

Ginsburg:

On the day when he reached the thirtieth year of his personal life Voshchev was *discharged* from the small machine factory where he had *earned* the means of his existence. The *dismissal notice* stated that he was being *separated from his job* because of his *increasing loss of powers* and tendency to *stop and think* amidst the general *flow of work*.

Whitney's use of the colloquial "walking papers" and the elaborately illogical "growth in the strength of his weakness" captures Platonov's irony; his reproduction in English of the Soviet "tempo of labor" provides a sense of the world Platonov satirizes. The Ardis edition is, furthermore, a satisfying aesthetic object, having an extraordinary cover designed by a Soviet; a profound, literary introduction by Joseph Brodsky (the Dutton translator's introduction is distressingly formulaic); and, most importantly, the original Russian text, for \$3.95 in paperback.

PRISCILLA MEYER
Wesleyan University

TYRANTS DESTROYED AND OTHER STORIES. By *Vladimir Nabokov*.

Translated by *Dmitri Nabokov* in collaboration with *Vladimir Nabokov*. New York and London: McGraw-Hill, 1975. xii, 238 pp. \$8.95.

This book is a collection of thirteen short stories. All but "The Vane Sisters" (1951) were written in the 1920s and 1930s in Berlin, Paris, and Menton. They have been translated from the Russian by Dmitri Nabokov in collaboration with the author. The stories—"Tyrants Destroyed," "A Nursery Tale," "Music," "Lik," "Recruiting," "Terror," "The Admiralty Spire," "A Matter of Chance," "In Memory of L. I. Shigaev," "Bachmann," "Perfection," and "Vasily Shishkov"—are representative of Nabokov's early creative writing and form a clear foundation for his mature and better known works. Problems of literary ethics, portrayal of the clash between old Russia and the new Soviet Union, hatred of tyrants ("tygroid monsters, half-witted torturers of man" [p. 37]), the appearance of the hero's double, man's encounter with his past—all these are found in *Tyrants Destroyed and Other Stories*, as in Nabokov's later novels. Colorful characters, unusual situations, introspective intensity, dramatic effects, the atmosphere of reverie, fear, horror, or nightmare frequently prevailing over the plot, unresolved endings, suspense, ambiguity, and surprise, instances of parody, irony, and comedy, and literary allusions unmistakably point to Nabokov's artistic method. The language is poetic in its remarkable "made-strange" technique in combination with metaphors, personification, similes, hyperboles, alliterations, and synesthesia. Colors are abundant, and the aesthetic device of contrasting glittering brilliance and lusterless mistiness is typical of Nabokov's style with its chiaroscuro effect. The book is indeed a welcome addition to Nabokov's literary *oeuvre* in English.

TEMIRA PACHMUSS
University of Illinois at Urbana-Champaign