3) Transition, in which trials and obstacles are incurred. Hindrances may be anything from a lack of raw materials or worker apathy to national disasters and antagonistic bureaucrats. During this phase of the plot the hero has a problem in his love life or difficulty in controlling his emotions. He makes a real or a symbolic journey to persons of higher authority than recalcitrant local bureaucrats and obtains benign official sanction of his designs.

4) Climax, in which the fulfillment of the task is threatened. During the encounter with the most serious obstacle there is an actual, symbolic, or near death (this may be the death of the old and the birth of the more orthodox "new" man). The hero also often experiences a moment of self-doubt.

5) Incorporation or Initiation, in which a wise mentor encourages and guides the hero. The mentor is typically a Party official who can often impart structure and wisdom to the elemental.

6) Finale or Celebration of Incorporation, in which the task is completed and celebrated; the love and emotional problems are resolved; the hero overcomes self and acquires an extrapersonal, more collective identity; a funeral is held for the tragic victim killed in the climax; there is a change of personnel in the setting with just rewards administered and frequently with the hero obtaining the position of his antagonist; and through a speech or symbolic act, such as a birth, the theme of regeneration and the glorious future is introduced as a counterpoint to sacrifice and death.

The master plot becomes the author's definition of Socialist Realism and the literary expression of the entire Soviet culture. Professor Clark demonstrates the organic development of the master plot wherein model novels are both exemplars and precursors. Such novels are said to define their own precursors by virtue of what they are, and the canonization of exemplars is thus a combination of hindsight and organic being. The structuring force that shapes the master plot is a dialectic between spontaneity and consciousness, between the elemental and the politically disciplined all played out in the arena of myth and verisimilitude, of utopianism and realism. The author applies these generalizations consistently through the roots and development of Soviet literature, and takes a detailed look at each definable period.

_The Soviet Novel_ is well-documented and persuasive, an excellent discussion of what Western readers and critics have historically not taken seriously. It deserves to be read by students of the subject. In fact, just as King Agrippa responded to Paul, "Almost thou persuadest me to be a Christian" (Act 26:28), so must I respond, "Almost thou persuadest me to reread these model novels and to read even more."

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What is the link between biography and art? The old question is posed with new force by Pasternak's writings, in which it is, perhaps, the central problem. The two volumes under review present totally antithetical answers to the question and, read together, make a study in contrasts.

The volume on Pasternak by Guy de Mallac represents, essentially, the traditional approach—as can be divined from its subtitle. It comprises a detailed, reasoned, well-writ-
ten account of the "external" facts of Pasternak's biography. Compiled, evidently, over many years, it presents a thoroughly-documented resume of the traditionally-held view of Pasternak's life. Drawing on the usual secondary sources—Ivinskaia, Nadezhdia Mandelshtam, Gladkov, and so on—it is startling only in the pains taken, and perhaps also for the delightful sequence of 108 illustrations—almost all of them, to be sure, familiar, but here, gathered together into a sort of silent narrative in excellent reproductions, more eloquent than any text in their depiction of the versunkene Welt of Pasternak's youth, the group photographs of the twenties, and the gaunt, solitary, yet smiling figure at the end.

Yet, de Mallac's book leaves one dissatisfied because it does not answer that question about itself which every good biography should—why is it being written? Why are we interested in Pasternak's life? How can this curiosity about the minutiae of an artist's life be justified? It is written in the teeth of Pushkin's assertion that the poet, when he is not creating, is the least significant of mortals. The biographer is, one senses, slightly embarrassed by the one-sidedness of his undertaking: here is the life, but where is the art? True, one or two half-hearted attempts are made to right matters by seeking "real life" antecedents for various characters in Pasternak's works, e.g., Fadeev as Evgraf and Ivinskaia as Lara. But de Mallac is too good a scholar to accept such a simple-minded approach and does little to vindicate the "art" in the subtitle, the "life" remaining the center of gravity.

The second, shorter half of de Mallac's study is a sketch of Pasternak's philosophy and aesthetics. This part is likely to prove the more durable. The author sees Pasternak's philosophical position as the rejection of Soviet Prometheanism, and the reconciliation of history and nature in art. (In an excess of enthusiasm, Silbajoris, in his Foreword, speaks of the relevance of this view for the "continued survival together on spaceship Earth" [p. xiv].) The philosophy/aesthetics portion of de Mallac's study reflects clearly his general Zhivago-centric bias toward the later simplicity and the view of the novel as the culmination of Pasternak's endeavors. Certainly, without the arguments in Zhivago, any discussion of Pasternak's philosophy would look very different.

de Mallac's study receives a format and visual presentation which is almost excessively lavish, but which does not avoid its share of typos and slips, of which the most egregious is the placing of the action of Hamlet in "Helsingfors."

The volume by Fleishman is a very different undertaking—in methodology, in focus, and in style. Fleishman speaks, in his introduction, of the "crisis in Pasternak scholarship," which he attributes to two factors—first, the insufficient publication of the manuscript material, and, second, the lack of attention given to the details of the literary and social life of Pasternak's time. It is to redress this imbalance (evident in de Mallac's book, with its reliance on secondary sources and its neglect of Pasternak's literary biography) that Fleishman directs his attention. His Pasternak is not the private individual nor the neo-Kantian philosopher, but the artist, enmeshed in the complex literary and ideological world of Russia in the 1920s. The theme is art—why Pasternak wrote what he did, when he did. His analysis, which is semantic and thematic, not formal, and draws on the methods of the Tartu group, to which he acknowledges a debt, asks, and answers, questions which other critics have not even perceived. He brings an awareness of Pasternak's hermetic poetic language (e.g., his discussion of the connotations of the word iarkost') and a familiarity with the idiosyncracies of Pasternak's poetic practice to bear on a great deal of material, much of it published here for the first time, preserved in state archives in the Soviet Union, and elsewhere. Here is biography not for biography's sake, but as a painstaking reconstruction of the existential circumstances which induced the poet to make specific artistic decisions to be traced in certain works of the 1920s, particularly Poverkh bar'ерov (1928), Spektorskii, and Okhrannaya gramota, to which four chapters out of twelve are devoted.

To Fleishman, Pasternak's poetic language is a system of signs, of private symbols