

give an accurate rendering of their heavy tonic stresses, strong effects of symmetry, regularity of rhyme and metre, and frequently archaic poetic diction." One might just as well try to update Wordsworth.

The translators' adherence to rhyme schemes and to the rhythms of some of the shorter works does allow Blok's "music" to be heard to some extent. The rhythms are less successful in the longer works, and repetitions of key words or phrases are sometimes lost in translation. Stallworthy and France have been no more successful than their predecessors in their attempt to put the street Russian of *The Twelve* into street English and make it seem plausible in 1918 Petrograd.

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LA FORME POÉTIQUE DE SERGE ESENIN: LES RYTHMES. By Jacques Veyrenc. Slavistic Printings and Reprintings, 83. The Hague and Paris: Mouton, 1968. 222 pp. 42 Dutch guilders.

With the exception of a preface on Eseniniana, this book is a dissertation presented at the Sorbonne in 1962 and should be viewed as such, publication date notwithstanding, since it makes no use of (or reference to) the literature after 1960.

In the introduction Veyrenc espouses the theory that poetic rhythm is an autonomous, extralinguistic (presumably psychological) impulse, for which verbal discourse is but one of the possible means of realization. The author contrasts this with the theory (attributed, among others, to Tomashevsky) that rhythm resides in the linguistic material of verse and is abstracted therefrom into a metrical norm. Veyrenc's theoretical tack impels him to draw an unsound analogy between poetic rhythm and musical rhythm, rejecting syllable number as a basis for the distinction between binary and ternary meters and emphasizing instead the optional nature of the metrical stress in some positions of the former (confusingly renamed "minor" feet or "measures") and the relatively obligatory nature of all metrical stresses in the latter ("major measures"). I find that the arguments adduced in support of this innovation rest on insufficient evidence—for example, an assumption that the syllabically ternary meters consist of only two beats. The weakness of this chapter may reflect the omissions in bibliography. Of Tomashevsky's several important works, only *Stikh i iazyk* is listed, although *Teoriia literatury* is mentioned in the text. No mention is made of Zhirmunsky or Eikhenbaum.

The flaws of theory do not, by and large, carry over to Veyrenc's treatment of particular meters, which is informed and informative. He details the rhythmic evolution of Esenin's verse and makes comparisons with other poets and periods based on the statistical data compiled by Taranovsky and others. The sporadic attempts to ascribe emotive valences to particular rhythms are, however, merely suggestive.

Veyrenc is cognizant of the important rhythmic role of word and syntactic boundaries. A careful account is given of what he calls *mots lourds* ("heavy words," i.e., words of four or more syllables), amounting to a characterization of each of Esenin's meters in terms of tendencies and restrictions in the placement of word boundaries in the line relative to the position of metrical stresses. An appendix lists all the lines of Esenin's verse containing *mots lourds*, with a tabular summary of their distribution.

In the chapter on intonation, a few pages of well-chosen examples do no

more than broach the question of how variation in intonation types contributes to poetic rhythm. No use is made of the highly relevant typology developed by Karcevsky. More extensive treatment is accorded the placement of the boundaries of intonational units (phrases) relative to rhythmic units (verse lines)—namely, enjambement and rejet, caesura, and other syntactic breaks. Veyrenc describes and documents the resulting effects without identifying the means by which they are achieved.

In sum, this monograph presents a thorough if uneven and dated treatment of Esenin's rhythms and is a contribution to historical Russian metrics. A very few errors in accentuation appear in the examples. Many of the shortcomings of the book might have been eliminated if the manuscript had been revised in light of important studies that appeared well before its publication—in particular, the series of articles on the tonic rhythms of Mayakovsky in *Voprosy iazykoznaniiia*, K. Taranovsky's comprehensive and compelling analysis of the Russian thematic tradition of the trochaic pentameter in *American Contributions to the Fifth International Congress of Slavists* (vol. 1), and Taranovsky's means-oriented typology of enjambement in the *International Journal of Slavic Linguistics and Poetics* (vol. 7).

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TVORCHESTVO LEONIDA LEONOVA: ISSLEDOVANIIA I SOOB-SHCHEIINIA. VSTRECHI S LEONOVYM. BIBLIOGRAFIIA. Edited by V. A. Kovalev. Leningrad: "Nauka," 1969. 548 pp. 2.46 rubles.

This book, a collection of essays by Soviet and East European scholars, is intended primarily as a tribute to Leonov on the occasion of his seventieth birthday. There is little new or original material to be found in it; for example, R. Porman's paper, "Chistopol'skii period," adds nothing of substance to an article that he first published in 1957.

Soviet literary criticism is heavily content-oriented, and Soviet critics are generally happier with *publitsistika* than with creative literature. The essays in this volume are therefore weighted toward the ideological aspects of Leonov's journalism and fiction. The first two articles consider it sufficient to demonstrate his patriotism and the progressive character of his ideas for his literary stature to be assured beyond doubt. K. S. Kurova's "Esteticheskie vzgliady Leonova" simply presents a barrage of quotations from his articles and interviews in order to show, first, how original his ideas are and, second, how impeccably orthodox. One of the longest essays, by S. Iakovlev, is devoted to Leonov's work on Red Army newspapers during the years 1920–22; the study hardly supports the author's claim to have increased our understanding of Leonov's intellectual and ideological development, but it does add something to previous knowledge of his biography and bibliography. I. F. Iershov's "Leonov i zapadno-evropeiskii filosofskii roman XX veka" boils down to a comparison of the socialist optimism of *Russkii les* with the bourgeois pessimism of *Doktor Faustus*.

N. A. Groznova's "Leonov i Dostoevskii" offers a promising subject, but the author seems to believe that the theme of the "little man" is fundamental to Dostoevsky's work, and even that Dostoevsky can be identified with his Grand Inquisitor. Armed with these insights she then looks for Dostoevsky's influence