

the “classical” tradition in the works of four outstanding poets of our century, with Pushkin at the epicenter.

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*Russian Views of Pushkin's Eugene Onegin*. Translated, with an Introduction and Notes by Sona Stephan Hoisington. Bloomington: Indiana University Press, 1988. 199 pp.

In this volume, Sona Hoisington has gathered together and carefully translated critical essays written by prominent critics and scholars beginning with Belinsky and concluding with Yury Lotman and Sergey Bocharov. With only one exception (an excerpt from Bakhtin's *The Dialogic Imagination*), each essay appears for the first time in English translation. In addition to a Foreword by Caryl Emerson and Hoisington's Preface, the collection includes: Vissarion Belinsky, “*Eugene Onegin: An Encyclopedia of Russian Life*”; Dmitry Pisarev, “Pushkin and Belinsky: *Eugene Onegin*”; Fyodor Dostoevsky, “Pushkin”; Yury Tynyanov, “On the Composition of *Eugene Onegin*”; Yury Lotman, “The Structure of *Eugene Onegin*” and “The Transformation of the Tradition Generated by *Onegin* in the Subsequent History of the Russian Novel”; Mikhail Bakhtin, “Discourse in *Eugene Onegin*”; Sergey Bocharov, “The Stylistic World of the Novel.”

The essays provide an understanding of the critical reception of *Eugene Onegin* throughout the 19th and 20th centuries. More important, however, is the collection's value as an introduction to various schools of Russian literary criticism. It presents a convenient cross section of critical thought, all focused around a single work, enabling the reader to better ascertain the similarities and differences between the various approaches. This makes the collection useful to students specializing in Russian literature and culture as well as to comparatists, for whom the English translations are primarily designed.

Together with Emerson's lucidly written Preface, the Introduction provides a concise survey of the Russian critical tradition and places the essays in a larger cultural and historical context.

The original notes of the essays' authors are supplemented by explanatory notes of the translator. As translator, Hoisington has given the essays very close scrutiny and doubtless has much to offer by way of commentary on specific arguments and lines of thought. Additional notes of this kind would further enhance the collection's value. For example, might Bakhtin's differentiation between the role of “voices” in poetry and in prose be slightly overstated? Or, when Bakhtin relates Pushkin's

characterization of Lensky's poetry to the language of Lensky himself ("Of love he sang, love's service choosing,/And limpid was his simple tune/As ever artless maiden's musing,/As babes aslumber, as the Moon..."), is Bakhtin overstating his point once again? (115–16). After all, Pushkin had used moons and maidens before in portraying Romantic illusions (in *Prisoner of the Caucasus*, for example), and one can argue that the above simile is as much Pushkin's own language and that of an entire cultural milieu, as Bocharov goes on to argue in his essay. After dealing closely with the essays, Hoisington is aware of many of the interconnections and finer points which many of us will doubtless overlook. In the Introduction, she provides an excellent overview of some of the major polemical points of contact, but a more detailed commentary is beyond the scope of this edition.

Hoisington uses Walter Arndt's rhymed rendition of *Eugene Onegin* throughout her translation. This generally works well and causes only a few minor glitches that require clarification. For example, Bocharov identifies *khlev* as "low style," yet Arndt uses the poetic English *byre* to translate it. *Russian Views of Pushkin's Eugene Onegin* is a valuable contribution to the study of Russian cultural history. Sona Hoisington's work is careful and painstaking, and Indiana University Press deserves credit for venturing to publish a specialized scholarly work for a book market that is slower than molasses in January.

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J. Thomas Shaw. *Pushkin's Poetics of the Unexpected: The Nonrhymed Lines in the Rhymed Poetry and the Rhymed Lines in the Nonrhymed Poetry*. Columbus, Ohio: Slavica, 1994. 369 pp.

It goes without saying that Tom Shaw is the doyen of American Pushkinists. From his translation of the letters through the dictionary of Pushkin's rhymes (now available on the Internet) and innumerable articles, to this last monument of erudition and scholarship, Shaw has set the standard by which all work on Pushkin must be measured, and has made Wisconsin the centre for Pushkin scholarship in America.

The book under review is vintage Shaw. It asks the kind of questions posed by his dictionary of rhymes—why do we occasionally find nonrhymed lines in the rhymed work, and why some rhymed lines in the nonrhymed work?—and answers them superbly. The entire work is characterized by a rigour and sensitivity to every nuance of Pushkin's poetics that would be difficult to equal anywhere. Essentially Shaw's