'niak's mannered style, which Tulloch describes as "jerky, unfinished and, at times, chaotic" (p. 198), but to my knowledge Pil'niak never published the Russian equivalent of "The merchants' club met at the soap merchant Zyabrov's place, a fire-lover" (p. 23). Indeed, because of this methodical exchange of English words for Russian, there are instances where the sense is almost completely garbled in transit. Such awkwardness deprives the work of Pil'niak's verbal verve and zest.

There are, however, compensating triumphs, not the least of which is general accuracy. If errors sometimes do occur, only a few are serious. Two examples will suffice: Tulloch forgets that *monastyr'* does not specify the gender of the occupants of a particular institution; consequently he refers consistently—but not quite exclusively (p. 41)—to the nunnery Vveden'e-na-Gore as a monastery—a mistake not found in Brown's translation. Not only does this result in surrealistic formulations such as "In the monastery, in [the] Mother Superior's cell" (p. 119; cf. p. 121), but it disrupts a fundamentally important pattern of feminine symbolism based on the Virgin. Similarly, Tulloch translates the first two lines of the "Indispensable Addendum" at the end of the novel's introduction as follows: "The Whites went away in March—and the factory had March [*i zavodu mart*]. And the town (Ordinin town)—had July [*Gorodu zhe . . . iul'*], the villages and hamlets—the whole year [*i selam i vesiam—ves' god*]" (p. 33). This rendering regrettably obscures the key to Pil'niak's symbolic use of the calendar throughout the novel. Finally, Tulloch is inconsistent in translating passages repeated virtually verbatim—a familiar Pil'niakian device (cf. pp. 31–32, 161–62; 40, 158; and 150, 177); and the original Russian punctuation is often utilized uncritically. The translator's afterword touches tangentially on issues of importance but contributes little to our knowledge and contains surprising errors (for example, Tulloch makes one character of the two Natal'ias, so that the anarchist Natal'ia, killed in chapter 5, marries the Bolshevik Arkhip Arkhipov in chapter 6 [pp. 195–96]).

Despite its flaws, Tulloch's translation stands up to close scrutiny as well as many. It is certainly a useful volume and we can be grateful that Ardis has made it available.

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DETAILS OF A SUNSET AND OTHER STORIES. By *Vladimir Nabokov*.

Translated from the Russian by *Dmitri Nabokov* in collaboration with the author. New York: McGraw-Hill, 1976. 179 pp. \$8.95.

In his afterword to *Lolita* Nabokov wrote: "None of my American friends have read my Russian books and thus every appraisal on the strength of my English ones is bound to be out of focus." Since then Nabokov has been supervising all the English renditions of his Russian prose. The present short story collection contains thirteen stories, the "last batch" of his stories "meriting to be Englished" (p. 11). Only some seven remain untranslated.

The volume is special because it contains not only some of Nabokov's earliest prose (written in Berlin in 1924–35), but some of his finest Russian stories ("Christmas," "The Return of Chorb," "The Passenger," "The Doorbell"). As Nabokov's first pieces these are preliminary études which show the promise of his later creative genius. Many of these stories are built around the émigré themes of

childhood, "paradise lost," "the remembrance of things past," and all reveal Nabokov's art in its simplest and most youthful form. Thus, this collection brings Nabokov's work into particularly sharp focus.

Nabokov's notes provide valuable auctorial reflections on his early work. They also contain bibliographical information (to which I add that the exact publication date of "The Doorbell" ["Zvonok"] in *Rul'* was May 22, 1927). Nabokov indicates that in translating he has also revamped and retitled some of these stories. There are, indeed, differences between the Russian and English versions which go beyond those of language. The English-language reader should, therefore, be wary in considering these "translations." The fortunate bilingual reader will find a comparison of the texts an exciting study in itself.

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A CONCORDANCE TO THE RUSSIAN POETRY OF FEDOR I. TIUTCHEV. By *Borys Bilokur*. Providence: Brown University Press, 1975. xiv, 343 pp. \$20.00.

For close study of a poet's verse, perhaps no tool other than a reliable text is more important than a good concordance, which allows one to study in detail how the poet uses words. Tiutchev's importance as a poet, and especially the change in the way he used words during his career, makes a concordance to his poetry particularly welcome. Borys Bilokur has used the best text currently available, the volume edited by K. V. Pigarev, in F. I. Tiutchev, *Polnoe sobranie sochinenii* (Biblioteka poeta, Bol'shaia serii, 2nd ed. [Leningrad, 1957]); the same text was used in Tiutchev's *Lirika* (2 vols., Moscow: "Nauka," 1965). The Tiutchev concordance is clearly printed in Cyrillic typescript, in two-column format, book size 8½ by 11 inches. Head word entries are by dictionary word form (whether or not that form actually appears in the verse), and a combined total use count is given for each head word. Actual uses are listed under each head word, in normal grammatical sequence, in the form of a significant context chosen ad hoc for each instance of the actual word forms used. The "complete context" for each use varies from a part-line to several lines; Bilokur states that the expansion caused by providing such contexts made it mandatory to omit contexts (and citations of individual use locations) for 131 word forms—although the words themselves and their frequency are listed on pages vi–vii. Citation location is by poem and line numbers; the poem numbers are identified in the Key to Poem Titles (pp. ix–xiv), an alphabetical listing by poem title or first line (not both, except for the Russian-language poems with non-Russian titles—for which the number is assigned by first line, and there is an additional list of the titles at the end). Neither the page number of a poem in the edition used nor date of composition is given. The final part of the book is a word frequency list by dictionary word form. The spot checking I have done indicates a commendably high degree of accuracy.

The lack of concordances to Russian poets has long been a handicap for scholars. The only work comparable to a concordance to a poet's complete verse that has been published in Russia is the *Slovar' iazyka Pushkina* (4 vols., 1956–61). It is much more than a concordance and also much less: more, because under the head words (by dictionary word form) it gives definitions together with examples in context; less, because the use listings (given by identified grammatical form)