

all this subtle, complex *poison* of flattery, respect and admiration gradually submerged and erased from his consciousness the *truth* which Garanzha had implanted. Gregor returned to Tatarsk one man and went back to the front another. His own Cossack national traditions, sucked in with his mother's milk and loved all his life, rose above the *greater human truth*" (emphasis added). Then, through a process undisclosed in the narrative, Gregor reverts to bolshevism, but then he falls under the influence of the separatist Izvarin, who hates the proletariat. It is Podtelkov, another Bolshevik, who replaces Izvarin as the dominant ideological influence on Gregor, but Podtelkov's massacre of Chernetsov and his men repels Gregor, who deserts and returns to Tatarsk. In the powerful scene that ends the second volume, Gregor is cursed by the captured Podtelkov, who is then gruesomely hanged after making a final speech about the eventual triumph of the toiling masses. The author of *The Quiet Don* clearly sympathizes far more with Podtelkov than with Chernetsov, and he obviously prefers the position of Podtelkov to that of Gregor.

When Ermolaev observes that bolshevism is designated as the truth in the first half of *The Quiet Don*, Medvedev replies that this and similar passages may be interpolations actually written by Sholokhov, but the preference for the Bolshevik position, though usually covert and sometimes remote, is pervasive. Moreover, it surfaces blatantly in the scene where Valet releases a German soldier whom he has captured (chapter 11 of "War") and the German, with a joyous proletarian smile, says, "You're letting me go? Oh, now I understand . . . You're a Russian worker? A Social Democrat like me? Yes . . . ? My brother, how can I ever forget . . . ? I cannot find words . . . But you're a fine lad . . . I . . ." Ideologically, this is the crudest scene in the entire novel.

The second unchallenged assumption relates to the humanism of the novel. In this case, it is useful to examine the scene where Aksinia bears a child and perhaps to compare it to the scene where Tonia gives birth in *Doctor Zhivago*. It is even more instructive to look closely at the depiction of violence in *The Quiet Don*. If, in the Red Cavalry cycle, Babel's narrator occasionally demonstrates an uncomfortable amount of raw curiosity in the presence of harmed humans, the description of harm in *The Quiet Don* leaves the reader with the unpleasant impression that the events are being related with a certain amount of relish. All of these descriptions arise from a view of man that underscores his animal nature. No one has written more perceptively on the two aspects of *The Quiet Don*—its humanism and its ideology—than Helen Muchnic, whose essay (in her book, *From Gorky to Pasternak* [New York, 1961], pp. 304–40) should be read along with the aforementioned recent commentaries on Sholokhov.

Perhaps the peculiar shifts and discrepancies found in *The Quiet Don* can be explained in another way. It may be that in Gregor, as in Anna Karenina and Kavalero, we have a protagonist whom the author intellectually condemns but emotionally condones. In any case, the mystery remains; the rumors persist. And Sholokhov shows no signs of willingness to provide information that might settle the matter once and for all.

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A DOUBLE LIFE. By *Karolina Pavlova*. Translated and with an introduction by *Barbara Heldt Monter*. Ann Arbor: Ardis, 1978. xxii, 111 pp. \$10.00, cloth. \$3.65, paper.

*Dvoinaia zhizn'* (1848) is not exactly a novel, but a Romantic hybrid, part "physiological sketch" in prose, part Romantic idealism in poetry. Pavlova subtitled the work "Ocherk." Each of the ten chapters narrates with auctorial irony a day in the life of Cecilia von Lindenborn, who is duped into marrying a man who only wanted her for

her money. Each chapter ends with the poetic dreams inspired by the girl's ethereal lover at night. The work has affinities with Vladimir Odoevskii's *Russkie nochi* in its formal inventiveness and mysticism, and with the nascent Naturalist school in its aim to serve the emancipation of women. In the prose sections, rationalism is castigated as the handmaiden of a stern propriety which stifles the imagination of young women and keeps them from knowing their own desires. The poems embody the optimistic German idealism which promised to satisfy all aims—religious, social, and personal—and was supposedly attractive to Rudin.

In sum, the work appears self-serving and superficial; for example, in the final poem, the voice is no longer that of Cecilia, but of Pavlova, who was herself married to a swindler. This intrusion of autobiography causes the satire to lose its generalizing power and the airy dreams seem self-laudatory. Moreover, the brunt of Pavlova's hostility is not aimed at men, who are depicted as mere cardboard opportunists, but at scheming mothers who contrive the odious and oppressive social system. The work thus threatens to become a piece of filial rebelliousness rather than a useful advertisement for emancipation. In any case, it seems dubious that emancipation leads necessarily to idealism.

Monter's introduction deals more with Pavlova's alleged martyrdom as a "woman-poet" than with her works. Some of the ridicule of her contemporaries must have been attributable to the fact that her poetry is subject to certain infelicities, such as labored syntax, clichés, and affected ornamentation. The poems are rendered into unmetred English. In general, the translation is accurate; however, on page 10 *strui* erroneously becomes "strings," and on page 19 *sviatoi poryv* becomes "joyful impulses." For some reason the translation omits the original epigraph and the author's dedication.

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KONTINENT 2. Edited by *Vladimir Maximov*. Garden City, N.Y.: Anchor Press/Doubleday, 1977. x, 246 pp. \$3.95, paper.

KONTINENT 3. Edited by *Vladimir Maximov*. Garden City, N.Y.: Anchor Press/Doubleday, 1978. xii, 225 pp. \$3.95, paper.

The American edition of *Kontinent* is one of many subsidiary publications of the original, Russian-language *Kontinent*. By the end of 1978, seventeen issues of the Paris-based parent edition, launched in 1974 under the editorship of Vladimir Maximov, had been published. This is an impressive record for a journal which functions as an important and effective forum for the diasporic and dissident factions of the Soviet Union and Eastern bloc countries.

A fascinating story lies behind the complex relationship of *Kontinent's* main office (at the Ullstein Publishing House in Berlin) with the Paris office and its far-flung subsidiary branches. However, of necessity, I must restrict myself to presenting an overview of the differing fortunes of the non-Russian editions. The German edition has fared best of all. Nine issues have been published, the last one with a press run of six thousand copies. Cornelia Gerstenmaier assumed the editorship with issue number 9, and she has instituted a number of changes that are bound to appeal to a broader reading public (for example, a decrease in belles-lettres and a corresponding increase in a broad spectrum of sociopolitical material). The British and Dutch editions have been least successful, and their publication has been terminated. The French, Spanish, and Greek versions have done reasonably well with three or four issues each to date. Portuguese and Norwegian printings made their first appearance in the spring of 1979, and a Japanese edition is planned for this summer. Ironically, the first two Italian issues were contracted to a leftist publishing house whose slanted selections