Delaney Grossman picks up the 'society tale' as a source for the novel and contrasts the conventions of social course at Betsy's with the difficulties in the communication of serious matters experienced by Anna and Vronskii. In an article on "Problems of Communication in Anna Karenina" that might have been cited, Malcolm Jones has written that "in one form or another, in real life and in his fiction, [the subject of communication] was to preoccupy [Tolstoi] for a life-time." ‘Metadiscourse’ seems a rather clumsy and ugly term for this aspect of Tolstoi's fascination with the way thought is thought and expressed. Hugh McLean compares Nikolai Bin with his prototype, Dmitrii Tolstoi, and traces what was added, changed or suppressed (and suggests why) between the fact and the fiction. I noticed only one slip in his meticulous account: it is inexact to claim that, to judge by the drafts, Levin enters the novel complete with two brothers, since he actually enters solo as a friend of and foil to Vronskii, but swiftly spawns two brothers in order, as McLean shows, to shade in contrasting aspects of Levin and of his and Tolstoi's world.

Finally, John Kopper examines Tolstoi's narrative of sex in "Father Sergius," "The Devil" and "The Kreutzer Sonata," i.e., his strategies for making an event of something that in a permissive society was scarcely of itself an event. His treatment of what, one suspects, is at bottom a non-problem is elaborate; but in its elaboration it has some worthwhile things to say.

The volume is, then, somewhat of a mixed bag. Not surprisingly, the most polished contributions are those by Grossman and McLean. But the whole volume is marked by a close, observant reading of the Tolstoian texts. It is, presumably, fortuitous that so often the text in question is that of Anna Karenina; another such volume, with a wider scope, would not come amiss.

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Beaujour's monograph investigates the phenomenon of bilingualism among the generation of writers who emigrated from Russia around the time of the 1917 revolution. Although she devotes one chapter to neurolinguistic studies of language processing, she focuses on the linguistic trajectories found in the careers of several prominent émigré writers. Of particular interest to Beaujour is the question of how the writers themselves felt about their experience: what kind of emotional or psychological difficulties did they encounter when faced with the prospect of writing in a second, or even a third, language? Her inquiry uncovers a wide range of individual responses and makes for engaging reading.

The preliminary chapter on the "neurolinguistic substrate" of bilingual writing delves into the research which has been conducted to find out how the
human brain processes and generates language. Beaujour's survey highlights the inconclusive or contradictory nature of this research. She concludes, though, that one fact seems indisputable: the brains of adult polyglots will be organized differently than they would have been if the subject had remained monolingual. She notes that bilingual children seem to possess greater metalinguual awareness and more flexibility in performing cognitive operations; some language-production skills may last throughout the bilingual's life. Certain linguistic facts stimulate Beaujour to offer psychological interpretations. Noting that Russian émigré writers often retained an accent when speaking their second language, she speculates that the retention of such an accent in oral speech served as a kind of "psychic pledge" permitting the author to write the second language without an accent (p.18). It is this kind of emotional complexity that engages Beaujour's interest.

Thus, when she turns in chapter 2 to the "mental geology" of bilingual writing, she examines the issue of the writers' own attitudes toward their bilingualism. Noting the discomfort felt by many bilingual writers when faced with the necessity of writing directly in a second language, she indicates that many bilingual writers express their linguistic situation in terms of bigamy, incest, and adultery. Studying the careers of her target group, she offers the hypothesis that marriage to a Russian (and therefore marital fidelity to Russia) may have helped some Russian émigrés negotiate the perils of writing in a second language. While Beaujour documents well the difficulties experienced by bilingual writers as they struggled to find the proper language for their inner thoughts, one would have welcomed a broader perspective on this specific issue. Is the bilingual writer's frustration with the difficulty of verbal expression qualitatively different from the monolingual writer's frustration with the same challenge? Or does the frustration merely grow in proportion to the number of languages one has at one's disposal?

After her general discussion of bilingualism, Beaujour examines the individual linguistic experiences of several writers. She devotes separate chapters to Elsa Triolet and Vladimir Nabokov, and discusses a half-dozen other figures in chapter 5. She rounds out her discussion of bilingualism among the Russian émigrés with a brief analysis of Samuel Beckett's career, offering his active pursuit of literary bilingualism (particularly in the arduous task of self-translation) as a contrast to the émigré experience.

The chapter on Triolet contains perceptive commentary on specific texts, such as Camouflage and Bonsoir, Thérèse. The latter, for example, suggests to Beaujour that Triolet had accepted her decision to write directly in French, and thus is not a book of "rupture," but one that "reestablishes the continuity of Triolet's intimate voice" (p.69). Turning to Nabokov, Beaujour again makes several useful observations on the use of language in Nabokov's late novels, but those readers who are not familiar with Nabokov scholarship will wish that Beaujour had provided more examples from Nabokov's texts to illustrate her points about the specific way he manipulates language to create a "polyglot synthesis" (p. 104). In her copious notes, however, Beaujour does direct the inquiring reader to the appropriate critical literature.