

In the foreword Max Hayward provides a vivid personal portrait of the poetess, and Elaine Feinstein's introduction adds further insights, including some into problems of translating the poetry. Her identification of specific stylistic features (pauses, "changes of speed," syntactic distortions, punctuation peculiarities) which required compromise and sacrifice in translating this poet is supplemented by interesting and detailed comments along the same lines from Angela Livingstone in her notes. The latter, an experienced translator known to Pasternak readers, provided literal English translations of the texts for Ms. Feinstein, a novelist and poet herself, who then "transformed" this raw material back into poetry.

One may always quibble about translations, especially of poetry and particularly modern poetry. In this case, however, the translator has anticipated her critics by surveying the problems carefully and establishing ground rules for her work which are announced to the reader and then observed. One may or may not agree, for instance, that double spaces in the line fit into English poetry better than Tsvetaeva's characteristic and ubiquitous dashes, but one may not charge that such a substitution of formal devices was made without thought and honest planning. Other departures are less acceptable—for example, Ms. Feinstein simply leaves a poem out when, as she puts it, "the transformation refused to happen." This sometimes results in awkward gaps, such as in the remarkable cycle "Verses to Moscow," where not only are parts 3, 4, and 6 omitted, but also the very short part 9—which Tsvetaeva once called one of her favorite and most characteristic poems.

The decisions a translator makes must be guided by a thorough understanding of the poet and a deep sympathy for his creative personality. Once separated from the Russian language, Tsvetaeva is of course less easily recognizable; the flavor is entirely altered. Gone are the bits of folklore and colloquial speech that make her verse so rich and pungent. Yet the vitality and urgency of her personality frequently do come through in these translations. The translator has often enough found resources in English to reflect the poet's anguish and creative extravagance that she and her native collaborator may be congratulated and their achievement recommended.

Though notes were compiled for the texts (often abbreviated from the 1965 Soviet edition's notes), more information might have been supplied for the English reader. The editor has been particularly careless with dates of poems. Sometimes they are given, more often they are not, and there are at least two errors: on page 35 "1916–1927" should read "1916–1921," and on page 49 a poem written about events which took place in March 1939 is dated 1938. There are other flaws, but they are not major.

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DER STIL KONSTANTIN GEORGIEVIČ PAUSTOVSKIJS. By *Wolfgang Kasack*. Slavistische Forschungen, vol. 11. Cologne and Vienna: Böhlau Verlag, 1971. viii, 369 pp. DM 54.

This study is a scholarly, thoroughly researched investigation which will no doubt become a major addition to the literature on Paustovsky, a writer who has been more appreciated in the USSR and Europe than in the United States. Its main

achievement is in noting the diverse elements which result in the distinctive quality of Paustovsky's narrative method. In particular Kasack sheds light on the relation between the stories and the *Povest' o zhizni*, an autobiography which nevertheless owes much to the techniques found in Paustovsky's fiction. At the same time, even though Kasack's discussion is not chronological, he manages to provide a clear indication of the various stages in Paustovsky's career. Of interest to scholars will be some brief comments on the various editions of the texts, the review of critical literature, and a fine bibliography. The biographical introduction, though sound factually, is less successful, in that Paustovsky the man remains a shadowy figure.

Kasack's approach is often extremely helpful in providing some order to the vast body of material which he discusses. Most successful in this regard is the use of five "model stories," which he has included in an appendix (translated into German) and to which he frequently refers. Three are conventional short stories, while the other two are self-contained units taken from the long works *Zolotaja rosa* and *Povest' o zhizni*. The presence of these five items as constant points of reference makes some of the discussions easier to follow and also helps unify the entire study.

At the same time unity is sometimes lacking in other aspects of the work. Kasack arranges his material under the broad headings of "Form" and "Content," and within these introduces a number of subcategories. His remarks show that he is clearly aware of the pitfalls inherent in such a division, yet he does not always succeed in avoiding them. For instance, the passages under "Content" frequently degenerate into little more than a listing of works which contain certain themes, plots, and motifs. To be sure, much of this information is a necessary prelude to the subsequent enlightening passages under "Form," but one wishes that Kasack could have found a more interesting way of integrating it into his study. This approach also does not allow for thorough analysis of individual works; the stories are discussed only from the standpoint of the particular topic under review. Kasack does, of course, point to some interrelations among the various elements in certain stories. Still, a close examination of at least one or two entire works would have provided some helpful illustrations of Paustovsky's technique.

Though all the sections under "Form" contain many fine insights, I found the chapter entitled "Structure" to be the most stimulating. Here Kasack reveals the essence of Paustovsky's distinctive writing by showing how the later works in particular tend toward the "epic" presentation of separate, self-contained episodes in a series, rather than toward a single "dramatic" whole. Also of interest are the comments on narration and the importance of first-person narrative in the late work, though here, as elsewhere, Kasack occasionally lets his remarks become too theoretical and consequently obscures his subject.

Factual errors are remarkably few, though it should be noted that Grin's actual last name was Grinevskij not Grinovskij (pp. 23 and 45).

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