

I. S. TURGENEV POSLE "OTTSOV I DETEI" (60-E GODY). By A. B. Muratov. Leningrad: Izdatel'stvo Leningradskogo universiteta, 1972. 144 pp. 60 kopeks, paper.

This book, by one of the most prominent Soviet scholars of the subject, is a cogently argued addition to the output of *turgenevedenie*—and this virtue is also its defect. Muratov's well-informed awareness of the state of Turgenev scholarship results in the clarification, and sometimes the correction, of some recent criticism, but ultimately his effort seems only part of an intramural debate, and a curiously short-circuited one at that. The ostensible source of this debate—the ambiguous fictive structures which are Turgenev's works—often vanish from sight altogether.

Within his chosen framework Muratov can be quite useful. Thus he discusses with approval Vinnokova's claim that the intent of *Dym* was to show the futility of revolutionary activity in the 1860s; but Muratov also insists that this ideological purpose can only be fully understood by placing the novel in the literary tradition. Muratov's rejection of the view (most recently expressed by Azadovsky) that Schopenhauer crucially influenced "Prizraki" also makes sense. The pessimism in that work was indeed not the exclusive possession of this German philosopher and might as easily be traced back to Goethe or even Shakespeare.

Muratov, however, is little concerned with what would seem the next obvious question. If Turgenev is not the sum of his influences, literary and extraliterary, then what is he? At only one point does Muratov come close to confronting this issue, when he remarks on the disappearance of a central hero from Turgenev's later works. This sort of development (which, as Muratov notes, extended to other authors in the 1860s) would seem to mark a change in sensibility too profound to be defined by applying a strictly causal scheme. But Muratov at this point can only conclude that as no effective force existed in political reality, none could be embodied in Turgenev's fiction. Though politics is obviously a conspicuous element in Turgenev's works, Muratov's view is inadequate, even in terms of the Marxist-Leninist tradition which is several times invoked. To grant to fiction an unexamined descriptive power is to empty it of its meaning.

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VOM KRITISCHEN ZUM SOZIALISTISCHEN REALISMUS: STUDIEN ZUR LITERARISCHEN TRADITION IN RUSSLAND 1880 BIS 1925.

By Rolf-Dieter Kluge. Munich: Paul List Verlag, 1973. 255 pp. DM 11.80, paper.

SOVIET SOCIALIST REALISM: ORIGINS AND THEORY. By C. Vaughan James. New York: St. Martin's Press, 1973. xiii, 146 pp. \$9.95.

Despite forty years of "legal" existence, and a very clear formulation of its theory, Soviet socialist realism still manages to attract investigators, as evidenced by two recent studies.

Mr. Kluge's book is an attempt at a historicoliterary analysis of Russian realism from the 1880s to the 1920s. Starting with the literary spokesmen of the abortive *narodnichestvo* movement (Zlatovratsky, Uspensky, Mamin-Sibiriak), the author proceeds to Korolenko, Chekhov, and the realists of the "Znanie" circle (Andreev,