

relevant to the material in the stories. The coverage of Babel's work appears to be very complete: the author gives an account of early sketches and stories ("Doudou," "The Public Library") that are barely touched upon in other works on Babel. He argues convincingly that the narrator in many of the stories (Liutov in *Red Cavalry*) has much in common with the author himself. The reader gets some impression of Babel's brevity of expression and highly figurative style, though certainly too little attention is given to his frequent use of the *skaz* technique. Hallett knows the criticism of Babel and uses it rather well, though at times he leans heavily on Lionel Trilling. Some will disagree with the author's own interpretation of certain stories. Surely it is an oversimplification when the author says of Liutov's behavior in "The Song" and "My First Goose": "Only hunger seems to rouse him to violence" (p. 33). And it is at least puzzling to hear that it was "because of Babel's Jewish blood" that his attitude toward the Cossacks was "more complex, more stark . . . and suffused with an ambivalence" not to be found in nineteenth-century authors who dealt with them (p. 36).

In spite of occasional failures in style and interpretation, this little volume does provide an interesting introduction to Babel's work.

EDWARD J. BROWN  
Stanford University

THE WORKS OF IVAN BUNIN. By *Serge Kryzyski*. Slavistic Printings and Reprintings, 101. The Hague and Paris: Mouton, 1971. 283 pp. 56 Dglds.

This volume is an attempt to answer the need for a complete and authoritative treatment in English of Ivan Bunin's life and work, and it has much to offer. The content of Bunin's prose and poetry is treated exhaustively, with frequent comments on matters of literary language and style. Bunin's biography is carefully worked out, and the reader receives a lively impression of the famous writer's personality. The author makes every effort to tie Bunin's literary production to his life, and quite often to explain the former in terms of the latter. He has read extensively in the criticism of Bunin, and makes frequent reference to the comments of earlier critics: Gleb Struve, Renato Poggioli, Edward Wasiolek, K. Zaitsev, Peter Bitsilli, and many others. The student of Bunin will come away from this work with a comprehensive knowledge of what Bunin wrote and what he did in his life, and some notion of already existing criticism.

The author's critical approach is reminiscent of nineteenth-century Russian criticism at its most traditional. We learn of the possible "real-life" models of many characters and situations. Although there is no doubt that a writer's experiences often form the basis of his art, we have come to expect a certain subtlety in treating the problem of biography in literature. Here we receive dull and unverifiable biographical detail, much of it from the pen of Bunin's widow, Muromtseva, who is never subjected to criticism; for instance, Bunin took from his father "liveliness, gaiety, and artistic perception of life" (p. 17). The treatment of the Russian muzhik in Bunin is described with great emphasis on fairly obvious traits of the members of that class who appear in his works. There is even some Russian corn to be had, on page 49: "'Antonov Apples'—(a certain kind of Russian apple with fragrance which causes homesickness in a Russian)." There are references to the "Russian Soul," a dead horse that should not have been beaten again in 1971.

Although this book has much to offer, we are still in need of an analysis of Bunin that will make full use of the insights and the analytic tools of modern literary criticism.

EDWARD J. BROWN  
Stanford University

THE WORLD OF YOUNG SHOLOKHOV: VISION OF VIOLENCE. By *Michael Klimenko*. North Quincy, Mass.: Christopher Publishing House, 1972. xiii, 287 pp. \$9.95.

For Professor Klimenko's purposes "young Sholokhov" means the author of *Tikhii Don*, which occupies by far the most attention, and of the early stories, some of which are considered as introduction to the main discussion. Even though its first volume was published in 1932, *Podniataia tselina* is deliberately excluded, because it "displayed a different concept of reality." Within such limits as these Klimenko essays definition of Sholokhov's attitude toward his characters and the events in which they feature. Some of the conclusions drawn prove highly contentious. Klimenko feels, for example, that in the stories Sholokhov "is not unduly fascinated by descriptions of cruelty" and claims an "international character" for the spirit of *Tikhii Don*. Occasionally he is led to present supposition (Sholokhov did not knowingly borrow certain elements from Tolstoy) as though it were factual. He can, moreover, be guilty of misleading exaggeration, as when stating that "Grigorii Melekhov, with a few exceptions in Parts Four and Five, appears on all the pages of the novel, from beginning to end."

Of greatest value are Klimenko's comments on the relation between the original *Donshchina* and the eventual *Tikhii Don* and on the mixture of affection and detachment in the characterization of Grigorii Melekhov. On the whole, however, Sholokhov's epic is considered too much in a vacuum, with little reference to other Soviet literature. Furthermore, there are unsupported generalizations regarding critical sources, as the author confesses disarmingly in his preface.

This volume is marred also by deficiencies in presentation. The English style too often suggests an indifferent translation; proofreading has been lax, particularly in the select bibliography (a reluctant addition, judging by a remark in the preface); and no index is supplied.

One would like to have welcomed wholeheartedly a less general study of Sholokhov than those by D. H. Stewart (whose name and works are cited incorrectly more than once) and C. G. Bearn (not mentioned at all). Yet the reservations which must be made about Klimenko's contribution to the Sholokhovian enigma rule out such response and permit only very circumscribed recommendation.

RICHARD HALLETT  
University of Aberdeen

NABOKOV: A BIBLIOGRAPHY. By *Andrew Field*. New York: McGraw-Hill Book Company, 1973. xxvi, 249 pp. \$15.00.

This is the fourth bibliography of Nabokov's works to be published. The first, compiled by Dieter E. Zimmer, the German translator of Nabokov's English works, who worked without any knowledge of Russian beyond the alphabet, was