

N.G. GARIN-MICHAJLOVSKIJ:
A STUDY IN THE RHETORIC OF HIS FICTION

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SUMMARY

The Introduction gives a short biography of N.G. Garin - Michajlovskij, surveys the historical and literary background of his life and work, and introduces the term "rhetoric" - defined as the author's means of communicating with his readers - and the rhetorical approach to the study and criticism of fiction.

Part I is concerned with Garin's shorter narrative works, and with the "means of persuasion" by which the author's views are conveyed through them. The first chapter shows how the author selects and arranges his material in order to control the response of his readers, the second how the device of the narrator is variously adapted to the same purpose, while the third examines the rhetorical effects of the devices of narration, description and style. Chapter IV analyses the various means - direct and indirect - by which the author gives expression to his judgements, and Chapter V discusses how Garin uses his fiction to set his publicistic views before the reader. Chapter VI describes the various kinds of "communion" - direct, indirect and secret - the author is able to achieve through these various means of persuasion, and shows how he makes use of them all to control the reader's response and influence his judgement.

Part II discusses Garin's tetralogy and the devices he employs to give expression to the values and judgements embodied in it. Chapter I considers the various purposes and concerns of the writer and the role of autobiography in the fiction. The second chapter examines the rhetorical function of the structure of the plot, the third the effect of the narrative perspective in determining our attitude to the hero, and the fourth the various ways in which the secondary characters serve the expression of the author's purpose. Chapter V analyses the special effects of image, symbol and repetition and their contribution to the rhetoric of the fiction. The final chapter seeks to discover the effect to which all these devices of disclosure and persuasion are directed, and to recover the judgement exemplified by the tetralogy as a whole.

The Conclusion attempts to evaluate Garin's success and achievement as a writer, and to show how it depends upon his skill in the rhetoric of fiction.

Appendix I gives details of the first publication of Garin's works, and Appendix II takes note of the separate editions of individual works published during the author's life. The Bibliography includes a comprehensive list of critical writing on Garin from 1892 until the present day.

NOTE ON REFERENCE AND TRANSLITERATION

The superscript numbers in the text refer to the notes which follow each chapter and explain points and identify quotations from secondary sources.

Quotations from Garin's works in the text are identified by the references following them in brackets; in most cases, these refer to the 1957-58 edition of the Collected Works (see Bibliography), and consist of the volume number (from I-V) and a page number. Where the work is not included in this edition, reference is to the Marks edition of the Collected Works (1916), the volume being indicated by a Roman numeral from I to VIII, preceded by the name Marks. On occasion, specific reference is made to the first published version of the work in the periodic press; in such cases, and in the notes, the abbreviation "RB" signifies the journal "Russkoe bogatstvo".

The scheme of transliteration employed is that outlined in Recommendation R9 of the International Organization for Standardization, 1968 (with the permitted modification of ch for x); exceptions have been made for certain geographical names and common loan-words, which appear in their usual English forms. As well as proper names, all titles and some short quotations and individual words appearing in the body of the text have been transliterated. All other quotations are in Russian, with the spelling modernized where necessary.

CONTENTS	Nos
ACKNOWLEDGEMENTS	i.
SUMMARY	ii.
NOTE ON REFERENCE AND TRANSLITERATION	iii.
INTRODUCTION	1
NOTES	22
PART I: THE SHORTER NARRATIVE WORKS: THE MEANS OF PERSUASION	27
I THE BASIS OF RHETORIC: SELECTION AND ARRANGEMENT	28
NOTES	59
II THE NARRATOR IN THE RHETORIC OF FICTION	61
NOTES	87
III TECHNIQUES OF NARRATION, DESCRIPTION AND STYLE	88
NOTES	114
IV TECHNIQUES OF CONVEYING JUDGEMENT	116
NOTES	147
V PUBLICISM AND TECHNIQUES OF ARGUMENTATION	148
NOTES	175
VI THE AUTHOR'S VOICE: DIRECT, INDIRECT AND SECRET COMMUNION. CONCLUSION TO PART I	176
NOTES	187
PART II: THE TETRALOGY: THE AUTHOR'S VOICE AND THE AUTHOR'S PURPOSE	188
I AUTOBIOGRAPHY AND THE AUTHOR'S PURPOSE	188
NOTES	206
II STRUCTURE AND THE AUTHOR'S VOICE	208
NOTES	235
III THE HERO, THE NARRATOR AND THE AUTHORS VOICE	236
NOTES	257
IV SECONDARY CHARACTERS AND THE AUTHOR'S VOICE	259
NOTES	283

CONTENTS (continued)	Nos
V SPECIAL DEVICES OF THE AUTHOR'S VOICE: IMAGES, SYMBOLS AND REPETITION	285
NOTES	312
VI THE AUTHOR'S VOICE AND THE AUTHOR'S JUDGEMENT: CONCLUSION TO PART II	313
NOTES	334
CONCLUSION	336
NOTES	338
APPENDIX I: THE WORKS OF N.G. GARIN-MICHAJLOVSKIJ: DETAILS OF COMPOSITION AND PUBLICATION	339
APPENDIX II: EDITIONS OF GARIN'S WORKS PUBLISHED DURING HIS LIFE	349
BIBLIOGRAPHY	350

INTRODUCTION:

I

N.G. GARIN-MICHAJLOVSKIJ, 1852-1906

Nikolaj Georgevič Michajlovskij¹ was born in St Petersburg on February 8, 1852; his father was a general in the Uhlans, his mother the daughter of a wealthy Kherson family, and at his christening, Nicholas I himself stood sponsor. A few years later, General Michajlovskij retired with his young family to Odessa², and here Nikolaj received his education in the German school. In 1863, he entered the town's famous Rišelevskaja Gimnazija, completing his course in 1871³, when he became a student at the University of St Petersburg. After an unsuccessful year in the law faculty, he transferred to the Institute of Transport and Communications (Institut putej soobščeniya). His studies were interrupted by illness in 1874, when he went to live in Elizavetgrad⁴, and it was only in 1878 that he graduated as a qualified engineer.

His first post was as a communications engineer with the Russian armies in Bessarabia, and after the war in 1879, he was decorated for his services. He remained in the region as a railway surveyor, and on May 5, 1879, became engaged to Nadežda Valerievna Čarykova, daughter of the Governor-General of Minsk and a family friend. After their marriage (in August), the Michajlovskijs went to live in the capital, and in the following year moved with their infant daughter to Tiflis (Tbilisi), where Nikolaj Georgevič worked on the construction of the Poti-Tiflis railway. He resigned after/

a disagreement with a corrupt superior and retired to his wife's estate in Samara in 1882. In 1883, he bought a larger property nearby at Gundurovka, and here initiated an ambitious scheme of agricultural improvements which ended in 1885, when a series of fires - the work of some disaffected peasants - brought him to bankruptcy. Michajlovskij now returned to his profession, working on the Ufa-Zlatoust railway, and in his spare time wrote about his experiences at Gundurovka and his disagreements with his colleagues⁵. A friend took some of his manuscripts to Moscow, and at Easter, 1891, Michajlovskij was visited by the writer Konstantin Stanjukovič⁶, who brought from N.K. Michajlovskij⁷ an offer to publish the story of Gundurovka in "Russkaja mysl'". During his visit, Stanjukovič read the manuscript of Detstvo Temy, and selected for its author the pseudonym "Garin"⁸.

Later that year, Michajlovskij was persuaded by Aleksandr Ivančin-Pisarev, a local journalist⁹, to give the Populists financial help in acquiring the journal "Russkoe bogatstvo"¹⁰. In the first issue of the reorganized journal - of which Nadežda Valerievna was the nominal publisher - the first chapters of Detstvo Temy appeared, (January, 1892). The new author, however, was able to enjoy the warm reception given to his first works only on occasional visits to the capital, for in April 1891, he had been appointed Chief Construction Engineer of the Western Siberian section of the Trans-Siberian Railway¹¹. Despite the pressures of work, he continued his writing, and 1893 saw the publication of Gimnazisty and a volume of stories. He also published in the popular press several articles arguing his case for narrow-gauge railways¹² which led to his resignation from the Ministry. After a further period of retirement at Gundurovka, he returned to government service as a construction engineer in 1895.

These years were among the most creative in his life. An array of stories - Val'nek-Val'novskij, Ispoved' otca, Revekka - written in his hours of relaxation, were published in provincial papers. Studenty appeared in "Russkoe bogatstvo" in 1895, and in the same year Gimnazisty was revised and a second volume of stories published. In 1896, he became a shareholder in the newspaper "Samariskij vestnik", enabling it to become the first legal organ for Marxist writers until it was closed down by the Ministry of the Interior in 1897¹³. Meanwhile, his relations with "Russkoe bogatstvo" had undergone a change. His differences with N.K. Michajlovskij and his group were first of all ideological: his experiences at Gundurovka had disillusioned him of Populism, and his contact with the intellectuals of Samara had introduced him to the writings of Struve and other Marxists¹⁴; the articles which appeared in "Russkoe bogatstvo" now seemed to him far removed from the economic realities¹⁵. When, in 1897, N.K. Michajlovskij declined to publish his play Orchideja in the journal, his break with it became final¹⁶.

Thus, from the mid-nineties, it is possible to trace a change in Garin's political and ideological sympathies which, as it developed, had an increasing influence on his work. There were changes too in his personal life: around 1896, he had formed a liaison with Vera Sadovskaja, a millionairess estranged from her husband who lived with him as his common-law wife and bore him three children. Separating from Nadežda Valerievna, Garin remained on excellent terms with her, and the two families were often to be found under one roof¹⁷.

In July, 1898, Michajlovskij joined a scientific expedition to Korea, the purpose of which was to explore the northern waterways of that country. He served both as surveyor and folklorist, and his collection of folk-tales (published in 1899) remains one /

of the most valuable single contributions to the study of Korea's traditional literature¹⁸. On his return to Russia, he resumed his farming activities, and again ran into financial difficulties; he had to sell Gundurovka in 1903. In 1901, he signed a petition against police action at a student demonstration, and as a result was not permitted to live in a university town for two years¹⁹. He continued his writing, publishing stories in the Marxist journal "Žizn'" and Gor'kij's "Znanie"²⁰. In 1903, he was appointed Chief Engineer of the Crimean South-Coast Railway, and in the following year, when plans for the railway were shelved on the outbreak of the Japanese war, he left for the front²¹. He served as an engineer, drawing up plans for a railway between Manchuria and Seoul, and also as the war-correspondent of the Moscow newspaper "Novosti dnja". When military setbacks made his railway impracticable, he turned his attention to the problems of supply, and undertook a government contract to provide hay for the cavalry. Because of delays and poor harvests, he was unable to fulfil the contract, and a Commission of Inquiry kept him in Manchuria until 1906. Keenly interested in the events on the home front in 1905, he sent money to help the Social Democrats²², and in a letter home in December of that year, he announced his election to the Harbin Committee of the SD Party²³.

On his return to St Petersburg in the autumn of 1906, Michajlovskij resumed his many-sided activities. He continued work on his Inženery (begun in Manchuria), revised his plans for the Crimean railway, and devoted much time to assisting the new Bolshevik journal "Vestnik Žizni". However, the anxieties of the past months and the exertions of a lifetime had taken their toll, and at an editorial meeting of "Vestnik zizni" on November 27, 1906, he collapsed and died²⁴.

Michajlovskij's richly varied and full life no doubt had its harmful effects on Garin's achievement as a writer. Hed he not also/

been an engineer, farmer, publicist, publisher and world traveller, Garin would have had more time to develop his gifts to their full potential, to see through to the end all the plans and schemes that caught his creative imagination. Skitalec has suggested that he wrote only a fraction of what he was capable of²⁵, and Gor'kij wrote sadly:

вообще, Н.Г. был разносторонне, по-русски даровит, и по-русски же разбрасывался во все стороны.²⁶

We may regret with them that literary talents of such promise were not more fully realised; but we must admire, as all his biographers have done, the sheer diversity of Garin's life experience, and the vitality, resilience, generosity and enthusiasm it reveals.

II

THE BACKGROUND: RUSSIA 1852-1906

(i) The setting for Garin's rich and varied life was Russia at a time of turbulent change and flux in her history. Humiliating defeat in the Crimean War brought home to all Russians the unpalatable fact of their country's backwardness; for the next half-century, individuals and groups of various persuasions struggled to overcome this backwardness, and to transform Russia according to their various views of her future and destiny. First of all, Alexander II tried to effect change "from above" with the Emancipation Edict and the "velikie reformy" of the 'sixties; but his measures were not enough to satisfy those who envisaged a more radical transformation of Russian life and institutions. After Karakozov's attempt on the tsar's life (1866), the repressive measures of Count Murav'ev's police and Count Tolstoj's education system further alienated the radical intelligentsia from the autocracy and confirmed them in their desire to work for a new social and political order. In the early 'seventies, many of them were attracted to narodničestvo and put their/

faith in the peasant and the peasant commune, the uniquely Russian institution that would serve as the basis for a new socialist society. Their effort to "go to the people" in 1874 brought them into conflict with a regime that would brook no opposition, and more than half the participants in the "choždenie v narod" were arrested¹.

The failure of peaceful Populism was a victory for those who advocated a violent struggle with tsarism. A revolutionary Populist organization, "Zemlja i volja", was active from 1876, and in 1879, the terrorist faction of the movement (the "Narodnaja volja") broke away from the "party of permeation"² (the "Černyj peredel") to continue its campaign of violence³, which culminated in the assassination of Alexander II in 1881. The conflict between an autocracy that would not surrender its absolute power and an intelligentsia eager for social reform ended in the "return to unrelieved reaction"⁴ that was the reign of Alexander III; Count Tolstoj became Minister of the Interior, government controls over the courts, universities and zemstvos were tightened, peasant affairs were placed under the supervision of "zemskie načal'niki" (1889) and racial minorities were subjected to repression. The government devoted itself to the "maintenance of order, interpreted as the prevention of movement"⁵, but in doing so, it only strengthened the opposition of those who sought to impel the country along the path of political and social progress.

The problem of Russia's economic backwardness loomed larger as the years passed. The country's economy depended entirely on her grain exports, and her agriculture was inefficient, ill-organized and unprofitable. This was nowhere more evident than in the condition of the peasant, who in most cases was only tied more closely to the land by the Emancipation. The nadel was generally smaller than the land he had farmed as/

a serf⁶, and the distribution of land and the redemption payments usually favoured the landowner. The nadel and the responsibility for the payments were vested in the commune, which in most cases controlled the allocation of land to its members and exercised disciplinary powers over them. It also determined the farming methods to be employed, and almost always perpetuated wasteful traditional practices like the three-crop rotation system and strip-cultivation. As a rule, therefore, the Russian peasant was living off land insufficient for his needs, paying for it on terms unfavourable to himself, and farming it by methods which decreased its productivity. In addition, he had to pay the commune his share of the redemption dues and the "soul tax", as well as various indirect taxes; too often, therefore, his life was a "desperate struggle with a desperate situation"⁷. A few rich peasants bought more land through the Peasants' Bank, but to improve their lot the poorer peasants could only turn to the traditional craft industries (Kustari), sell their labour to large landowners or seek employment in the factories of the cities; in 1897, there were perhaps five million of these peasants living in Russia's industrial slums⁸. However, the majority of the peasants remained in their villages, struggling on the level of bare subsistence, rising in occasional protest against their condition; when famine came, as it did in 1891, they had no reserves to fall back on, the thousands died of starvation and disease.

The poverty of the peasants and the resulting weakness of Russian agriculture did not escape the government, which sought to relieve the situation with piecemeal measures like the abolition of the "soul tax" and the sponsoring of migration to Siberia, and tried to solve the general economic problem by developing the other sectors of the economy. In the early 'sixties, the Finance Minister Rejtern had told Alexander II:

без железных дорог и механической промышленности, Россия не могла считаться вне опасности в собственных ее границах и ее влияние на судьбы остальной Европы должно пасть на степень, несогласную с ее внутренним могуществом и историческим значением;⁹

but it was only in the 'eighties that Russian industry - the textile mills of St Petersburg, the mines of the Urals, the oil-fields of Baku - began to develop, and the railway network to expand. Industrial expansion found its champion in the Finance Minister Vitte, who from 1892 until 1903 encouraged Russian manufacturers by imposing high tariffs on cheaper imported goods. Between 1887 and 1897, the production of Russian industry rose by almost 100%¹⁰, but the cost was borne by the local consumer who paid the higher prices and higher taxes that financed the government's huge foreign loans. The same decade saw a "boom" in railway construction¹¹, and by 1897 the state had acquired 67% of the existing railways from the private companies¹². Although the railways continued to be unprofitable, the government could pride itself on the construction during the 'nineties of the Trans-Siberian Railway, designed to open up trade links with the Far East.

The cost of all this modernization fell ultimately on the shoulders of the peasants, whose plight deteriorated as much-needed grain was sold abroad to discharge the national debt. Taxes on goods such as kerosene and matches, a series of bad harvests, and low prices caused by the competition of American grain made the position worse. The redemption payments were hopelessly in arrears, and in 1899, the arrears amounted to sixteen million roubles more than the dues collected¹³. Peasant unrest increased, and violent uprisings in Poltava and Kharkov in 1902 caused the government to set up a Commission of Inquiry. The added tax burden of the Japanese War brought the peasants' discontent to a head, and local uprisings became common throughout 1905 and 1906./

At the same time two decades of discontent among the industrial workers moved towards their climax. Industrial expansion had come to a halt in the depression of 1898-1901, and the costly and unpopular war dealt the economy a further blow. The labour force was small - it represented less than 2% of the population - but it was concentrated in the industrial cities, and had long been the target of political agitators who fanned the workers' discontent with the conditions in which they lived and worked. Strikes became frequent after 1882, and in 1903 a major strike was organized in the South by the Social Democrats. As attempts to air economic grievances were crushed by the government, general discontent with the regime grew, and the bloody suppression of the Winter Palace demonstration in January 1905 sharpened this discontent into action. In the following months, strikes became widespread, and in October a rail strike developed into a crippling general strike, and soviets of Workers' Deputies held sway in Russia's cities.

Nicholas II had come to the throne determined to resist all pressures for change, but the policies of his Finance Minister had created conditions that made change inevitable; the Autocracy was now faced with the opposition of a dissatisfied peasantry, a rebellious proletariat and an intelligentsia influenced by various revolutionary ideologies. From the exiled "Černyj peredel" had emerged the first Russian Marxists; their ideas gained ground after 1891 when the famine revealed the extent of the peasants' miseries, and the consequences of industrial expansion seemed to support Marx's theories. Throughout the 'nineties, a debate raged between the Marxists, who saw in industrialization and capitalism the means that would create a revolutionary proletariat and a socialist revolution, and the Populists, who denounced industrialization and argued that the peasant commune could provide a/

direct path to socialism and save Russia from the evils of capitalism. Marxism gained the ascendancy, and Marxist propaganda among the workers produced the Moscow Working Man's Union (1894) and the St Petersburg Union of Struggle for the Liberation of the Working Class (1895) as the strike movement grew. The Russian Social Democratic and Workers' Party was founded in 1898, and despite various internal disputes (which culminated in the Bolshevnik-Menshevik schizm of 1903), played a leading role in the events of 1905. Revolutionary Populism was revived in the Social Revolutionary Party (1900), which sought to incite peasant uprisings, and organized a series of political assassinations; among its victims were Pleve, Sipjagin and the Grand Duke Sergej Aleksandrovič.

In the popular uprising of 1905, the revolutionaries of both camps saw the means to their end. By now even moderate opinion was against an Autocracy that had resisted change for too long: the former Marxist Struve succeeded in uniting various Liberals and radicals to a Union of Liberation (1905), which added its voice to the clamour for reform. In the face of universal opposition, Nicholas was persuaded to issue his October Manifesto and make concessions to the general demand. The first Duma sat for 72 days before it was dissolved in July 1906; the Stolypin solution to the agrarian problem was initiated by an act which ended communal ownership of the land, and redemption payments were abolished from 1907. These measures satisfied few people, but they were enough to split the opposition into more and less radical factions, and as they struggled for supremacy amongst themselves, Autocracy was able to reassert itself.

. . .

The dominant note that sounds throughout Russian history in the years between Emancipation and Revolution is one of disharmony: disharmony between State and people, between tsar and intelligentsia, /

between economic progress and a system of government dedicated to the "prevention of movement", disharmony between the poverty of the multitude and the wealth of the few, between the "resources of the State and its aspirations"¹⁴. The Autocracy sought to stifle the sounds of discord and assimilate the essential modernization of the country into its medieval forms of government. Its failure became more and more manifest as the years passed; famine exposed the weakness of an agriculture based on peasant misery, strikes showed the vulnerability of an industry maintained by the ill-paid labour of its workers. The advances made only threw into relief the backwardness that still remained, the disharmony between "the most primitive beginnings and the latest European endings"¹⁵. These disharmonies rose in crescendo to the cacophony of 1917.

Garin-Michajlovskij reflects his age in many ways. He grew up in the repressive atmosphere of the late 'sixties, he knew at first hand the misery of Russia's peasants and the backwardness of her agriculture, he played his part in the technological expansion of the 'nineties, he was involved in the political life of the early nineteen-hundreds; in his passion for progress and faith in the future, he reflects the temperament of his generation. But it is his perception of the disharmony of his age, the general disharmony between the vision and the fact, between what might be and what is in all aspects of Russian life - a perception reflected in all his works - that makes him a chronicler of his time.

(ii) When Garin began his literary career at the beginning of the 'nineties, the new developments in the social, economic and political life of Russia were finding their expression in a new intensity of intellectual and cultural activity. Despite the repressions of the "Pobedonoscev period"¹⁶ and the disillusionment of the intelligentsia, despite the pessimism of literary critics who lamented the decline of /

of Russian literature and denounced the false ideologies of the time - Tolstoyism and "malye dela"¹⁷ - the eighteen-nineties were not a period of fin de siècle twilight, but rather a time of turmoil in Russian thought, art and literature, during which the traditions of the past century were questioned, challenged and sometimes overthrown.

The cause of the upheaval in social and political thought was the rise of Marxism and the polemical attacks launched against it by N.K. Michajlovskij and the Populists. The debate was conducted not only on the economic plane, by writers like Voroncov ("V.V.") and Daniel'son ("N-on") on the Populist side and Struve, Tugan-Baranovskij and Lenin ("Tulin", "Ilin") on the Marxist side, but also on the philosophical plane: Michajlovskij defended his "subjective method" - by which the ideals and values of the individual were the basis of morality - against Plechanov (Bel'tov), who preached the primacy of objective economic laws over all human behaviour. To Marxism's materialism, determinism and advocacy of capitalism, the new Populism thus opposed a belief in human values, a faith in the special course of Russian socialism, and a hostility towards the industrial society that was emerging in Russia. The stability of the literary establishment was disrupted as each side sought its organ of expression; the Populists acquired and revitalised "Russkoe bogatstvo", while a series of Marxist journals appeared on the scene - "Samarskij vestnik" (1896), "Novoe slovo" (1897), "Načalo" (1897), "Žizn'" (1899-1901).

The late 'nineties have been described as the period of the "hegemony of Marxism"¹⁸. The Populists, whose doctrines seemed to be contradicted by the new economic realities, could not check the growth of the movement, and the Social Democrats gained strength from their successes among the working class. However, Russian Marxism was soon split in two by the influence of German "revisionism" and the changing/

attitudes of the "legal Marxists" (Struve and Baranovskij). By the turn of the century, "orthodox" Marxism had to compete for the support of the intelligentsia not only with "economic" Marxism, but also with a new revolutionary Populism (the SRs) and a reviving Liberalism.

Although this great ideological debate found its reflection on the literature of the time, it did not challenge those assumptions about literature and its "civic duty" which critics and historians took for granted. Marxists and Populists alike looked to literature for a criticism of society and an expression of some socio-political "message".

Ettore LoGatto has written:

La décline de la théorie 'populiste' à l'avantage d'autres courants politico-révolutionnaires, et en particulier du Marxisme, n'entraîna point, on l'a vu, l'élimination de l'idée dominante de la littérature russe dans la deuxième moitié du XIX siècle: servir d'instrument aux revendications sociales, et, de toute façon, reproduire les conditions de la vie et tous ses problèmes. 19

However, in the 'nineties, new currents in art and literature arose to question and reject these traditional views. Already in the 'eighties, the poets of "pure art" - Majkov, Fet and Polonskij - had turned away from the Nekrasov school of "civic poetry" to lyricism and aestheticism; they were followed by a young generation of poets who rejected the traditions of what one of them called "napravlenčeskij utilitarizm"²⁰.

Thinkers like Vladimir Solov'ev (Religioznye osnovy žizni, 1894) and later Rozanov and Berdjaev, challenged the philosophical materialism and positivism underlying entrenched literary attitudes. European influences - the ideas of Nietzsche, the writings of Rimbaud, Baudelaire and Wilde - stimulated the general reaction against the traditional views, and were denounced by the critics of the old school. In 1893, Dmitrij Merežkovskij's O priččinach upadka i o novych tečenijach sovremennoj russkoj literatury articulated the growing dissatisfaction/

with traditional criticism and its criterion of "graždanstvennost'", and welcomed the new tendencies in Russian literature -

мистическое содержание, символы и расширение художественной впечатлительности.²¹

The quest for eternal values and an art to express them unites the writers known variously as "Decadents", "Modernists" and "symbolists". Their first works aroused universal hostility, but the talents of poets like Bal'mont and Brjusov and critics like Merežkovskij and Volynskij gained them a place in the literary world. In St Petersburg, the journal "Severnyj vestnik" became the centre of a Symbolist group, and in Moscow Brjusov founded the publishing house "Skorpion" and the journal "Vesy" (1904). In 1898, Djagilev began the Modernist review "Mir iskusstva", and in 1903, Percov organized the philosophical journal "Novyj put'". By 1905, the Symbolists were an established part of the literary scene.

The ideological debates between Marxists and Populists, and between the various Marxist groups, and the artistic controversies between the new tendencies and the guardians of the literary tradition all made the 'nineties a time of ferment, and had their influence on the literature of the time.

The new literary currents were most strongly felt in poetry. The poems of Brjusov, Zinaida Gippius and other Symbolists won more and more admirers, and by the turn of the century, Symbolism was the vital force in Russian poetry. In the drama too, the new currents of the nineties made themselves felt. The plays of Ibsen, Hauptmann and Maeterlinck had their influence on public taste, and the foundation of the Moscow Arts Theatre in 1898 marked a renaissance in the performing arts. Evolving new methods and approaches, this company performed the/
plays

of Čechov, and, despite their "impressionism" and unconventionality, quickly established them as modern masterpieces.

In prose fiction, however, the tradition of the past-realism and social purpose - remained dominant. Tolstoj was still a great moral influence, but most of his creative energy went into his didactic pamphlets (e.g. Chozjain i rabotnik, 1895) and his only novel of these years, Voskresen'e (1899) was a disappointment. Čechov was the greatest new talent, and throughout the decade he produced a series of sombre povesti - Skučnaja istorija (1889), Mužiki (1897), Ionyč (1898); but his refusal to commit himself to any ideology or doctrine still led many critics to condemn his bezydejnost' and pessimism. Korolenko was closer to their views of the writer's social duty, but his works of the 'nineties were largely documentary studies of social evils (V golodnyj god, 1893). Among the younger generation, Maksim Gor'kij won great popularity with his romantic tales of social outcasts (Čelkaš, 1895), and Leonid Andreev shocked many with his sensational stories of crime and violence. But for the most part, the novelists and story-tellers of the 'nineties sought to depict and comment on the realities of the society around them; in these bytopisateli - writers like Boborykin, Ertel, Veresaev, Mamin-Sibirjak - the traditions of "critical realism" reasserted themselves.

The fiction of the time also reflected the developments in Russia's political life. In his novels (e.g. Vassa Železnova, 1904), Gor'kij emerged as the literary representative of Marxism. He became the leader of the "Sreda" group of young writers - Telešov, Skitalec, Kuprin, Bunin and others - many of whom shared his views. In 1900, he organized with them the publishing house "Znanie", and in the works of the "znan'evcy", critics of the old school came to see the triumph of realism and the "ideja graždanskogo dolga"²². At the same time, a new generation of Symbolists emerged, and more opposed to the civic and realist traditions - Vjačeslav Ivanov, Andrej Belyj (Zoloto v lazure, 1904) and Aleksandr/

Blok (Stichi o prekrasnoj dame, 1904). In the aftermath of the 1905 revolution, the fundamental differences between the two tendencies in literature and thought became more pronounced. In his Mat' (1907), Gor'kij reaffirmed his faith in revolution and the social purpose of literature, while Symbolism was confirmed in its mysticism by a religious revival which turned many members of the intelligentsia (e.g. Bulgakov and Berdjaev) against the nineteenth century traditions of atheism and materialism.

This is the background of Garin's literary life. Although he spent most of his time in the provinces, he was always in touch with the intellectual and literary life of the capitals, and his "idejnyj put'" was perhaps typical of that of many of his contemporaries. Attracted to Populism in the 'eighties by writers like A.N. Engel'gardt²³, he was disillusioned by his own attempt to put its theories into practice. Although he financed the purchase of "Russkoe bogatstvo", he was never a disciple of Michajlovskij, and his Neskol'ko let v derevne was no Populist tract. As he became acquainted with Marxism, and as his own observations convinced him that Russia's social progress depended on the development of her industry and technology, he was drawn into the growing group of Marxist sympathisers. Although he joined the Social Democratic Party towards the end of his life, it remains doubtful how far Garin accepted or even understood all its policies - Gor'kij records that he rejected determinism²⁴, Sanin felt that he was opposed to Marx's main teachings²⁵, and Onufriev argues that he had no conception of the theory of revolution²⁶.

Garin's literary outlook was determined by his temperament and by his personal contacts. Practical, energetic and direct, he had no/

affinity with the Symbolists, aesthetes. or mystics. Associated at the beginning of his career with Michajlovskij and the Populists, he remained distant from the coteries of the Symbolists. He befriended Gor'kij in the early 'nineties, and was later a frequent visitor at the meetings of the "Sreda" group. But he was not ignorant of Modernist trends; he was acquainted with the poetry of Bal'mont at least²⁷, his play Orchideja shows the influence of Cechov and Ibsen, and allegorical stories like Revekka and Filosof Dan illustrate his use of Symbolist techniques.

In most of his works, Garin is a convinced upholder of the nineteenth-century tradition, a believer in the writer's civic duty to depict the reality of the time and comment on its problems²⁸. Like many of the writers of his age, he is concerned above all with the role of the intelligent in contemporary society, and like many of them²⁹, he sought to record his view of the problem in the fictional biography of a representative hero. An astute observer of the Russian scene, he formed definite views on it, on the shape and direction of the country's future, and on the general problems of human life reflected in it; his view of literature convinced him it was his duty to make these views known in his works. In studying the rhetoric of his fiction, we seek to discover how he achieved his objective, how he communicated his views and concerns through his writings.

III

In the seventy years since his death, critical interest in Garin-Michajlovskij has centred on the ideological content and significance of his works. Early reviewers and critics usually judged his stories according to their attitude towards the contemporary issues they saw reflected in them¹, and since 1917, Soviet critics have concentrated on discovering from his works the political views of the author². Stories,/

plays and travel sketches have all been praised for their exposure of the tsarist social order and their faith in the future, and the four novels of the Kartashev cycle have been analysed by generations of critics anxious to elucidate their socio-political "message". In the 'nineties, Nikolaev protested that the tetralogy painted too black a picture of Russia's youth³, and he has since been echoed by critics like Volkev and Vorob'eva who have taken Garin to task for his failure to portray positive revolutionary types⁴. The question of Garin's Marxism has been a dominant theme in the most recent criticism, and the principle argument advanced by Judina in her definitive study⁵ is that, despite the reservations voiced by earlier writers, Garin can indeed be considered a Marxist.

Only a few of Garin's critics have been at all concerned with his methods as a writer as well as with the ideas expressed in his works - L.V. Krasnova has made a valuable study of certain features of his style and language⁶ - and the emphasis has been almost exclusively on the "content" rather than the "form" of his works. Garin himself was no literary theoretician, and critics like Elpatievskij and Čukovskij⁷ have stressed the instinctive, intuitive nature of his art, suggesting that any speculation on the technical difficulties of writing was foreign to him:

ОН ПИСАЛ, КАК ПОЕТ ПТИЦА, КАК ПАХНЕТ
ЦВЕТОК.⁸

The study of Garin's works has suffered from the "ideological" bias of his critics in two ways; it has too often been reduced to a search for the expression of those views the critic is concerned to applaud or condemn, and in most cases it has tended to neglect Garin's qualities - and failings - as a craftsman.

It is paradoxical that the critics who have sought to infer his

ideas from his works have so consistently failed to ask how the author has given expression to these ideas in his stories⁹.

However, the question of how a fiction-writer might convey his beliefs to his readers did not evade Garin himself. In Studenty, he has Kornev explain to Kartašev his views on the writer's duty:

Ведь это страшно подумать, чем должен быть писатель...если он не хочет быть, конечно, бумагомарателем. Как мне представляется писатель-беллетрист...это человек, который, так сказать, разобрался уже в сумбуре жизни...осмыслил себе все и стал выше толпы ..Этой толпе он осмысливает ее собственные действия в художественных образах..Он говорит, Вот вы кто, и вот почему...(II, 132).

Some ten years later, speaking in his own name and making an open declaration of his personal political views, he returned to the question:

Моя специальность - беллетристика. Как известно, в этой художественной области, искусство в том, чтобы говорить образами, и всякое "от себя" является только ослаблением картины...
(K sovremennym sobytijam, V, 671)

On the one hand, Garin believes that the writer has a responsibility to make known to his readers his view of the truth about their life, to express his own views, not just on ideologies, but on men and their morals in general, On the other hand, he knows it is the condition of literature that these views be expressed obliquely, in "images", through the work itself, without that direct communication which would weaken the picture of reality presented in it. The publicist may speak ot sebja, but the belletrist can speak only in images; if he addresses the reader too directly, the artistic effect of his work is impaired.

These two quotations lead us to one of the fundamental problems of the art of fiction, and show us that Garin was aware of it: how to/

communicate a meaning and a point of view through a fictional world. The problem for the writer who wishes to set his opinions and beliefs before the reader - and that is what all writers seek, consciously or unconsciously, to do - is to find a set of "images" that will embody and convey these opinions, engage the reader's interest and lead him to perceive and accept the meaning thus expressed in the work. The aim of this study is to examine Garin's solutions to this problem, to discover how he communicates with his reader through his work; such an examination will not only give us an insight into his techniques as a writer, but also illumine one of the general problems of the craft of fiction.

To define the area of our study, we turn to the traditional term "rhetoric". For Aristotle, this was "the faculty of discovering in the particular case what are the available means of persuasion"¹⁰, and it is in this general sense that the term can be of use in literary criticism. Whatever its secondary meanings - oratory, ornate language or empty bombast - "rhetoric" is "the art of using language to persuade or influence others"¹¹, and imaginative literature falls well within its scope¹². A work of fiction is something which has been composed to convey the author's particular vision of life in such a way that it will influence the reader's vision; its aim is persuasion in the widest sense.- "persuasion to attitude", in the words of Kenneth Burke¹³ to persuade the reader of the values embodied in it.

The rhetoric of the fiction-writer is the manner in which he organises his fiction to persuade his readers; the "means of persuasion" available to him include the whole range of techniques by which he elicits and manipulates the reader's responses - plot, characters, setting, narration, language, style. Every element in the work is an aspect of the author's rhetoric, since it produces an effect on the reader and/

shapes his attitude to the work. As Wayne C. Booth has shown, "the art of communicating with readers - the rhetorical resources available to the writer of epic, novel or short story as he tries, consciously or unconsciously, to impose his fictional world upon the reader the author's means of controlling the reader"¹⁴ are essential parts of any work of fiction.

Rhetoric is concerned primarily, not with the author's intention or the reader's response, but rather with the complete act of literary communication, the intention as it is embodied to influence the response, the "idea" as it is expressed in the artistic image. The student of rhetoric must study the work itself, and seek to discover all the techniques by which the author communicates his truth and convinces the reader to accept it.

We have approached Garin's fiction, therefore, as an "artistically structured instrument for communication"¹⁵; by a close study of the devices and effects he employs in his narrative works (his plays, in which other means of persuasion are at work, must remain outside our scope), we have sought to understand and analyse his "rhetoric" - "primarily the architecture of communication, its structure and ordonnance"¹⁶ - and to show in their operation the means by which he has worked to win our "sympathetic agreement"¹⁷ for the judgement of experience he has embodied. It has been our aim, not only to consider his methods as artist and craftsman, but also to illumine the intentions, beliefs and judgements he sought to express, and thus to give a truer picture of his concerns and achievements as a writer than emerges from the accounts of many of the "ideological" critics.

In our examination of Garin's shorter narrative works in the first part of the thesis, we have tried to show how the various elements of the stories function as the means of persuasion by which the author/

controls his reader. Chapters on the selection and arrangement of events, the narrator, the special devices of description, language and style, and the means by which the author communicates his general judgments and specific publicistic aims reveal the diversity of his rhetorical devices, and a concluding chapter assesses these means of persuasion, and the kinds of "communion" the author achieves through them. In the second part, we have been concerned with the rhetoric of the tetralogy, and have examined the various parts of the fiction as vehicles for the author's voice, contributing to the expression of the central purpose of the work. The first chapter considers the various intentions and concerns informing the work, and the second how the fictional events have been structured to show forth its significance. Succeeding chapters discuss the role of the hero, the narrator, the secondary characters and the devices of image, symbol and repetition in disclosing the author's purpose to the reader, while a final chapter surveys these devices as a whole to discover the meaning that emerges from the entire work, the author's purpose; it also evaluates the success of Garin's rhetoric in giving expression to this purpose. The introduction is an attempt to set Garin's works in the context of his life and of the history of his time; and the Conclusion summarises the result of our investigations, and offers a general, and, it is hoped, balanced view of Garin's skill as a rhetorician and success as a writer.

NOTES

I BIOGRAPHY

1. the most thorough account of Garin's life is to be found in Judina, N.G.Garin-Michajlovskij; žizn' i literaturno-obščestvennaja dejatel'nost' (1969; hereafter cited as Judina, Žizn'). Other important sources are Bykov's Kritiko-biografičeskij očerok (1916), Michajlovskaja's memoir of her husband (published by Judina in her N.G. Garin-Michajlovskij v vospominanijach sovremennikov) and the three published collections of Garin's letters (see Bibliography).
2. there were eventually seven children. General Michajlovskij died

while his eldest son was still at school.

3. Bjaljy(Istorija ruskoj literatury, vol. 10, p. 514) suggests that Garin started university in 1869, while Mironov(Poet neterpelivogo sozdanija) suggests 1870. There is no reason, however, to doubt Judina.
4. Judina makes no reference to this episode in Michajlovskij's life-which suggests a close parallel with the experiences of Kartašev as outlined in the first versions of Studenty. It seems reasonable to accept the account of Bykov, apparently a personal friend of the author.
5. these accounts were to become, respectively, Neskol'ko let v derevne and Variant (which his wife salvaged from the waste-paper basket - Michajlovskaja, op.cit., p. 59)
6. Konstantin Michajlovič Stanjukovič (1843-1903) had already made a name for himself with his sea stories, which appeared from the mid-eighties. He was active in organizing Populist publishing ventures, and had been exiled for his involvement in the journal "Delo".
7. Nikolaj Konstantinovič Michajlovskij(1842-1904), philosopher, critic and leader of the Populist intelligentsia.
8. it was derived from "Garja", the pet name of Michajlovskij's third son, Georgij.
9. Aleksandr Ivanovič Ivančin-Pisarev(1846-1916), a Populist journalist and publisher, recently returned from exile for his activities in the Narodnaja volja movement of the '70's. At this time he was editor of the "Volžskij vestnik", and from 1892 until 1912 was managing editor of "Russkoe bogatstvo".
10. already in debt, Michajlovskij took out a second mortgage on Gundurovka. Accounts of the purchase of "Russkoe bogatstvo" are to be found in Percov, Literaturnye vospominanija and in Grečnev's foreward to Garin's letters to Michajlovskij and Ivančin(Literaturnyj arhiv, 5, 9-11). These letters reflect Garin's changing attitude to the journal.
11. cf. J.N. Westwood, History of Russian Railways, p.111: Mikhailovskii, the builder of the Samaro-Zlatoust line and designer of the Alexander Bridge across the Volga, was chosen as chief construction engineer of this line, which was started in 1892 and provisionally opened in 1895. In the course of his duties, Michajlovskij was responsible for the founding of a new town, Novonikolaevsk, now Novosibirsk.
12. for a list of these articles, see Appendix I, iv
13. the history of "Samarskij vestnik" is given in Sanin, Samarskij vestnik v rukach marksistov (1934). Garin published several stories in the "Vestnik" between 1895 and 1897, including Karandašom s natury. In 1897, Garin aided the Marxists in their purchase of the StPetersburg journal "Novoe slovo".
14. on October 16, 1894, for example, he wrote to Ivančin on the subject of Struve's Kitičeskie zametki k voprosu ob ekonomičeskom razvitii Rossii(1894):

"не пройдет и нескольких лет, как теория экономическая займет в России - в сознании - настолько доминирующее положение, что о разных "нутряках", "субъективистах", народниках-самобытниках и народниках-западниках и речи не будет." Literaturnyj arhiv, 5, p. 30.
15. on September 26, 1894, we find him protesting to Ivančin about the naivete of Karyšev's article Letnie vpečatlenija ("RB", 1894, 8), which lamented the growth of Russian capitalism. Literat-

- urnyj archiv, 5, 26-7.
16. see Literaturnyj archiv, 5, pp. 42-7. Orchideja was first performed in St Petersburg in December 1897.
 17. cf. Skitalec, Vospominanija; p. 409. It is perhaps understandable that Michajlovskaja's memoir makes no mention of Sadovskaja. Michajlovskij had seven children by his wife - Nadežda, Nikolaj, Sergej, Georgij, Artemij, Aglaida and Olga - three by Sadovskaja (who also had a daughter of her own), and in addition a number of adopted children. His son Georgij (1890-1946) lived in Germany and Czechoslovakia for a number of years, and was the author of Poterjannaja i vozvraščennaja rodina : roman iz žizni ruskoj emigracii (Riga, 1931).
 18. the most thorough account of the expedition is Zajčikov's foreword to Iz dnevnikov krugosvetnogo putešestvija (1952).
 19. the demonstration in Kazan Cathedral Square on March 4, 1901 had ended in the arrest of many leading intellectuals. There were many expressions of public protest, including the petition signed by Garin and other writers.
 20. Dvorec Dima was published in "Žizn'", 1900, No 1, Derevenskaja drama in the Znanie sbornik for 1903.
 21. during his brief stay in Yalta, he had become a friend of Čechov.
 22. according to Gor'kij (O Garine, p. 319) he donated 15 or 20 thousand roubles to the Marxists in 1905, and according to his daughter (Judina, Žizn' p. 204) he sent a further 25,000 from Manchuria. It seems likely that the money was Sadovskaja's, who had come east with him. His wife (who had initiated divorce proceedings, apparently at his suggestion - see Pis'ma s Dal'nego vostoka, p. 159) recalls that he also distributed Bolshevik propaganda among the troops (op.cit., p. 71)
 23. Pis'ma s Dal'nego vostoka, p. 157. In the local paper, "Novyj kraj", on January 14, 1906, he published K sovremennym sobytijam, an open letter setting forth his political beliefs.
 24. on his death, his wife had to turn to the Literary Fund for financial assistance.
 25. Skitalec, op.cit. p. 411. Among Garin's unrealized literary plans are two projected works described by Gor'kij (op. cit., p. 315), the novel Zajac and of course Inženery, which was published by Gor'kij with his own Mat' in 1907.
 26. Gor'kij, op. cit. pp 1-11.

II THE BACKGROUND

1. Billington, Mikhailovskij and Russian Populism, pp 79-81
2. Mavor, Economic History of Russia, p. 108
3. the schism is described by Manja Kartaseva at the end of Inženery.
4. Seton-Watson, Decline of Imperial Russia, p. 73
5. Williams, Russia of the Russians, pp. 60-1
6. the size of the nadel varied from region to region, but it was usually smaller where the farming-land was good (i.e., profitable for the larger landowners); in the north of the Black Earth zone, for example, the average size was 2.4 hectares (Kovalevsky, La Russie à la fin du XIX siècle, p. 121). A contemporary statistician estimated that an average peasant family required 5 hectares of good land (Janson, quoted in Gershenkron, Agrarian Policies and Industrialization, p. 742).
7. Robinson, Rural Russia under the Old Regime, p. 94

8. Ibid, p. 94
9. quoted by I.F. Gindin, in *Voprosy istorii*, 1959, 5, p.67
10. from R1,334,499m in 1887 to R2, 839,144m in 1897; Kovalevsky, op. cit. p. 291
11. there were 30. 298 km of track in 1891 and 49, 091 km in 1899 - Kovalevsky, p. 854.
12. Ibid, p. 858
13. Von Laue, Vitte and Industrialization, p. 171
14. Kochan, Russia in Revolution, p. vii
15. Trotsky, Russian Revolution, vol.I, App. I, p. 474
16. Kogan, in Ovsjaniko-Kulikovskij, Istorija ruskoj literatury, vol. 5, p. 61
17. e.g., Kogan and Nikolaj Engel'gardt, who wrote in his Istorija ruskoj literatury (vol. II, p. 470):
"какое-то всемирное утомление и воли и мысли замечается к концу века".
18. Wildman, The Russian Intelligentsia of the '90's, Amer. S&EE Review, XIX, 1960, p. 179
19. LoGatto, La litterature russe, p. 594
20. Percov, op. cit. p. 91
21. Merežkovskij, O priččinach upadka..., p. 250
22. Kogan, op. cit. p.100
23. A.N. Engel'gardt's Pis'ma iz derevni were published in "Otečestvennye zapiski" between 1872 and 1882.
24. Gor'kij, op. cit. p. 317
25. Sanin, op. cit. p. 61
26. Onufriev, N.G. Garin-Michajlovskij, Uč. zap. Tambov. ped. in-ta, 1941, 1, p. 123
27. Bal'mont's poem Svečka gorit i merket... was used as the epigram in the 2nd edition of Studenty, 1898.
28. see the words of Kornev quoted below.
29. cf, Ertel (Kar'era Strukova), Timkovskij (Sergej Šumov), Amfiteatrov (Vosmidesjatniki, Devjatidesjatniki)

III

1. see, for example, the reviews by Skabicevskij ("Novosti i birževaja gazeta", 1892, No.193, p.2) and Nikolaev (in his book Voprosy žizni v sovremennoj literature, 1902), and the anonymous review published in "Russkaja mysl'", 1897, No 3, 143-6.
2. in particular, the works by Onufriev, Zajčikov, Bjaljy, Bykov and Judina; see Bibliography
3. Nikolaev, op.cit. p. 139
4. Volkov, Očerki ruskoj literatury..., p. 361; Vorob'eva, 'Zaviduju ljudjam buduščego', "Literaturnaja gazeta", 1952, 22, p. 2. cf also Bol'shaja Sovetskaja Enciklopedija, 1952, vol. X, p.231.
5. Judina, Žizn', chapter IX
6. L.V. Krasnova, Realističeskoe masterstvo stilja i jazyka N.G. Garina-Michajlovskogo, "Literaturovedenie" L'vov. un-ta, 1958, II, pp. 175-97
7. S.N. Elpatievskij, N.G.Garin-Michajlovskij, "RB", 1906, 12, 170-3; Kornej Čukovskij, Putevoditel' k sčastju, "Niva", 1915, 45, 870-3, 48; 884-8 (also Poezija chozjajstva, "Molodaja gvardija", 1938, 9, 169-81.
8. Elpatievskij, op. cit.p. 171
9. this is not to suggest that they have not suggested various answers to the question in their studies of Garin's works.

10. The Rhetoric of Aristotle, trans. Cooper, p. 7
 11. Oxford English Dictionary
 12. among the writers who have applied rhetoric to literary criticism are Booth, Burke, Clark, Corbett and Winterowd; see Bibliography, IV
 13. Burke, Rhetoric of Motives, p. 50
 14. Booth, The Rhetoric of Fiction, preface
 15. Corbett, Rhetorical Analyses of Literary Works, p. xxii
 16. Clark, "A Defence of Rhetoric, or Plato, Pascal and Persuasion", in his Studies in Literary Modes, p. 79
 17. Winterowd, Rhetoric: a Synthesis, p.3
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PART I

THE SHORTER NARRATIVE WORKS:

THE MEANS OF PERSUASION.

CHAPTER I

THE BASIS OF RHETORIC: SELECTION AND ARRANGEMENT

The aim of the writer of fiction, in the most general terms, is "to embody certain truths of human life in a series of imagined facts"¹. The "rhetoric of fiction" is the whole range of means by which the author, in selecting, arranging and presenting his "facts" communicates to the reader the "truths" he has perceived, and seeks to convince him of them; it is the author's effort first to interest and then to influence his reader.

Rhetoric begins when the author conceives of his "Idea", his truths, as something to be communicated to others, and at its basis is his search for a "series of imagined facts" that will engage and sustain the reader's interest, and at the same time convey to him these truths. The first task of the writer is thus to find his "facts" and arrange them into a series suitable for his purpose; as one scholar has observed, "the most elementary function of rhetoric is, not to persuade, but to select and arrange"². Our first task as students of rhetoric is to examine how the author has selected and arranged the facts of his narrative.

For Garin as for all writers, the source of his "imagined facts" is his own experience of life, and the range of facts encompassed in his works reflects the scope of this experience. Kuprin remarked:

ЭТОТ ЧЕЛОВЕК ПРОВЕЛ ЯРКУЮ, ПЕСТРУЮ,
ОГРОМНУЮ ЖИЗНЬ³,

and the breadth and diversity of Garin's experience as engineer, landowner and traveller must surely impress all who study his life. He himself recognised the value of his various ventures and expeditions as a literary source, writing to his wife from Kazan in 1892:

Какой богатый материал накапливается у меня...
Предпринимая эту свою поездку по земле
русской...я задумываю в каком-нибудь легком
стиле, без всяких претензий, описать со
временем новое похождение Чичикова.⁴

In describing what he calls Garin's "grandioznaja revizija" of the Russia of his day, Kornej Čukovskij⁵ divides his works into three main groups:

1. записки инженера
2. записки хозяина
3. записки о семье и воспитании.

A brief classification of some of the more important shorter works into these general groups will clarify for us the range and nature of Garin's interests and concerns as a writer.

As "zapiski inženera" we may group together those stories that draw on the author's experience as a railwayman - not only Variant and Dela, concerned respectively with problems of surveying and the difficulties of lobbying for official approval, but also Na praktike, which recounts the experiences of a student engineer working as a fireman, and a whole range of works like Na chodu, Karandašom s natury, Na nočleže and Moi skitanija which record the observations of a railway engineer working in various regions of Russia. The "zapiski chozjaina" include not only Neskol'ko let v derevne and V sutoloke provincial'noj žizni, which are quite literally the notes of a gentleman farmer, but also all those works which chronicle various aspects of country life from the point of view of/

an involved observer - Pod večer and V usad'be pomeščicy Jaryševoj, which depict the economic difficulties of the landowners, Derevenskie panoramy, which portrays the poverty of the peasants, and Volk, which exposes the evils of the commune. As "zapiski o sem'e i vospitanii" we might regard those stories based on the experiences of the author as husband and father and illustrating his interest in the life of children. To this group we might assign Radosti žizni, describing a blissful marriage, and Pravda, describing a wretched one; Istorija odnoj školy and Koroten'kaja žizn', describing two very different schools and their very different pupils; Ispoved' otca, which argues against the corporal punishment of children, and Dvorec Dima, which shows the misery of the illegitimate child. To extend the scope of the "grandioznaja revizija" even further, Po Koree, Man'čžurii i Ljadunskomu poluostrovu and Dnevnik vo vremja vojny explore an abundance of new material about the customs of Korea and the fortunes of the Russian army in the Japanese war.

Like every writer, therefore, Garin draws his material from his own experience of life, and sets down in his works the "facts" observed by him in the world around him. What distinguishes many of his works from much narrative fiction is not only the diversity of the material, but the specific nature of the narrative facts, their close relation to the known facts of the author's life, and the frequency with which they are presented as fact. Through his use of the first-person narrative form, the author seems in many works to insist that the experiences recounted are his own, that the "facts" of his story are real facts. An earlier student of Garin's works, F.D. Batjuškov, wrote:

Литература была для него не целью в себе,
а средством сообщить свой жизненный опыт.⁶

The "factual" nature of many of Garin's writings seems to support such a view, and lead to the assumption that we are dealing, not with a writer of fiction, but with an autobiographer. Many critics have made the assumption⁷, and several writers have turned to the stories as a source for the writer's biography⁸. The question of the "autobiographicality" of Garin's stories is clearly relevant to our study of his rhetoric and our appreciation of his aims and methods; an examination of the relationship between fact and fiction in his writings will reveal whether they are merely documentary records of his experiences, or whether they are works of literature, selected, arranged and constructed to have an effect on the reader.

We may regard as "factual" only those works whose basis in fact is attested by external evidence in letters, memoirs or other sources affording direct access to the facts of the case. Many such works are autobiographical, in that they relate real events from the author's life in the traditional autobiographic form of the first-person narrative. Such, for example, are the four "diaries" - Neskol'ko let v derevne, V sutoloke provincial'noj žizni, Po Koree... and Dnevnik vo vremja vojny - whose accuracy as accounts of different periods in Garin's life is well substantiated. We know from the reminiscences of his wife⁹, for example, how closely Neskol'ko let corresponds to the author's actual experiences as a landowner in Samara from 1883 until 1886; his endeavours to improve the yield of the land and the condition of the peasantry finally fail in the face of opposition from a few wealthy peasants (led in fact as in the account by Čičkov) who instigate a series of fires that force the landowner to retire defeated. Similarly, the reminiscences of Gor'kij and Vencel'¹⁰ speak of Garin's activities as landowner and engineer in Samara from 1886 to 1896, and thus confirm as fact the incidents described in V sutoloke;

in particular, Vencel' recalls the controversial innovations introduced by Garin as chief engineer of the Samara-Krotovsk line, including the "court of honour" described in the diary. From the memoirs of Michajlovskaja, Bykov and Gor'kij, and from the official report of the expedition¹¹, we know that Garin did in fact make the journey described in Po Koree... in 1898; and the letters to his wife from Mukden and other Manchurian towns in 1904¹² prove that he was in the theatre of war during the period covered by the Dnevnik. Furthermore, in the case of the travel notes and the war-diary, their factuality is their raison d'être: the impressions of a traveller in a strange land and the despatches of a correspondent at the Front are interesting because they are factual accounts of actual happenings. On occasion, the narrator himself will vouch for the factuality of his account:

Основная задача моего труда - добросовестное, без всяких предвзятых соображений, буквальное воспроизведение бывшего,

writes the narrator of Neskol'ko let (III,7), while the war-diarist declares at the outset his determination to be completely truthful (Marks VI,3). Tumanjan has observed that the diary form enabled Garin to extend the range of his observation,¹³ and it is true that the "autobiographer" in these works is in general more interested in expressing his views on the realities around him than in analysing the events of his inner life, the traditional concern of autobiography proper. The same is true of the shorter autobiographical works we might term "zapiski", in which the narrator, always a traveller and usually an engineer, records his opinions on the various social phenomena encountered in his travels. We know that Karandašom s natyry contains Garin's impressions of Siberian life, gathered during/

1891; that Na chodu relates to his period as surveyor for the Kazan-Malmyž railway in 1891, that Kartinki Volyni was occasioned by a surveying expedition to Volynia in 1894, and Na nočlege and Moi skitanija by similar sojourns in Jaroslav and Kostroma in 1895.

Non-autobiographical factual stories are those with a verifiable basis in fact which are not presented as autobiographies. Some of them are based on specific incidents from the author's life, like Variant, Dela and Dva mgnovenija. Variant tells of an engineer, Kol'cov, who fights official red tape because he believes his new plan for a railway line is in the national interest and wishes to see it accepted. Michajlovskaja recalls how the story was written after her husband's long campaign to have his plans for the Ufa-Zlatoust railway accepted in 1886¹⁴. Similar in many ways, Dela is based on the author's lengthy efforts to win Ministry approval for a narrow-gauge railway begun in Samara in 1894; corroborative evidence is provided in V sutoloke provincial'noj žizni, which tells the same story in substantially the same words (VI, 473-481, Chap. XXVI). Again according to Michajlovskaja's memoirs, Dva mgnovenija describes adventures that actually befell Garin near Batum in 1880; on the first occasion he was almost drowned in a sudden sea squall, and on the second, a few days later, he jumped into the sea at the same place to rescue some Turks from a similar predicament¹⁵.

Other factual stories are based on characters the author met. The model for the old Jew in Staryj evrej was, as Michajlovskaja recalls¹⁶, M. Ju. Platkov, whom Garin met in 1882, and who suffered the fate described in the story. The latter part of Pod večer describes the death of the peasant Fedor Elesin, and bears a strong resemblance to Garin's account in a letter to his wife (in 1891) of the death of the Gundurovka peasant Fedor Elesin¹⁷. The factual/

basis of Ne ot mira sego is suggested by the dedication of the story to Ja. L. Liberman; Liberman, an idealistic young writer who seeks the advice of a distinguished man of letters (Garin himself, we infer), is the hero of the story. Liberman is again mentioned in Žizn' i smert', in part a eulogy of Dr Kolpin, the local doctor who (according to V sutoloke) treated the author for cholera in 1892.

Some non-autobiographical factual stories can be traced to characters and incidents described to the author by some third party. Genij, which tells of a poor Jew who discovers differential equations, only to find they were discovered two centuries before, is, according to the author's own note, based on a true occurrence

сообщенный автору М.Ю. Гольдштейном.
Фамилия еврея - Пастернак. Автор сам помнит этого еврея. Подлинная рукопись еврея у кого-то в Одессе. (IV, 561)

In the final pages of V sutoloke, the examining magistrate Abramson tells of two peasant women who murdered their husbands to marry their lovers; the incident forms the plot of Derevenskaja drama. Jakov Tejtel', a friend of Garin's and the prototype of Abramson, confirms in his memoirs that this was an actual case investigated in 1896¹⁸. Dopotojnoe čudovišće is perhaps an analogous case: here the author recounts a tale about a sea monster told him by an old sailor who believes he witnessed the events described.

No doubt many more of Garin's stories are directly based on facts from his own life or facts reported to him by others; but where there is no evidence, we may point only to the likelihood of some factual source. Evrejskij pogrom describes a boy's experience of anti-Semitic riots in Odessa, and may refer to an episode from Garin's own childhood in that city; Veselye ljudi, describing the carefree idleness of two student friends, may depict his own university days;/

Na praktike, an engineer's reminiscences of his apprenticeship as a stoker, may as Judina suggests refer to Garin's experiences in Bessarabia in 1876¹⁹; Iz moege dnevnika, in which a man describes a visit to an old friend in the Crimea, may be based on a visit Garin made in 1894²⁰. Other stories may describe people actually known to the author: Nemal'cev, the old soldier who looks back on his hard life, may have been a real person; Val'nek-Val'novskij may have a prototype among the casual labourers encountered by the author in his work, and Mamed, a dubious Tatar merchant, may indeed have been an actual resident of Harbin during the Japanese war. But such conjecture may continue indefinitely; we can only speculate, for example, about the relationship between the peasants of Gundurovka and the peasants of Derevenskie panoramy.

Similar speculation is invited by a small group of stories that seem to have their origin in the more intimate side of the writer's biography. It seems more than probable that Radosti žizni, which was published (on September 3, 1895) shortly after Garin's sixteenth wedding anniversary (August 22), and in which a husband and wife look back on the eve of their anniversary over sixteen years of happy and fulfilling marriage, is autobiographical in content. Kartinka, which describes little Garja's irrespressible behaviour in church, may be a portrait of Garin's third son; Veronika, a poetic evocation of a woman's mood just before she gives birth to a daughter is likely to have some connection with the birth of a daughter - also called Veronika - to Vera Sadovskaja in 1897²¹; Ispoved' otca, which so moved its first audience in Samara in 1896, must surely relate to the early death of the author's first son Nikolaj²². But here too, the pursuit of factual parallels may be continued indefinitely - to Dvorec Dima, for example, where the plight of the hero reminds us that Garin himself/

was the father of four illegitimate children, or to Adočka, whose heroine bears the name of one of the writer's daughters. There is no clear line between such uncertain "facts" and fiction, between what the author has invented and what he has taken from his own experience.

Similarly, it is no easy matter to identify stories which have no basis in fact, which are purely fictional. A few works are fantasies or fables which can have no factual source - Kuročka Kud, the tale of a farmyard hen who leaves home and marries a waterfowl, for example, or the other Skazki dlja detej. Chudožnik, in which an artist creates the statue of a beautiful woman but destroys it in his passion when the gods give it life, and Novye zvuki, in which a prince finds new tunes for his violin only by discovering the sufferings of the people, are both so evidently allegorical that we look for no grounding in fact. Filosof Dan, which describes the crimes of an evil circus-owner, recalls the wildly improbable plots of cheap fiction rather than actual events. But most of the fictional stories conform to the patterns of realistic fiction in presenting events that might have happened, and which may have happened in the author's experience. One story tells of a father who founded a school and made it a memorial to his dead son (Koroten'kaja žizn'), another of a society lady whose life-long attempt to thwart a rival is defeated when the latter attends her funeral (Ona pobeditel'nica!), another of a wealthy grandmother who seeks to save the family business by urging her grandson's wife to turn elsewhere when her husband fails to produce an heir (Babuška): all of these situations could have been observed by Garin. Several stories have in common the theme of unhappy love: Revekka, Kogda-to, Klotil'da, Staryj cholostjak might all have some basis in facts known to the author, or even in the facts of his own experience²³.

Fact, autobiography and fiction are thus inextricably bound together in many of Garin's stories, and any attempt to separate them must be artificial and schematic. The number of works with a demonstrable basis in the facts of the author's life is perhaps unusually high, but the term "autobiographical" should be used with care. Judina has written:

...большинство произведений Гарина...
отражают богатый жизненный опыт писателя
- в этом смысле можно говорить об их
автобиографизме.²⁴

We must not assume that works based on facts of the writer's biography and presented in autobiographical form are indeed autobiographies or even "factual" records, or that "fictional" stories have no relation to the author's own experiences. We may attempt a broad distinction between "factual" and non-factual stories:

- FACTUAL STORIES - a. "autobiographic facts"
- i. autobiographical in form - diaries - "zapiski"
 - ii. non-autobiographical in form
- b. based on real people
 - c. non-autobiographic facts

NON-FACTUAL STORIES

- a. basis in fact probable
- b. basis in fact possible
- c. "pure" fiction - tales and fables.

Such an attempt, however, only demonstrates how difficult it is to maintain the distinction satisfactorily. Because our knowledge is limited, we must include as non-factual works many stories which might be based on fact (groups II a.) and b.). Amongst the factual stories we must distinguish between those based on autobiographical/

facts (I a.), those based on people known to the author (I b.) and those based on what others have told him (I c.); and among the stories of autobiographic origin we must separate those that are presented as autobiography (I a. i.) from those which are not (I a. ii.). When we remember that in some non-factual stories fiction is presented as fact in the form of autobiography (e.g. Klotil'da, Kogda-to), the boundaries become even more difficult to draw.

Thus, while it may be true to say, as Garin did, that:

ВСЕ ВЗЯТО ПРЯМО ИЗ ЖИЗНИ,²⁵

in the sense that his observation and experience of life lies at the root of all his writing, and while we may discover factual sources for a significant proportion of his works, it is impossible to maintain any absolute distinction between fact and fiction in these stories, or to assert that Garin is a "factual" or an "autobiographic" writer. His works for the most part must be regarded as syntheses of reality and invention, each one representing a selection from and arrangement of his experience of life.

Even where his material is factual and his concern is with actualities, as in the "diaries" and "zapiski", Garin's aim is never simply to give us the facts of this or that case, or let the facts speak for themselves. Rather, he seeks to incorporate the facts into his rhetoric, to present them so that they will lead the reader to conclusions about the truths he is concerned to convey. H.G. Leggett has written: "Not experience itself, but the author's judgement of his experience, is the essential material of fiction; not what he observes, but his intuitions and speculations concerning it²⁶". The very act of narration implies some process of screening, sifting and selecting; the author chooses to write about some facts rather than others because for him they/

have some special significance, some special contribution to make towards the delineation of his thought, Against Garin's claim, made in a letter to Ivančín-Pisarev, that (in Burlaki):

Я добросовестно передал зеркало нашей интеллигентной жизни среди землевладельцев²⁷

we may set the observation made by the contemporary critic Ne vedomskij in his review of the "Znanie" volume in which Derevenskaja drama was published:

[Художество] не пассивно отражает действительность: сравнение с зеркалом может быть только метафорой; литература всегда подводит итоги жизни, располагает явления жизни в известной умышленной, вернее чувствованной системе.²⁸

The author's "imagined facts", in other words, the facts of his narrative, can only be a selection from the facts of his experience, made consciously or unconsciously according to his purpose. "Factuality" can be only a relative term.

The diversity of "factual" material in Garin's writings perhaps obscures the process of selection that is continually at work. For all the ground he covers, Garin does not write about everything, but only about what he is willing and able to write about. Čukovskij's three general subject-headings indicate not only a broadness of interest, but also a limitation of interest; Garin writes about railways, farming, family life, peasant life, life among the Jews (e.g. Icka i Davydká) or the Tatars (Burlaki), but these are also whole areas of life he leaves unexamined - for example, the life of the clergy as it is chronicled by Leskov, or the life of the petty činovniki who figure in many of Čechov's early stories, or of Boboykin's Moscow merchants or Mel'nikov's Old Believers. Po Koree... gives us much interesting information/

about Korea and the life of its people, but it is in no sense a comprehensive study of that country; comparisons with contemporary accounts (e.g. that of the missionary Gale²⁹) show that many aspects of the Korean scene - the life of the people of the south, for example, or the circles of government in Seoul- find no reflection in Garin's works. His range is wide, but it is also limited, and his facts are always selective.

Even factual "autobiographic" works do not give us all the facts or leave us with the facts alone. The narrator of Neskol'ko let, for example, tells us briefly why he resigned his engineering post:

...бросил службу за полную неспособность сидеть между двумя стульями: с одной стороны, интересы государственные, с другой - личные хозяйские. (III, 18)

This is a drastic summary of what actually happened; we are told nothing about the details of the resignation, or about the ensuing months spent on Michajlovskaja's estate. Similarly, V sutoloke provincial'noj žizni purports to be a record of the author's life between 1886 and 1896, but it passes the first five years of this period over in a single sentence (IV,334) and makes no mention of the publication of Detstvo Temy in 1892 (the work is referred to later in the text - IV,422) or of Garin's publishing ventures. Dnevnik vo vremja vojny gives no account of the author's private life - the financial worries reported in his letters home³⁰, - nor is it a blow-by-blow account of the war. It is rather a record of men, conversations and eye-witness accounts ending in October 1904 after the Battle of Liaoyang, a full year before the war came to its close. Had the author intended to give a full factual record of military movements and engagements, it is likely that/

the censorship would have hampered him; but his intention was in fact very different:

В каждом из нас, как в каплях все того же океана, отразится переживаемое этим океаном. В свою очередь, передать это читателю, дать и ему почувствовать то, что переживаешь - цель этого дневника. (Marks VI,3)

The writer seeks to give his impressions, to give the feel of things; selectivity and subjectivity are implicit in such a purpose, since the author will select only the facts that have impressed him and convey only his impression of them. In the travel sketches also, the writer dwells only on facts that have caught his imagination, and tries to reproduce this imaginative impact for the reader. At one point, he feels it necessary to apologize for the preponderance of subjective reflection over objective reportage:

Воображаю, с каким раздражением и нетерпением какой-нибудь терпеливый географ будет читать мой дневник, в массе хлама выживая нужны для него сведения. (V,237)

In Vokrug sveta, the subjective element becomes dominant, and the traveller describes Paris not by sketching the sights of the city, but by recalling the depressing effect on his own spirits of Parisian life under the Third Republic. And so, in these works the author's imagination has selected from the observed facts what it wishes to record and rejected what seems irrelevant. The writer does not transcribe facts, but selects and arranges and re-creates them imaginatively, and this is true of all the works with some basis in fact; "factuality" is a rhetorical device, not an end in itself.

As V.A. Borisova has written:

Далеко не всякий факт, попадающий в поле зрения Гарина находил отражение в его произведениях, далеко не случайно и группировка этих фактов. Все они, казалось бы взятые наугад, выстраиваются в стройную систему, освещаются именно в такой последовательности и с той стороны, которые превращают путевые заметки, случайную дневниковую запись в художественное произведение, идейно насыщенное, социально значимое, отражающее типические стороны русской действительности.³¹

The author's selection of his "imagined facts" amounts to a falsification of the real facts; it involves adapting the raw material of experience and remoulding it in the work. The facts may of course be falsified outright, as when fictitious names are used to conceal the identity of real people and places; thus in Neskol'ko let we find Knjazev for Gundurovka and Čebotaev for Čemodurov, and in V sutoloke Abramson for Tejtel' and Antonov for Ašešov³². Such cases are rare, and confined to the "diaries" - where we also find real characters appearing under their own names (e.g. the merchant Juškov). Petr Percov in his memoirs offers an insight into a more elusive, and perhaps more general method of falsification. He recognises himself in the young landowner portrayed in Na chodu, and the village described as his own village of Chotnja; but he notes too that the description is not always faithful to the reality:

Пейзаж усадьбы передан долею верно, но долею с изрядной примесью фантазии - церковь, например, вовсе не похожа на портник, окруженный коринфской колоннадой. То же с обитателями усадьбы... "Дедушка" - мой дядя Платон Петрович Перцов, действительно всегдашний житель деревни, но которому было тогда не девяносто лет, а лишь семьдесят девять.³³

In incorporating such facts into his work, Garin alters them to suit his purpose, and with a "primes' fantazii" creates from them/

a new version of reality.

The author's "adaptation" of the facts takes three main forms, which we might designate omission, contraction and relocation. Omission, as we have already seen, is the corollary of selection; in choosing what to include in his work, the author also chooses what to exclude. Facts are omitted even from the diaries, and omission is even more extensive in other stories of autobiographic origin; the author may settle only on a few events - or even a single event - and construct his story around them, jettisoning everything else and isolating the chosen facts from their context. Thus, if we compare Dva mgnovenija with Michajlovskaja's account of the same events, we see how Garin has lifted his incidents from the surrounding events not relevant to his purpose. His purpose is first of all to relate two exciting happenings, and so prologue and epilogue are dispensed with and background information is condensed into a single paragraph; the bulk of the narrative is thus devoted to a short and succinct recital of events. Secondly, he seeks to draw out the contrast between the first occasion, when the narrator was afraid for his own life, and the second, when his concern for others overcame this fear and gave him the courage to save them. Thus the story ends immediately after the rescue of the Turks, with the narrator experiencing again the elation of that moment:

О, если бы в таком мгновении умереть! (IV,76)

In fact, the events had a sequel: the Turks came the next day to thank Garin, and some weeks later his life was saved when a band of Turkish robbers recognised him and remembered his action³⁴. This coda contributes nothing to the author's purpose, and so is omitted from the story; had it been his aim to show the rewards/

of courage rather than its virtues, these later incidents might well have been included.

We may observe the isolation of incidents from their context and the omission of non-essentials in the various "zapiski inženera" like Na chodu, Kartinki Volyni and Moi skitanija, where each scene, character or incident has been separated from the general body of the engineer's observations; his main concerns, the technical problems he must solve, are at most only adumbrated in the written account. In Na nočleže, for example, the experiences of a single night spent in a peasant izba have been removed from their context of months of work and travel, and of the engineer's daily routine we are told nothing. Thus, in stories like Dela, Ne ot mira sego and Staryj evrej, we can see how a single incident from the author's experience - a futile day at the Ministry, an encounter in a train, a meeting with an old Jew - has been isolated from the whole complex of surrounding facts and become the "germ" of a story.

"Contraction" involves the adjustment of the time-scale of actual events as they are transformed into a sequence of narrated events. Irrelevant or insignificant facts are passed over or ignored so that the bulk of narrative time is allotted to the events most essential to the unfolding of the author's purpose. Thus, the general chronology of events is altered, and incidents which are of only secondary importance are relegated to passages of rapid summary, or even eliminated altogether; the full weight of our attention is thus directed towards those facts that seem important to the author. In describing his Korean travels, the narrator offers a daily record of his experiences, yet singles out for "full" description only a few notable scenes and episodes from each day's events; the facts are edited and reduced. Contraction is more marked in Vokrug sveta, where weeks of/

shipboard routine in the Pacific and the Atlantic are compressed into a few pages, while only a few incidents - a conversation, a story told by a fellow passenger - are singled out. The war diarist too passes over in silence the routine events of life at the front, and reports only the experiences that stand out from this general background.

Rellocation is the process by which incidents which have been isolated from their original contexts are placed with other events - factual or fictional - into new contexts and new narrative structures. We have seen, for example, how the last part of Pod večer, describing the death of Fedor Elesin, follows closely a letter written by Garin to his wife. If we analyse the story as a whole, we find that this incident has been retold, not in isolation, but within a new context created by the author.

Pod večer

1. Pletnev, a landowner, his wife and sister, and Dr Lesovskij are talking together. Lesovskij advocates modern farming methods and criticises absentee landlords who neglect their responsibilities to land and peasants. Pletnev has no faith in new methods, and awaits for the rain to help him out of his difficulties.
2. An old peasant woman arrives and announces that her husband, Fedor Elesin, is dying.
3. Dr Lesovskij and Pletnev set out for Elesin's, and on the way
4. they visit the peasant Kislin, who will not allow the doctor to examine his dying daughter.
5. They arrive at Elesin's to find him in delirium. He utters one word - "ozorničast" - which disturbs Pletnev deeply.
6. As the barin and the doctor ride out of the village, they are watched by a drunken peasant Fed'ka who shouts after them random phrases about land and horses, while Elesina's wailing announces Fedor's death.

By placing Elesin's death in this frame of other incidents - many of them no doubt based on his observations at Gundurovka - Garin is able/

to give full expression to the meaning he saw in it. This meaning is set forth in the letter to his wife, where he ponders the significance of Fedor's last word "ozorničajut" (this fact, we notice, has been grammatically "adapted" in the story; the author glosses the word as "izdevaetsja");

Именно озорничаем! Вся наша жизнь с эгоистичными потребностями, оторванная от них, оставление их на произвол, и наивная уверенность при всем том, что мы дело делаем, наша спокойная совесть - именно все это озорство!³⁵

In other words, the incident has illustrated for the author the sense of guilt and isolation felt by the Russian intelligent when he is confronted by the misery of the peasant, and it is just this sense that is embodied in the context that has been built round the event. The first part of the story depicts a typical landowner and his family, their domestic happiness clouded by financial worries; Dr Lesovskij points to the futility of their traditional way of life and their traditional methods of farming that bring no benefit to them or the peasants. When Pletnev declares he would give up farming and go to Paris if he had enough money (III,215), we see that he too is potentially one of the absentees the doctor has criticised. The interval at Kislin's illustrates the stubborn ignorance of the peasantry, in the face of which the intelligent feels isolated and useless. Pletnev assures the doctor that Elesin is a different kind of peasant, a man with whom one can feel affinity and discover common ground; but when the dying man utters his strange word, the landowner is made to realise that a great chasm stands between him and this peasant:

Он, Василий Николаевич, стоял перед другим человеком, Федором. Он, сытый, довольный, обладающий всем, стоял перед этим обездоленным, заканчивающим свою многотрудную жизнь человеком. (III, 226)

He thinks of the coming famine, of how he will go to the town and leave the peasants to their fate, and realises he can share no common ground with them in such circumstances. Finally, the inarticulate words of Fed'ka, expressing the peasant's deepest grievance against the barin, his lack of land and livestock, contribute further to our sense of the great divide between rich and poor, master and man. Thus, a single isolated incident has been set in a pattern of incidents which expresses the significance the author has observed in it and creates the context in which this meaning becomes clear to the reader.

Since we are seldom able to compare the factual source with the author's pererabotka of it, it is difficult to point to similar cases of relocation, but the process operates wherever the author has constructed a story from a few observed facts - in Genij, for example, where a story has been fashioned from an anecdote, or in Dvorec Dima, where (perhaps) the author's personal concern for his own illegitimate children has been "objectified" in a series of imagined events and relocated in a fictional situation.

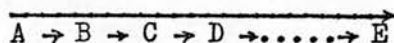
Selection and adaptation are inseparable from narration. The writer can never "mirror" reality, or reproduce the facts, the whole facts and nothing but the facts. He seeks to convey his view of the meaning behind the facts, and to this end he selects and arranges his incidents. He omits what is irrelevant, contracts his material so that what is important receives its due emphasis, and relocates isolated events in new contexts that will clarify their significance. He imposes a structure on the facts of his/

experience, and constructs from them the series of imagined facts that is his story.

. . .

Once the writer has selected and marshalled his facts, he must select the form and the manner in which they are to be presented to the reader, and arrange the structure of the narrative itself so that the facts might convey his "truths" to the reader. To employ the terms of Formalist criticism, he must organise the fabula - the facts of the story - into the sjuzhet, the narrative sequence that unfolds these facts to the reader. He must decide how to tell the tale, how to conduct the narrative, how to select and control the techniques and methods that will best suit his purpose. In future chapters we will consider some of the particular problems he must solve, and some of the particular solutions that Garin's stories offer; but here we will examine what is perhaps the most fundamental choice the author must make as he contemplates the various ways in which the story might be told: the selection of a structure for his story.

In constructing his narratives, Garin organises his selected facts according to one of two general structural patterns. The first, which we will term the rasskaz form, is the conventional pattern of fictional narrative in which the given events are ordered in a plot that moves towards its final solution; each event by virtue of its position in the series is related casually and chronologically to other events and contributes towards this resolution. It might be represented thus:



where A is the initial situation, E the final situation and B, c, D etc the intervening incidents which complicate and change/

the initial situation and bring about the final outcome. The casual links between the events are represented by the connecting arrows, while the single arrow extending from A to E indicates the logical movement of the rasskaz from beginning to conclusion. The second type of structural organization, on the other hand, might be represented thus:

A - B - C - D - - E.

The elements of the story - which might be scenes or comments as well as events - move in no logical progression to some outcome and do not contribute to the unfolding of any single plot; they are simply placed together in a continuous narrative strand (represented by the connecting dashes) and held together by their relevance to some general subject, and by the connective remarks of the narrator. This is the structure of the zapiska, which has its origins in journalism, and in the works of writers like Gleb Uspenskij (Iz derevenskogo dnevnika, 1877-1880) and Korolenko (V golodnyj god, 1894) who, like Garin, sought in their works to combine literary methods with the concerns of publicism.

Each of these types of structure involves its own distinctive rhetorical techniques. The author of the rasskaz exemplifies his truths by depicting characters in action and involving the reader in the plot unfolded. The zapiska form, always involving the use of a first-person narrator, enables the author to lay before the reader a wide range of diverse material which taken together will convey his general view, and to comment through the narrator on the social realities encompassed. Borisova has correctly remarked that this genre

..открывал широкие возможности для непосредственного обращения писателя к читательской аудитории, для лирических и особенно публицистических отступлений очень важного для Гарина, всегда стремившегося откликнуться на злобу дня, поделиться с читателем своими соображениями и выводами.³⁶

The "diaries" like Neskol'ko let and V sutoloke and those works we have termed "zapiski" are all examples of the zapiska form. In them the author has strung together his observations and experiences of the world as entries from a journal or traveller's log-book. The rasskaz form is seen in all those works such as Icka i Davydka, Variant or Na stancii - which "tell a story" about characters involved in a plot. The difference between the two forms is in the organisation of the story's component elements, not in the nature of the material described or the narrative technique employed. It is not to be confused with the difference between factual and non-factual stories or that between autobiographic and non-autobiographic stories; many stories of the rasskaz type draw on factual material (e.g. Staryj evrej) and employ the first-person narrative (e.g. Klotil'da, Staryj cholestjak).

Karandašom s natury, a record of the writer's impressions of a journey through Western Siberia, is an example of the zapiska structure. The first chapter describes a journey by train and boat from Perm to Tomsk; the narrator comments on the places en route - the factories of the Urals, the public amenities of Tobolsk and the gloom of Tomsk - and records his conversations with other travellers, with a local journalist, with an Ostjak tribesman. The second chapter analyses the economic geography of the area around Tomsk and reports a conversation with Ivan the coachman, who describes the set-backs of Siberian life - the cold, the insects and the marauding bands of runaway convicts. The third chapter summarises a series of conversations/

with local peasants encountered by the narrator as he surveys the banks of the River Tomi³⁷. These diverse scenes, characters, incidents and opinions are connected by the figure of the recording narrator, who in relaying his own, apparently disjointed, impressions of his travels creates for us a general "impressionistic" picture of life in Siberia. The rasskaz, by contrast, achieves its effect by restricting our attention to a small group of characters in a limited number of situations, and paints its picture of reality by showing how their actions result in a certain outcome. The short story Brodjažki, which also draws on the author's Siberian experiences, shows the rasskaz form in operation although it remains unfinished. An introductory section describes how runaway convicts roam the taiga, surviving by whatever means they can; then we are introduced to such a convict, Ivan, whose story is unfolded. Resourceful and courageous, he befriends a young man Petr and teaches him how to cope with their impossible life. One day, Petr is wounded by a bear, and when Ivan tries to revive him, he discovers his friend is a woman. Whatever the future developments of the story, or the author's purpose in telling it, we have been involved with the characters in their situation, and it is by recording their changing fates that the author must impart his truths to us: this is what the form he has selected requires.

The two structural forms may be found in one work. For example, in those works that take the form of diaries or travel-notes, the narrator's comments and observations are set within the frame of his continuing journey; throughout the work, we follow the changes in his situation, the objectives he fulfils, the progress he makes, and his whole account moves toward some goal. The zapiski of his observations are set within the rasskaz of his experiences. Thus as the war diarist makes his daily records of what he sees, he/



tells his own story also, and the Korean traveller as he records the impressions of each new day marks a further stage in his progress from Vladivostok to Port Arthur. In most works of this kind, the rasskaz of the narrator and his experiences is simply the frame and the occasion for his zapiski; but sometimes the narrator's story may have importance for its own sake also. In Neskol'ko let, for example, we are drawn into the story of the landowner's changing situation, of his efforts to implement his plans, his eventual failure and its effect on him, while he sets down his notes on peasant life, on agriculture or on his neighbours. Thus we respond to the story both as rasskaz and as zapiska. The same is true in V sutoloke, where the story of the narrator's changing experience of and attitude towards the peasants of Knjazevo is continued. Once this story reaches its conclusion, another rasskaz is unfolded - that of the narrator's attempt to win approval for and build a narrow-gauge railway. Again our interest is held on two levels, by the narrator's remarks on provincial life, and by the story of his own activities and achievements.

Thus, the processes of selection and arrangement continue as the author constructs a sequence of narrative from his chosen sequence of facts. The narrative organization of a work involves a series of choices dependent on and involving yet other choices. A particular story will require a particular narrative structure, which will require a particular narrative technique, which will regulate the presentation of the events, characters and background to the reader. As he fashions sjuzet from fabula, and casts his material in its final narrative form, the author must always select from the alternatives before him, so that his tale as it is unfolded will interest the reader, elicit the correct responses from him and persuade him of the truths informing the finished work.

For example, he must select the right beginning for his work - whether to plunge the reader in medias res or to provide a passage of introduction and exposition. He may try to capture the reader's interest by rousing his curiosity, or he may prefer to equip him with the facts before beginning the story. Garin's works show a range of variations on these two basic methods. Again, the author must find the ending best suited to his story, since the final impression is always important in shaping our response to the work as a whole. The narrator of a rasskaz may end his account only when the events have reached their conclusion - sad (as in Dvorec Dima), happy (as in Sčastlivyj den') or ambivalent (as in Babuška Stepanida, where the old woman's death takes place against a joyful background of nature). The narrator of a zapiska may end his account where he pleases, but his final scene will have the effect of summing up his whole argument and attitude. The final view of the Poleščuki scurrying off to the factory that ends Kartinki Volyni underlines the conclusion implicit throughout the story: backwardness must give way to civilization. An awareness of the importance of the end of a story in forming the reader's response led Garin to change the ending of Dikij čelovek, as a letter to Michajlovskij reveals:

Прежде рассказ упирался в следователя,
лицо второстепенное, а теперь трубит сам
дикий, и впечатление не ослабляется
таким образом. 38

Now the story ends with the words of Asimov himself, and our final impression must be of his meanness, viciousness and brutality:

Будьте прокляты вы, брюхи ненасытные...
Нет вам денег! (III, 373)

Again, the author must find the most suitable order in which to present his events to the reader. Chronology is not usually important in a zapiska work, where the narrator records his impressions as they occur to him. But in a rasskaz, where events have their place in a plot unfolding in time, the author must settle on the appropriate narrative time structure. He may simply recount events as they happen (as in Val'nek-Val'novskij), or he may present them in retrospect, through the memory of a narrator (e.g. Klotil'da). He may reach back to record events that took place before the story's starting point, as in Babuška he turns back to the past to describe Fed'ka's love for Paraša; or he may withhold events until some later point in the narrative, and thus create mystery and suspense; thus, again in Babuška, we do not know what happened to Paraša until Fed'ka meets her again and discovers his grandmother removed her from the scene.

And so, as he composes his facts into a narrative, the writer is at every point seeking the best way to arrange his story, trying to select the shape and structure that will have the right effect on the reader and control his reactions.

The relationship between the author's raw materials and their final shape in a narrative structure, between fabula and sjužet, and the manner in which this final shaping defines the significance the story assumes for the reader may be illuminated by a few further examples.

The story Sočel'nik v ruskoj derevne describes how a traveller enters an izba and discovers all its inhabitants suffering from typhus. The same scene is described in V sutoloke (Chapter VIII), when the narrator visits the Čuvaš village of Parašina. A textual/

comparison shows the similarity of the author's treatment of the events in both stories. In answer to his question, the narrator receives the same poignant reply:

Кто в избе? - спросил
я, ощупываясь в тем-
ноте.
- Люди, батюшка, люди,
ответил встрепанный
мужской голос.

В тяжелой тоске
спросил я:
- Кто здесь?
- Люди, батюшка,
люди!

- Socel'nik v russkoj
derevne, III, 300.

- V sutoloke provincial'noj
žizni, IV, 350.

In their different structures and contexts, however, these similar scenes have very different meanings and functions. Sočel'nik tells of a traveller who, returning to his home from St Petersburg on Christmas Eve, is anxious to discover signs of rejoicing in the villages he passes through. He is disappointed when the womenfolk in one izba he visits seem preoccupied with their own and their neighbours' misfortunes. In another village, where he hopes to find a more festive spirit, he is confronted with scene after scene of human misery - a father eats horse-flesh as his children look on, a poor widow sits over the corpse of her husband, a whole family lies ill with typhus. The sensitive traveller is distressed, and seeks out the starec to ask how he might help; he is moved by the old man's words of Christian submission: and finally overcome when he hears an old woman tell her grandson as they sit over the dead body of his mother of the great festival and of Christ who will come again to save His people:

Я жил одним чувством с необъятной русской
деревней; я вместе с ней переживал эту
рождественскую ночь. (III, 303)

Here the scene in the izba is one incident in the rasskaz of the narrator's experiences as his hopes of discovering popular rejoicing/

are dashed against an ever harsher reality of poverty and misery. It is one step in the éducation sentimentale by which he is brought at the end of the story to share the suffering of the people in a truer spirit of Christmas, and marks a stage in his emotional and moral development.

In V sutoloke, the scene has a different context. The narrator is accompanying an official on his tour of the surrounding region during the famine of 1891. They arrive in the Čuvaš village, enter the first hut and discover the sad plight of its inmates. Sickened and fearful, the narrator forces himself to visit all the other huts in the village, only to find "odno-obraznye kartiny golodnogo tifa" (IV, 351). The narrator comments:

Потом выяснилось, что это было одна из тех деревень, которые не пошли на запашку, и в отношении которых земство мужественно выдерживало свой ультиматум. (IV, 351)

Set thus within the zapiska structure of the work as a whole, this scene and its emotional effect on the reader have been used to express and enforce the narrator's argument about the zemstvo's inefficient efforts at famine relief in general, and against its decision to withhold aid from villages that will not accept communal tillage in particular. Thus, by placing the same fact in different narrative structures, the author has obtained different historical effects.

The story Volk also has a companion piece in V sutoloke, in an anecdote told to the narrator by the peasant Archipovič (IV, 388) about a foundling who was adopted into the commune and whose later efforts to break away from it and enter the priesthood were resented and defeated by his fellow-villagers³⁹. A comparison of/

story and anecdote reveals how the facts have been adapted (in Volk, for example, the hero is not a foundling, and his father is as anxious as the rest of the villagers to keep him in his place), amplified (the hero's efforts to better himself are related in full) and supplemented (in the story, after his defeat at the hands of the mir, the hero tries unsuccessfully to expose the evils of the institution in the press), and how the events have been organised into a rasskaz that embodies in the fate of the hero the idea inherent in the anecdote - the evil of a communal system that can effectively crush the efforts of a gifted individual to rise above his allotted place.

Neskol'ko let v derevne, as we have seen, is based on the facts of Garin's own experience; but these facts have been selected and arranged into a structure that gives a specific direction and rhetorical purpose to the work. For example, Michajlovskaja in her memoirs gives a brief account of her husband's reactions when the third disastrous fire breaks out ⁴⁰. When this bare summary is set against Garin's treatment of the incident, we see how the narrative has transformed the facts:

Первой заботой моей было распорядиться расставить по крышам людей и тушить падающие искры...И только обеспечив усадьбу, я, наконец, отправился к месту пожара. Помню, как сквозь сон, кучу гостей, о чем-то толковавших и при моем появлении смолкнувших и с каким-то сожалением осматривавших меня...помню эту толпу мужиков, спокойно стоявших, но вдруг, завидев меня, бесполезно засуетившихся. (III, 121)

Arranged as the memoirs of a narrator who relives his own experiences, set within the story of his career as a landowner - in which it marks/

the turning-point, - reflected through the consciousness of the narrator as these scenes make their impact on him and drive home to him the anguish of his situation, the "facts" spring to life, reconstituted in a work of imaginative fiction which involves us with the narrator and in his experiences.

We have been concerned here with the genesis of Garin's works and the origins of his creative processes; we have tried to discover how a particular set of occurrences have given rise to a particular set of fictional events, and how these events have been arranged in a story; and we have sought to outline the methods of selection and arrangement by which the author first settles on his events and then decides how to relate them.

In all his works, Garin draws on his wide experience of life, and in many of them he makes use of specific incidents in his own life. But he is always an imaginative writer, and always moved by a rhetorical purpose. He does not reproduce reality, but re-creates it, remoulding the facts to embody some judgement of life. The "rhetoric of fiction" is always at work, selecting and arranging what is necessary for its purpose, shaping the material to its own ends, to persuade the reader of the author's truths.

Judina has written of Garin's works:

автобиографизм очерков не является самодоволющим: на фактах собственной жизни, Гарин стремился изобразить современную ему действительность во всей ее широте и многообразии.⁴¹

- and it is true that in many of his works the author organises the facts of his life in order to comment on the issues of the day and discuss the problems of his time. But it is also true/

that in his works in general, in rassказы and zapiski alike, he has arranged his material to embody more general truths. In V sutoloke he presses home his arguments for agricultural reform,

обобщая князевский факт на всю Россию (IV, 352)
We might say that in all his writings, as he created his series of imagined facts from the raw material of his observation and experiences, he

обобщает гаринский факт
and makes his stories vehicles for the expression of his views on the whole range of human life.

NOTES

1. Hamilton, Materials and Methods of Fiction, p. 1
2. Clark, Defence of Rhetoric, p. 77
3. Kuprin, Collected Works(1958), vol.VI, p. 599
4. letter of Sept. 30, 1892; Pis'ma odnogo goda, p. 149
5. Cukovskij, Putevoditel' k sčast'ju, "Niva", 1915, No 45 p.873
6. quoted from MS in Judina, Žizn', p.6
7. e.g. Tchorževskij, Russkaja literatura, vol.II p.434
Bykov, Kritiko-biografičeskij očerk, pp. xv-xvi
8. e.g. Onufriev, N.G. Garin-Michajlovskij, Uč. zap. Tambov. ped. inst-a. 1941, No 1; Volkov, Očerki ruskoj literatury, pp. 350 ff.
9. Michajlovskaja, Vospominanija, in Judina, N.G. Garin-Michajlovskij v vospominanijach sovremennikov, pp. 33-72
10. Gor'kij, O Garine, in his Collected Works(1963), vol 18, pp. 308-320
Vencel', Iz moej vospominanij, "Zvezda" 5-6(1943), pp203-4
11. published in 1898; see Zajčikov, Iz dnevnikov krugosvetnogo putešestvennika, p. 30
12. published by Judina as Pis'ma zene i synu s Dal'nego vostoka.
13. Tumanjan, Garin-Michajlovskij o Kitae i Koree, Trudy Azerb. ped. inst-a. 2(1955), p. 66
14. "Николай Георгиевич написал рассказ, в котором он вывел себя под фамилией Кольцова. В этом рассказе, он изложил правдивую историю своей борьбы с начальством из-за сделанного им варианта." - Michajlovskaja, op. cit., pp. 56-59.
15. Ibid pp. 45-6
16. Ibid p. 49

17. quoted by Judina in III(Notes), 639-40.
 18. Tejtel', Iz moej žizni, chap. 3, pp.64-70. See also Garin's defence of Derevenskaja drama in a letter published in "Peterburgskie vedomosti", 1904, 191, No 3
 19. Judina, IV(notes), p. 713
 20. Ibid p. 687
 21. Skitalec(in his Vospominanija) suggests that the play Orchideja also had its basis in Garin's relationship with Sadovskaja.
 22. see Boratynskaja, Vospominanija, in Judina, Garin-Michajlovskij v vospominanijach sovremennikov.
 23. for example, Klotil'da is set in Burgas during the Turkish war, when Garin himself lived in that city.
 24. Judina, Žizn' p. 138
 25. quoted by Judina, Žizn', p. 65
 26. Leggett, The Idea in Fiction, p. 9
 27. letter of Nov. 2, 1894; Literaturnyj archiv, V, p. 31
 28. Nevedomskij, O sovremennom chudožestve, "Mir božij" 1894, 8, ii, p. 14
 29. Gale, Korean Sketches (Edinburgh, 1898)
 30. cf. Pis'ma s Dal'nego vostoka.
 31. Borisova, Garin -Michajlovskij, p. 14
 32. Judina, IV(Notes), p. 703; cf. Selivanov, Russkie pisateli o Samare, p. 78
 33. Percov, Literaturnye vospominanija, p. 53; cf. Na chodu, III, 262-6
 34. Michajlovskaja, op.cit. p.46
 35. quoted by Judina in III(Notes), p. 640
 36. Borisova, op. cit. p. 13-14.
 37. a fourth chapter, published later, describes the village of Konevo and its inhabitants.
 38. Literaturnyj archiv, V, p. 20
 39. the story is also referred to in Na nočlege, IV, 141.
 40. Michajlovskaja, op. cit., pp. 54-5
 41. Judina, Žizn', p. 139.
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CHAPTER II

THE NARRATOR IN THE RHETORIC OF FICTION

In selecting and arranging his "facts", the author seeks first to win the reader's interest for his events, and then to communicate to him the truths they exemplify. As he constructs his story, he will seek out the means of presentation that will hold the reader's interest and persuade him of these truths. The chief means of communication available to him is the narrator, the consciousness whose view of the story we share. He stands within the work as the link between the author and the reader who remain outside it, and his account is the medium for that "implied dialogue" by which the "implied author"¹ - the embodiment of the values inherent in the work - makes his purpose known to the reader. The main task facing the author as he moulds his materials into a story is thus to find the right teller for his tale. Upon his solution to this problem, as Clayton Hamilton has observed, will depend his solution to the other problems of his craft: "Granted a given series of events to be set forth, the structure of the plot, the means of character delineation, the use of setting, the entire tone and tenor of the narrative, are all dependent directly on the answer to the question, Who shall tell the story?"².

We turn now to consider the narrators created by Garin in answer to this central question of the rhetoric of fiction.

I

"Who is the teller of the story? By what convention is he possessed of the facts and empowered to narrate them. What may/

he tell and what may he not?"³ As this sequence of questions suggests, the scope and substance of the narrator's account is determined by his identity, by the position in which he stands in relation to the facts he records. The first distinction to be made is between the narrator who speaks as an "I", and so declares his identity and makes his position clear, and the narrator who delivers his account wholly in the third person and leaves these matters unexplained. The narrator who "dramatizes" or identifies himself as a specific personality in a specific narrative situation - as a participant in or observer of the events - commits himself to the knowledge and view of that personality. The narrator who remains "undramatized", an unspecified, disembodied consciousness, narrates from the traditional narrative position of the story-teller, and does not confine his knowledge or view of the events in any way. The identity of the narrator will thus determine the reader's view of the story; it will control the distance at which we feel ourselves from the characters and actions described for us.

We have already observed how in many of Garin's shorter narrative works the zapiska structure is used in conjunction with the first-person narrator; this is one of the author's characteristic genres. The narrator in such stories is a traveller, his situation that of a man recalling his observations and experiences after some interval of time in order to share his impressions with others. The extent of our knowledge about the narrator may differ from work to work. In Pereprava čerez Volgu and Putešestvie na lunu, for example, we know only that he is a traveller who has (respectively) crossed the ice-bound Volga and journeyed by sleigh from one railway station to another; while in Sočel'nik v russkoj derevne we /

discover he is a native of the South on his way to spend Christmas with his family. In several works, the narrator is identified as a railway engineer: in Karandašom s natury and Kartinki Volyni, he refers to the difficulties of building bridges across rivers (III, 496; IV, 99ff), in Na nočleže he tells his peasant host that he is surveying for a new line (IV, 40), and in Moi skitanija, he begins:

Там, где сплошные необозримые леса без
жилья укрыли землю и шумят в непогоду, как
море в бурю; где рыщут в них волки, рыси,
лисицы, барсуки...где протекает Керженец,
где снились чудные сказки Печерскому -
короче, в лесах и делях Костромской
губернии, я делал недавно изыскания... (IV, 242)

In Na chodu, the narrator is an engineer and landowner who has brought peasants from his estate on his expedition. In Neskol'ko let v derevne, he is an engineer who has resigned his post and become a farmer, while in V sutoloke provincial'noj žizni he is landowner, engineer and author of Neskol'ko let v derevne (IV, 286). The author of Po Koree also identifies himself as a farmer and engineer - he recalls his work on the Siberian line as he passes through Tomsk (V, 22) - and a writer: he outlines to a fellow traveller the plot of his story Klotil'da (V, 404).

Our knowledge of the narrator's situation as he writes also varies. Some of the works - the war diary and Korean sketches - are written as diaries, as though the record was made as the events were taking place and is being made public some time later. Works of the "zapiski inženera" type imply some editing process: the engineer has selected passages from his log-book that will interest the general reader, and polished them for presentation to him. Yet other works have been written expressly and exclusively with the reader in view; the narrator of Neskol'ko let addresses his reader in his preface:/

Познакомившись с моей работой, читатель увидит, что, преследуя благие намерения, я довольно бесцеремонно, если можно так сказать, повернул жизнь своей деревни...
(III, 17)

But whatever these minor differences, the works of this kind exemplify one type of narrator in one type of narrative situation: the narrator who chronicles his observations and opinions of what he has seen and heard on his travels.

A narrator who in so many works resembles what we know of the author himself, and who records the experiences of the author himself might lead us again to the assumption that in such works Garin is simply setting down his own impressions in propria persona, that the narrator is in fact the author. However, it must be remembered that even where he seems to be the author himself, the narrator is always a narrative device, chosen from a range of possibilities by the author, because the author has decided it should be so; the narrator can only be a "selection and arrangement" of aspects of the author's self, given an identity to serve his creator's purpose. Thus the distinction between the "I" who tells the tale and the author who has conceived it is always necessary and valid. Nor is the first-person narrator always an image of the author; in Iz moego dnevnika, for example, he is as much a diarist as the narrator of Dnevnik vo vremja vojny, but he bears less circumstantial resemblance to the author. One narrator has been cast in the author's likeness, the other has not, but both are devices created to fulfil the same function.

In fact, there are many first-person narratives in which the narrator bears little or no resemblance to the author, and in which the narrative situation is somewhat different. Many stories are more truly "autobiographical" than the "zapiski" in that they tell the story of the narrator's past, rather than recount his impressions/

of the present. The narrator himself is variously characterised, but the narrative situation is usually that of a man looking back over the years at his younger self, seeking to draw the moral from his own story. In Na praktike, for example, a railway engineer recalls his days as a locomotive fireman: he remembers the exhausting work, the fellowship of his workmates and the gruff friendship of Grigor'ev the driver. In Vstreča, an ageing army doctor, dissatisfied with the routine of his provincial life, describes a journey during which he met a friend of his youth. In Ispoved' otca, a father recalls and condemns his efforts to discipline a son who has since died. In Evrejskij pogrom, a middle-aged man looks back to his schooldays in the early 'seventies, when he was witness to violent anti-Jewish riots. The narrator of Veselye ljudi remembers his student days spent in pleasant idleness with his friend Volod'ka; only after his graduation does he regret the wasted time. Sablin, the narrator of Klotil'da, also looks back to his youth:

Я ТОЛЬКО ЧТО КОНЧИЛ ТОГДА И МОЛОДЕНЬКИМ
САПЕРНЫМ ОФИЦЕРОМ УЕХАЛ В АРМИЮ. ЭТО
БЫЛО В ПОСЛЕДНЮЮ ТУРЕЦКУЮ КАМПАНИЮ. (IV, 182)

He unfolds the unhappy story of his love for Clothilde and considers the lesson the intervening years have taught him about her purity and sincerity. In Sumerki, another story of unfulfilled love, a sculptor contemplates the grey winter's day and remembers his youth, and the hesitations and ^{mis-}understandings that prevented his happiness. In all of these works, the narrator records his own experiences for others years after the event, when he can look back on the past with some detachment.

Kogda-to, another unhappy love story, is an exception to the general rule; here the narrator's position and distance form the/

events is obscured. He is a student who fell in love with the lady in whose house he lodged. Despite his resolve, he is seduced by her, and thereafter remorse and compassion for her dying husband undermine his love for her. He moves to other lodgings, and tries to postpone their marriage when she is at last widowed. They quarrel over jewels sent her by another admirer, and when she returns to make peace with him he rebuffs her against his will. He collapses and in a state of mental turmoil wanders the town for three nights hoping to see her again. It is now that he refers to the record he has made of these happenings:

...и так светло, что можно читать, и ярче выступают исписанные страницы пережитого, и, пригнувшись, одинако я читаю их. (IV, 174)

This, then, is his situation as he makes his account of what has passed. But his story goes on, and the stance from which he records the subsequent events is never made clear. He goes to visit the woman, but hearing the footsteps of another man in her room, he makes a hasty retreat, and his story concludes in the present tense:

...и я осторожно, на носках, чтобы не скрипнул пол, торопливо прохожу в переднюю, на площадку, и через ступеньки спускаю по лестнице. (IV, 175)

We have no sense of distance between these events and the making of the account, for the narrator seems to be telling his story as it happens. Thus our own position in relation to the story is confused and our view of the narrator's situation is blurred. By introducing such confusion the author may seek to eliminate our feeling of distance from his story or reflect the mental state of the narrator-hero; but he violates the autobiographic convention/

in which the story has been conceived.

The difference between the two types of first-person narratives is not so much in the identity the narrator assumes as in his interests and concerns, and reflects the difference between the zapiska and rasskaz structure. The outward-looking narrator of the zapiska chronicles his impressions of the world around him and records his opinions of its problems and phenomena as a journalist might. The autobiographer who unfolds the rasskaz of his own life, on the other hand, is inward- and backward-looking, seeking to recreate and interpret his own actions and his relationships with others. The first-person, dramatized narrator has special advantages for both purposes. He gives the author the freedom to set forth his own observations and opinions with the immediacy of a personal account, and he permits him to penetrate the consciousness of the man who analyses himself and tries to make sense of his past; the "I"-narrator can be expansive or introspective in his view. Sometimes he may be both; in Neskol'ko let and V sutoloke, we find both a narrator-journalist examining the scene around him and a narrator-autobiographer reconstructing and reconsidering his past.

Not all the stories in which the narrator is an "I" conform to the pattern implicit in both types of story - that of the man who records his own experiences. In some, for example, the narrator tells the story another person has confided to him. In Koroten'-kaja žizn', the narrator has come on a business trip to visit a country squire. Naturally curious, he is anxious to discover the story behind the magnificent school his host maintains for the village children, and attends closely when the man starts to tell his tale:

я человек увлекающий, и в эту минуту, чтобы узнать какую-то тайнственную историю готов был не то, что слушать двумя ушами, но и много отдать за это. (III, 510)

His host tells of a pet dog, first spoiled and then neglected, who saved his life and convinced him of the importance of proper upbringing and education. Accordingly, he evolved for his son a system of education founded on love, truth and reason, and at the boy's suggestion built a school for the children of the village. His son is now dead, but the man is comforted by the success of the school, which lives on as a memorial to him. Vstreča is a similar case; within the doctor's account of his journey is set the first-person narrative of Černotskij, the old acquaintance he meets on the boat. The introspective doctor, painfully aware of his physical shortcomings and dissatisfied with his barren life, looks on with resentment and jealousy as the successful barrister flirts with a lady passenger. At night, in their common cabin, Černotskij tells the story behind the façade he offers to the world. He recalls a tragic love affair with a woman he met on such a journey; after a few days' happiness they resolved to part for good, but went on meeting until her pregnancy was discovered. Unwilling to leave his wife and suspicious of his mistress, Černotskij brought the affair to an end, and when he returned to see her some years later, he found the woman had died. He describes his motives in disclosing all this to the doctor:

Мне уж очень хочется вытравить в вас ту дозу уважения, которую вы можете почувствовать ко мне... (IV, 635);

his narrative is a confession, an attempt to expose himself to that condemnation he feels he deserves. The doctor listens patiently, intervening only to ask the occasional question or to remonstrate when his friend attempts to moralise about society's attitudes to women -

я не вытерпел, и прокашлявшись, бросил -
Кто проповедует? (IV, 635)

Černotskij ends his story, and the men go to sleep; in the morning the doctor awakes to find his companion has gone. As he resumes the story of his journey, the primary narrative situation - in which the "I" makes his account directly to us - is restored.

Staryj cholostjak is another such narrative-within-a-narrative, although at first sight it seems a simple autobiographic memoir. An old bachelor recalls how fate twice intervened to destroy his chance of happiness with the woman he loved. On the first occasion, in his youth, he meant to propose to the lady, but found himself proposing instead on behalf of his friend, who also loved her. On the second occasion, only a year ago, when he again had the chance to declare his love, he found himself unable to speak; and now he can look back on the past without regrets. The old man is telling his story, not to the reader, as at first appears, but to some adumbrated listener he addresses from time to time;

...Может быть, вы пережили, а нет, переживаете это первое чувство, когда не знаешь, кого больше любишь - ее или тот след, который оставляет ее маленькая ножка..(IV,47)
...Я сохранил тот руль, без которого, кто знает, чувствовал бы я в себе ту гармонию, о которой вы говорили... (IV, 51)

It is this listener who is the "primary" narrator of the story, who records for us what the secondary narrator has confided in him.

Dopotopnoe čudovišče is another secondary narrative, told to the narrator by an old sailor, as is Dva mgnovenija; here however, the man's story is relayed to us, not by another "I", but by the undramatized narrator who begins the story:

Зашел разговор о том, страшно или нет умереть. Человек средних лет, с энергичным лицом, умными глазами, заговорил. (IV, 73)

The short story Žizn' i smert' differs from other first-person works in the narrative situation it implies. It is not an album of traveler's impressions nor an autobiographic *récit*, but a sermon delivered to an audience. The "I" is an orator, who speaks to the reader in the here and now and seeks to unfold his argument to him.

The dramatized narrator as he appears in Garin's works⁴ is thus always a limiting and a limited consciousness. He writes only of what he himself has seen, heard, felt, known or thought - although in conveying to us the narratives of others he may also make known their thoughts and feelings. He always speaks as a witness - at first or second hand - to the events he describes; he is always involved, wither in the events themselves or with the secondary narrator who relates them. In choosing to confine himself to the vision of such a narrator, the author gains a personal point of view within the story itself, and tells it with the conviction and authority of one who speaks from his own experience, or who reports what others have confided in him. As he reads, the reader identifies with this spectator of the events set before him.

II

The undramatized narrator is always unlimited in his knowledge and vision, and empowered to know and tell all the facts of the case. His narrative position is that of the author who creates the events and people he sets before us; his authority is absolute. Uncharacterized and uninvolved in the story, he is not tied down to the retrospective view of the remembering "I", and can look down on his characters with the detached omniscience of a god.

The aloof, impersonal and dispassionate narrator is to be found, for example, in Ona pobeditel'nica! He begins his story with a long view of the subject before him -

Она умирала. Она была светская женщина
хорошего тона, и такой осталась до конца

(Marks VIII, 229);

and then embarks on a general discussion of the type here represented. He describes the life-cycle of the society woman, her youth devoted to social pleasures, her young married life spent in romantic adventures, her middle years given to charitable works, her old age devoted to the defence of her social position from all her rivals. Our attention is then fixed on an example of the type, Aleksandra Petrovna Agiščeva, now in the last stage of her life and determined above all things to thwart her rival Mme N. With calm objectivity the all-seeing narrator chronicles Agiščeva's illness and death:

Час ее пришел, пришло это неизбежное и страшное, и сразу вырвало из налаженной обстановки и властно поставило перед собой - и только перед собой - свою жертву. (Marks VIII, 233)

The whole town assembles to pay homage to the dead woman, and the absence of Mme N. is criticised. The tables are turned, however, when she appears at the church, and everyone praises her tact in paying her respects without visiting the house the dead woman denied her entry to. One cynical young man, seeing that Mme N. has scored the final victory, remarks: "Ona pobeditel'nica!" We share his sardonic view and laugh at the customs and codes of "society" as they are reflected in the conduct of Agiščeva and her friends because we look at the story from an objective and detached vantage-point. The narrator holds us at a superior distance from the events, and/

we can regard Agiščeva's story as an ironic comment on social mores, and Agiščeva herself as a social type rather than as an individual, as he regards them.

However, the omniscient narrator seldom maintains such an objective and detached attitude towards his characters; it will more often be his intention to involve the reader in the story and its characters than to distance him from them, and to this end he will find some other vantage-point from which to relate some of the events. He will choose, on occasion, to exchange his omniscient view for the limited view of one or other of the characters, without sacrificing his ability to know everything. Because he is omniscient, he is able to describe what any character is thinking at any given moment, and whenever he does so, that character becomes the seeing-eye or "reflector" whose vision of the event becomes the reader's own. Thus, the narrative in Pod večer is in general conducted from the detached, omniscient viewpoint of the narrator who can with equal ease describe the conversation of Pletnev and his family, the visit of Pletnev and Lesovskij to Kislin and the drunken words of Fed'ka as the doctor and the barin ride away (see Chap. I). But at one point the narrator abandons this commanding position and identifies his view with that of Pletnev as he considers Elesin's deathbed words. It is because the narrative is filtered through Pletnev's thoughts and our own view identified with his that we come to recognize the significance of these words for him. In most stories told by an omniscient narrator we will find such "reflectors" used to define our view of individual events and give us an "inside view" of the story. The question we must always ask is thus "Is the narrator/

writing at a given moment with the attention on the incidents of his tale, or is he regarding primarily the form and colour they assume in somebody's thought?"⁵.

The omniscient narrator may use one or several reflectors, and make varying use of the potential mobility of his narrative perspective. In Val'nek-Val'novskij, for example, he creates comedy by shifting between his omniscient view and the view of Val'nek himself. From the beginning of the story, we are aware of Val'nek as he is - a shabby, seedy character fallen on hard times - and of Val'nek as he sees himself, an ill-used victim of fate reduced to having to work for his living. The discrepancy between the two views is always kept before us; lazy and penniless, Val'nek assumes a lordly air and tries to pass himself off as a senior engineer; ignorant of and caring nothing for his trade, he tries to convince his superiors of his skill and so receive more money. From Val'nek's point of view, we regard his vicissitudes as the trials of one whose sole reasonable desire is to maintain a certain standard of life; from the narrator's point of view, we must condemn his idleness, deceitfulness, profligacy and pretension. It is because he is able to convey this dual vision to us that the narrator can express the final irony and tragedy of Val'nek's situation. As he sleeps on the steamer taking him back to town, dreaming of the hungry children waiting for him at home and of their joy when he returns to them with his earnings, a fellow traveller, impressed by his airs and graces, steals his purse from around his neck. We can thus contrast the dream with the reality, and set Val'nek's rosy vision of the future with what actually awaits him when he wakes up.

Often the narrator will reflect different parts of his tale through the minds of several characters in order to expand our knowledge of events and people. In Na stancii, we look at the story at different times through the eyes of Kobrjan, the officious young stationmaster, the telegrafistka who eventually marries him, his father, who planned a grandermatch for his son, and the telegraph clerk, who envies Kobrjan's goodfortune and happiness. First we watch from Kobrjan's point of view as he strives to assert his new authority and reprimands the disobedient telegrafistka; we view this scene also with old Kobrjan, who approves of such firmness. We follow Kobrjan's thoughts as the picture of the tearful girl haunts him for the rest of the day; and then we enter the mind of the clerk as he sits in the moonlight and ponders his own financial problems, and wonders at Kobrjan's behaviour. Now the girl becomes our angle of vision as she thinks angrily of Kobrjan and looks up to find he has come to her. Finally, we are back with the clerk, as he looks back on the Kobrjans' wedding day and considers how he might eke out his inadequate salary. As our perspective is widened, so our response to the story is expanded, and our knowledge of each of the characters deepened. Thus, too, Burlaki is at different times narrated from different points of view - those of the detached narrator, the hero Gamid, his wife Mjalmure and his father Old Amzja. Through Gamid's eyes we learn of his love for Mjalmure and of his despair when he is tricked into selling the labour of his friends to the wily Finogenič; through Mjalmure's eyes we learn of her unhappiness in marriage and her love for the young barin; through the thoughts of Old Amzja we learn of his modest ambitions and his unhappiness when he learns of his son's murder; and as he lies dying, we see with him all the tribulations of his life. The omniscient narrator unfolds the/

events and describes the scene; by adopting the views of these reflectors from time to time he highlights the action and brings their experience of it to the fore. So too in Babuška, where we share the view now of the old woman, now of her grandson and now of the actor Sil'vin, each inside view, set within the account of the ubiquitous narrator, focusses our attention on the character who is our reflector and shapes our attitude towards him. Wherever we are made aware, however briefly, of what one of the characters is thinking, we look with his eyes, and the "firm and colour" the scene assumes in his thought influences our reaction to the story as a whole.

In V usad'be pomeščicy Jaryševoj, all of the main characters function as reflectors. The story begins with a sweeping survey of a southern bazaar, but our attention is soon fixed on the steward Kirill Archipovič, unable to pay the price asked by the Tatar reapers. Following his thoughts, we learn of the financial worries facing his employer Jaryševa, and of the bargain he strikes with the elder of a neighbouring village to find reapers for her harvest. The second part of the story also begins with an omniscient coup d'oeil which describes for us the estate and homestead and introduces the old lady, her grand-daughter, her grandson and his nurse at their various activities. We look on from the narrator's vantage-point as the old lady interviews her steward and entertains local officials at her birthday party; as Kirill Archipovič and the elder, hearing that the Tatars' prices have been forced down, persuade the villagers to do the reaping for nothing; as Jaryševa, accompanied by her grand-daughter rides out to thank them. From this point, much of the narrative is filtered through the thoughts of various characters/

in turn. We share in the contemplations of the grand-daughter as she pours over her books and wonders how she might learn to work for the common good; of the old lady herself as she lies in bed pondering her immediate financial problems - and the larger, eternal problems her thoughts turn to; of the governess, who, having put Pet'ka to bed, remembers the shame of her past - her seduction by a former employer; and of Kirill Archipovič again, as he writes to his wayward son in the city. At the end of the story, we are looking quite literally through Kirill's eyes:

Кончил, наконец, и Кирилл Архипович свое письмо, и смотрит тупо, уныло поверх своих громадных очков в окно, в пустой охваченный сном рассвета, неподвижный двор усадьбы старой помещицы Ярышевой... (III, 551)

Thus, the shape and colour of the characters' thoughts become as important as the events described, and the story of Jaryševa's estate becomes the story of the thoughts and feelings of the people who live there.

In many stories the narrative perspective is shared between the narrator's omniscience and the limited consciousness of a single character who is the chief protagonist in the events described and with whom it is the author's concern to identify the reader. Sometimes, the narrator will step between us and the hero to distance us from him, as when in Variant he comments ironically on Kol'cov's dreams of having his views on railways officially accepted:

горячая фантазия Кольцова унесла его в такую заоблачную даль, что нам с вами, читатель, следовать за ним не стоит. (III, 176)

Much of Dvorec Dima is seen from the child's-eye view of Dim. himself, who cannot understand why his father pretends to be his uncle or why he cannot play with his brothers and sisters. In the first fragment of Zajac, the schoolboy Petja's thoughts on his squalid home environment colour our view of the events related; while in the second fragment our vision is entirely confined to that of Lieutenant Černyšev (apparently the grown-up Petja) who in his Manchurian mess-room overhears the conversation of his rebellious soldiers and considers the corruptness of his seniors and his own unfitness for his job. Nemal'cev begins with a panoramic view of a country estate at night, but our view is soon focussed on the old watchman whose memories of the past form the bulk of the work. With him we remember his experiences as a soldier, recruited on his wedding-day to fight at Sevastopol, sent to fight in Poland and discharged only twenty-five years later to find his wife has died. Only once do we look with eyes other than his, when the narrator describes for us the thoughts of Nemal'cev's sergeant, left to die on the field of battle:

...и глядит Степан Петрович вслед
товарищами; не слышать уж их...только
темная ночь, последняя, страшная ночь
его на земле, смотрит на него отовсюду (III,566)

In Staryj evrej, once the narrator has set the scene, the narrative is given over entirely to the thoughts of the old Jew as he surveys the bleak fields and reviews his troubled life. In Veronika, we listen to the music the heroine plays and through it enter her thoughts as she contemplates her coming confinement and the eternal life-renewing process of nature.

In a few stories, the narrator hands over the narrative itself to the hero, so that he becomes not only a reflector, but a secondary narrator in his own right. In Revekka, for example, the heroine's letter to her friend Lija summarises the five years that have passed since her marriage to Antonij:

я потеряла сыны, голос, мужа (IV, 103)

and expresses the lesson these years have taught her:

О Лия, как тяжело сознавать, чем могла бы быть жизнь, и как ничтожно она проходит у людей (IV, 104)

Pravda begins with an objective narrator's description of an event - the suicide of a young woman in a city park - then shifts the perspective to an "inside view" of the husband as he hears the news and finally enters the thoughts of the woman herself, set out in the letter she has left for her husband: thus we see from her own point of view the misery and despair that drove her to shoot herself. In Dva mgnovenija, as we have seen, an omniscient, impersonal narrator gives the floor to a middle-aged man who tells his own story in his own words.

Thus we find that the omniscient narrator, the objective and aloof chronicler of the events he sets before us, seeks voluntarily to efface the impression of his objectivity and aloofness. Realizing that the god-like mode of narration, the bird's-eye view of the narrator outside the story, calls attention to his detachment from it and imposes a distance between the reader and the characters, he will seek to modify his detachment by finding an angle of vision within the story, a reflector who is involved in it. Sometimes he may try to eliminate himself altogether; thus in V oblasti billionov i trillionov, Radosti žizni and Mamed he simply records the words of characters in conversation, /

intervening only to set the scene - to tell us, for example, that the conversation in Mamed takes place in the main street of Harbin, or to insert a stage direction, as for example in V oblasti...:

Собеседник пренебрежительно махнул рукой(III, 471)

But in most stories he will alternate between the two views, the omniscient and the limited, the detached and the involved, narrating from his all-seeing height but taking advantage of his omniscience to look at the events with one of the heroes, manipulating the distance at which the reader feels himself from the story, standing back from time to time to give the reader the sense of being a direct witness to the events.

The author may therefore choose between the dramatized narrator and the undramatized narrator, between a subjective and limited angle of vision and an impersonal but unlimited one. Perhaps in the Derevenskie panoramy cycle, however, Garin has found a third alternative that combines unrestricted knowledge with a personal, involved and involving viewpoint. Here the various scenes and characters from village life are chronicled by a recording consciousness who possesses full knowledge of them and is always in full control of the narrative. Within individual tales, he makes use of reflectors as internal angles of vision, revealing their inmost thoughts to us. For example, when Akulina (in the story of that name) is forced to sell her horse, we witness the effect of this on her state of mind:

Все мысли ее расплзлись из головы, все нити своих соображений растеряла она и теперь как в каком-то тумане, в какой-то бесконечной пустыне сидела и ничего не могла сообразить (III, 343)

When the blacksmith Vokodav (in Matreniny den'gi) poisons Alena, believing her to be a witch, we see the superstitious terror that fills his mind. When Andrjuša courts Paraša in the same story, we catch a glimpse of the secret hopes and thoughts of the young girl who dreams of another way of life and another suitor (III, 435). Other reflectors include the good church-elder Michajlo Filippyč in Na sele, whose religious contemplations are described in the last part of that story, old Asimov in Dikij čelovek, through whose memories of the past we learn of the affection he once had for his sons, the examining magistrate who looks on as Asimov is led away to prison, and even the horse Burko in Akulina, who seems to understand and share the thoughts of his mistress (III, 322).

Because the stories are "panoramic" in their scope - Na sele depicts village life at its two extremes of wealth and poverty, while Matreniny den'gi traces the repercussions of the loss of the money for several households and individuals - the narrator has a wideness of knowledge and point of view beyond the reach of any single character. In Dikij čelovek, he can describe the thoughts of Asimov as he realizes he has killed his son, and the thoughts of the magistrate as he watches the villagers plead with Asimov to reveal where his money is hidden; in Matreniny den'gi he can describe what is happening all over the village as fire sweeps through it; in Akulina he can penetrate the secret feelings of Akulina and those of her stepson with equal ease. From time to time, however, this omniscient consciousness speaks directly to us, not as some distant story-teller, nor as a detached observer of peasant life (as the narrator of Neskol'ko let is), but as one who knows the life he describes at first hand. In Dikij čelovek, for example, /

in the manner of one recalling a personal acquaintance, he tells of one village worthy who once met his death in the pond where Pim'ka's body was found:

Дядя Влас, покойный, веселый был мужик,
до водки жадный, лакал ее, бывало, с утра
до вечера, а дело вел и жил бы, если бы
не она же завела его в пруде (III, 365)

In the opening section of Na sele, he speaks as though he too is one of the villagers, and has shared in all their hardships:

Приехал тут один господин - Отчего плохо
живете? Мы ему, как путному, по пальцам
пересчитали ... и грех и смех... Мы, то,
мужики, и то разобрались, ты уж ученый,
мозги твои при тебе... (III, 375)

In such cases the narrator assumes an identifiable but unidentified personality, that of a peasant viewing peasant life. This "implied narrator", both omniscient and involved, undramatized but personalized, opens to the author a new perspective on events: he may reflect their shape and colour through a mind whose knowledge of them is unlimited, and find a vantage-point within the story that imposes no restriction on his view. It is then perhaps that Garin comes nearest to achieving the aim enjoined on the hero of Ne ot mira sego by the writer he meets:

Пишете так, чтобы и не догадались, что
это вы, образованный автор, пишете. (III, 605)

III

The narrator, of whatever type, has been created by the author to perform the function of narration: to tell the story to us and make it carry conviction for us. His narrative situation, his position/

within the story as an "I" or outside it as some omniscient being, the scope of knowledge and vision he commands will all determine the character and qualities of his account.

The primary task of the narrator is to set forth the events of the story in language; he must put the narrative structure into a structure of words and sentences. The devices available to the narrator are always the same, for it is part of the convention of the narrator that he can always find the right words for his story. The first-person narrator is as able as his undramatized counterpart to choose words and images and construct sentences, for the author will ensure he is equal to the task assigned him. As he narrates, the narrator will always emphasise those parts of the tale that seem important to him, and diminish the significance of those which are less so, dramatizing certain scenes and summarising others, adjusting the pace of the narrative so that it reflects the relative significance of the events. While his identity and situation will determine the content of his tale and the breadth of his vision, therefore, they will not affect the narrator's methods and abilities qua narrator. His view of the event will always be the reader's, and his effort to convey his view will give the narrative its style, and set the tone and tenor that will determine the reader's response.

A secondary function of the narrator is to describe the background against which the events take place, to convey necessary information about the physical and natural surroundings. The "I" who narrates Kartinki Volyni or Moi skitanija and the omniscient story-teller of V usad'be pomeščicy Jaryševoj both describe the natural setting. The dramatized narrator who recalls particular scenes he has known may add an expressive dimension to his descriptions by conveying their effect on his senses; thus, in Na chodu, the traveller remembers the calm and stillness evoked by a sleepy/

Tatar village:

На чистой лужайке мечеть, разбитое стекло
в высоком окне мечети, стройный минарет
с тонким острием и полумесяцем наверху.
Все застыло и спит в неподвижном воздухе,
и сам не то спишь, не то замери ощущаешь
предстоящую неподвижность вечности. (III, 246)

The undramatized narrator may achieve the same effect by reflecting his description of a scene through the consciousness of a character who observes it; a moonlit night moved Kol'cov to philosophy and fantasy (Variant), while the spectacle of a garden at sunset evokes in the heroine of Veronika a special mood of tranquility and expectancy. Because of his position outside and, as it were, above the story, the omniscient narrator can offer wide panoramic views of the landscapes around his characters, and in a number of stories (Nemal'cev, V usad'be pomeščicy Jaryševoj, Sčastlivyj den') he moves from a general description of the wider scene to fix our attention on that one aspect of it - the old porter, the thoughtful steward, the sad old couple - which is his subject. However, the first-person narrator who looks back on what he has seen may also take a panoramic view, and the narrators of Moi skitanija and Kartinki Volyni both attempt a wide survey of the countryside around them. Because he is aloof and omniscient, the undramatized narrator may contrast and compare his characters and their settings, and so make his background serve a symbolic as well as a decorative function. Thus, in Veronika, when the child is born as the sun rises, or in Ona pobeditel'nica!, where the old woman dies as the sun sets, our view of the event is influenced by our view of the scene around it. But the dramatized narrator too is able to note illuminating parallels between the people he describes and their natural surroundings; in Zizn' i smert' and Na chodu, for example/

our view of Dr Kolpin and the old Moslem woman is defined by the narrator's description of the scene around them (see below, Chapter IV).

The difference between the two kinds of narrator becomes evident, however, in the third function they must both perform: the presentation of character. The all-knowing narrator and the narrator who has been an involved witness of his events can both describe the outward aspect of their characters equally well, and both can record their words and report their conversations - although the "I" narrator may report only what he has heard or been told. But where it is necessary to record the inner lives of the characters, their thoughts and feelings, only the omniscience of the undramatized narrator is equal to the task. He may examine the minds and hearts of his characters at will, but a dramatized limited "I" is restricted to "realistic vision and inference"⁸ about the unspoken thoughts of other characters (unless, like Černotskij in Vstreča, they choose to confide in him); he may know only what it is feasible for a single consciousness to know. And so, the narrator of Neskol'ko let may describe anything about his neighbours - their appearance, history and character - except their thoughts, while the narrator of Derevenskie panoramy is privy to the most secret thoughts of the peasants. The first-person narrator may offer a profound insight into his own mental and emotional state - as does the doctor in Vstreča or the old man in Staryj cholostajak - but he can never lead us into the other experiencing minds of the story, or make us see it with eyes other than his own.

By penetrating the thoughts of his characters and revealing their minds to us, the omniscient narrator can achieve a number of important effects. He can evoke moods and emotions, as in Veronika, where the heroine's thoughts mingle with the music she is playing and the natural/

beauty around her in a sense of the "grust' prochodjaščej žizni" (IV,565), or in V usad'be pomeščicy Jaryševoj, where the thoughts of each character in turn contribute to the evocation of the mood of the whole piece. He can create comedy, as in Icka i Davydka, when we see that despite his fawning and self-debasing words to the Police Chief, Davydka is in fact cursing the gentile who has just dined on pork -

Давыдка вспомнил окорок и в его голове
пронеслась мысль: хай тебе с твоим столом.
(III, 206).

He can also achieve the "paradoksal'nyj jumor"⁷ of Babuška, where we see the unspoken understanding that exists between Silvin and the old lady beneath his fine words and her direct questions: she is looking for a sire to produce an heir, he is looking for money, and in their apparently innocent conversation the bargain is struck, (IV, 602ff). Both the dramatized and undramatized narrator offer the author depth of narrative perspective in allowing him to penetrate the thoughts of a character involved in the action, but only the disembodied, omniscient narrator can afford him an insight into several minds at once, and make such effects possible.

Finally, the narrator's duty, as well as telling his story, describing the scene and presenting the characters, is to comment on what he narrates. As he presents incidents and characters, he expresses his opinion of them - both implicitly in the words he uses to describe them, and explicitly, in passages of analysis and evaluation. All narrators comment, and their commentary is one of the chief means by which the reader's judgement is formed. The difference between the two kinds of narrator here is in the authority their comments can command. The first person narrator comments only on the basis of his opinion as a limited being, whereas the/

omniscient narrator may pass judgement with the authority of a god. For example, when the narrator of V sutoloke remarks of his fellow-passengers on the suburban train:

Их жизнь вылилась в недостижимую для многих и неинтересную для всех, кроме их самых, скучную форму установленного этикета... (IV, 475)

we accept this only as his personal opinion. When the omniscient narrator of Dela describes the passengers of the same train in the same words (IV,78-9), we accept it as a statement of fact. The effect, however, is the same: we accept the view expressed as our own.

In all the functions he has been created to fulfil, the narrator's purpose is rhetorical; he must win and hold the reader's interest, he must communicate the matter of the tale and guide the reader's response to it. His range and his abilities will depend upon his identity and his position, but his purpose will always be the same, and he will always be the chief means of persuasion by which the author induces us "to follow imaginatively a tale, or undergo sympathetically an experience"⁸.

. . .

In his effort to engage and hold the reader's interest, therefore, Garin created a variety of personae to present his stories to us. In many works, he turns to a common figure in Populist publicistic fiction, the intelligent narrator-diarist who records his observations and impressions of the world around him. In him, he can dramatize himself and his own experiences, and present his own view directly to the reader. But like any device, this narrator has his limitations: he restricts the author to the zapiska form and the witness's view. The other dramatized narrator used by Garin, the autobiographer, offers an intimate/

personal inside view into the story, but again restricts the author to a single and confining view. In order to overcome these limitations, the author tells many of his stories through an undramatized and impersonalized narrator who gives him unrestricted knowledge and vision, but also the ability to change his view, the freedom to restrict himself. "The narrator sparingly omniscient, telling us only what we must know, letting, as far as possible, speech and action reveal the thoughts and relations of his characters"⁹, conducting the narrative at times through the consciousnesses of these characters - even (in Derevenskie panoramy) assuming their identity - can view the events both objectively and subjectively, can distance us from them and involve us in them as it suits his purpose, can vary and manipulate our response.

The first duty of the narrator is to make the story carry conviction for us. The dramatized narrator convinces us because he writes as a witness, the undramatized narrator because he is omniscient; both of them are the means of persuasion by which the author convinces us of his work. It is through the narrator, the principal device and chief medium of rhetoric, that the author employs and manipulates the other "means of persuasion" that shape and determine the reader's response, and to which we now turn our attention.

NOTES

1. the terms are Booth's: The Rhetoric of Fiction, p. 155
 2. Hamilton, Materials and Methods of Fiction p. 117
 3. Grabo, Techniques of the Novel, p. 33
 4. this is not to suggest, of course, that Garin exhausted all the possibilities of the "I"-narrator.
 5. Lubbock, The Craft of Fiction, p.71
 6. Booth, op.cit., p. 160
 7. Lunačarskij, Kritičeskie etjudy (1925), p. 379
 8. Clark, Defence of Rhetoric, p. 78
 9. Grabo, op.cit., p. 48.
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CHAPTER III

TECHNIQUES OF NARRATION, DESCRIPTION AND STYLE

The fiction is a "means of interaction between the author and his audience"¹; it is the version of experience through which the author seeks to communicate his judgement of experience. His aim is to convince us of his truths by involving us imaginatively in the fictional world he presents; and thus, as he unfolds his story in the words of his narrator, he will employ the special techniques of narration, description and style in order that it might have its due impact and effect on us, and engage our interest, involvement and understanding.

I

As he puts his story into the words of his narrator, the author makes his choice from the various alternative modes of conducting the narrative. His aim is always to control the reader's view as he reads, and to this end he selects the ways of telling the story. Like any writer, Garin arranges not only the events of his tale, but their manner of narration, in order to direct the response of the reader.

Part of the narrator's function, as we have already suggested, is to convey the significance of the events he records by dramatizing some and summarizing others. By the disposition of the narrative between the two narrative modes of scene and summary, he will order the emphasis on the happenings he records and shape our response to them. "Scene" dramatizes an incident, singles it out from the course of the narrative, and, as one critic has observed "gives the reader a feeling of participating in the action very intensely, for he is/

hearing about it contemporaneously, exactly as it occurs and at the moment it has occurred"². "Summary", on the other hand, incorporates the event into the narrative, tells it in oratio obliqua after it has happened and reduces it to précis; it imposes a retrospective view on the reader. All narrative alternates between the two modes, varying the pace of the account and the immediacy of its impact on the reader.

Thus, where the narrator describes exciting events, he can have the reader share the excitement by painting a scene. In Dva mgnovenija, for example, the narrator-hero recalls his adventures as scenes, dramatizing his actions and thoughts so that we relive the incidents with him. In Pereprava čerez Volgu, the traveller dramatizes the river-crossing so that we share the excitement of the moment as his craft makes its way through the ice:

Я сижу в своей громадной шубе и переживаю тревожное и странное ощущение; эта зимняя картина, лодка и двадцать пять градусов мороза, и эта чка, что плывет теперь прямо на нас с каким-то вытянутым, узким хоботом! Скорей, скорей! Пока не загородило проход, а то затрет нас чкой! (III, 555-6)

On the other hand, where he wishes to inform the reader of events without involving him in them, he employs summary; so the narrator of Neskol'ko let reduces his earlier history to a few lines.

In general, the use of scene or summary emphasises or diminishes the significance the event assumes for us. In a story of the rasskaz type, the most important incidents in the development of the plot and the characters are presented as scenes, while lesser events, descriptions and the passage of time are all summarised. Thus, we might analyse Babuška roughly into passages of summary and scene:

Babuška

SUMMARY

SCENE

- | | |
|---|---|
| 1. Introduction: the grandmother seeks an heir. | 2. she describes to the old nurse the bride she has found for Fed'ka |
| 3. Fed'ka's early love for Paraša | 4. the lovers' last meeting; Fed'ka's letters |
| 5. the wedding; followed by three years of childless marriage | 6. the grandmother confides her secret to Matrena and shows her where her duty lies |
| 7. description of the Volga steamer and its passengers | 8. conversation between grandmother and Sil'vin |
| 9. the voyage | 10. Fed'ka meets Paraša |
| | 11. the party at Sapožkov's; Sil'vin pays court to Matrena |
| 12. night passes | 13. Sil'vin and his companion leave |
| 14. months pass; Fed'ka and Matrena return. Months pass | 15. a son is born |
| 16. twelve years pass | 17. the death of the old woman |
| | 18. Matrena's discovery. |

In a story of the zapiska type, the scenes are usually dramatized conversations, highlighted because they illustrate some memorable or significant aspect of the narrator's experience; the rest of the narrative looks back and reflects on events, people and places as a whole. Kartinki Volyni, for example, consists of dramatized conversations set within the framework of the narrator's observations:

Kartinki Volyni

OBSERVATIONS

CONVERSATIONS

- | | |
|------------------------------------|---|
| 1. description of Volynian estates | 2. conversation with a working nobleman |
| 3. thoughts on the nobleman | |
| 4. description of the countryside | 5. conversation with the innkeeper /... |

contd...

6. conversations with villagers
7. conversation with an old peasant woman
8. thoughts on technical problems
9. conversation with a peasant who acts as a guide
10. account of progress at the Sluč
11. description of the inn and its inhabitants
12. the drunken soldier's conversation
13. reflections on Vladek
14. Vladek's conversation
15. reflections on the Polesščuki

Scene and summary are intermingled in all narrative, and the transitions from one mode to the other subtly influence our reactions as we read. In Po Koree, for example, the dramatized scenes of conversation sharpen our vision and heighten our interest in the summarized account of the narrator's travels. In Ona pobeditel'nica!, the summarised account of Agiščeva's life increases the detachment with which we look on her; when her death is presented as a scene, we are for the moment more closely involved in her fate. The war diarist sustains our interest by punctuating his account with eye-witness accounts (like that of the officer Kostylcev which ends the work) which depict scenes of battle at first hand. In distributing his narrative time unevenly among the parts of his story, the narrator can organize the story according to his purpose. In Revekka, for example, the five years of the heroine's marriage are summarized in a single sentence in her letter to her friend. Our attention is thus directed, not at these years of happiness, but at the contrast between the heroine's past joy and present misery. In general, scene highlights important events while summary fills in the background of less significant events; the nature of narrative itself demands the/

combination of the two modes and requires that the writer vary his reader's perspective and response in this way.

The instrument of scenic presentation is dialogue, the recreation of the characters' conversations. In some stories - Genij and Chudožnik, for example - the role of dialogue is minimal, while in others (Mamed, Radosti žizni) it occupies almost the whole of the narrative; in Koroten'kaja žizn' and Vstreča, the central part of the narrative is in fact a conversation between the secondary narrator and the primary narrator who records his story for us. In most of Garin's stories, dialogue is one of the chief narrative means by which the author sets his work before us. Through dialogue, he can present his story dynamically and dramatically; by making dialogue as life-like as possible, he can increase our illusion of reality and convince us of the people he describes. An essential part of Garin's effort to persuade us of his story and characters is thus his attempt to reproduce those phonetic and lexical features which will convince us his characters are real people in real situations. A schoolboy will lisp:

Тятка мой так тлеснет тебя (Istorija odnoj školy,
III, 233)

and a Jewish tailor will affect the self-deprecating third-person in his effort to ingratiate himself with his client:

Что Давыдка? У Давыдки свет закрытый.
Давыдка знает свое дело, покамест за
ноги не потащат на кладбище... (Icka i Davydk, III,
200)

Railway engineers will communicate in the jargon of their trade -

Вы пробиваете намеченную по плану линию,
а я сейчас назначу профиля... ты будешь
их ватерпасить... (Variant, III, 152)

and in general conversations will abound with the idioms, proverbs and anacolutha that distinguish ordinary speech.

The most notable aspect of Garin's effort to give the speech of his characters the ring of truth is perhaps his concern to reproduce accurately the dialect of the peasants who people many of his stories. The travelling narrator-chronicler is always attentive to the local forms and usages he hears, noting (in Po Koree) that Siberian peasants refer to their womenfolk as "ženskoe", or that in Vologoda and Kostroma

обитатели как-то меняют слова и говорят:
печка, вместо пучка, хотитё, вместо
хотите, и.т.д.. (Moi skitanija, IV, 248)

In other stories of peasant life too, particularly the Derevenskie-panoramy, we find numerous colloquialisms and dialect words used to give the speech of the characters colour and authenticity. The peasants, and occasionally the narrator also, employ terms from the specialised vocabulary of peasant life; in Akulina, for example, we encounter a number of words relating to marriage customs: kladka (III,329), the bride's dowry; smotriny (III,329), the pre-nuptial inspection of the bride by her prospective family; poežanin (III, 331), one who attends the bride on her way to church. In Pod-prazdnik, the narrator refers to mežduparka (IV, 526), apparently the peasant word for the period immediately after the spring sowing (cf. meždupar'e in the Academy Dictionary). In Babuška Stepanida, the verb obmirat'/obmeret' is used, not in its general meaning (to faint), but in a special peasant meaning, to denote a kind of coma during which the sufferer is privileged to visit the world to come (III,363; according to Dal' another name for the devil) nažigat' (in the sense "to deceive", III,69); and grammatical and morphological curiosities such as the genitive plural delov (III,136) and the/

use of malen'ko as an adverb of quantity - "malen'ko sol'ju", III, 48). In the Panoramy we find a number of "corruptions" which in the peasant dialect do service for words from a more sophisticated vocabulary - e.g. achter, dochtura and natomit' (III, 362, 306, 365) for akter, doktora and anatomirovat' respectively. And the author reproduces too the proverbs, pleonasms and phraseologisms which are such a distinctive part of peasant speech, Among numerous aphorisms expressive of peasant wit and wisdom are the following:

локти выше головы не растут	III, 280
попытки не шутки, спрос не беда	III, 75
всем бы прост, да лисий хвост	III, 35
мир - волк, что в пасть попало, то пропало	IV, 556
добрая слава лежит, а худая впереди тебя катит	III, 329

As L.V. Krasnova has suggested³, many of Garin's peasants create their own proverbs, and several of their obiter dicta are marked by the antithetical construction, the rhythm and assonance characteristic of folk sayings. Thus, one peasant in Na chodu philosophises:

Сейчас, что загон, то закон (III, 271)

and another in Neskol'ko let:

барину худо - мужику хорошо (III, 13)

After detailed consultation of the Opyt oblastnogo Velikorusskogo-slovarja of 1852, Krasnova has concluded that most of Garin's dialectisms come from the Povoloz'e region⁴; in Neskol'ko let, Derevenskie panoramy and other stories of the peasant byt, Garin has drawn on the language of the peasants he knew. He reproduces their traits of speech and employs local variants of forms and meanings⁵. Despite Nikolaev's condemnation of the

варварский, выдуманный и выученный язык⁶,

of Diki j čelovek, therefore, there is every reason to believe that Garin has in his stories captured something of the language spoken by peasants, and has thus enhanced the authenticity and "realism" of the pictures he presents. By making the words of his characters ring true for us, he convinces us of them; believing in them, we are more closely involved in their story.

By presenting large parts of his narrative as dialogue, the author is able to give the reader the feeling of participating in the action. Where he is able to present his story through the thoughts of his characters, as internal monologue, the author may achieve the same effect. The selectively omniscient narrator who adopts the view of an involved character may reflect his narrative through the shape and colour of his thoughts and tell the story as though in his unspoken words. When the old Jew in Stary j evrej contemplates his past, we hear the words he speaks to himself, and our view is identified with his:

Было худо - думал - не хуже может быть,
и стало совсем худо. И когда стало? Когда
бросил даже на проценты деньги давать...
Дети настояли - ученые дети - хо-хо! -
говорят, это неловко. Ну, купил землю.. (IV,507)

Witnesses to Asimov's thoughts (in Diki j čelovek) as he realises he has murdered his son Pimka, we share his sense of horror and panic:

Неужели задушил?! Задушил! Господи, да
когда же?! Сердце отвести только хотел,
сжал руками. Ох, боже мой, что же это
будет?! (III, 357)

In such cases, as Krasnova has observed,

авторская повествовательная речь
сливается с диалогической внутренней
речью героев.⁷

The narrative not only adopts the language of the character concerned, but even assumes the cast of his thought; our horizons are temporarily limited to his so that we share more completely his experience. For example, in Akulina, we find the scope of our vision restricted to the narrow range of interests of the heroine as she considers how she will arrange her affairs to make ends meet in the coming year (III, 321). In Sčastlivyj den', the very similes seem a part of the mentality of the old fisherman whose view we share; he is struck by the eyes of a woman he meets on the road:

глаза, как рыбки на полу прыгают, и
бьются и замирают в страшной истоме. (IV, 148)

In Nemal'cev, we look back with the old soldier to his first days in the army, and share his bewilderment when he finds himself on the battlefield for the first time; objects he takes for jackdaws turn out to be bombs, while what he thinks is a heap of sacks is in fact the fortifications he is supposed to defend (III, 562-3). By thus confining us to the thoughts of the hero, the author leads us to view things through his unaccustomed eyes - a device Viktor Šklovskij has called "ostranenie"⁸. In Derevenskie panoramy, our sense of sharing in the misfortune of the peasants is deepened when the narrator not only speaks, but seems to think as one of them. (See Chapter IV, below).

The narrative techniques of scene, dialogue and interior monologue thus enable the author to dramatize his events - to dramatize actions as they occur, to dramatize conversations as they take place, to dramatize the reactions of the characters as events reverberate in their thoughts. The narrative is arrested as the drama of the moment acts itself out; the scene, the conversation, the train of/

thought is singled out, and its impact on the reader is assured. The techniques used by Garin are those available to any writer; but his application of them in each story is always distinctive, because it is always dictated by his purpose in the given case.

II

One of the narrator's tasks, as we have seen, is to describe characters and their background, and the impact of the work on the reader will depend upon the vividness of the picture he presents. As he describes, the author will govern his narrator's use of a variety of descriptive techniques in order to achieve his effects.

The presentation of characters will always involve some account of their physical appearance, since we relate only to characters we have some visual image of. Garin creates this image for us in a variety of ways. Very rarely, he will provide a lengthy and comprehensive description of a particular character - for example, that of Klotal'da in the story of that name:

Это была среднего роста, молодая, начинавшая чуть-чуть полнеть женщина с ослепительно белым телом: обнаженные плечи, руки так и сверкали свежестью, красотой, белизной. Так же красивое, молодое, правильное лицо ее с большими, ласковыми и мягкими, очень красивыми глазами (IV, 519)

Sometimes the description becomes simply a list of attributes, without even the grammatical frame of a sentence. Thus, we read of a journalist in Siberia:

Добрые, голубые глаза, голая шея, порыжальные сапоги, желтое лицо (Karandašom s natury, III, 475)

or of Jaryševa's granddaughter:

молодое худощавое приятное лицо, волосы
русые в одну косу, глаза серые, большие
веко левого глаза слегка опущено (IV, 532)

or of Volod'ka in Veselye ljudi:

толстый, большой, пухлое, румяное лицо,
маленький нос кверху, губы красные,
буточником, глаза такие, точно ждут
чего-нибудь веселенького (IV, 121)

A few selected details of features, stature or colouring are thus set together to give us an image of the character concerned. Of all physical features, it is most often the eyes which attract the attention of the narrator and figure in his description.

Among the epithets used to describe them, we find:

выразительные
умные, выразительные
прекрасные, выразительные

красивые
карые
черные, большие
гордые

угнетенные
добрые, женские
бессмысленные, мутные
живые, горячие, просящие

Storoženko, Variant, III,182
Juškov, Neskol'ko let, III,85
Alenka's son, Matreniny den'gi,
III,422
Pavlov, V sutoloke, IV,311
Vojcech, Marks VIII,90
Denisov, V sutoloke IV,307
Kobrjan, Na stancii, Marks
VII,63
Asja, Nataša, IV,524
Abramson, V sutoloke, IV,313
the father in Zajac I,IV,671
Klotil'da, IV,186

By describing the characters' eyes, the narrator can convey to us not only their appearance, but also of their qualities of mind and spirit; physical description becomes a means, not only of conveying a visual image, but of characterization.

Similarly, in describing the physical milieu of his characters, the narrator most often constructs his image from a few chosen details. Occasionally, he describes interiors like Jaryševa's drawing room, with its scent of mushrooms and berries, or the squalid dining room in the first part of Zajac; but most often it is the natural setting the narrator describes. The details he selects are not normally those of specific places - the bay in Klotil'da, with/

its view of Burgas and the monastery is an exception (IV,189) - but those of colours, sounds and smells. The image he creates is that of earth and sky and air. Many stories, for example, depict the greenness and freshness of spring; Dva mgnovenija and Kogda-to both contain passages describing the young leaves, the fresh air and the cloudless sky (IV,73,; IV,63), and in Kartinki Volyni the fragrances, sounds and hues of the season are lyrically evoked:

Ветерок ласкает, и аромат сирени, ландыша и миллионов неизвестных цветов нежно щеко-чет ноздри...Множество птиц оглашают воздух своим щебетанием, чириканьем, вскрикиванием...Аромат воздуха - нет возможности передать: млеющий, он бросает в лицо то нежный запах фиалок, то травы, то потянет сосной, ландышей...здесь Воляня во всей своей красе, в венке из майских цветов - красные, желтые, лиловые, белые, разноцветный ковер (IV, 91-2)

In other stories, it is the sights and sounds of dawn and dusk that the narrator seeks to evoke. In Karandašom s natury, for example, he describes the colour of the sky and the scent of the air at sunrise:

Вот начало восхода...Мы плывем точно в саду, сквозь редкие деревья словно задымилась вода, слегка розовая, прозрачная, вот-вот готовая вспыхнуть пожаром восхода. Стадо белых лебедей вспорхнуло в этом розовом фоне рассвета, среди аромата черемуха (III, 482-3)

In Klotil'da he describes the sounds and scenes of sunset:

В ущельях по скалам лес, и в лесу множество серн, фазанов, диких кабанов, но больше шакалов. Они уже начинают свой ночной концерт...От каких цветов этот аромат непередаваемо нежный, который несет с собой прохлада ночи? (IV, 191)

In Vstreča and Babuška, almost exactly the same words are used to describe twilight on the river, with the dying daylight giving way to the dark velvet of the night sky (IV, 618; 607).

The aim of such descriptions is to paint not so much a picture as an impression of a picture; from the details of colour and scent and contour the reader can form his own mental picture of the scene and respond imaginatively to it. It is in particular by using details of colour that the narrator leads us to this response. The following descriptions of sunset from Po Koree are sufficient to illustrate the narrator's effort to pin down and convey the most elusive tones of colour:

Тогда снежная даль отливает всеми цветами радуги: там она нежно-лиловая, здесь зеленоватая, где выступает жнива — окраска золота. К северу потянулись холодные голубоватые тоны и стальными переливами на горизонте напоминают уже безбрежную поверхность какого-то оледеневшего моря. К западу еще богаче краски, еще ярче подчеркивают красоту неба и земли. Небо кажется выше, и весь купол его, вылитый из лазури, наполнен искорками яркого света — золотистыми, бирюзовыми, нежно-прозрачными (V, 14)
...Окраска гор — волшебная панорама всех цветов. В этом повороте бархатная даль отливает яркими пурпуром, там великолепный фиолетовый налет, а на западе, в бледной позолоте неба, как воздушные, стоят иззубренные группы гор... (V, 179)

Frequently, the narrator will try to suggest subtle and unusual nuances of colour by using compound adjectives, each element of which modifies and defines the other. Such adjectives are applied to the sky:

зеленовато-золотистое	(III, 107)
темно-фиолетовая [туча]	(III, 215)
зеленовато-бирюзовое	(IV, 576)

and to plants:

желто-золотистые листья	(IV, 281)
изумрудно-серые, темно-красные, нежно-лиловые, затканые серым и белым жемчугом [мхи]	(V, 209)

and to water:

нежно-малиновый цвет (III, 482)
темно-сизый с фиолетовым отливом (III, 483)
серо-рыжий (Marks VII, 236)
изумрудно-пурпурным, серебристо-зеленым
фосфором (IV, 200)

and to mist:

фиолетово-золотистой дымкой (V, 312)
сине-огненно-дымчатая стена (V, 112)

and even to a mountain:

прозрачно-бело-зеленовато-молочный (V, 200)

There are dangers in such a technique, however, for it may give way to repetitive and merely gratuitous decoration. In the last example, the inclusion of прозрачно-бело and молочный in the one compound is tautological, and contributes little to the definition of the colour the author seeks to convey. It does not therefore serve the general purpose of all of these special devices of description: to enhance our perception of the author's image.

In his effort to describe convincingly and stimulate the reader's imaginative response, Garin also makes use of the devices of simile and metaphor, creating his images by comparisons. The novelty of a comparison, the dissimilarity of the objects compared may impress the author's perception of his subject on us; thus, a forest is compared to a miser's larder (IV, 243; the reference is to its untapped natural resources), a star to a dew-drop (IV, 172), hills to the zig-zag traced by a pencil on paper (Marks VI, 104), a train to convicts lumbering along in their chains (Ibid 198); desolate fields look as frail and sickly as a man with a high fever (V, 8), and wild flowers are like:

балованные дети нежной, любимой матери, .
в объятиях осеннего дня (Marks VIII, 296)

When Kol'cov in Variant speaks of the old railway line as a witch, and thinks of the new:

я разыскал мою красавицу в этой бездне..
вырвал ее у природы, как Руслан вырвал
у Черномора свою Людмиллу (III, 174)

his image evokes not only the magical gleam of the rails in the moonlight, but also the fantasy and idealism that characterize his attitude to his work. Sometimes, a simile draws our attention to some similarity between a character and the scene around him, and defines our view of both. Elaldin in Burlaki frowns like the clouds creeping over the sun above him (III,580), while Klotil'da is as beautiful, dark and uncertain as the southern night (IV,198).

Garin's similes, however, do not always have the impact of novelty. Many of his comparisons are common in literature - a stormy sea is likened to a boiling cauldron (IV,225), a river's roar to a shot from a cannon (IV,535), spring foliage to a spider's web (see above), a long train to a winding snake (Marks VI, 198). Frequently he resorts to the stock comparisons of the spoken language, using such similes as:

белый, как саван	<u>V sutoloke</u> , IV, 334, 352
желтый, как воск	<u>Akulina</u> III, 338
тихая, как гроб, комната	<u>Akulina</u> III, 337
здоров, как бык	<u>Na chodu</u> III, 250
нем, как рыба	<u>Icka i Davydka</u> III, 194
черные, как уголь, глаза	<u>Nataša</u> IV, 552
толстая, как бочка, баба	<u>Volk</u> IV, 540
ровная, как ладонь, местность	<u>Dnevnik vo vremja vojny</u> , <u>Marks</u> VI, 17; <u>Po Koree</u> V, 11; <u>Kar-</u> <u>činki Volyni</u> IV, 92
сделанная цена молнией про-	<u>Burlaki</u> III, 595
неслась по базару	
как масло в огонь лились все	
эти речи в душу Волкодава	<u>Matreniny den'gi</u> III, 424

Such comparisons often have the virtue of economy - the reader will absorb them almost without noticing - and occasionally they are in keeping with the colloquial tone of the narrative, especially in those stories which describe peasant life; but their banality often fails to convey any vivid picture, and thus defeats the purpose of simile.

When a comparison is sustained or compounded, it becomes a metaphor, and its ability to describe and define is expanded. As he surveys his burning barn, the narrator of Neskol'ko let feels his ties with the peasants have broken "like a rotten string" (III,122); when his mood changes, his new faith in them is underlined by the continued analogy:

ТО, ЧТО ПРЕДСТАВЛЯЛОСЬ ГНИЛЫМ КАНАТОМ
ПОКАЗАЛОСЬ МНЕ ТЕПЕРЬ СТАЛЬЮ (III, 123)

The contrast between the joy of youth and the sorrow of war observed by the war-diarist in the face of a young officer is highlighted by an extended natural comparison:

Так весной иногда борются еще веселые лучи
с надвигающимися тучами, но новые и новые
ряды их выползают из-за горизонта, и темная
синяя бездна там уже закрыла радостную
даль (Marks VI, 291)

The spring countryside of Volynia is likened to a "temple of nature", and the comparison is continued:

идет здесь торжественная служба (IV, 92)

An emaciated coachman has the appearance of a corpse, and his deathly aspect is reflected in the devastated fields around him; thus the desolation of famine is conveyed in Na chodu (III,283).

A special kind of metaphor, by which phenomena of the natural world are described in terms usually applied to human beings is one/

of the ways in which Garin gives life to his scenic descriptions. Many examples in the stories are commonplaces of literature - clouds run across the sky (III,437), the wind chases the clouds (IV,647), a forest weeps in the rain (IV,226), the day goes to its rest tired out by hard work (IV,190). Occasionally, however, the image created is more original. The sun's rays are seen to do battle with the clouds:

Вот и солнце, то и тучи, и борется
с ними солнце (IV, 6)

or with shadows (III,583); the sun caresses the earth (IV,92) and a wave leaps up to look into a boat (IV,6; IV,74). Often, natural objects are seen to be talking:

Дождь льет и льет, рассказывая злую
сказку хозяевам всех этих скидр (IV, 586)
/дождь/ добил монотонно, как будто
говорил: Лью и буду лить, пока не смою
все зло здешних мест (Marks VI, 242)
Тихий осенний день словно шепчет /бизели/
волшебные сказки отлетевшего лета (III, 369)
Шепчет красавица земля своему возлюблен-
ному солнцу, собирающемуся далеко-далеко
уйти от своей милой. Все молит его тихо,
покорно: Остайся! (IV, 209)

Metaphors and similes not only describe, but also interpret and evaluate objects and persons for us. The narrator of Koroten'-kaja žizn' employs a variety of comparisons to convey his own thoughts and feelings about what he describes. A new acquaintance is like a new book, which is to be studied with care (III,505); the friendly but distant smile of his host reminds him of an autumn landscape glimpsed through the window of a speeding train (III,505-6), and their relationship seems likely to remain at this level of fleeting superficiality. The man's manner as he conducts him around his school recalls the nervousness of a young author who has been asked to read his work aloud (III,506); and when he observes how his questions have distressed his host, he feels like an unskilled/

musician who has plucked a wrong string on a delicately-tuned instrument (III,509, 517). In Dela, the faces of the commuters are likened to thread-bare overcoats (IV,77), and the comparison implies the author's judgement of their lives. By his use of imagery, therefore, the author may not only define our visual image of his subject, but lead us to judge it, and convey his impression of its quality and significance.

III

The narrator's medium is the arrangement of words in sentences, and in his constant effort to communicate with the reader he is confined to words, to the grammatical and syntactical structures of the language. In general, the language of Garin's stories conforms to the norms of the literary language, and more particularly, as Krasnova has suggested, to the pattern of

хороший публицистический стиль.⁹

Simple sentence constructions, free from inversions of word order and elaborate parentheses - "četkaja struktura", as Krasnova calls it - characterize these works. But because the prevailing pattern is such, the author may achieve special emphasis and effect by departing from "good publicistic style". Sometimes, of course, he violates its norms in error, and one tortuous sentence in Variant, where misrelated dependent clauses proliferate to obscure the meaning, shows the syntactical confusion that can result:

Торопиться надо было для того, чтобы успеть провести и утвердить вариант до торгов, и этим впоследствии избавиться от претензий подрядчиков на тему, что их подвели, что они понесли убытки вследствие уменьшения работ, и результатом таких претензий была бы неизбежная приплата подрядчикам казны двадцать процентов сбереженной против подрядов суммы (III, 144)

- although it should be remembered that Garin destroyed the draft of this story. But departures from usual patterns of words and sentences and prevalent syntactic and stylistic norms may be intentional and calculated for some special effect. Thus, when in his descriptions of nature the narrator dwells on details of colour and tries to paint word-pictures, his straightforward "publicistic" style is infused with lyricism. Where he attempts "fine writing" in order to describe emotional scenes in suitably emotive language, he aspires to the language of poetry; thus he describes the effect on Antonij of Revekka's beautiful aria:

Театр замер, осыпанный страстным каскадом
серебрянных непередаваемых звуков страданий,
в грудь Антония проникли тонкие
крючья этих страданий и рвали мучительно
и сладко его сердце (IV, 58)

The search for "poetic" language, however, sometimes leads Garin no further than the cliches of romantic fiction:

с воплем тоски и отчаяния рванулся
Антоний к кинжалу (IV, 61)
/он/ осыпал ее страстными поцелуями (IV, 65)
она осыпала мое лицо поцелуями (IV, 229)

Sometimes, departures from the literary norms of vocabulary and syntax in the direction of the spoken language give the narrative a conversational, colloquial tone. In the vocabulary of various narrators, for example, we find colloquialisms like nadryvat'sja (III,444; IV,303), ševyrjat'sja (III,306,355), zaraportovat'sja (III,150), nasobačit'sja and pridirit'sja (both items from student slang in Veselye ljudi, (IV,130,133); and such idioms as

в долгу, как в шелку (III, 96)
не откладывая дело в долгий ящик (IV, 547)

It is often part of the narrator's technique, as we have seen, to cast his narrative in the thoughts and in the language of his/

characters, and so in many of the stories of peasant life the narrative itself abounds in idioms and expressions reminiscent of peasant speech - rhyming phrases like

пили, ели, пели (III, 332)
ахали и охали, но делу не помогли (III, 528)

or proverbs like

не родись богатым, не родись красивым, а
родись счастливым (III, 591)

Very often, departure from the normal patterns of word order and sentence-structure takes the form of repetition. The repetition of individual words and phrases can create emphasis:

Громадная русская телега, громадная
лошадь, громадный хозяин (III, 497)

or suggest monotony:

По сторонам поля, поля и поля (III, 473)
Ел пил, спал сорок лет, ел,пил, спал
пятьдесят лет (IV, 623)

The repetition of sounds produces various acoustic effects. Occasionally vowel and consonant sounds are repeated to produce rhyme:

все те же гористые, пористые леса (V, 43)
Пусть будет холод, пусть будет голод.. (III, 377)

More often, the repetition of consonant sounds is exploited for alliterative effects:

ощущаешь предстоящую неподвижность
вечности (III, 246)
нежное небо, несся со степи запах
свежего сена (III, 576)
..чинно входивших, чинно крестившихся,
кланявшихся и рассаживавшихся по
лавкам стариков (III, 325)

The succession of щ, сь, щ and зь sounds in the first example causes us to dwell on the tranquility of the scene, while the series of/

genitive plurals in -všich(sja) in the third example produces a comic effect. Thus the very sounds of the words are used to contribute to our response, to enrich the expressive power of the narrative.

Repetition also creates rhythm. The repetition of a single word may suggest the rhythm of peasant speech:

здорова Акулина, здорова и в работе (III, 311)
отдыхали люди, скот отдыхал (IV, 526)

or the rhythm of poetry:

бежит в аромате дождя, в аромате
жгучих воспоминаний (II, 315)

The repetition of the same sentence - or phrase-patterns in successive sentences can produce a rhythm that underlines the meaning of the sentence. Thus the repeated adjective + i + adjective pattern in the following sentences throws emphasis onto the adjectives and the qualities they describe:

старый еврей - тяжелый и большой,
грязный и старый (IV, 506)
ее жизнь, однообразная и жестокая, не-
вкусная и сухая, была похожа на ее самое
(III, 303)

The repetition of a sentence pattern may underline a contrast -

Ицка был мешковат и неуклюж, а Давыдка
был проворен и сложен безукоризненно (III, 197)
establish a pattern of events -

был богат - почти ничего не осталось.
Имел жену...и ее уже похоронил (III, 285-6)

or enforce the narrator's point -

Что делают с людьми, как меняют их
благородный труд, истинная цель (Marks VI, 240)

- here two inverted (verb-complement-subject) and parallel constructions express parallel and mutually-enforcing meanings. Of such application of rhythmic repetitions to the expression of the author's meaning, /

Krasnova has written:

Чтобы запечатлеть в печатном слове мелодию устной речи, Гарин стремился выработать особую архитектонику предложений, где целостность мысли сочеталась бы с ритмической законченностью выражения.¹⁰

A characteristic feature of Garin's "architectonics", of his effort to interrelate rhythm and meaning in the construction of his sentences is the phenomenon Krasnova has called

тяготение к тройственному повторению определений, стоящих в конце предложения и замыкающих его четким выводом, долженствующим остаться в памяти читателя.¹¹

Among the many examples of this technique in operation are the following

долина...притихшая, неподвижная и прозрачная	III,432
лица испытые, худые, желтые	III,587
ночь тихая, сырая и гулкая	V,43
глаз открытый, недоумевающий, сонный	MarksVI,
Such adjectival sequences are also found preceding the nouns	121

they qualify, and following the verb-copula:

тихая, нежная, легкая музыка	III,212
грубый, дикий и суеверно трусливый Волкодав	III,422
высокий, широкоплечий, хорошо сложенный хохол	IV, 188
летом переезд..был бы быстр, приятен и дешев	III,450
было цинично, грубо и отвратительно	IV, 183

Such repetitions may sometimes seem tautological:

рассчетлива, экономна, бережлива (III, 529)

and occasionally, where more than one sequence occurs in one sentence, their use may seem excessive:

и в глазах веселых, небольших, голубых светится и отликает на лицо, на губы, небольшие, красные, сочные... (III, 311)

The principle of threefold repetition for emphasis and expressiveness is also applied to other parts of speech - for example to adverbs:

ласково, непринужденно и приветливо смотрела на меня (IV, 373)

and to verbs in the future, present and past tenses, in infinitive and gerundal forms:

я буду переживать их там, воспринимать, чувствовать	Marks VI, iii
ветер воет, рвет и гонит	III, 404
Акулина его уважала и боялась и любила	III, 311
ей хотелось смеяться, говорить, прыгать	IV, 521

Triadic series of nouns are found as subject of the verb, object of the verb, as complements of prepositions or nouns, or as the agent in passive constructions:

Зависть, неудовлетворение, огорчение на всех лицах	III, 105
сознаешь всю обманчивость, всю призрачность, все коварство этой обстановки	Marks VI, 108
порыв к братству, любви, состраданию	IV, 357
совершенно разбитый и усталостью, и комарами и нравственным потрясением	IV, 30

Sometimes whole sentences seem to consist of threefold repetitions:

Марья Александровна продолжала смеяться
большими глазами,
красивыми, ясными, спокойными
с тем выражением мягкой силы и безмятежной
тишины, которые
так манят к себе
так незаметно втягивают в сферу
своего удовлетворения
так добровольно подчиняют себе
мягкой силой любви (III, 211)

Repetition in its various forms permits the author to exploit the natural rhythms and means of emphasis of the language, to depart from "normal" and neutral structures and make his words and sentences not simply an adequate but passive medium, but an active vehicle for the communication of meaning.

With all these variations and repetitions, the characteristic manner of Garin's presentation remains direct and to the point; short clauses and sentences, often elliptical constructions, the high frequency of brief sentences with a single verb-copula, the tendency to describe in lists rather than sentences - all contribute to what Tumanjan has called:

лаконичность, сжатость гаринского предложения.¹²

A few random examples must suffice to illustrate this distinctive lakoničnost':

Половина пятого. Темно еще. За палаткой у костра два сторожевые корейца разговаривают. Они говорят по обычаю громко, быстро, с экспрессией, но голоса мирно налаженные. Однообразный, мирный шум воды. V, 149
Последний день по Волге. Завтра утром уже Самара. Река шире. Зелеными островами раскинулись по всему горизонту леса, рощи. Уютно приютились к ним долинки, и идиллией веет от них. Marks VI, 5
Теперь была видна ее худоба. На подушках лежало что-то темное, грязное, маленькое, синие пятна, подтеки, распухшие, все в ранах губки, черные кудри закрытых глаз. IV, 180

Such concise brevity sharpens the impression presented, enlivens the narrative, and often suggests the "telegrafijnaja bystrotá"¹³ at which the author wrote.

Through his terse, compressed style the author may draw the reader closer to his story; short sentences, exclamations and questions may convey excitement and suspense. The Korean traveller, for example, recreates his own fear and panic when Chinese robbers attack by breaking into breathless exclamatory questions:

Хунхузы?! Где ружье?! Где хунхузы?! В банзе уже перерезали всех, и только я почему-то еще жив? Стреляют в бумажные двери, стоя перед нами? (V, 256)

The narrator of Ne ot mira sego reflects the reeling thoughts of his hero as he is seized by a consumptive fit in urgent, disjointed phrases:

Толпа мечется..где-то в дырявом кармане пальто застряла последняя трехрублевка.. неужели потерял? Ах, вот она!..Скорей билет..Но нестерпимый судорожный прилив кашля захватил так жестоко..Кто-то грубо толкнул ..опять толкнули..нет, надо присесть.. (III, 607)

In such cases, as Tumajan has observed, the author's short, laconic sentences create an emotional intensity which mirrors the characters' state¹⁴.

Thus the language of the narrative, the arrangement of its words and sentences, the patterns of sound and rhythm they form, are all used by the author to create immediacy and clarity of effect, to have the reader respond more fully to the tale. This is the common end to which all the devices of narration, description and style contribute. The author arranges his story so that in the telling of it the events are not merely described, but defined and dramatized; the reader is led to participate as he reads, to follow imaginatively the tale, to undergo sympathetically the experience, to contribute to the picture the narrator has tried to convey.

What qualities result from these devices of narration, description and style? Many critics have noted the general simplicity and sincerity of tone in Garin's stories¹⁵, the "immediacy and liveliness" of narrative¹⁶, the dynamism and pace resulting from the distinctive lakoničnost'¹⁷, the poetry and lyricism of natural descriptions - and in general the freshness and immediacy of impact.¹⁸ Kornej Čukovskij wrote of Garin:

Он зажигает, потому что горит его творчество эмоционально, стихийно, наивно и детски-бесхитростно...¹⁹
...каждая его вещь - как дневник только что происшедших событий - даже забываешь подумать, какими литературными средствами достигается это волнение.²⁰

Freshness, vigour, vividness, poetry, warmth are all qualities which distinguish Garin's work, and which, taken together, give his writing the most important quality of all: the ability to convince the reader of the story and involve him in it.

The characteristic feature underlying all of Garin's techniques is perhaps what some writers have called his "impressionism"²¹. For a few early critics, this was nothing more than a convenient label with which to condemn the author's imagined indifference to contemporary controversies -

Это импрессионист чистейшей воды. Было бы напрасно искать у него каких-либо определенных общих принципов.²²

But for others it was an attempt to characterize his methods of narration and description:

Не останавливаясь на подробностях, не отделяя мелочей, двумя-тремя яркими резкими, как бы небрежно брошенными штрихами, г.Гарин очерчивает каждое лицо..²³

One of Garin's most recent critics, V.M. Kolos, has also noted this

умение живописать и широкими броскими мазками, отбрасывая все второстепенное.²⁴

"To depict the exact visual impression of a moment"²⁵ - that is the end to which all of Garin's techniques are ultimately directed. He dramatises his narrative as scene, dialogue or monologue in order that we might feel ourselves witnesses to the moment; he constructs his descriptions of people and places from a few selected details, and illumines his descriptions with comparisons and similes that we might share the "exact visual impression" - and the exact mental impression - he seeks to convey; he manipulates words, sentences and rhythms in order that the impression of the moment might be more fully depicted. Garin's techniques are the techniques of any writer of prose fiction; what distinguishes him in the "impressionistic" effect to which together they contribute; as the author himself observed:

Моя манера писать мазками: мазки и блики дают картину.²⁶

Much has been made by critics like Elpatievskij and Čukovskij of the instinctive, spontaneous nature of Garin's art, and of the hurried, impulsive nature of his composition. And it is true that his writing is sometimes marked by the faults as well as the virtues of spontaneity - carelessness, superficiality, the tendency to reproduce convenient cliches or to overwork favourite devices²⁷ However, the critic "A.B." pointed out in 1895 that what may seem to be carelessness is often the distinctive method of an original artist²⁸. Whatever his faults, Garin remains an artist, seeking to arrange the methods and materials of his craft to convey to his reader his vision of experience, to convince him that the vision is reality, and that the judgement of it is truth; his aim is always to produce the right effect on the reader:

Стилистические приемы Гарина всегда направлены к достижению единой цели - как можно более полному раскрытию содержания, акцентированию в нем наиболее важного с точки зрения писателя.²⁹

NOTES

1. Corbett, Rhetorical Analyses of Literary Works, p. xvi
2. Bentley, Observations on the Art of Narrative, pp. 15-6
3. Krasnova, Realističeskoe masterstvo jazyka i stilja Garina-Michajlovskogo, "Literaturovedenie", 2(1958), p. 181; the following chapter is much indebted to this article.
4. Ibid, p. 179
5. among the local forms recorded by Garin, we note šabri (for soseda - III, 304) and ozorničaet (for izdevaetsja -III,225); the use of majat'sja and ošibat'sja in non-reflexive forms (III, 71, 100); and of podšibat' in a rare reflexive form (III, 9) - one of the few examples recorded in the Academy Dictionary)
6. Nikolaev, Voprosi žizni v sovremennoj literature, p. 46
7. Krasnova, op.cit. p. 183
8. for Šklovskij's definition of "ostranenie", see O teorii prozy, chapter II
9. Krasnova, op. cit. p. 176
10. Ibid. p. 191

11. Ibid p. 192
 12. Tumanjan, G-M o Kitae i Koree, p. 73. Cf. also Kolos, U istokov rusko-korejskoj družby, Nauč. zap. Dnepropetrov. un-ta., XVIII, 1961, p. 209
 13. Zajčikov, Iz dnevnikov.., p. 7
 14. Tumanjan, op. cit. p. 73
 15. e.g. Bykov, Kritiko-biografičeskij očerk; Anon., "Mir božij", 1893, 1, pp. 209-10
 16. Anon, "Mir božij", 1895, 8, p.2
 17. see Zajčikov and Kolos, op.op. cit.cit.
 18. Judina, Žizn'.
 19. Čukovskij, Putevoditel' k sčast'ju p. 871
 20. Čukovskij, Poezija chozjajstva, p. 171
 21. Nikolaev, op.cit.; Anon, "Mir božij", 1895, 8; Anon, "Mir Božij", 1895, 5; Anon, "Russkaja mysl'", 1897, 3
 22. Anon, "Russkaja mysl'", 1897, 3, p. 144
 23. Anon, "Mir božij", 1895, 8, p. 1
 24. Kolos, op.cit., p. 209
 25. Grabo, Technique of the Novel, p. 288
 26. telegramme to Michajlovskij, March 26, 1893; Literaturnyj archiv, V, p. 17
 27. Garin's critics include Nikolaev, op.cit., Anon, "Russkaja mysl'", 1897, 3.
 28. "A.B.", "Mir božij", 1895, p. 240
 29. Krasnova, op. cit. p. 194.
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CHAPTER IV

TECHNIQUES OF CONVEYING JUDGEMENT

The author communicates his judgement of life by leading the reader to make judgements about the version of experience he presents. The means of persuasion by which he influences the reader's attitude towards the people and events of his story are therefore an essential part of Garin's rhetoric, and of his effort to disclose his truths to the reader.

I

The author's desire to control our attitudes to his story finds its expression in his efforts to colour our judgement of the characters he presents. He may communicate his own view of them - and seek to impose this on us - in several ways. Most explicitly and directly, he may speak through the commentary of the narrator. Different narrators, as we have seen, command different degrees of authority. An undramatized and omniscient story-teller comments with absolute authority, judging the protagonists with impartial omniscience; thus the narrator of Dela describes the passengers of the train (see above), and thus the narrator of Icka i Davydka analyses and evaluates his two heroes and their relationship:

Ицка был твердо убежден, что без Давыдки он бы совсем попал, хотя из страха возможного злоупотребления и скрывал тщательно от друга это убеждение под непроницаемым покровом своего молчания. Но Давыдка и без Ицки понимал значение своей дружбы и нередко запускал бесцеремонную руку то в Ицкину табакерку, то в Ицкин карман за двумя копейками за свечку.... (III, 194).

A dramatized narrator who is recalling events in which he himself was involved may speak with the authority of personal knowledge and experience, basing his remarks on his own impressions of the character, often the result of long periods of observation. Thus the narrator of Na chodu reveals in his description of the peasants who accompany him that he has given much thought to their personalities: Avdej has the air of a poet (III,249), while Filipp is "prose personified" (III,250) and Timofej, striking a balance between the two, has the outlook of an historian (III,250). So too the narrator of Neskol'ko let comments on his neighbours; Belov is like a man buried alive (III,51), Sinicyn is unbalanced and unpleasant, but pitiful in his loneliness (III,57); Leroi, shrewd and dishonest, leads an "impossible way of life" (III,55), and the honourable Čebotaev is marked by his aversion to any kind of risk (III,59). The narrator who looks back on personal acquaintances can sometimes compare and modify his own views of them as his knowledge of them deepens. Sablin in Klotil'da revises his opinion of Bortov as time reveals to him the integrity and kindness that lie beneath the disturbing manner and cynicism of his superior. The narrator of Iz moege dnevnika, on the other hand, is able to compare his earlier opinion of his friend with his impressions on this present counter, and see it confirmed -

О!..мой страх, что это буквоедство делает
свое ужасное дело в моем когла-то милом
мне законнике, оказался так ужасно
основательным (IV, 10).

In his comments, the narrator may condemn or admire; in Burlaki he intervenes to declare that Ajla is a rogue (III,589), while in Pod večer his remarks on Pletneva's cheerful goodwill are warmly approving (IV,212). In Ona pobeditel'nica! he evaluates the heroine/

as a representative of a social type (see above). In Val'nek-Val'-novskij his comment softens any hasty judgement of the engineer who dismisses the hero by offering some excuse for his conduct:

Инженер не был человеком злым. Это было просто влюбленный в себе, в свою аккуратность, в свою точность человек, видящий только себя, очень чуткий к всему тому, что могло оскорбить или задеть его ненасытное "Я". (IV, 22).

In Burlaki, his comment modifies any admiration we may feel for the young barin who lends Gamid the money to get married; we are reminded that two hundred roubles - which will moreover be paid back in full - are nothing at all to the rich man (IV, 582). Whatever the tenor of his remarks or the authority behind them, the narrator in his commentary is continually passing judgement on the characters, and communicating this judgement to us.

Less directly, the author may give voice to his judgement of characters through the conversations of other characters, relayed to us by the narrator. To show that these remarks represent his own view, the author will usually substantiate them in a variety of ways. Sometimes the narrator himself may endorse the opinion expressed by one of the characters; in Na chodu, for example, the coachman remarks of a local landowner:

Да, этакой он - точно не в сборе, развальный какой -то (III, 261).

He is later echoed by the narrator when he meets this amiable but ineffectual young man -

я смотрю в его глаза, и в них, как в зеркале, весь он, несобранный (III, 263).

Sometimes the judgement of one character finds support in that expressed by another; in Filosof Dan, the acrobat Jacques and /

Luzina agree in their opinion of their employer; for one he is an egoist, for the other a tyrannical madman (Marks III,272,277). Most often, the events of the story will provide justification for the character's remarks; thus, Dan's subsequent actions show him to be an unbalanced tyrant. In Val'nek-Val'novskij, the young engineer's comment that Val'nek is incompetent and irresponsible is borne out by the hero's own conduct; In Burlaki, the old steward's condemnation of Finogenič is endorsed by our own when the latter tries to bribe Gamid into betraying the interests of his own people (III,591). Occasionally, the events of the story will not support the characters in their judgements, and thus we will be led to reject them. In Istorija odnoj školy, the factory manager and the new schoolmaster are agreed that the dead teacher was a hopeless idealist (IV,236); but because we have witnessed the selfless dedication of this idealist, we cannot share this condescending verdict.

There are other, less explicit ways in which the author may communicate his view of his characters to us. Individual adjectives and adverbs may point to his judgements; thus in Na chodu a Polish workman and a parish priest are described as "simpaticnye" (III,254,270), while in V usad'be pomeščicy Jaryševoj, the continued application of the adverb "lenivo" to the daughter's actions suggest a less favourable authorial judgement:

оглянула лениво стол....лениво потянулась
и поцеловала подошедшую бабушку ...в
ожидании кофе присела и лениво перелистывала
какую-то книгу (III, 532-3).

Descriptions, comparisons and images may evaluate characters as they depict them for us. When Val'nek's past is likened to a heap of rubbish (IV,13), or when Fed'ka (in Babuška) is said to be

желтый, как тесто, и такой же сырой
человек (IV, 592),

the comparison determines our attitude to these characters. A cheerful crowd pillaging the Jewish quarter of Odessa is described by the narrator of Evrejskij pogrom in reptilian terms that arouse our horror and disgust for this monstrous outburst of prejudice:

Точно полз какой-то отвратительный, тысяче-
головый гад, скрывая там где-то сзади свое
туловище. И так противно всему естеству
было это чудовище, так нагло оно было с
налитыми глазами, открытой пастью, из
которой несся вой, страшный вой апокриф-
ического зверя, порвавшего свою цепь и
почуявшего уже кровь (IV, 642).

In Pravda, the comparison of the dead heroine to a small child deprived of a favourite toy (IV,511-2) stirs our compassion for her and our condemnation for her tormentors. In Kogda-to, the narrator repeatedly employs images of death to describe his mistress's husband; he imagines his long fingernails laid across his breast in the grave (IV,153); seeing himself, the wife and the husband reflected in the mirror, he is struck by the contrast between the lovers and the cuckold, between life and death (IV, 155). When the lovers return after spending their first night together, he is there to meet them:

как будто он уже из могилы пришел чтобы
приветствовать нас, новобрачных (IV, 167).

The effect of this sustained deathly parallel is to win our sympathy for the husband thus forced to endure the mortifications of jealousy, but also to remind us of the image in the mirror; the husband is identified with death, and we must sympathise with life, and with the young lovers. Černotskij in Vstreča likens himself to a corpse, conveying his sense of his emotional sterility; the doctor in whom he confides underlines this impression by comparing his voice to the notes of an old broken piano (IV,639).

The tone of the narrative as well as its metaphors and similes may influence our opinion of the characters. When we laugh at the foolish pretensions of Val'nek-Val'novskij or the idleness of the young student in Veselye ljudi, we are sharing the narrator's ironic attitude towards them. Our view of Sil'vin in Babuška is coloured by the mocking attitude implicit in the terms used to describe his conduct. Anxious to ingratiate himself with the rich old woman, he strikes up a conversation,

сев на кресло, как актеры сидят на сцене,
когда изображают воспитанных из общества
людей (IV, 601).

In the presence of her grandson's wife he declaims and assumes elegant poses to impress her (IV,608). This undercurrent of irony also determines our judgement of Sil'vin and the grandmother when they reach their unspoken agreement; aware of this, we can appreciate the ironic aptness of his compliment to her:

Откровенно вам скажу, что в первый раз
вижу такой тип ...э...э такой тип человека
старых устоев (IV, 604);

her actions to ensure the future of her family are indeed governed by a primitive morality.

The words of the narrative, its similes, metaphors and tone thus constitute a sustained, indirect - though not always subtle - commentary on the persons of the story and express for us the judgements of the implied author. "The very adjectives and adverbs, the very nouns betray him"¹. Directly or indirectly, in the words of the narrator or the other characters or in the style of the narrative, the author colours our view of his characters; and the discovery of his judgements is always part of our response as we read.

II

The judgement communicated by the author in his work is more than a set of opinions about individual characters; it is a judgement of life, an evaluation of some aspect of human experience, expressed in the attitude of the implied author - the abstract embodiment of the author's norms - to the imagined events. The reader is led to interpret and judge the story, and so to discover the views and values implicit in it; in guiding the reader's judgement, the author gives expression to his own.

In making his views on the story known to us, as in conveying his opinions of the characters, the author may be direct or indirect, explicit or implicit. The commentary of the narrator is again his most explicit and direct means of communication with the reader; in it, he may state in so many words the issue concerning him or the conclusion he has reached. In Moi skitanija, the narrator, in describing the remote villages of Kostroma, outlines for us the subject he wishes to discuss:

[деревни] были поистине в идеальных условиях опрощения, и для исследователя капитального вопроса наших дней: что больше развращает человечество, культура или некультура, предоставляли богатый материал (IV, 242);

in Ne ot mira sego, he addresses the reader at the end of the story to state his moral support for the hero:

Христос воскрес! милый читатель, и да здравствует святое дело, которому служил до последнего мгновения бодрый, желавший только любить и работать для всех Яков Львович Либерман! (III, 608).

Where the narrator is an "I", or where - as in Ne ot mira sego - direct address establishes some personal relationship between him and the reader, he is able to lay the author's judgements directly/

before him, as his own judgements. All diaries and zapiska works feature such a narrator, always ready and able to share his opinion on any topic with the reader, and thus always able to serve as spokesman for the author's views. The danger with so direct a device is that it may be discovered; it may become transparent, and we may see through the narrator to the author speaking through him - and, in Garin's words,

всякое "от себя" является только
ослаблением картины (V, 671).

Thus the author will often attempt to disguise himself, to give the narrator a personality and experience of his own that give him credibility and persuade us that his comments are more than the ill-disguised interpolations of the author himself.

The character of the railway surveyor assumed by the narrator in stories like Moi skitanija and Na noclege thus adds weight to the commentary he offers, for we accept him as a practical, intelligent man whose views merit serious attention. In Koroten'kaja Žizn', we respect the opinion of the narrator because he shows himself to be a man of feeling and conscience: he is moved by the story told by his host, and shares his view that the educated class has a duty to educate those less fortunate than themselves (III, 516). Thus we accept his view of the worth of the school that has become a memorial to the short life of the man's son. If Garin's frequent use of the zapiska form and the first person narrator points to his desire to communicate his views as directly as possible, it often bears witness too to his concern to avoid the unconcealed authorial statement; for in creating an identity and a personality for his narrator, and in employing a form that creates intimacy between narrator and reader, he is often able to conceal himself in the narrator's account and speak through his commentary without "weakening the picture".

The autobiographer-narrator is another aspect of the author's attempt to conceal himself, to dramatize his own judgements in the comments of narrating persona. The aim of the autobiographer is to discover the lesson of his own past and pass judgement on it - although he may sometimes deny such an aim, like the narrator of Neskol'ko let:

Пусть судят другие (III, 17).

Looking back over the years, he seeks to interpret and evaluate his own conduct to himself, and his comments carry the weight of personal conviction for us. Thus the old man in Staryj cholostak, now reconciled to his lot, looks back on the strange force that prevented him from declaring his love for his friend's wife, and wishes that in the same circumstances, he might again act

как помимо меня поступила моя натура (IV, 52).

- he sees in his involuntary action the triumph of conscience over will. The man who remembers the events described in Dva mgnovenija realizes now that they were the finest moments of his life, when courage triumphed over self and he became the equal of heroes.

In several stories, the autobiographer is concerned with an unhappy love affair, and seeks to probe his soul, analyse his feelings and rediscover the woman he loved. In Kogda-to, he tries to pin down the elusive character of his mistress and his strangely contradictory feelings for her. At first he worships her in secret, lest his passion be defiled by any physical relationship; she seems distant and enigmatic, like an elusive vision (IV,153). Torn between his passion and his desire to suppress all carnal thoughts, he suffers agonies of temptation and doubt, fearing when he ties her shoe-lace, or blushes at her mention of the word "love" (IV,158) that she will/

discover him; but she remains impassive. She confides in him that she no longer loves her husband, and that she has already had a lover; he thinks her cold and unreeling, but is more attracted to her than ever. He begins to think of her as two separate personalities:

нежная, ласковая, живое лицо: или холодная, сама не знающая, чего она хочет, готовая, как перчатки, менять тех, кого любит. А, может быть, просто пустая, легкомысленная и даже порочная (IV, 161).

His doubts increase after she has seduced him. Disturbed by her frequent references to her former lover (e.g. IV,167), and tormented by the knowledge of his own false position, he moves to new lodgings, and feels a distance grow between them (IV,169). When her husband dies, he insists on a decent interval before their marriage; and when she refuses to return the jewels sent her by another admirer, he ends the affair. At a later meeting, although he knows he loves her and means to apologize, he rejects her offer of reconciliation; and when he tries to return to her, he finds another has taken his place. Thus he is left in misery, the victim of an enigmatic personality, and of the emotional conflict that divides his soul.

The narrator of Klotil'da also looks back on a past love and tries to explain it to himself. He is at once attracted by the beautiful Clothilde, but repelled by the life she leads in the seedy surroundings of the café-chantant. She seems to him a

развратная женщина, с маской в то же время чистоты и невинности (IV, 187);

but is drawn to her more than he admits, and his first action on arriving at his new work-camp is to seek out her hotel with his binoculars (IV,189). The double vision of Clothilde soon dominates his thoughts, and he decides that although the fallen woman must always be beneath him, he will devote himself to the vision of Clothilde as she might have been, the ideal being who will go with/

him through life, the Beatrice to his Dante (IV,198). Drunk and excited, he makes a public declaration of his love for her, but then brutally rejects her invitation:

С такой...не пойду (IV, 221).

The next morning, he goes to apologise, but finds her engaged with a cavalry officer; the sordid reality eclipses the vision, and he determines to forget her. But this is beyond his power, and when she crosses the stormy sea to visit him, he greets her rapturously:

Я держал в своих объятиях мою Клотильду,
дивный образ моей души (IV, 227);

ideal and reality seem one at last, and they become lovers. But as she tells him more and more of her past, she only reminds him that she is not the ideal he adores, and he realizes this prostitute can never be his wife. She returns to town, and he imagines her returning to her singing and her officers; he concludes she is incapable of true feeling, faithless as the night she resembles (IV,231). He is relieved when she leaves the town, and presents her with a purseful of money in farewell. When she rejects this, he wonders whether he has been mistaken, whether she really does love him (IV,233). Soon he is convinced of her love, and writes her a letter of proposal; she refuses, seeing that her past would prevent their happiness. And so, only when it is too late does Sablin see the folly of his double vision, and realises that the saloon-girl and the saintly creature of his dreams are one and the same; as he looks back over the years, the "pure image" of Clothilde burns ever more brightly before him. (IV,241).

In exploring their past and searching out the causes of their unhappiness, such narrators subject themselves, their actions and the people they knew to a continuous assessment. Sharing in their experiences and their emotions as they recreate them, we share their judgement, and the author thus gives expression to his view of the story through them, without obtruding into the story.

Less directly, but still explicitly, the author may use the words of his characters to give expression to his judgement of the story. Very rarely, one of the characters is able to take stock of events as the autobiographer does, and to reflect on their significance. In Revekka, for instance, the heroine as she lies dying can review the events leading up to her situation and blame her unhappiness on the weakness that led her to marry Antonij (IV,63-4). In Pravda, the heroine reviews her life from beyond the grave in her suicide note, in which she condemns the hypocrisy and tyranny of the husband who has reduced her to this desperate act. We share her judgement all the more because we observe his reactions as he reads the letter, and see he is indeed an unfeeling, self-deluding tyrant.

But most often, the characters are not sufficiently detached from events to offer a considered judgement of them, and give voice to the author's view of the story in their immediate thoughts and reactions. Our own view of events is thus enlarged to include theirs, and our judgement is influenced by the shape and colour of the thoughts thus revealed to us. In Kogda-to, we become aware of the heroine's view for the first time when she rejects her lover's demand that she return the jewels she has been sent. She condemns his priggishness and his idealistic notion of love, blaming them for their unhappiness:

Глупая, гнусная вечная любовь! Из-за нее
можно оскорбить безнаказанно, превращать
в ад настоящее и самому превратиться в
конце концов в отвратительную куклу из
музея с бабушкиной прописью в руках:
Что скажут. (IV, 171).

Our final judgement of the story must now take into account the view she has expressed, and thus the author has used her words, as well as those of the narrator, to influence the conclusion we draw.

Even chance remarks from inconsequential characters may be used by the author as vehicles of communication. The apparently incompre-

hensible "ozorniĉaet" of Fedor Elesin assumes unexpected significance in the story of Pletnev when it is seen to overturn his assumptions and reveal to him the realities of social injustice and his own hypocrisy. The random words of the peasant woman in Na chodu -

Суeta бескорыстная вся наша работа (IV, 144),

echoed, it seems, by the antique loom she works at, expresses for the narrator (and for us) the hopelessness of her position, and her resignation to it. In Evrejskij pogrom, the horror and irony of the riots find their expression in the words of an old peasant woman overheard by the narrator:

Вот и Пасха: из жидов пух, а из русских
дух (IV, 645).

In Pod prazdnik, the author communicates his meaning almost entirely through the apparently meaningless remarks of the "holy fool" Iljuška. He cringes at the word "barin", he rails against the priest for his excessive fees, he rejects the merchant's money, declaring it to be stolen. These seem like the disconnected thoughts of a feeble mind until we perceive the vein of reason in the madness; in his denunciation of barin, priest and merchant, Iljuška becomes the spokesman for the author's social views, the mouthpiece through which he criticises those who weigh most heavily on the poor, oppressed peasants.

The words uttered by his narrator and his characters thus offer the author a variety of possibilities for communicating his views to the reader directly and in so many words, without necessarily revealing himself in the narrative. The discovery of convincing intermediaries and spokesmen is a prominent aspect of his effort to convey his judgment to the reader.

III

The author need not only seek the means to make his judgements explicit in the narrative; he may find less direct modes of communication, and make his judgements implicit in his text. One recent student of rhetoric has observed that, as he writes, the author has at his disposal "a host of stylistic, rhetorical and structural elements which can be summed up in the phrase 'devices of disclosure'".² These devices disclose to the reader, obliquely, as he reads, the conclusions the author would have him draw; acting on these clues to the author's judgement, the reader discovers it for himself, and makes his own contribution to its expression.

Any device of style, any technique of narration or description may serve not only to define our view of the event in hand, but also to shape our judgement of it and disclose the author's attitude. The natural background in a story, for example, may be used to draw out by contrast or similarity the significance of its incidents. In Žizn' i smert', Dr Kolpin dies just when the air around him seems full of the life and joy of spring:

Он умирал, а над его окном с энергией весны весело, озабоченно щебетали воробьи, чирикала ласточка, какая-то птичка звонко и нежно, как выражение блаженства, в тон всему, дикущему, оглашал воздух своей короткой, страстной трелью (IV, 69).

Set against this joyful natural background, the man's death loses any suggestion of despondency or despair; the story stresses, not death, but the value of such lives as Kolpin's, dedicated to the service of humanity. In Ona pobeditel'nica!, the contrast between death and nature moves us to quite another conclusion. Agiščeva dies as the last ray of the setting sun dances gaily across her face (Marks VIII, 233); nature is indifferent to her passing, and her life of self-indulgence is seen to be insignificant. More than once the war/

diarist contrasts the beautiful serenity of nature with the ugliness and brutality of battle in order to underline his condemnation of war (e.g. Marks VI,38). In Veronika, the birth of the child coincides with the dawning of the first day of spring, and this harmony between man and nature makes the child a symbol for the new life the season brings.

Comparisons and images may also disclose the author's judgement of parts of his story. Just as our attitude to a character will be influenced by the similes applied to him, so our view of some incident or fact in the story may be similarly coloured. When the doctor in Vstreča likens his provincial life to a hook on which he has hung like a smoked ham (IV,623), the pejorative nature of the comparison evaluates for us his whole way of life, with its petty, materialist concerns. Comparisons may be extended so that they not only judge happenings and objects but also serve as images or symbols for the significance the author sees in them. In Radosti žizni, the wife sums up the philosophy that has guided her husband and herself in sixteen years of married life:

Только сознание, что каждый день надо
плыть дальше и дальше, и с каждым днем
эта даль развертывает все новые и новые
горизонты, выясняет новые точки приложе-
ния (III, 612);

her words are echoed in the narrator's description of their steamer as it sails through the night:

в ночной панораме лунной ночи все новые
и новые берега выдвигались навстречу и
уходили тихо, беззвучно назад (III, 612).

The boat thus becomes a symbol for their future life together, their serene and confident progress towards the goals they have set themselves.

The narrator of Iz moego dnevnika is fascinated by a group of rocks in the sea, taking them at first for the sails of a flotilla/

of yachts. According to legend, he learns, they are a fleet of ships arrested in full sail by the angry gods, and in this story of progress frozen forever into immobility, the narrator sees a symbol of the human predicament -

в этом бессилии уйти, в этом бессилии
возвратиться - весь трагикомизм нашей
жизни (IV, 9).

It is also the predicament of his friend, now imprisoned forever by the futile concerns and petty cares of life, and as he sails away, the traveller passes the rocks again, their immobility emphasised by the lively sea around them, and thinks once again of the legendary ships and his friend:

тот же порыв вперед и угромная покорность
мощной силе (IV, 12).

At the end of Kogda-to, the heroine offers her lover a red rose as a peace-offering -

яркую, красную розу, как румянец свежего
нежного лица моей Наташи (IV, 173).

Unable to control himself, he throws it out of the window, and when he later recovers it, it is dried and withered. The flower thus becomes a symbol for the love he has so finally rejected, and for the woman herself - one of the conventional symbols of romantic fiction. Earlier in the story, however, another rose appears with another symbolic meaning. At the woman's insistence, her lover buys her a red rose, although he knows the flower will die in the winter frost. She promises to keep it warm, but later he observes that she has let it die (IV, 163). Here the woman is associated, not with the rose, but with the cold that kills it; her coldness is emphasised by her cry of delight on touching the flower:

Как она холодная! (IV, 162)

- which in turn echoes the narrator's own comment on her:

Я думал: ты холодная (IV, 160).

Thus the one symbol is used to express two contradictory concepts, the woman's coldness and her love, and the image confuses rather than clarifies the judgement the author seeks to convey.

Sometimes it is the mood or atmosphere the story evokes that serves to express the author's view. In Veronika, all the elements of the story - the heroine's pregnancy and delivery, the music she plays (Grieg's romantic songs), the story she improvises from Grieg's The Swan - in which two swans become symbols for eternal love - create the atmosphere of beauty and love in which the birth of the child takes on its poetic, symbolic significance. In the "poem in prose" Osen', a few aspects of the scene - the rainswept fields, the forlorn sky, the puppies sheltering by their mother's corpse - are set together to convey not only a view of autumn, but to suggest the mood and tone of the season. In the final pages of Vusad'be pomeščicy Jaryševoj, the author evokes the mood of the estate. The plaintive song of the groom as he thinks of his distant home (III,550) sets the tone for the governess's unhappy memories of the past; the mood is one of melancholy, of sorrow underlying apparent serenity. The same mood is called up when Jaryševa ponders her imminent death, and when her granddaughter reveals the self-doubts and dissatisfaction concealed by her languid surface. The atmosphere thus evoked colours our judgement of the homestead described for us; we recognise the uneasiness and unhappiness beneath its calm and placid exterior. In Pod večer, Pletnev is continually tapping his barometer or examining the sky, waiting impatiently for the rain that will ensure a good harvest. The mood of urgent expectancy - shared by the peasants at the end of the story - influences/

our view of events; we too feel the need for some impending change in the atmosphere, and look forward like Lesovskij to an inevitable disruption of the order of things in the Russian countryside.

Isolated actions and remarks, in contributing to the mood of the story function to disclose the meaning the author has made implicit in it.

The author's use of these "devices of disclosure" is extensive and variously successful; but his most common technique of conveying his judgement remains - as it does for most fiction writers - the "structural elements" in his story - the events themselves and the sequence into which they are ordered. It is always by attending to the happenings of a story that we discover the author's purpose, whether the events are consecutive incidents in the unfolding plot of a rasskaz or illustrative scenes within the general commentary of the narrator of a zapiska work. In a story like Staryj cholostjak, the structure of cause and effect leads us to draw our conclusion - and the author's - from the story: the man acted correctly in rejecting his chance of happiness because he can now respect himself for the decision he took despite himself. In a discursive work like Moi skitanija, it is the structure of argument and example that leads us to judgement: the narrator's implied argument that backwardness corrupts people more than progress is illustrated by the behaviour of his peasant host, who spares no effort to exploit his guests. The structure of a story reveals its significance. In order to make the significance plainer, or its impact more forceful, the author may structure his story in a special way. Istorija odnoj školy, for example, is constructed on the broad plan: hypothesis - example - conclusion, so that the thesis it presents might be more conclusively proved. First of all, the narrative sets out the factory schoolteacher's views on education:

задача школы дать производительного работника...дать ему тот подъем духа, при котором явится у него сознательный интерес к производительной работе (III, 231).

Then it presents the story of Van'ka Kain as a negative illustration of this view. Van'ka is brought up by another schoolteacher who seeks to discipline rather than educate; his impulses for good are neglected - he receives no praise for withstanding the temptations of truancy - and his vices develop freely: he becomes a thief and a murderer. The conclusion is voiced by a statistician who comes to the factory to investigate the dishonesty of a generation of workmen trained in the same school; he speaks of the need for another kind of school:

школа творческая, созидательная, думающая о том, что без умных талантливых работников - дело станет...как оно и стало...Нравственное растрепление является премией за систему (III, 245).³

Nataša too is structured to set cause against effect, example against conclusion. The first section of the story introduces us to the bank clerk Molotov, who describes his efforts to run a shelter for poor children, and the lack of support his work receives even in a "town of millionaires" (IV, 520). In the second part of the story, we follow one of these poor children, Nataša, home from Molotov's shelter. As she sits sharing the crusts she has hoarded with her brothers and sisters, word comes that her father has collapsed on the street and failed to deliver a telegramme to a merchant, who has lost thousands of roubles as a result. Eventually, the efforts of the mother and the recovery of the father save the family from complete destitution, but Nataša dies from diphtheria. In the final part of the story, we return to Molotov's shelter and see him continue his attempt to feed and clothe an increasing number of children. The story of Nataša and her family is thus seen to be an example of the poverty Molotov is fighting against - /

an example too of the indifferences of the rich (the merchant) to the misery of the poor that dooms his efforts to failure; it shows how much is to be done, and how little Molotov can do.

In thus organizing his stories to prove his point, the author again runs the risk of stating his meaning too clearly, of "weakening the picture" by reducing his story too neatly to an illustrative parable. In some stories, he avoids this danger by frankly adopting the methods and materials of the allegorist, by renouncing any attempt to depict reality and devoting himself to the fictional representation in fantastic, fairy-tale events of some truth. Chudožnik, for example, describes a sculptor who at last managed to embody his vision of the ideal in the statue of a beautiful woman, but who was possessed by a selfish, destructive passion for her when the gods gave it life. They punish him by destroying the work, and he dies without ever being able to recreate it. The moral of his story is expressed in the motto inscribed by his friends on his tombstone:

И не уступил бы человек ангелам, и перед
смертью не склонился, если бы не было у
него слабая воля (IV, 561).

Novye zvuki is a fable about the duty of the artist to share and reflect the sufferings of humanity: the story describes a young prince who cannot will the love of a poor flowergirl because he cannot play on his violin the only sounds she understands -

слезы, стоны, презренье, ненависть,
проклятье (IV, 118).

He pursues her when she runs away from the palace, and wandering through the city in search of her, discovers the realities of poverty and misery he has never known. When he finds the girl, she dies, but in his grief he learns to play the notes she wished to hear:

ему дались эти новые звуки потому, что
сам он много выстрадал, много пере-
чувствовал (IV, 120)

Several of the Skazki dlja detej are also fables designed to inculcate simple moral messages: Knižka sčast'ja, for instance, telling of a small boy who bravely sets out to rescue an enchanted princess from a wicked ogre and bring happiness to all the world, speaks of the virtue of courage and self-sacrifice. However, the author's fables are not always successful, and his events do not always bear out the allegorical significance imposed on them.

Kuročka Kud tells of a hen who runs away from her sheltered farm-yard to find happiness in the wider world; the moral indicated is that we must never accept our lot or limit our horizons - or as Kud's husband says:

Всегда дальше, Куд (V, 593).

But Kud's story ends in disaster when, for simple biological reasons, she is unable to fly south with her husband and dies in the winter snow. The ending of the story - which illustrates the folly of trying to overcome one's limitations - stands as a contradiction to its moral. Sometimes, the moral itself fails to convince us: Novye zvuki offers a view of art that is at best one-sided, but which is presented as the final truth. But on the whole, the author's use of fantasy and fable to give us "a fictional example of the truth of a statement"⁴ meets with success, and his didactic purpose is achieved.

In other stories, however, Garin turns to a sequence of "realistic" events to exemplify his truth, and seeks to combine allegory and ordinary rasskaz, and in doing so he may confuse our view of the story as a whole. Filosof Dan is at once an absurd melodrama and a philosophical fable. The events are clearly organized to discredit Dan and the views he represents - those of the self-styled superman who recognises no/

law but that of "blagorazumie" (p.276); he shrugs off his responsibility for Betty's death and watches unperturbed as the mother of his child is taken to be hanged for his crime, believing that the crowd must never know the truth. The sensational nature of the events, the improbability of the story's happenings and coincidences tend rather to obscure its argument, and its philosophical statement is submerged in these irrelevancies of the plot.⁵

In Revekka and Vojcech, the author has used conventionally romantic love stories as moral parables. Revekka refuses Antonij because she cannot marry him without betraying her Jewish faith and losing her self-respect. At last he changes her mind and she becomes his wife, but she lives to regret it. After five unhappy years she writes to her friend Lija, condemning the passion that led her to sacrifice her self-respect (IV,64). Her bitter experience has taught her that integrity and strength of purpose alone can bring happiness; and she echoes the inscription of the artist in Chudožnik, contemplating the sad discrepancy of what life could be, and what people make of it, (IV,64). Vojcech deals with a similar theme. It is the old priest, pointing out a shooting star to his young friend, who first directs the hero's thoughts to the higher life accessible to him if he has the courage to pursue it:

Так Войцех --..и это душа человеческая,
что не хочет связываться с тем, что тленно
да грязно: высоко поднимается и, хоть
упадет, хоть не долетит, да светом своим
потянет к себе родную душу...Человек, если
не летит, он хуже червяка (Marks VIII, 295).

But Vojcech⁶ is more interested in the beautiful Marianna, and at length they elope to live together in the city. Marianna opens up to her lover a new world of knowledge, and helps him to educate himself; but their happiness is ended when he discovers her infidelity. Parting from her, Vojcech tells Marianna that she has/

enabled him to reach for the higher life the old priest spoke of; and he hopes that she too may one day discover the love for all mankind he found through loving her -

ЛЮБОВЬ КО ВСЕМ ВЫШЕ ОДНОЙ ЛЮБВИ

(Marks VIII, 302).

Both stories illustrate a moral judgement: Revekka shows how passion can destroy the human spirit, Vojcech how the spirit may rise above passion. Both are allegories and love stories, but because they are allegories, they can never be convincing as love stories, for their moral significance must always take precedence over their portrayal of people and relationships. And because they are inadequate as love stories, they can never be wholly convincing as parables. They illustrate the danger facing the author as he tries to organize his events to illustrate his judgements; where the judgement is too plainly expressed in the structure, the events lose their power to convince us of it.

And so, the author communicates with his readers not only through the words uttered by the narrator or the characters, but in the words of the narrative itself, in the shape and structure of the events it relates. He seeks to embody his values in the work as a whole and through all its parts, and the work as a whole is always his chief means of disclosure. Although we may hear him speaking in his own voice, or detect him through the screen of his devices, his effort is to speak to us only in his images, and these images, and the picture which together they compose, give expression to his judgement.

IV

Throughout the fiction, the author seeks to control our view of his characters. His explicit and implicit comments on them and on the significance of their actions, his descriptions of them, his/

manner of telling their story, all have the effect of involving us with them, and, under his guidance, we respond to them as people. In his sustained effort to bring the reader to perceive and share his judgements, the author will finally make use of this response; in controlling our sense of emotional involvement and sympathy with his heroes, the author will lead us to judge them for ourselves, so that our reactions to them will disclose his judgement.

Our response to the characters is based on the scale of values we bring to the work. As Wayne C. Booth has observed, "Any characteristic, mental, physical or moral, which in real life will make me love or hate other men will work the same effect in fiction."⁷ Our reaction to a character, his personality, appearance or behaviour will become a moral response of sympathy or judgement, since it will narrow or widen the distance at which we feel ourselves from him; and as we read our attitude will be guided by our "practical interest"⁸ in seeing virtue rewarded and vice punished, our friends prosper and their enemies confounded. Thus we naturally find ourselves on the side of suffering children like Dim or Adočka or Nataša, because their situation stirs our compassion; and our sympathy for them will lead us to condemn those responsible for their sufferings - the society that refuses to care for Nataša, the social attitudes that cause Dim's misery. When Černotskij's mistress in Vetreča tells him of her past - she was forced to marry her mother's lover and forced by him into virtual prostitution for his own ends - we are moved to sympathise with this helpless victim, and to censure all those - Černotskij included - who have taken advantage of her. When the hero of Volk tells his fellow villagers:

Для пользы вашей согласен и смерть
принять (IV, 544),

he wins our approval for such noble self-sacrifice, and we will therefore blame the commune that defeats his efforts with systematic hostility.

When a character is patently a villain or a victim, our natural emotional response will give expression to the author's implied judgement. Thus our abhorrence of Dan's actions will lead us to judge him as the immoral rogue he is, and our compassion for the hero of Staryj evrej will bring us to condemn the unjust laws that force him to abandon his hard-earned prosperity. In both stories, the narrative technique of interior monologue, giving us direct access to the hero's thoughts, enables us to judge them at once, and we need no other devices of disclosure to assist us.

But the author's judgement is not always one of outright sympathy or condemnation, and he is not always content to express it only through the reader's natural responses. Sometimes he will seek to modify this response and lead the reader to some new judgement of the case. In Icka i Davydka, for example, our impulse to sympathise with the heroes is held in tension with our impulse to judge them. The two downtrodden Jews exploited by the police official seem immediate candidates for our compassion, but at the same time certain traits of character they exhibit alienate our sympathy. Davydka is smug and self-satisfied, and takes advantage of his friend; he is cunning and hypocritical in his self-abasement before his clients, and untruthful when he boasts to his family of his meeting with the pristav (III, 208).

Throughout the story, Icka is spiritless and morose, convinced of his own inferiority. Both of them are pusillanimous and cowardly, and even Davydka cannot maintain his swagger in the face of the pristav's /

dog (III,207). These failings, which show them in a critical light, contrast with the pathos of their situation as victims of racial prejudice (apparent when Icka's son is almost blinded by a stone thrown by a hostile stranger); our attitude towards them is ambivalent, and thus the author avoids sentimentality. We view his heroes not only as poor oppressed Jews, but as individuals with the foibles of universal human types. In a similar way, the author leads us to an ambivalent view of Val'nek-Val'novskij, tempering our condemnation of his pretension with sympathy for him in his impossible situation.

Thus the author may arouse our sympathy and our judgement for his characters, and fashion from our immediate response a wider view of them and their actions. In V usad'be pomeščicy Jaryševoj, we will condemn the dishonesty of the steward when he lies to the village elder about the price demanded by the Tatar labourers (III,525). But as the narrative progresses - much of it passing through his thoughts - we come to understand his own standards, and judge him by them. His aim is to serve his employer's interests, to persuade the villagers to work for her at a price lower than they would otherwise have done. Similarly, we become aware of the motives governing the old lady's own conduct: her aim is to pass on the estate intact to her grandson, and so she is unable to help the peasants in their poverty, or build the school her granddaughter wants. Our judgement of the steward and the old woman is thus suspended while we learn of the code of values they obey; once we have gained this knowledge, we are able to compare this code of self-interest with our own values, and reach a more damning judgement not only of them, but of the way of life they represent. In Babuška, we are presented again and again with evidence of the old woman's immorality. She removes Paša and her family from the scene, and arranges Fed'ka's marriage to a wealthy heiress; she obliquely urges Matrena to look outside the family/

for the heir Fed'ka cannot produce; considering Sil'vin's potential as a progenitor, she contrives to make her wishes known to him, and later sees he is rewarded. Nowhere does the author judge the matriarch explicitly, for he can rely on the reader to judge her. But at the same time, because we see much of the story through the eyes of the grandmother herself, we come to feel sympathy with her; as she is dying, we even identify with her, hoping that she will live to see her memorial bell hung and rung. We see that she acts by her own code, in which everything is sacrificed to the prosperity of the family, and that she has no idea of any other morality. Because our condemnation is tempered by this understanding, and because we see she has no inkling of the enormity of her actions, we are brought to a more thorough condemnation of the code underlying her behaviour.

Sympathy and judgement may thus interact - and even conflict with each other - to form our judgement of characters and story, and reveal to us the scale of values the author would communicate. In Derevenskie panoramy case after case of peasant superstition, greed and brutality must lead us to condemn the characters presented to us. Old Stephanida believes doctors to be poisoners, Vokodav kills Alena because he thinks she is a witch, Asimov kills his son to protect his property, Ivan Vasil'evič cheats the whole village for his own profit, Akulina's stepson beats his young wife. All this is proof enough of the conclusion expressed in the epigraph to Matreniny den'gi:

В некультурных условиях одинако дичают:
и человек и животное и растение (III, 411).

Yet in the presentation of his narrative, the author moves us to pity his characters as we condemn their shortcomings. Frequently the story is reflected through the minds of the peasants and put in their words, and we lose sight of any objective narrator, and any objective standard/

of judgement. Sometimes the narrator himself seems to be a peasant; his narrative, with its homely images and expressions, its sentence rhythms and its natural parallels -

Птицы к осени за моря и за горы, а Пимка
к отцу на даровой хлеб (III, 352) -

sounds like a folk-epic, and he himself seems to share the views of the peasants, their narrow horizons -

без бабы, конечно, нельзя по хозяйству (III, 347) -

their superstitions -

Словно в проходах каких тихо и жутко,
точно кто-то ходит беззвучно по ним, ищет
кого-то. Дьявол-то ходит - Пимкину душу
ищет (III, 356) -

even their experience itself; in the first part of Na sele, as we have seen, he speaks as one who has known their struggle for survival at first hand. Again our view is identified with that of the peasants, and we feel with them the weight of poverty and ignorance. Our judgement of them is thus turned to a judgement of the conditions which make them as they are.

And so the author is able to disclose to the reader his conclusions about the work by manipulating his responses to the characters; through his sympathies and antipathies he is led to discover for himself the meaning of the story and the worth of its characters. Dvorec Dima, perhaps more than any other short story, shows us how Garin conveys his views and values by controlling the emotional response of his reader, and how the various elements of the tale are arranged to direct this response and turn it into judgement. Dim, the sick little boy, is naturally a character with whom we will sympathise, and the poignancy of his situation is underlined when he is compared to a bent old man (IV, 262), or when one of his seizures is described. Our sense of identity with him is intensified when parts of the narrative are filtered through his thoughts:

Ах, как все хорошо. И лучше всего то, что дядя с ним. Ах, какой секрет знает Дим. Но он его никогда не скажет дяде. Он, как скряга, прячет его в своей душе. Егор ему его сказал: он похож на дядю. Неужели похож, и будет такой же, как дядя, с густыми волосами, маленькой бородкой, большими задумчивыми глазами? Какое счастье, что он похож как раз на того, кого больше всех любит (IV, 264).

Without any authorial exposition, Dim's circumstances are thus made clear to us: he is illegitimate. The sad consequences of this fact, which is of course quite beyond his comprehension, are also seen through Dim's eyes. He is delighted but puzzled when Egor tells him his uncle is really his Papa, and that he has brothers and sisters, and his childish logic draws its own conclusion from this situation: if he cannot play with these brothers and sisters now, he will meet them all when he is dead, in the palace in the sky he dreams of. This view is confirmed when his friend Nataša is forbidden by her mother to play with him. Deprived of friends and siblings, Dim looks forward to his death, and his dying wish reveals his faith in the happiness that then awaits him:

Папа, когда я умру, пусть придут посмотреть на меня мои братики и сестрички, а то не узнают меня они там в дворце (IV, 284).

The story is saved from mere sentimentality because the reader is constantly forced to compare his own view and knowledge of the world with the world as it seems to Dim; he must recognise that Dim suffers because of the laws and attitudes prevailing in the adult world, and his compassion for the child lends him to condemn them. Criticism of corrupt adult values is implicit not only in Dim's interpretation of the world around him, but also in the behaviour of Nataša, whose conversations reflect the attitudes of her parents; she is scornful of peasant children (IV, 267), and threatens to beat/

her doll for disobedience - just as her mother punishes her. These unsympathetic aspects of her conduct lead us to condemn the upbringing responsible for them.

The author's judgement thus emerges from our reactions to Dim and his friend, from the sympathy we feel for him. It is also revealed in certain significant events and remarks which within the context of the story disclose its meaning to us. In church with Egor, Dim stands beside an ikon which depicts Christ with the children and bears the legend:

Не мешаете детям приходиться ко мне (IV, 268).

This Biblical reference in a Christmas story⁹ is an oblique comment on a hypocritical society that denies Dim the happiness of childhood. Deprived of Nataša's company, Dim transfers his affection to an old blackbird, and is saddened when one day it disappears. Later he finds it dead in the garden, and his reaction reflects his bitter experience of the adult world:

Наверно, ворона любила его, но ей тоже не позволяли играть с ним, и она скучала и умерла (IV, 281).

When Egor explains to him that the law is the reason he cannot play with his brothers and sisters, the child asks:

Закон страшный, Егор? (IV, 271);

his notion of the law as some terrible monster is ironically apt in the context of his story.

The author has no spokesman for his views among the characters of the story except Egor the servant. Lazy, drunken and insensitive to the distress he causes Dim by his revelations, Egor is far from being a paragon, yet he voices the values held in common by the reader and the author. He contrasts the behaviour of Dim's father with the /

devotion a dog shows its puppies (IV,284). At the end of the story, the narrator himself steps forward to elaborate this view, by quoting the inscription above the gates of Dim's imaginary palace:

Отведите от себя ложь, и правда светлая,
чистая, источник вашей силы приведет вас
сюда. И ниже: Но не войдут и не прикос-
нутся к чистым душам детей дыхания лживых
и злобствующих, лицемеров и суетных,
палачей, буквой учения калечащие, и
убивающие души живые (IV, 285).

Sentiment and irony, the narrative technique of the "child's eye view", direct authorial address and the comments of authorial spokesmen are all used as devices of disclosure to engage our compassion for Dim and our condemnation of the society that causes his unhappiness.

The means of persuasion by which Garin communicates his views on his story and its characters to us thus range from the explicit to the implicit, from the direct to the subtle. He uses intermediaries to make his judgements explicit, and stylistic devices to imply them; he uses the events of the story and the emotional reactions of the reader to give expression to them. The act of communication is always the result of the interaction of many different devices, and it is ultimately the work taken as a whole which discloses the authors judgement to us.

Garin himself saw that it must be the writer's aim to communicate through his "artistic images", to embody and express his judgement in the story and its different parts¹⁰. From time to time, he falls short of this objective, and we catch sight of the author speaking ot sebja, in the words of the narrator and the hero. But often too, the author does contrive to communicate obliquely and secretly without "weakening the picture", by persuading us to care about his characters and their fate, and leading us to draw conclusions from their actions. Wherever the/

author seeks to imply his judgement rather than state it, he must rely on the co-operation and understanding of the reader; it is he who must discover the clues and recover the implied judgement. By involving the reader in such an "implied dialogue", by inviting him to interpret the various "devices of disclosure", or by using his sympathies and values to lead him to the judgement embodied in the work, the author can make him his partner in judgement, and convince him more fully of his truths. As one writer has put it, "the more we interpret, the greater our contributory effort, the more we share with the author his view of life and in its expression"¹¹.

NOTES

1. Bentley, Observations on the Art of Narrative, p. 30.
 2. Sacks, Fiction and the Shape of Belief, p. 65
 3. the story and its argument are further discussed in Chap. V.
 4. Sacks, op. cit. p.26
 5. Karl Moor, which tells of a poor man dismissed from his work for denouncing a rogue, is also a mixture of the fable and the conventional rasskaz. The hero(who bears no relation to the character of the same name in Schiller's Die Rauber) and the villain, the sycophantic Adrian Gof, are too plainly allegorical types, and the author's intention - to show that honesty cannot thrive in a corrupt world - shows too clearly through the story's events.
 6. Vojcech is set in Volynia and bears some textual resemblance to parts of Kartinki Volyni.
 7. Booth, The Rhetoric of Fiction, p. 130
 8. Ibid, p. 125
 9. the story has the sub-title: Рождественский рассказ из жизни детей.
 10. see Introduction, iii.
 11. Grabo, Technique of the Novel, p. xvii.
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CHAPTER V: PUBLICISM AND TECHNIQUES OF ARGUMENTATION

Sometimes it is the author's intention in setting his fiction before the reader to disclose to him not only his judgement of human experience in general, but also his judgements on more specific and more immediate aspects of the human scene. An observer of men and their affairs, he is concerned with the forms and the problems of human society, and will form definite views on them: these views he will seek to make known to the reader. In many of his writings¹, in his articles on engineering or agriculture, Garin is a declared publicist, setting his opinions immediately before the reader. In many stories, his desire to publicise and argue his views is no less strong; as Bykov remarked:

публицистическая жилка обнаруживается у него в каждом рассказе и очерке.²

As we have seen, Garin himself acknowledged that the writer of fiction should communicate with his readers not by speaking ot sebja, but through the "artistic images" of the fiction³. In considering Garin as publicist, we must therefore examine the means of communication and persuasion by which the author discloses his publicistic views without disclosing himself also, and discover how this "vein of publicism" finds its expression in the story and its images.

I

There are in the fiction three channels through which the author-publicist may convey his arguments to his reader: the narrator, the characters, and the events of the narrative itself. His choice of devices of communication is more limited than that of the author who/

seeks to convey more general judgements, and who can employ also the devices of style and imagery to impart his views to the reader; he must discover the means to present specific judgements on particular issues.

The narrator who can address the reader directly and make explicit his own views - the dramatized first-person narrator - will clearly provide the author with his most direct means of access to the reader, and give him the greatest freedom to discuss and argue with him. The genre of the travel diary or the zapiska, so characteristic of Garin, gave him unparalleled opportunities, as Judina has observed, to give expression to his views on the actualities and problems of the age⁴. The narrating "I" who travels through a world recognisably our own and sets his views of it before us must inevitably discuss social actualities and issues. The Korean traveller describes the landscapes and villages he sees, but also discusses the institutions and conditions and problems he observes - and not those of Korea alone. He comments on the Trans-Siberian railway and the need for railway expansion, on the position of Siberian peasants, on the untapped mineral wealth of Siberia, on the situation of racial minorities within the Russian Empire, on the decline of France after the Dreyfus case. In touching on these and many other subjects of topical interest, the narrator must always express his own opinions and judgements. Thus too, on a scale less wide, the narrator of V sutoloke, in discussing agriculture, engineering and provincial politics reveals his own position in the controversies he reports: he is for modern farming methods, for narrow-gauge railways, for the liberal and progressive elements in provincial society. In Kartinki Volyni, the narrator considers the economy of the province as he describes its natural beauties, in Moi skitanija he examines the question of/

progress as he retells his travel experiences, in Na Chodu, he discusses the controversial topic of the peasant commune as he reports the words of his peasant host. The "vein of publicism" runs through all these works, and finds its expression above all in the comments of the narrator who surveys social phenomena, raises controversial questions and advances his own conclusions. Aristotle described three ways in which the rhetor might convince his audience: through the impression created by his character, through the emotions aroused by his speech, and through the cogency of his arguments⁵. These same means of persuasion are used by the author to convince us of the validity of his narrator's opinions. Firstly, we will accept the narrator's views when he is shown to be worthy of our confidence, when he is seen to be a man of intelligence, good faith, experience and sound judgement of the world around him. Because we know that the narrator of V sutoloke, for example, is himself a farmer and an engineer, we accept his judgement when he advocates the modernisation of agriculture or the expansion of the railways. Because we know that the narrator of Na praktike is a professional engineer who has himself worked as a railway fireman, we believe him when he speaks of the hardships of such work (IV,587). When reference in Na chodu, Moi skitanija or Kartinki Volyni, our respect for his views is increased. The war-diarist at once shows himself to be a sincere man when he writes:

Я беру на себя большую ответственность перед читателем: быть правдивым (Marks, VI, 3)

when he goes on to show a genuine concern for the welfare of the troops (even offering to collect donations for bathrooms and laundries; p.40), a proper respect for the Commander-in-Chief, and a loyal belief in ultimate Russian victory, the reader accepts his comments as the views of a true patriot.

By giving the right impression of himself, by displaying evidence of his intelligence, frankness and experience, the narrator is thus able to ingratiate himself with us, and win our acceptance of his views.

Secondly, we may be moved to agree with the narrator's judgement when he works on our emotions in unfolding his argument. Pereprava Cherez Volgu is a condemnation of the general inefficiency of Russia's system of transport and communications. To prove his point, the narrator recalls how he once had to cross the Volga in early spring in a small boat because there was no railway bridge to the other side. By making us share his anxiety and discomfort as huge ice-floes threatened the small craft from all sides, by recreating within us the suspense of the crossing, he brings us to share his conclusion:

Нужны железные нервы русского человека, его железное здоровье, его равнодушие дикаря к жизни, нужны, наконец, и полная халатность русского человека и отсутствие всякой общественной мысли, чтобы мириться с такими переправами (III, 559)

In Na chodu, the narrator's description of a Tatar village turns into a condemnation of the whole civilisation it represents, and he makes his point largely by exploiting our emotional reaction to the children of this village. They seem bright and happy - but, we are told, before they have grown up, the girls will be mothers and the boys old men. The contrast between our view of childhood and the fate forced on these children by a decrepit social order leads us to condemn Tatar society:

Ребенок татарина уже хранит в себе тысячелетнего старика с козлиной бородой, старика развратного, превращающего двенадцатилетнюю девочку в жену, молодость превращающего в старость, человека-женщину - в раба (III, 248)

The emotional force of the argument is summed up in the description of one pretty little girl, and in the narrator's vision of the fate awaiting her (III, 249); the sympathy we feel for her is turned to/

indignation at the civilisation that sacrifices her to its traditions. In Na praktike, the narrator makes another appeal to our feelings of sympathy, when he describes the hard lot of a train-drivers and firemen, and the gruesome accidents that can maim and kill them. Our sympathy rouses our conscience when we realise that our attitude to these men is the same as that displayed by the passengers who look so disdainfully on the sooty crew of workmen gathered to wish the narrator farewell (IV,589); thus we are convinced through our own feelings of the need for a change in society's treatment of and attitude towards its workers.

Isproved' otca is another example of how the reader's emotional response may serve in the expression of the narrator's publicism. The argument - concerning the emotive question of education, and in particular the issue of corporal punishment of children - is exemplified in the intimate confession of a father who remembers his dead son and his efforts to assert his paternal authority. We pity the father in his constant self-recrimination as he remembers how he once struck the child, and sought to discipline by arousing fear in him. The death of the child - he contracts measles from his cousin - is described with almost unbearable poignancy; he dies in the middle of his feeble song:

Папа хороший,
Мама хорошая,
Я хороший,
И птичка хо-- (IV, 42)

The father's stunned grief gives way to guilt as he remembers and condemns his attempts at discipline:

Кому нужно теперь мое убеждение, что ему же
на пользу я действовал? И где эта польза?!
Этот крошка приходил сюда на землю чтобы
спеть свою маленькую, очень коротенькую

песенку любви. Ты мог этому певцу дать все счастье - оно от тебя зависело. Ты дал ему? (IV, 42)

It is his feelings that lead the father to his conclusion: punishment is an evil, the child must be educated in love alone; and it is through our emotional involvement in the story that we are led to agree with him. In the happier story of the second son, who has never been punished, and who looks on his father with the free affection of a friend, the pleasure we take in the father's joy further convinces us of his argument. The manipulation of the reader's emotions is thus an important aspect of the rhetoric of the narrator-publicist.

Thirdly, the narrator may convince the reader by the soundness of his arguments and the skill of this reasoning. In several stories the narrator is anxious to justify his own conclusions, and to this end sets before the reader the logic that convinced him. In Neskol'ko let, the landowner carefully reconstructs for us the thinking behind his decision to undertake his agricultural experiment. First, he sums up his general aims, and asks how they might be achieved:

Цели, которые мы решили преследовать в деревне, сводились к следующим двум: к заботам о личном благосостоянии и к заботам о благосостоянии окружающих нас крестьян. Каким путем думал я стремиться к достижению этих целей? (III, 18)

His answer to this question is both theoretical and practical: he must discover the means to educate the peasants to exploit their land to the full, and he must help them out of their immediate financial difficulties, both by providing aid to individuals and by raising the general standard of living in the village. With this latter end in view, he decides to adopt three measures: 1) he will permit the peasants to clear his forest of brushwood, and provide them with free fuel; 2) he will lease them grazing land on favourable terms, and so encourage them to raise livestock - and provide them with the manure with which they might fertilise their fields; and 3) he will persuade them to revise/

the system of land-ownership and the annual partition of allotments, in order to give the poor peasants the means to withstand the monopoly of the kulaks.

В силу всего сказанного, вопрос для меня становился ясным: рядом с удобрением, правильною пашней и прочими нововведениями, необходимо было возвратить князевцев к их прежнему общинному быту (III, 27)

Aware of the importance of this decision, he turns once more to the facts to verify it, quoting several examples from his own experience to prove that it is the ignorance and routine of the peasants that dooms them to failure and poverty. Thus convinced, he draws up a programme for immediate action, including equal allotment of the land among the households and unprecedented autumn ploughing - and presents it to his tenants. Thus we follow step by step with the narrator the logical process of thought leading him from the theoretical formulation of his intentions to the enumeration of the practical measures he will implement. His constant appeal to the facts of the case, to his own experience of the peasants and their life, his effort to marshal his argument into unnumbered points and subdivided paragraphs, his general progression from observation to conclusion, from the theoretical to the practical, all give his arguments persuasive power, and make them seem credible and convincing.

The desire to argue inductively, to work logically from the facts of the case towards a conclusion is seen again in V sutoloke, where the narrator attacks the system of communal tillage, the price exacted by the local zemstvos from the peasants in return for famine relief. Seeking to prove the iniquity of the system, he turns to the facts:

Вот логика вещей..... (IV, 365)

First of all, the peasants' land is insufficient for their needs as it is, and they can spare none for communal use. Secondly, the method of/

strip-cultivation employed on communal land is wasteful of labour and time, and offers the peasant no inducement to work. Thirdly, the work on communal land is allotted to the households according to the number of working members. Since this number is always changing, it frequently happens that some families have more workers than land, while others have not the manpower to work their share of the land. And finally, the grain produced will be sold to those who can afford it, and who can dictate their own price; thus a few wealthy merchants and kulaks will profit from the labour of whole villages. Thus contrasted with reality, the theory of communal tillage is seen to be incapable of improving the agrarian situation:

Словом, отвратительна эта общественная запашка во всех отношениях: и как всякая натуральная повинность, и как круговая порука, и как разорительный и в то же время никуда не годный паллиатив (IV, 367)

In general, the arguments used by the narrator to convince the reader of his conclusions are backed up by facts and illustrated by examples. Arguing against the present organisation of the grain trade, the narrator of Neskol'ko let quotes facts and figures from his own experience. Because the price is controlled by a few wealthy merchants, he was forced to sell his grain at 28 kopeks a pud instead of the 72 kopeks he had calculated; he does not make enough to cover the costs of transport (III,79). Anxious to show that the cholera riots were not the fault of the peasants alone, the narrator of V sutoloke gives various examples of how the high-handedness of the zemskie načal'niki and their ignorance of peasant customs precipitated these disturbances (IV,378). The narrator of Na nočleže, hearing his host complain about the mir, remembers from his own experience actual cases of the injustices caused by the commune (IV,141-2). Arguments are thus grounded in/

facts, proofs are drawn from actual experience, and so the reader is led to accept the conclusions of the narrator.

Because he is addressing the reader directly, the publicist-narrator may convince his reader, not only by creating a favourable impression of himself, or by appealing to his heart or his reason, but also by arguing directly at him, by lecturing him, challenging him, haranguing him. He may declaim, question and reason as the orator does, and employ the rhetorical devices of language. Thus, when the narrator of Kartinki Volyni discusses the Poleščuki, a previously "unspoiled" people forced after centuries of isolation into the modern world, he makes his point in a mounting series of ironic questions addressed to the reader:

Но как же быть? Как возвратить полешуку его утерянный рай?...Что же делать? Отнять у немцев землю, уничтожить фабрики, заводы, не строить железные дороги? Что делать? Не признавать всей этой жизни или признавать, что жизнь идет не по тому или иному желанию, а по своим вечным, неуловимым, как сама природа, законам? Что делать? Упрямо верить в свою утопию и этим, встав в противоречие со всей жизнью, с самим собой, выбросить себя из строя живых, или заняться изучением этих вечных законов движения вперед и, понимая их, работать уже не как гений-самоучка, а во всеоружии великой постигнутой науки - законов движения вперед человеческой жизни?
(IV, 115)

The rhetorical crescendo of questions leads the reader unmistakably to the author's view: the Poleščuki, with their picturesque but impossible way of life must give way to the general laws of human progress, to the industrial society that is already encroaching on their sanctuary. The devices of rhetoric in the traditional sense, the apostrophe, the rhetorical question, the use of repetition and rhythm to enforce points, are all available to the narrator who stands before the reader like a public speaker, to argue his case direct.

The story Žizn' i smert' employs not only the techniques but the forms of oratory; it is a sermon, preached on a text from Amiel's Journal⁶:

Не тяготиться, не остывать, быть терпеливым,
отзывчивым, добродушным, торопиться любить
в сознании, что уже стоишь у порога вечности
- вот в чем долг (IV, 68)

As an example of this precept translated into action, the narrator cites the life of Kolpin, a country doctor who devoted his life to caring for his patients. He infers the ideals of a better and more just way of life that inspired Kolpin, and refutes the objection of an imagined opponent that only generations and not individuals can bring these ideals to reality:

Оставим эти сказки, и пусть хотя бы
Колпин и Либерман, которых вы знаете и
отрицать не можете, служат вам надежным
доказательством противного (IV, 70)

The vision can be realised in such lives as Kolpin's, by culture and progress and that sense of service to the common good and that energy for life which they alone can bring. The higher life of altruism is beyond the reach of the characters depicted by Tolstoj in his Chozjain i rabotnik, but it is accessible to characters like Kolpin or Liberman or DuLong - an American explorer who gave up his life to save his friends. In the story of DuLong, which he tells at some length, the narrator sees the way ahead for all mankind -

Да, вперед, но не назад, не туда, куда
зовет граф Л.Н. Толстой, куда когда-то
звал людей так заманчиво Жан-Жак Руссо (IV, 72)

Employing all the common devices of the homily - the elevation of exemplary lives as patterns for emulation, the summary and refutation of opposing arguments, the use of the parable (for such DuLong's story becomes), the final exhortation to follow the example held before us -/

the narrator urges his audience to abjure false prophets like Tolstoj, Rousseau and the other detractors of human progress, and to take our lead from those who in their service to their fellow man and their faith in a better future found a higher way of life.

The narrator will not always preach at his reader; sometimes he may take advantage of his personal relationship with the reader to communicate by sharing ironies with im, by concealing his real point and leading the reader to discover it. At the end of Putešestvie na lunu, for example, the narrator turns with heavy irony to question the reader on the country he has been describing:

Но что же это за страна, и где она? - спросит нетерпеливый читатель - где все условно, где лошади бегают, как поезда, а поезда, как лошади...где в людей стреляют, а диких зверей берегут; где зверям этим лучше живется, чем людям в их логовищах;...где каждому предопределен свой шаблон, и вне его нет путей... где полусвободный труд так же не удовлетворяет назревшим потребностям, как крепостной в свое время; где время ничего не стоит...где ездят без дорог, и всегда уверены, что попадут куда надо?

Страна эта на луне, это святочная фантазия, читатель! (III, 464-5)

The reader is undeceived by this declaration, and sees that the story is not a fantasy, but rather an account of the fantastic absurdities of the Russian reality.

Nor does the narrator always address his reader directly; sometimes he may disguise his argument as conversation, and address it to the characters he encounters. We hear his words at second hand, but the effect is the same as if they were addressed to us; and the rhetorical means he employs to convince his interlocutors are directed also at us. Thus, when the narrator of Neskol'ko let expounds to the merchant Juškov the superiority of American agriculture over Russian, his reasoning, with its facts and figures, persuades us also (III, III). When in Na nočleže, the narrator calculates with a peasant woman the hours of labour she/

could have saved herself if she had invested in a shuttle-loom (IV, 144), his calculations have their effect on us also, and we realise the full hopelessness of her position. In V sutoloke, the narrator quotes from his report to the zemstvo arguing for a local narrow-gauge line (IV,447), from an address to a meeting of engineers in which he advocates a system of such "dorogi-izvozčiki" (IV,462), and from his interviews with railway officials in which he defends these proposals (IV,468). In each case, the means used to persuade the audience persuades the reader also; the narrator seeks to influence his hearers by insisting on his qualifications and disinterestedness, by appealing to their feelings - to support his scheme for railway expansion he describes the starving peasant children who die every year because doctors and supplies cannot get to them (IV,461), by presenting facts, figures and logical deductions from them. The fact that his words are addressed to an audience increases their impact on us, for his ex cathedra sermons take on the aspect of conversation and dialogue, and we are able to watch their effect on others.

The first-person narrator thus permits the author to influence the reader in a wide variety of ways, to address him directly in the narrator's comments or indirectly (if transparently) in the narrator's conversations, to argue, demonstrate, harangue or cajole. Whatever his strategy, he is the most versatile channel for the author's publicistic views, and the one most often employed. He is the most direct and the most obvious means of authorial expression, the "artistic image" through which it is often easy to discover the author speaking ot sebja, the mask that does not always conceal the features of the author who speaks through it.

II

The characters of the story in their conversations with each other - or even with themselves - are the second channel through which the author may express his publicistic views. The words they speak to each other are spoken to us also, the means they use to persuade each other persuade us too. When, in the second fragment of Zajac, Lieutenant Černysev tells himself that his senior officer is a thief, he makes the comment to us also, and reveals to us the extent of corruption in the army (IV,678)⁷. When Nosilov in Dela demonstrates to a Ministry official the inefficiency of his department by counting up the hours it wastes on each case (IV,845), his reasoning convinces us of the point he makes. Thus the author is able to conceal his arguments in the apparently spontaneous words or thoughts of characters, and avoid the element of preaching that it always presents where the narrator addresses the reader; arguments are dramatised in the dialogue of the characters instead of being delivered in the monologue of the narrator, and their persuasive power may thus be increased.

For example, in Variant, the author's view of the task and duty of the engineer - and his argument for cheaper railways to suit Russian conditions - are expressed by Kol'cov; when he declares:

Нет выше счастья, как работать на славу
своей отчизны и сознавать, что работой
этой приносишь не воображаемую, а действитель-
ную пользу (III, 175)

his words sound not as the pronouncement of some distant and disembodied author, but as one man's personal affirmation of faith. The ideas he voices become part of his inner life, and carry greater conviction for us. The story V oblasti billionov i trillionov shows how arguments may gain in impact when they are dramatised as conversation. The/

author's views on cheaper railways are here presented as a dialogue between two engineers, one of them the author's spokesman, the other the representative of the opposition. By showing how the latter cannot maintain his position against the forceful arguments of the former, the author demonstrates not only the strength of his own case, but the weakness of his enemies. Indeed, by having the opponent do the calculations that prove the argument, he shows his antagonists have no position at all. Thus the two men discuss the question of linesmen's huts

Наша будка - 1000 рублей. Если бы мы строим
избу в 200 рублей, получился бы остаток
800 рублей. На 15 тысяч существующих будок
это составит?

- 12 миллионов.

- На 60 тысяч, долженствующих быть выстроенными?

- 48 миллионов.

- Итого?

- 60 миллионов.

- Через 100 лет?

- 8.000.000.000.

- На эти 8 миллиардов будет содержаться 75
тысяч семейств неизмеримо лучше остального
населения. (III, 467)

We are convinced not only by the argument itself, with its barrage of statistics, but also by its dramatisation; seeing the second speaker unable to produce any counterarguments, we accept the conclusions offered by the first.

The author who seeks to convey his publicistic views will frequently search among his characters for a spokesman to put forth his arguments and represent his position. He may use a mere mouthpiece - a character whose sole and patent purpose is to speak for his views - or he may use one who is involved in the events described and fulfils some other function in the story. In Garin's works, there are few mouthpieces who are mouthpieces alone; the two engineers in V oblasti ..., each representing a different point of view, are examples of arguments personified, and the/

imaginary American gentleman who distrubs the dreams of the narrator of Putešestvie na lunu is another. At first sight, this illusory stranger is a crudely transparent spokesman for the author's views on technology and civilization. He compares the efficiency of American railways and the benefits they bring to farmers with the complete inefficiency of Russian transport, the high productivity of American agriculture with the bankruptcy of Russian farming, the general prosperity of America with the general poverty of Russia. He concludes:

Да, да, в вашей стране есть многое, что
не так (III, 459)

The narrator attempts to defend his country by means of various excuses and explanations -

Извозный промысл, лепечу я, у нас в особых
условиях (III, 459)
У нас принцип неотчуждаемости орудий про-
изводства (III, 460)
У нас нет пролетария (III, 460)

and, when all else fails,

Да, русские - для русских! (III, 460)

The American remains unconvinced and unimpressed by the alleged samobytnost' of Russia, commenting sardonically on "fashionable" nationalism (III,460). He is convinced of the superiority of the "kul'tura zapada" (460), and believes that Russia must imitate the technology and industry of the West. The transparency of this mouthpiece, however, - and the transparency of the narrator, a mouthpiece for the opposing view - makes him more subtle as a device; the author means us to see through him, and to recognise as a mouthpiece. The dialogue between the American and the narrator is thus a piece of irony, a satire of the lame arguments employed by those who seek to divert Russia from the path of industrial progress. The ironic playfulness of the author is apparent when the narrator wakes/

up at the mention of the word "censor" (III,461), fearing the American has overstepped Russian standards of free speech. Here the obviousness of the mouthpiece is part of the irony that marks the author's relationship with his reader and contributes to a secret understanding between them.

Most often, however, Garin selects as his spokesmen characters who are credible as characters, who are personalities rather than abstractions and with whom we may feel ourselves involved. Their character and situation, and our response to them may thus be used to influence our attitude towards the views they express; the author will lead us to accept their opinions by having us sympathise with and trust them. If the author's spokesman is the principal protagonist in the story, the sense of identity we will naturally feel with him, and the knowledge of his inner life usually accorded us will predispose us in his favour, and we will agree with his judgements. Because Nosilov is the hero of Dela, because we see much of the story through his eyes and are so often aware of his thoughts and feelings, we come to experience with him his sense of futility before the vast bureaucratic machine that controls Russian life and agree with his condemnation of it, and of the railway administration in particular. The hero will frequently display qualities which we admire and recount experiences he has lived through; he will then speak with the added authority of one who commands our respect or who speaks from his own knowledge of life. Because Kol'cov is so patently dedicated to his work and his country, we believe him when he tries to persuade Bžezovskij of the need for economic railway construction, or argues with Zaleskij about the failure of the Ministry to encourage inventiveness and initiative among its engineers (Variant III,190ff).

Where the spokesman is not the principal character, the author will ensure that he makes the right impression on us, and so is seen to be a reliable representative of his views. Evidence of his intelligence and/

knowledge of life will always commend him to us. Dr Lesovskij in Pod večer enjoys our respect because of his professional standing; we recognize him as a man of practical experience whose judgement of the rural scene and condemnation of absentee landowners may be accepted on trust. In Kuročka Kud, the crane is seen to ^{be} a sage observer of animal affairs when he comments to his admiring wife on the lack of impartiality in the world (V,575). Thus, when he denounces man, the two-legged predator who disrupts the life of the lakeside, his words carry weight for us (V,575).

The words of a spokesman who speaks from his personal knowledge or experience must always be heard with respect. Thus the opinions of officers, diplomatic attachés and army doctors relayed to us by the war diarist have the authority of the first-hand expert view. In V sutoloke the agronomist Lichušin convinces us of the benefits of the seven-crop rotation system by his evident scientific grasp of the facts (IV,400ff). Many stories which describe the hardships of peasant life make their point by calling as witnesses the peasants themselves. In such works as Kartinki Volyni, Karandašom s natury, Na nočleže and Na chodu, it is the peasants encountered and questioned by the narrator who reveal the extent of poverty and hunger and misery, and we must accept their account as fact. In Nataša, the telegramme-boy who speaks of his poor wages and conditions of work makes his own plea for a more just recognition of those who serve Society in this way (IV,523). Wherever we hear such comments, the situation of the spokesman as the victim of the injustice he describes must convince us of the truth of his view.

The author's spokesmen convince us by producing the right impression on us, by showing us that their remarks are justified. Characters who speak for the views the author wishes the reader to refute will not produce the right effect on us, and so will not convince us; by having/

us regard them critically, he reveals their unreliability. For example, several characters in V sutoloke function as spokesmen for various ideologies; Denisov is a democratic idealist, believing in some distant transformation of society, Sažin is a Marxist and Gennadyč is a Populist. The author expresses his judgement of these ideologies not by any explicit argument, but by having the narrator pass judgement on the spokesmen: Denisov is unbalanced and dissatisfied with himself (IV,309), Sažin is cold (IV,408), and even the sympathetic Gennadyč has his limitations:

Середины у него никогда не бывало: или
любить, или ненавидеть(IV, 408)

Aware of their shortcomings, we cannot accept any of their views as truth unqualified; we can trust only the narrator, and it is he who will ultimately speak for the author's views.

Sometimes the author will discredit characters who speak for views he does not share by demonstrating their ignorance of the matters they discuss. In Na chodu, the narrator encounters a young zemskij načal'nik who boasts of his knowledge of the Russian peasant and declares his preference for those "patriarchal" methods of government the peasant understands (III,268). To prove his point, he turns to the peasant Aleksej and asks whether he prefers corporal punishment to imprisonment; Aleksej takes fright and disappears. The young man's inability to win his confidence or communicate with him belies his professed understanding of the peasant mind and casts ironic aspersions on the views he expresses. Views of a similarly Populist character are held by the editor to whom the hero of Volk takes his denunciation of the peasant commune. Here it is the hero who speaks for the author's view, and his bitter comments on the mir are substantiated by his own experience of it: it has ruthlessly thwarted all his attempts to rise/

above his allotted station in life. The editor, on the other hand, quotes the stock arguments of the Narodniki in favour of the commune; and we refute them, not only because they are disproved by the reality, but because his refusal to accept the reality reveals his ignorance of the true situation. The simplistic language in which he frames his arguments -

Крестьянин, говорите вы, работает для других, и это по божескому закону так должно быть, а другие сословия работают для себя, и это не божеский закон. Так вот и надо, чтобы и другие сословия жили по-божески. (IV, 555)

contrasts ironically with the articulateness of the hero and points to the condescension implicit in the Populist view of the mužik; with the author we judge him and reject the opinions he represents.

Thus, the author is able to expound his arguments through his characters and make his judgements explicit in their words. He may also use them to convince us in less direct ways; by dramatising arguments in their conversations, by creating for them opportunities to reason their views to each other, he may convey his own views to us without speaking in his own name. And by making characters the spokesmen for his views, he may convince us by controlling our attitude to them, as much as by the arguments he has them present. Thus the author is able to argue through the "images" of his story, and reveal his opinions without revealing himself.

III

Finally, the author may give expression to his views through the events of his story; he may imply them in the shape these events assume, and dramatise them in the actions he relates. He may so structure the story that it becomes a fable and exemplifies his argument. Thus, as/

we have seen, Istorija odnoj školy is structured to prove that the teacher's views of education are right, and the opposing views of the factory manager wrong, to show forth in the story of Van'ka, Amplij and Varjuša the conclusion voiced by the statistician at the end of the story:

нравственное растление является еще
премией за систему (III, 245)

Because the story is organised as an expository fable, everything in it is subordinate to the author's desire to make his point. His interest in his characters and their actions extends only so far as they demonstrate the argument; his portrayal of the heroes is thus limited, and we know nothing of their inner lives, or of the years between schooldays and maturity, because these matters are not judged relevant to the author's purpose. As a story, it is therefore seriously flawed; its characters are reduced to mouthpieces or paragons, its events become schematic. The author's desire to argue through his story is finally damaging to the argument itself; because we know little of Van'ka's inner life, we cannot believe in him or in his story; and in neglecting this dimension of his hero, the author leaves open a possibility that undermines the conclusions he seeks to prove. It is the schoolteacher who remarks of another of his pupils:

школа не может переделать темперамента (III, 231).

Perhaps Van'ka's temperament was as much to blame for his fate as his schooling, and education alone does not make the man, as the fable tries to suggest.

It is not easy to combine fiction and thesis, to answer at once the requirements of story and fable, and it is more usual for Garin to convey his arguments in stories rather than fables. Nataša, Ispoved' otca and Volk, in which the arrangement of the events leads us to/

discover the author's arguments, are all in part expository fables; but it is by engaging us emotionally with his characters in their experiences that the author seeks to convince us. We agree with Molotov not only because the structure of the story illustrates his point, but because we are made to admire him and pity Nataša; we accept the views of the repentant father because we sympathise with him in his sorrow; we believe the hero of Volk because we identify with him in his sufferings at the hands of the mir. In a fable, where characters and happenings are arranged to suit arguments, we see characters only as devices of argumentation; in a story, where we are involved with the characters in their situation, the argument emerges from their actions and relationships and reveals itself in our response.

In many works therefore, we are led to infer from the fates of the heroes and the trend of the events the publicistic views the author seeks to convey. In V sutoloke provincial'noj žizni, the experiences recounted by the narrator lead us not only to particular judgements on provincial politics, scientific agriculture or narrow-gauge railways, but also the general conclusion about the role of the individual in society. In their reactions to Kolpin's death, Lichušin and Gennadyč give voice to this theme; Lichušin's wreath proclaims:

От одного хорошего человека и весь мир
лучше делается (IV, 426),

while Gennadyč protests that society cannot be transformed by "kul'-turnye odinočki" like Kolpin. The implicit conflict between these two views is illustrated by the changing experience of the narrator, not only in V sutoloke, but also in Neskol'ko let. Setting to work on his estate, he had hoped through his own efforts to improve the lot of those immediately dependent on him, and make the world a better place for them. Events, however, gradually convince him that to be of real service to them/

he must work in a wider way, to improve the welfare of the whole of society by campaigning for better methods of farming and better means of communication. At the end of V sutoloke, confronted by further evidence of the ignorance and poverty in the world, he is forced to realise how little his achievements mean:

Да, жизнь, полная мрака и ужасов...какие-то блески, какие-то молнии прорезывают иногда этот мрак, но от них еще темнее кругом (IV, 505)

Like the narrator, the reader is led by the facts of his career to conclude that the social and economic problems of society can be solved, not by the isolated philanthropy of a Kolpin or the "malye dela" of a benevolent landowner, but by some profound and fundamental reorganisation of society on completely new principles, towards which all individuals must direct their efforts.

Na chodu is ostensibly the travel diary of an engineer travelling through the Tatar provinces. In addition to the numerous observations on specific topics, and despite the apparent indirection of his remarks, there emerges from the narrator's experiences a general "social message". Surveying the poor harvests of the area, the narrator at first attributes them to the incompetence of the local farmers. Then one old man tells him that their seeds were late in coming because communications are inadequate, and corrects his view:

Дело наше мужицкое с виду-то простое, а понимать его надо. Умнеющим человеком надо быть, чтобы это само дело сошлось (III, 259).

His words are echoed by the coachman who tells the narrator that the mužik understands his own affairs better than the barin thinks (III, 260). After he has seen more results of the disastrous harvests, the narrator recalls the old man's words, and muses:

Я хотел бы обладать волшебной силой, чтоб
собрать сюда всех умнеющих, чтоб увидели
и решили, наконец, этот не терпящий
отлагательства больной вопрос деревни (III, 266)

Later again, the narrator is impressed when the peasant Aleksej declares that the poor should sell their grain for more and buy their seed for less (III, 274); in these words he sees evidence of the peasant's instinctive knowledge of his mužickoe delo, and compares it with the attitude of the intelligent who knows of freight-trains and granaries, but cannot see the need for them:

Грустный калембур: с одной стороны -
знание без сознания, с другой - сознание
без знания (IV, 274).

Sharing the experience and the impressions of the narrator, we are thus brought to share the conclusion they reveal to him. The scenes and conversations he witnesses show us not only the symptoms of mismanagement and inefficiency, but also their underlying cause: the ignorance among the landowners of the simple but urgent requirements of the mužickoe delo, the ignorance shared by the young barin who lives against his will on his estate, by the zemskij načal'nik, by the neighbour whose poor harvests have reduced him to bankruptcy, and - until his experiences changed his view - by the narrator himself.

The events of the story will lead us not only to draw conclusions but also to adopt attitudes, and sometimes the author will communicate his views by manipulating these attitudes. As we become involved with characters, our sympathy for them is aroused; when in the course of events they are made to suffer or be unhappy, our sympathy is turned to condemnation of the persons or factors responsible for their misery; where this blame rests with Society, its institutions and laws, our generous anger fires our social conscience, and we voice the author's social message. Our compassion for the starving peasants in Sočel'nik /

v russkoj derevne or for the old soldier in Nemal'cev becomes condemnation of the inadequacies of famine relief or of unjust conscription laws. Our admiration for the hero of Volk leads us to condemn the mir that defeats him and the editor who will not believe him. In Evrejskij pogrom, the sufferings of the Jews at the hands of the rioters indicts the anti-semitism that inspired them; in the tragedy of Dim, it is the legal and social attitudes towards illegitimacy that stand accused, in the misery of Akulina and her fellow villagers, the whole rural establishment of commune, kulak and zemskij načal'nik is to blame. When Revekka laments:

Нет той формы в современной нашей жизни,
при которой мы могли бы приблизиться (IV, 59)

we are moved to condemn the prejudices and laws which prevent the marriage of Jew and Christian. When the heroine of Pravda makes her final denunciation of Society, we are moved to denounce with her the attitudes and forms which make her the slave of her husband and leave her no escape but suicide.

By thus implying in the fates of his heroes and heroines his view of the society in which they live and suffer, by working on the sympathetic involvement of the reader to communicate this view to him, the author weaves his social concerns into the fabric of the story, and makes his publicism an essential part of his reader's response.

IV

As Bykov observed, many of Garin's stories touch on many important issues of topical and universal relevance⁸. Sometimes, in presenting examples of human unhappiness, he seeks to arouse a humanitarian protest against social callousness and social injustice, against the

СЛОЖНОСТЬ И ЗАПУТАННОСТЬ ЖИТЕЙСКИХ
ОТНОШЕНИЙ⁹

that cause the misery of the illegitimate child, the exiled Jew, the/

desperate wife. Sometimes, in reflecting the realities he knows at first hand, he shows the whole neustroennost' of Russia, the chaos of her agriculture, the inadequacy of her roads and railways, the sufferings of her peasantry, the lack of proper knowledge and husbandry among all classes of her population. Sometimes he prescribes for the maladies he diagnoses, suggesting specific remedies in scientific farming, railway expansion, social and economic reorganisation. All the opinions he expresses point to one general view of society, a faith in those human and humane values which must always pity the unfortunate and condemn the causes of their misery, a conviction that only "kul'tura" - technological, social and economic progress = can bring justice and prosperity to Russia. Asked for his profession de foi, the narrator of Neskol'ko let declares:

Верю, что железная дорога, фабрика, капиталическое хозяйство несут в себе сами культуру, а с ней самосознание(IV, 423).

This same belief is basic to many of Garin's works, and leads him to champion industrialised agriculture, to praise industrial countries like Japan and America, to satirise and refute the Tolstoyan and the Populist who would reject industrial progress, to espouse the politics of Social Democracy and its doctrine of social revolution through economic progress.¹⁰ His desire to make these views known to his readers point to a conviction of the writer's social duty, made explicit in Novye zvuki, where the prince can move others with his art only when he learns to express in it the sufferings of the people - which informs all these works in which he tries in whatever way to argue his views to us.

The "vein of publicism" runs through most of Garin's stories, and it is strange indeed to find an early critic complaining about his failure to express definite views and principles¹¹. He discusses topical issues, reveals his own opinions, and seeks to colour the reader's view of the world and society around him. How successfully does he integrate his/

publicistic "messages" and his artistic "images"? The means of persuasion we have examined offer the author the possibility of concealing himself in the story and conveying his views through it. He may present them as the views of the narrator, dramatize them as the conversations of the characters, imply them through the happenings of the story; he may hide behind the narrative persona, the persons of the tale or the tale itself. The more he relies on the "contributory effort" of the reader, and seeks to communicate by implication rather than by explication, the more effective is his disguise, and the greater his success in integrating argument and fiction. Yet the aim of the publicist must be to present his arguments as clearly and forcibly as possible, and this must conflict with the aim of the fiction writer, who may convey his views only indirectly, in the story he unfolds. However the author tries to conceal himself, his desires to convey his views will always betray him in some measure, and show him speaking to the reader ot sebja. A story in which events too clearly illustrate the author's argument becomes a weak fable, a character who too obviously speaks for the author's views becomes a transparent mouthpiece, and the narrator who is too insistently a preacher becomes too evidently the author's mask. In many of his stories, Garin must stand convicted of showing himself too much the publicist.

If the author often shares the faults of the publicist, he sometimes shares his fate also; his topicalities for the most part have lost all but historical interest for future generations of readers. In his defence, however, it can be said that Garin is seldom publicist alone; although he is not always successful, he usually tries to give his arguments the form of fiction, to dress them in the shapes of characters and their fates. Kol'cov is not simply a mouthpiece for propaganda about narrow-gauge lines, but an individual whose feelings about his work, his family and himself/

engage our interest. The narrator of Neskol'ko let while presenting his arguments and opinions is at the same time unfolding the story of his life, of his changing relationships with neighbours and peasants, of his own doubts and sorrows. In Kartinki Volyni we are presented not only with an argument for industrial progress, but with the reflections of a sensitive intelligence on the scenes and people around him. Burlaki is not only a report on the hardships of migrant labourers and the unscrupulous stewards who exploit them, but also the unhappy love story of Gamid and Mjalmure. In Volk, the argument against the commune is set within the biography of one man who tries to escape its hold.

Even where the narrator is obviously the author's creature, he is given a character and a personality which make him an object of interest in himself. Where characters function as the author's spokesmen, they usually function also as persons of the drama, involved in actions and relationships with other characters. Often they are too involved in events to speak for more than a part of the author's views, and he must imply his wider meaning through their words; thus Garin wrote of Burlaki:

Высказываются мои герои, а не я, и я как автор всей постановкой вопроса прихожу, кажется, к более широкой программе, чем каждый из моих героев. Точек на і я нигде не ставлю.¹²

Where it is the pattern and shape of related events that convey the author's publicistic intentions, the interest is usually as much in the events themselves as in the social message they embody. Revekka is not merely a condemnation of the laws of religious description, but, as we have seen, a romantic love-story and a moral fable about personal integrity. Even the densest passages of authorial argumentation may be illumined by examples that describe human beings in their joys and sorrows; the story of the village of Parašina, with its sick and starving inhabitants, is a more eloquent condemnation of the system of communal tillage than all the arguments the narrator of V sutoloke can muster.

The author is concerned above all with people, and this concern is the foundation of all the views he seeks to convey. He tries to convince us by making us care about people and involving us in their stories, and so he is often able to give his works a value and an interest that outlast the controversies and debates they reflect and achieve for the status of art. As Komej Čukovskij has written:

У Гарина же не статьи, ни публицистика, а сильное, оригинальное художество. Свою хозяйственную боль о всех и о русских страдающих людях он выливает в такие полнокровные образы, что всякая статья поневоле превращается у него в беллетристику... Такие памфлеты, возвания и проповеди наполнялись толпами женщин, купцов, офицеров, актеров, инженеров, мужиков, нарисованных энергическим, дерзким, небрежным, сильным штрихом, начинали звучать диалоги, переданные с артистической чуткостью, все это облекалось элегией, лирикой, юмором — и публицистика на глазах у читателя превращалась в произведение искусства.¹³

NOTES

1. we have not discussed these explicitly publicistic articles, which are listed in Appendix I, section IV
 2. Bykov, Kritiko-biografičeskij očerok, p. V
 3. see Introduction, III, above.
 4. Judina, Žizn', p. 65
 5. Aristotle, Rhetoric, Book I.
 6. the story is echoed in Vokrug sveta, where the narrator tells DuLong's story in greater detail to illustrate a similar argument.
 7. this short passage was censored in the first publication of the work.
 8. Bykov, op. cit., p. V
 9. see "Russkaja mysl'", 1900, No 4, p. 149
 10. cf K sovremennym sobytijam.
 11. cf. an anonymous review in "Russkaja mysl'", 1897, No 3, p. 144
 12. letter to Ivančin-Pisarev, Nov. 2, 1894; Literaturnyj archiv, V, p. 31
 13. Čukovskij, Putevoditel' k sčast'ju, "Niva" 1915, No 45, p.873.
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CHAPTER VI:

THE AUTHOR'S VOICE, DIRECT, INDIRECT AND SECRET COMMUNION

CONCLUSION TO PART I

In the rhetorical view of fiction, therefore, the work represents the author's attempt to persuade the reader of his judgement of experience, and in the preceding chapters we have examined the principal means by which the "author's voice"¹ - the core of conclusions and values embodying his judgement - finds its expression in the work. Communication between the author and his reader is the essence of the literary work; the writer of fiction must communicate both his story and the judgement exemplifies, and he must persuade his reader of the validity of the judgement and of the tale in which it is expressed. It will always be the author's aim to achieve communion with his reader, to converse with him, to shape and direct his attitude towards the work; and the work will not be complete until it has found its audience and elicited the proper response from it.

The communion between author and reader may on occasion be direct and unmediated; the author may address the reader ot sebja. In a few works he intervenes in footnotes to explain or elaborate on the text of his story. In Genij, for example, his note proclaims the factual basis of the tale (IV,561); in Karandašom s natury it defines the precise area of his attention:

Я говорю о треугольнике, вершина которого
Томск, а база - село Кривещеково на реке
Оби, где назначен железнодорожный мост
через Обь, и село Тамы на рвке Томи, железно-
дорожный мост через реку Томь. (III, 484)

In Volk, he recounts an instance of popular superstition during the cholera epidemics (IV,543), in Putešestvie na lunu, he refers to an actual case where official statistics on the famine deaths fell short of the number of new graves in the village cemeteries (III,456); in Derevenskie panoramy, authorial footnotes frequently explain dialect words and expressions for the reader. But such direct authorial address is rare indeed. In creating his fiction, the author has selected to communicate with his reader through it, through its "artistic images" and not ot sebja. He must look for his channels of communication within the story, its events and people; it is with these means of indirect communion that we have here been concerned.

As we have seen, the author may express himself in the fiction either by finding agents to make his views explicit or by organizing his materials to make it implicit. The narrator and the characters who can comment on the events and their significance may function as spokesmen for the author's voice, and it is to the first-person narrator, who can talk with the reader and discuss with him the matters that concern the author, that Garin most often turns in his effort to communicate his judgements indirectly. Such a narrator becomes quite literally a "persona" for the author, a mask which will conceal him from our view, but through which his voice may "sound through" to us. By relying too heavily on the narrator to speak forth his views, however, the author may defeat the purpose of the mask; the reader will see through the device to the author speaking ot sebja, directly to his audience, and this will, as Garin himself saw, weaken the picture presented by the work. By working to make his views implicit in his tale, the author may more completely conceal himself in it, and achieve a deeper indirect communion with the reader through the words and actions of his characters, the shape and pattern of his /

events, the choice and arrangement of his narrative and stylistic devices. By manipulating his sense of involvement in the events and the sympathy he feels for the characters, by playing upon his feelings and powers of reason, his appreciation of irony and his moral consciousness, the author may lead the reader to contribute to the disclosure of the judgements and values he has made implicit in the fiction.

Indirect communion must always appeal to the reader's powers of inference and rely on some implicit understanding between reader and author; the reader must discover the author's intentions from his "devices of disclosure" and signals of evaluation. Even where the narrator is obviously an authorial mouthpiece, the reader must recognise the "implied author" who has created him and speaks through him. Thus indirect communion involves a covert direct communion between the author who dresses forth his judgements in his "images" and the reader who deciphers them. Even allusions within the text of the narrative will deepen the secret understanding between reader and author, since the reader will discover for himself the associations and implications the narrator does not make explicit. When Bortov (in Klotil'da) mentions that his father wrote for "Sovremennik" (IV,200), or when the mother in Radosti žizni recounts her conversation with her small son:

Мама, вы все Маркс да Маркс, это умное
слово?
- Очень, говорю, умное (III, 612)

the knowledge we share with the author leads us to draw the conclusions he does not express - that Bortov is heir to the traditions of the radical intelligentsia, or that the mother belongs to the most progressive part of contemporary society. Sometimes it is the author's judgements the reader must piece together from the hints and signals in the narrative. In V sutoloke, where the trend of events points to the inadequacy of the "malye dela" philosophy and the narrator unconsciously furnishes proof of it/

in his own story, or in Babuška, where the reader's own reactions to the old woman and her actions express the author's judgement of her, the reader is brought to share the view of the implied author and supply the conclusions the narrative does not state. Wherever the reader through his inferences or deductions contributes to the expression of the author's voice, he participates in a "secret communion"² with the author.

Through this secret partnership with the author, the reader may sometimes see beyond the immediate concerns and conclusions of the narrator to the wider values and judgements they reflect. For example, many works - such as V sutoloke, Neskol'ko let, and Kartinki Volyni - deal with Russia's economic problems, the inadequacies of her agriculture and communications. It is only when we view these works together as a whole that we perceive the general philosophy of progress informing and uniting them all, the general view of the implied author embracing the narrower views of individual narrators. Similarly, many narrators comment on the evils of egoism and the virtues of altruism. In Val'nek-Val'novskij, the chief fault of the engineer who dismisses the hero is his "insatiable 'I'" (IV,22); in Žizn' i smert', Kolpin's chief virtue is the

непрочность своего собственного "Я" (IV, 68)

The war diarist praises an officer who puts his men before himself (Marks, VI,127), the narrator of V sutoloke praises a zemskij načal'nik who discharges his duties without egotistic self-assertiveness, the hero of Dva mgnovenija remembers the danger that made him forget himself in his concern for others (IV,74), the heroine of Pravda reproaches her husband for his egoism and prays her children will grow up differently (IV,516); for the narrator of Sočel'nik v ruskoj derevne, Christmas is a special time because the source of its joys is

не эгоистичные инстинкты борьбы существо-
вания, а радость и удовольствие других (III, 290)

By collating and comparing all these comments, we come to recognise the author's voice speaking through them all, affirming the author's belief in the moral value of selflessness. The moral views of the implied author emerge also when we compare stories like Staryj cholostjak, Vojcech and Revekka, where romantic love is set against a superior humanitarian love, or like Žizn' i smert' and Ne ot mira sego, where individuals find their fulfilment in serving their fellow man. By responding to the devices of disclosure in individual works, and by comparing the judgements which emerge from different works, the reader may achieve communion with the controlling intelligence who is the implied author, and share his vision and his judgement.

Where the author and reader are united in understanding, the author achieves a means of communication that is independent of the narrator, his ostensible representative in his fiction; he may enter with the reader into a dialogue from which the narrator may be excluded. When the author addresses him behind the narrator's back in this way, the reader may enjoy the irony of understanding the narrative better than the narrator himself. In Evrejskij pogrom, the narrator recalls childhood memories of anti-Jewish riots and remarks:

все это уже давно достояние седой
старины (IV, 641).

For a contemporary reader living in the reign of Nicholas II and familiar with such events as the Kišinev pogrom of 1903 (which also took place during Easter), the story might well have assumed a significance more topical than the narrator supposes. At one point in his account, the war diarist mentions having read his own despatches in the newspapers:

Я с грустью заметил в нем пропуски и догадываюсь о причине: очевидно мое неразборчивое письмо... (Marks VI, 59)

The reader may feel that the author is hinting at another more sinister reason for the omissions - the stringent military censorship imposed on newspaper reports to bolster morale on the home front. In such cases, the reader will feel himself at a superior distance from the narrator, appreciating authorial ironies that escape him.

By establishing such direct but secret contact with his reader, the author may thus lead him to conclusions and judgements the narrator fails to convey; and in showing the narrator to be unreliable as his spokesman, he may lead us to judge the narrator himself. The ironic conspiracy between reader and author is here at the expense of the narrator, and he, innocent of this silent exchange, goes on to supply further evidence of his ignorance and unreliability. In Klotil'da, we sympathise with the narrator as he recalls the unhappy story of his love, but gradually we come to see the cause of his unhappiness in certain faults of character and conduct of which is but dimly aware. The contradictory nature of his feelings for Clothilde springs from his tendency to judge her, not according to her worth, but according to the standards of conventional morality. He decides he cannot marry her because he fears the censure of family and society:

Разве я могу к своей матери, сестрам, их подругам нарядным, веселым, привезти Клотильду и сказать: Вот вам моя жена? Конечно, нет (IV, 198);

even when his passion is at its height, this fear convinces him that marriage is impossible. Fearing the opinions of others, he rebukes Clothilde for kissing him in front of a crowd of sailors (IV, 233); judging her by outward appearances, he assumes she has no finer feelings and puts no faith in her love. The reader understands Clothilde better, /

and understands her pain when at parting he offers her a purseful of coins; Sablin attributes her distress to the smallness of the sum (IV,233), and so reveals his insensitivity. Even when he at last sees the truth of her love, he cannot shake off the fear of what others may think of him, and is disturbed by thoughts of how his family will react to the misalliance (IV,236). Congratulating the hero on his decision to marry Clothilde, Bortov expresses some misgivings:

Если хватит твердости наплевать на все и
вся, будете счастливы, если только это
все и вся не сидит уже в вас самих (IV, 235)

The narrator's conduct demonstrates to us that he lacks this firmness, this ability to defy society and convention and defend his happiness with the woman he loves. The failings which mar his character and destroy his happiness for the most part escape his notice, and we are led to judge him without his knowledge as an unreliable spokesman for and representative of the author's views.

In Neskol'ko let v derevne also the reader is led to judge a narrator who does not speak reliably for the author in appraising his own character or drawing conclusions from his own experiences. The gentleman farmer is at a loss to explain the failure of his noble experiment, although he is aware that some causes beyond his ken doomed his efforts from the start (III,104). In his opening remarks to the reader, he shows himself to be puzzled and disillusioned:

Может быть, это произошло в силу моей
неспособности или неумения взяться за
дело, а, может быть, в силу общих причин,
роковым образом долженствовавших вызвать
неудачу. (III, 7)

Despite the narrator's bewilderment, however, the author contrives to suggest through the narrative what these "general causes" were. First, we are led to examine critically the assumptions underlying the whole experiment - the narrator's belief that the re-establishment of the peasant commune will solve the agrarian problem. His arguments themselves are framed in such a way that, to a careful reader, they

suggest the limitations of his understanding:

я остановился исключительно на следующем (III, 26)
..в силу всего сказанного, вопрос для меня
становился ясным... (III, 27)

the failure of his efforts demonstrates the impracticability of the theory. Secondly, we are brought to look critically on his methods as soon as he decides to force his scheme on the peasants. He himself has recurring qualms about his own conduct, wondering whether he has the right to order the dissident kulaks to leave the village (III,31), and feeling when they return from their exile that he has driven them from their native land (III,94). His own policies cause him misgivings and doubts:

Я был бы несправедлив к себе, если бы не оговорился в том, что в моей прямолинейности, так сказать, с крестьянами, бывали моменты и сомнения. При всей твердости и непоколебимости, с какими я проводил в жизнь путем экономического давления "их пользу", я не мог не чувствовать, что дело идет далеко не так гладко, как оно представлялось мне в теории (III, 104).

And so, his own comments reveal those flaws in his character - his prjamolinejnost' and autocratic egoism - of which he is not always aware, and which contribute to his failure with the peasants. His behaviour after the burning of his barns makes these faults even more evident; possessed by a desire to avenge his loss, he arrests not only the peasant he decides is guilty, but also the officers of the law who will not do his bidding.

Finally, the peasants' in their comments on and reactions to the landowner's mistakes serve to convey the author's judgement of him. Accepting his good intentions, they are nevertheless resentful of the ruthlessness with which he pursues them. At one point they remonstrate with him:

Знамо для нас, только под силу больно (III, 71);

and when he continues to force them along his chosen road, they compare him to the tyrannical serf-owner Jumatov, whom they disposed of long ago (III,104). Thus we come to see him from their point of view, as the latest in a series of authorities set over them, to be endured, and overthrown when endurance becomes impossible³. To them, his desire to punish the arsonists seems a sinful usurpation of divine power. Old Pavel the gardener is the laconic spokesman for their view:

Зачем взбулгачил народ? Дьявола дразнить?
Урядник дело говорил, становой приехал и
разобрал бы все по закону. А не по закону
соблазн один. А в писании писано: "Аще кто
соблазнит единого от малых сих..." Помнишь?
То-то...Все гордыня наша..Ты его взял, а
кто тебе власть дал? Твоя сила? А если он
тебя возьмет? Даве-то на твоей была, а
сейчас, может, на его сторону перейдет.. (III, 136-7)

Although he does not realise it, this is a condemnation of the narrator's whole approach to the villagers, the approach of a despot who seeks to force his will upon those who are dependent on him. When the arrested man is later discovered to be innocent, it becomes clear that the landowner has been unjust and wrong, and Pavel's remarks are justified. Another peasant, Frol Potapov, tries to explain to the narrator the reasons for his failure by telling him a "basen'ka" about a man who, lacking reins, tethered his horse to the cart by its tail, and was surprised when it did not move (III,107). The narrator dismisses this as obscure nonsense, but we can see the truth in it: the experiment failed because it was based on a complete misunderstanding of the case, and, as Onufriev has written, the peasant's fable

метко характеризовал причины неудачи.⁴

Thus, the narrative conveys to us those "general causes" of his /

misfortunes which elude the narrator's grasp - the basic fallacy of his views, which do not correspond to the economic realities, the tyranny of his methods, and the short-sightedness of his view, both of the matter in hand and of himself. As one of the work's earliest critics has remarked:

Зло заключалось именно в том, что в нем
[рассказчике] сидел такой ветхий человек,
которого он совсем не замечал.⁵

The implicit judgement of the narrator offered in Neskol'ko let is confirmed and made explicit in V sutoloke provincial'noj žizni. Here the narrator leaves his estate in the hands of a steward whose insistence on vlast' and avtoritet sounds as an ironic echo of his master's past conduct. His contact with the progressive elements in provincial society opens his eyes to new ideas and spheres of activity, while thoughts of his unjust treatment of the villagers trouble his conscience (IV,322). A visit to Knjazevo convinces him that his efforts to resurrect the commune have failed: a new generation of kulaks has grown up to replace those he ousted (IV,333). With the "kompas samo-soznanija" his experience of life has given him (IV,342), he can now recognise how far his own conduct was to blame:

Я с ног до головы и с головы до ног был
крепостником...я тащил своих крестьян
сперва в какой-то свой рай, а когда они
не пошли, или, вернее, не могли и прийти,
потому, что рай этот существовал только в
моей фантазии, я им мстил, нагло нарушая
все законы, посягая на самые священные
права этих людей (IV, 342)

He stands revealed to himself, like a man who emerges from total darkness into the full light of day (IV,342); and when he next tries to help the peasants, he promises:

я не буду вас больше неволить и
насиловать (IV, 359).

And so the narrator passes judgement on his earlier self, and gives expression to the authorial judgement implicit in the earlier account.

In Neskol'ko let, therefore, the author takes the reader with him in judging the narrator, and the two are joined in a secret union of understanding and judgement. As Wayne C. Booth has observed, "to collaborate with the author is providing the source of an allusion or deciphering a pun is one thing. But to collaborate with him by providing mature moral judgement is a far more exhilarating sport"⁶. To feel that he not only shares but expresses the author's judgement, that the author communicates not to him, but through him - this is the most intimate, the most demanding and the most rewarding kind of communion the reader may experience.

The rhetoric of fiction thus embraces the whole of the work and includes all the devices employed in the telling of it. It consists in the sustained manipulation of the reader's sympathies and antipathies, the subtlest as well as the most direct appeals to his understanding, the warmest appeals to his emotions, the whole gamut of stylistic and narrative devices that engage his interest in the series of imagined events and convince him he is watching life itself, the strategies that lead him to participate in the discovery of the author's meaning. It ranges from the detailed interpretive and evaluative commentary of the narrator to the single adjective or adverb, from the carefully-patterned fable to the slightest remark of the humblest character, from the closely-reasoned argument to the subtlet disclosure of authorial attitude. The events and characters, the scenes and similes, the narrative perspective and the mode of presentation, all the parts that make up the whole of the fiction are selected and arranged with the one rhetorical end in view: to impose a fictional world on the reader, and persuade him that the judgement embodied in it is truth.

NOTES

1. the term is Booth's, in Rhetoric of Fiction.
 2. cf Booth, op. cit., p. 300
 3. the first chapter of the work, which describes the history of the village, creates the perspective from which the reader can see the narrator as he seems to the peasants.
 4. Onufriev, Garin-Michajlovskij, in Uč. zap. Tambov. ped. in-ta, 1941, No 1, p. 121
 5. Skabičevskij, in "Novosti i birževaja gazeta", 1892, No 117, p.2
 6. Booth, op. cit., p. 307.
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PART II

THE TETRALOGY

THE AUTHOR'S VOICE AND THE AUTHOR'S PURPOSE

CHAPTER I: AUTOBIOGRAPHY AND THE AUTHOR'S PURPOSE

The four volumes of the Kartašev cycle represent Garin's life's-work as a writer; work on them spanned the whole of his creative life (from 1892 until his death, when Inženery was left unfinished), and for generations of readers and critics, they have become the

зерно всех его сочинений,¹

the reason why he is remembered and read.

Like any work of fiction, the tetralogy is a rhetorical construct, organized to convey the author's judgement and to persuade the reader to accept it. This judgement, the truths, views and values underlying the work, we may term the "author's purpose"; the expression of this purpose in the work we shall term the "author's voice". The creative process will always be a search for those strategies of communication and persuasion by which the author's voice may make itself heard to the reader, and make known to him the author's purpose. The work itself is "both barrier and bond"² between author and reader; the author may communicate with his reader and convince him of his truths through its "images"³, but once he has elected to do so, he can have no access to the reader outside it. He may talk only obliquely, through the tale itself, for any more direct communication will "weaken the picture" he presents. The author's problem is thus to discover those "images", those events and devices that will give full but indirect expression to his voice and his purpose, "to communicate meaning to readers clearly and unambiguously, when the ideas to be communicated would be more effectively presented in fictive, symbolic or ironic modes".⁴

In our study of Garin's shorter works, we have seen how the various elements of the narrative may be used by the author to reveal his judgements and convince the reader of them, and examined the kinds of communication he may employ. As we turn to consider the tetralogy, we will see how the various means of persuasion - the devices of the author's voice - are made to serve a single purpose, and how the narrative, its people, its events and its language are arranged to communicate and embody a general, overall judgement of life.

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The source of the material for the tetralogy is, as it is in many of the shorter works, the biography and personal experience of the author himself. Many writers have found the four volumes a rich source of information about Garin's life⁵, seeing in them an "avtobiografičeskaja letopis'"⁶, and tacitly accepting Tchorževskij's conclusion that, in the life of Kartašev, Garin had set down the facts of his own life.⁷ The author's own declaration:

В Детстве Темы Вы прочтете много интересного из моей жизни...там нет и тени вымысла, я все рассказал без утайки... и без рисовки.⁸

seems to justify such a view. Is the author's purpose then autobiographical, and is it his intention to record in his work the facts of his own life?

Judged as the biography of the hero, the tetralogy is seriously incomplete. Detstvo Temy begins only when Tema is eight years old, and describes only a few memorable incidents in his life between that first unhappy day and the death of his father, some five years later - the rescue of his dog, his betrayal of Ivanov, his / ...

failure in the examinations. Whole years are summarized in a few words -

прошел год...(I,105) еще прошел год...(I,110)

and the experiences of a childhood are condensed into a few scenes. Gimnazisty takes the story up some three years later, when Tema has entered the sixth class (I,201)⁹, and is in his sixteenth or seventeenth years. Here again, only a few happenings - the newspaper venture, Berendja's suicide - stand out from the

серое море гимназической жизни(I,260)

as the years pass. Christmas comes (Chapter V) and with it a new year; Easter comes, and with it the examinations for the seventh and final class. The volume ends some two years after it began; Tema is seventeen or eighteen, and has finished school. Studenty continues the narrative after an interval of a few months, just before the hero leaves for St Petersburg and the University; in the original text he celebrates his nineteenth birthday before his departure¹⁰, but in the revised version we have no such exact information about his age. The volume chronicles the main incidents of his life over two years, until he returns from St Petersburg, disgraced and diseased. Inženery begins some years later, when Tema is twenty-five (II,236); his syphilis is cured and he has graduated as an engineer. We follow him as, within the space of two years, he finds success in his new profession and happiness in his betrothal to Adelaida Borisovna; the account finishes some months before the wedding, when Kartašev goes to St Petersburg to further his career.

Any biography must summarise and condense the small, routine events of everyday life to concentrate on the more interesting/...

happenings; but the biography of Kartašev - at least as it stands - passes over whole years in silence, and neglects some of the most important periods in his life. We know nothing of Tema's earliest childhood, and nothing of his early adolescence (the years between Detstvo Temy and Gimnazisty); we do not know how Tema was cured of his disease, how he was reconciled to his mother, or how he spent his later years at the Institute¹¹; these "missing years" must remain a closed book for us. And so, while the tetralogy sketches the outline of the hero's life as he grows from schoolboy to student to engineer, it is not a full biography.

By the same token, the work cannot be regarded as an accurate record of the author's biography. Tema Kartašev and Nika Michajlovskij have much in common; both were sons of generals, brought up in Odessa (the city is mentioned by name only in Inženerij) by strong-willed mothers; both were unsuccessful students at St Petersburg University and transferred to the Institute of Communications, both served in the Balkans during the Turkish campaign. General Kartašev and Aglaida Vasil'evna no doubt owe much to General Michajlovskij and Glafira Nikolaevna, and Adelaida Borisovna is clearly modelled on Nadežda Valerievna, who has herself remarked upon the similarities between them¹²; it is likely too that other characters in the novels are based on the schoolfriends, teachers and engineers Garin met in the course of his life¹³. We have already observed that avtobiografizm - the use of the facts of his life as material for his writings - is a distinctive feature of many of Garin's works, and the following schema shows the relationship between the life of the author and the life of his hero throughout the four volumes:

<u>YEAR</u>	<u>EVENTS IN GARIN'S LIFE</u>	<u>WORKS BASED ON THESE EVENTS</u>
1853	Born	
1863	Starts school	<u>Detstvo Temy</u>
	School in Odessa	<u>Gimnazisty</u>
1871	Starts university	<u>Studenty</u>
1872	Transfers to Institute	
	Convalescence in Elizavetgrad	
	Apprenticeship	<u>Na praktike</u> <u>Veselye ljudi</u>
1878	Graduation Bessarabia	<u>Inženery</u>
1879	Engagement Marriage	
1880	Surveying in Batum	<u>Dva mgnovenija</u>
1882		
	Gundurovka	<u>Neskol'ko let v derevne</u>
1886		
	Surveying in Urals	<u>Variant</u>
1890		
	Gundurovka	<u>V sutoloke provincial'-noj žizni</u>
1896		

Had Garin lived to continue his cycle up to the time of the Japanese war¹⁴, it is probable that it would have continued to follow the shape of his own life.

But this general correspondence is not to be taken as proof of the author's autobiographic intention. If he included in his story many of the facts of his own life, he excluded many also - his early childhood, his illness and convalescence, his experiences as an army engineer. If he portrayed real people from his own life, he took pains to conceal their identity; his hero is not Michajlovskij, but Kartašev, he has not two brothers, but one, his sisters are not Tat'jana, Zinaida, Anna and Varvara, but Zinaida, Nataša, Mar'ja and Anna, his fiancée is not Nadežda Valerievna but Adelaida Borisovna¹⁵. In the absence of proof, we cannot be sure of the degree to which the story is/ ...

"autobiographic"; we cannot assume that Michajlovskij contracted syphilis as Kartašev did (although this is possible), or that his sister was an active revolutionary as Manja was (and this is unlikely). Thus, when Čukovskij declares:

В своем Детстве Теме изобразил он себя¹⁶

or when F.D. Batjuškov asserts that Kartašev is Garin's alter ego,¹⁷ we do well to remember the warning of D.N. Nikolič:

отождествлять автора и героя даже в автобиографической повести нельзя.¹⁸

We do well to remember too that Garin has eschewed the form of autobiography, the first person narrative, and has thus separated himself from the tale; the story comes to us as a story, not as the reminiscences of a man looking back at his own life.

For all its avtobiografizm, therefore, the tetralogy is not an autobiography, but a fiction in which a selection of facts from the author's own life have been given a new form as the life-story of another; it is an example of what has been called "that essentially Russian form of imaginative autobiography"¹⁹. Any biography or autobiography must involve "a deliberate selection from the multifarious incidents of a life"²⁰. In an "imaginative autobiography", the incidents are selected in accordance with some artistic purpose, and arranged in a fictional design that will make the purpose plain; it is in this selection and arrangement that the author's voice makes itself heard.

Garin has thus sifted and reconstituted the facts of his life, and "fictionalised" his own biography for a purpose. As a recent scholar has pointed out, the best autobiography as a purpose more profound than the recording of a life story; it is "a coherent/...

shaping of the past", it "imposes a pattern on life, constructs out of it a coherent story"²¹. Looking back on his life with the knowledge he has since gained, the writer seeks to discern some meaningful pattern in it. This was no doubt Garin's motive too; he sought in his story to discover the meaning of the past and the truth about himself. Impressed by the warmth and simplicity of Detstvo Temy, Bykov felt the story was in part an "avtorskaja ispoved'"²². We must not assume that the tetralogy is literally Garin's confession, but part of the intention behind it is certainly "confessional": the experience of Artemij Kartašev is a reflection of the experience of his creator. As Tema grows up, his story becomes the story of his search for himself, and for an ideal that will show him how to live as he feels he should. This vision of the ideal remains with him even in his darkest hours in Studenty; and in Inženery, the new life he discovers brings him closer to the end of the search. In Kartašev's moral quest, the author has perhaps depicted his own. Nikolič has suggested that the tetralogy was the result of some personal moral crisis which had given the author some new perspective on life, and a new view of its purpose²³. In Studenty, Kornev tells Kartašev that a writer is one who has come to understand life, and who seeks to communicate this understanding to others (II,131-2)²⁴; the implication is that Garin wrote the tetralogy to share his moral vision with the reader. A letter written to his fiancée shortly after their engagement throws some light on the inner moral change that may have been the source of his new knowledge:

Прежде я старался делать зависящее от меня добро, твердо уверенный, что люди стоят, ценят и понимают делаемое им, малопомалу я продолжал делать добро, но все более и более убеждаясь, что люди не стоят

этого и не оценят...мне жаль становилось этих людишек, пошлость которых и негодный эгоизм - главные причины их страданий. Одним словом, я переставал любить людей, а вместе с тем и самого себя, и так как мстить, делать зло - все эти качества не в моей натуре, а сознательно делать добро при таких взглядах становится бессмысленным, то и выходит, что я обрекал себя таким образом на какое-то глупое бессознательное существования человека, сознающего одно и продолжающего делать другое.

From this false position her love saved him:

Ты снова, сильнее чем когда-нибудь, возвратила меня таким образом к жизни... ты дала мне веру в себе, чего у меня прежде было мало. Теперь я хочу жить для тебя, трудиться, делать добро и приносить пользу людям, любя и жалея их. Я верю в себя - эту веру в свои способности к труду дал мне опыт, а веру в людей и в свои отношения к ним возвратила и дала мне ты.²⁵

In personal happiness and in work, Garin found that sense of direction which enabled him to escape the prose of life, its pořlost' and egoism, and showed him how he might live and work for others. In his tetralogy, he tried to show forth the truths his own life experience had taught him; Kartařev too finds the meaning of life through love and work.

The work is therefore "autobiographical" in this deeper sense; the life of Kartařev is an image, not for the author's life, but for his search in life. It is an attempt to convey the coherent pattern he sees in his own experience.

The "imaginative autobiography", as has already been suggested, is a distinctive genre of Russian literature, appearing in such forms as the "semejnaja chronika" and the "avtobiografičeskaja povest' o detstve". Beginning in the eighteen-fifties with Tolstoj's Detstvo (1852), Otročestvo (1854) and Junost' (1857) and Sergej Aksakov's Vospominanija (1856) and Detskie gody Bagrova-vnuka (1858), the tradition continues into the twentieth century with Gor'kij's trilogy (Detstvo, 1913-4, V ljudjach, 1914 and Moi universitety 1923) and works like Korolenko's Istorija moego sovremennika (1906-1921), Andrej Belyj's Kotik Letaev (1917) Aleksej Tolstoj's Detstvo Nikity (1921) and Ivan Bunin's Žizn' Arsen'eva (1927-30). The common theme of all these works is the personality whose development through the years of childhood and beyond they depict; in his character and in his experience of the of the world around him, this personality has his origins in the author's view of himself. The motives and purposes behind Garin's tetralogy are in part those of the tradition to which it belongs.

D.N. Nikolič has suggested two kinds of intention and method which distinguish the writers of this tradition; some, like Tolstoj, concentrate on the inner development of the child, and depict the formation of his temperament and moral consciousness; such an author makes his account a psychological document. Others, like Gor'kij, depict the child's fate in the outer world, and the influence on him of an environment that is often hostile. For them, the tale becomes a social document, an indictment of society, a powerful means - as Garin himself showed in Dvorec Dima - of exposing and attacking the evils and injustices of the world:

так в свое время осуществляла повесть о детстве свое общественное назначение - осуществляла действеннее, нежели многие другие литературные жанры, поскольку переломляла пороки волчьего социального строя сквозь трагизм жизни детей.²⁶

The difference between the two "schools" of autobiographic writers is one of emphasis, since both aspects of the child's development must occupy any author who turns to the genre, and Nikolič's account is an oversimplification of a rich and varied tradition; but the general distinction between the "moral-psychological" and "social" purposes is valid. For Nikolič, who tries to trace a general progress from the Tolstojan method towards the Gor'kij method, with its greater possibilities for "socialist realism", Garin's work stands at the crossroads of the two tendencies. Like Tolstoj, he was moved to set forth in the story of his hero the story of his own moral development; and like Gor'kij, he sought to criticise the social environment - in particular, the system of education in home and school - that caused the hero's sufferings and downfall. The genre permitted him to study and record the changing shape of the hero's mind as the experiences of life leave their mark upon it, and to follow his moral progress as he moves from ignorance through despair towards happiness and fulfillment. It enabled him to show how Tema and his friends are in a sense victims of an education and an upbringing that fails to equip them for life. As Kartašev grows older, he becomes more aware of injustice in the world, and of the need to combat it; he develops as a social being also. Thus, Garin's purposes are psychological, moral, social and "confessional"; tracing the development of his hero in his inner life and in his relationship with the world around him, he unfolds the pattern of his own life - and the pattern of/...

human life in general, as the individual develops through the formative years of "initiation and education in life"²⁷.

On this general level, the work has the character and the purpose of the classical German Bildungsroman, which since Goethe's Wilhelm Meister has depicted the education of a hero by his own experience of the world. The world becomes "une arène, un terrain d'exercice où l'homme se fortifie contre les revers de la fortune, les aléas de la vie"²⁸; as one student of the genre has remarked: "La confrontation du héros avec son milieu: voilà le Bildungsprinzip goethien"²⁹. This principle operated in Garin's tetralogy also: Kartashev's story is that of his confrontation with the world about him, the history of his education as he makes his way through life.

The theme of education is a central one in these volumes. In the 'eighties and 'nineties, the debates which always surround this subject were particularly intense, and in the pages of "Russkoe bogatstvo" alone there appeared works like Lesgaft's Semejnoe vospitanie rebenka i ego značenie (1886, Nos 9-11; 1887, No 5), James Sully's Psychology and Education (1887, Nos 1-9, appendices) and Bernard Pérez' Systematic Investigations into the Psychology of Children (1891, Nos 9-11)³⁰, all concerned with the influence on the developing child of his environment. Detstvo Temy was viewed by many contemporary readers as a contribution to the general discussion. F.D. Batjuškov declared:

[повесть] стоит целого трактата по педагогии,³¹

and Skabičevskij saw in the story of Tema's childhood the

борьба двух педагогических систем.³²

The two systems are represented on the one hand by General Kartašev and Tema's headmaster, who regard discipline as the aim of education, and resort to physical punishment to instil it in the child, and on the other by Aglaida Vasil'evna, who has a more liberal view:

если /ребенок/ делает глупости, шалости, то делает только потому, что не видит дурной стороны этой шалости. Указать ему эту дурную сторону, не с своей, конечно, точки зрения взрослого человека, а с его, детской, не себя убедить, а его убедить, задеть самолюбие, опять-таки его детское самолюбие, его слабую сторону, сумеет добиться этого - вот задача правильного воспитания. (I, 78)

Tema's career illustrates the effects of the disciplinarian view; in its desire to discipline him, the gimnazija neglects his moral development and so contributes to his future unhappiness. In Inženery, he is saved from his plight by a second education, learning from his work the knowledge that enables him to steer a new course in life.

The author's purpose is "pedagogical" in two senses; in a general way, he seeks to show how far the child's development is determined by his education, and how only an education based on true knowledge can equip him with his kompas samosoznanija³³ in life. More specifically, he seeks to expose the evils of a particular system of education, that of the tsarist gimnazija, with its rigid discipline, arid curricula and incompetent teachers. The harshness and inflexibility of the system gradually destroys in its pupils their enthusiasm for life. Garin's story condemns, as Pomjalovskij's Očerki bursy had condemned three decades before, an inhumane system of education and its tragic effect on human lives.

Just as Tema cannot develop in isolation from his historical and social background, so his story cannot be told without reference to this wider setting, and the author's purpose becomes in part historical. References to historical events are scattered throughout the four volumes: the passers-by who meet Tema as he walks naked through the streets are amused at the plight of this son of the "Hungarian hero" (I,115), and General Kartašev himself, describing his war-time experiences to his family (I,189), alludes to the Hungarian Uprising of 1849³⁴: we know that the story takes place some time after this. Gimnazisty begins with the schoolboys discussing an imminent war (I,202), and ends with the educational reforms that transform the gimnazija - the new eighth class, the increased emphasis given to classical languages, and the general tightening of discipline (I,444ff). We know that Tema and his friends leave school the year the eighth class is introduced, and that these "reforms" were introduced by Count Dmitriј Tolstoj in 1871, and so we are able to date the events of the novel, which opens in 1869 (the anticipated war being the Franco-Prussian conflict of 1870). In Studenty, events in the outer world have little impact on Kartašev's life, but the riots at the Technological Institute in which his friend Lario is arrested (II,181) set the novel in the 'seventies, when such disturbances were increasingly common. In Inženery, where the hero becomes more aware of the life of his country, historical events come more to the fore. Kartašev's first experiences as an engineer are set against the background of the Russo-Turkish War of 1877-8, and at the end of the story (as it stands), Manja meets her brother in St Petersburg to tell him she has joined the new "Narodnaja volja" group, the terrorist offshoot of the "Zemlja i volja" movement which came into being in August, 1879 (II,519)³⁵.

From these few historical facts, we can construct a chronology for Tema's life; and if we assume that he is exactly the contemporary of his creator (i.e., in his twenty-seventh year at the end of Inženery), we can see again how closely his experiences correspond to Garin's:

EVENTS IN GARIN'S LIFE	YEAR	EVENTS IN KART-ASEV'S LIFE	HISTORICAL EVENTS REFERRED TO
Born	1853	(Born)	
8 years old	1861	<u>Detstvo Temy begins</u>	
Starts school	1863	Starts school	
2nd class	1864	2nd class	
3rd class	1865	3rd class -Ivanov	
4th class	1866		
5th class	1867		
6th class	1868		
7th class	1869	6/7th class <u>-Gimnazisty</u>	Rumours of war
Finishes school	1870	Finishes school	
Starts university	1871	Starts university <u>Studenty</u>	Tolstoj's reforms
Transfers to Institute	1872	Transfers to Institute	
Elizavetgrad			
Starts work	1878	Starts work <u>-Inženery</u>	Balkan Wars
Engagement (April)	1879	Engagement	"Narodnaja volja"

However, the comparison illustrates also the incompleteness of the tetralogy as a record of the years it encompasses. The Emancipation, the Great Reforms of the 'sixties, Karakozov's attempt on Alexander II's life (1866) and the ensuing "white terror", the Nečaev scandal of 1868-9, the "choždenie v narod" of 1874 - all events which made the greatest impression on the intelligentsia of the time, and of which Garin and his readers would have been well aware - find no place in the narrative. The tetralogy is not an historical novel or a chronicle of events; rather, it is an attempt to sketch the intellectual history of Russia as it/

is mirrored in the developing consciousness of Artemij Kartašev. Garin does not stress the chronology of his happenings, but refers only to a few events, relying upon the reader to draw the necessary inferences about the epoch of the story. Occasionally a footnote specifies the period more exactly, but the purpose of these interpolations is seldom so straightforward. For example, when the narrator appends the following note to the scene in which Tema is bullied by the headmaster:

прошу читателя иметь в виду, что речь
идет о гимназии в отдаленное время, т.е.
20 лет тому назад (I, 69)

The reader may detect irony, and conclude that the gimnazija of today is not as different as the narrator seems to imply. It is the reader who reconstructs the historical background from the few indications given by the author. The ideological views expressed by various characters - Moiseenko's Pisarevian utilitarianism, Šatrov's slavophilism and populism, Ivanov's and Manja's revolutionary terrorism, Savinskij's urbane Marxism, the "malye dela" ideas Kartašev himself espouses - are sufficient to give an idea of the intellectual climate of the time. And so the tetralogy becomes the portrait of an age.

Against this historical background, Kartašev becomes the representative of his generation as he makes his way through the confusion of ideologies in an increasingly repressive atmosphere. In his preface to Istorija moego sovremennika, Korolenko wrote:

я пишу не историю моего времени, а только
историю одной жизни в это время, и мне
хочется, чтобы читатель ознакомился
предварительно с той призмой, в которой
оно отразилось. 36

In depicting the moral, intellectual and social development of Artemij Kartašev, Garin has given us a prism through which are reflected the history of an epoch and the fate of a generation.

N. Vorob'eva has written:

В своей тетралогии, Н. Гарин разворачивает перед читателем судьбу поколения молодежи, испытывающего на себе тяжелый моральный гнет социального строя царской России. Как Детство Темы, так и последующие части хроники во многом автобиографичны. Повествуя о себе и о своих близких, Н. Гарин воссоздает и обобщенную картину жизни целой группы русской интеллигентной молодежи 60-70х и начала 80х годов минувшего столетия,³⁷

and other critics too have noticed this "generalized" dimension of the work. Whatever their attitude to Kartašev, most critics have seen him as a symbol of his generation and its fate; and the very titles of the volumes - "the schoolboys", "the students" and "the engineers" seem to stress the representative status of the characters they portray. How faithfully Garin has painted the picture of his age may be seen when we turn to the memoirs of an actual schoolboy and student of these years, V. A. Maklakov³⁹.

Of the "tolstovskaja gimnazija", he has written:

ее жертвами были всегда преуспевшие, первые ученики. Они потом меньше лентяев оказывались приспособлены к жизни.⁴⁰

Surely this characterizes the tragedy of Kornev, Ryl'skij, Berendja and Kartašev himself, whose high promise remains unrealised and whose talents run to waste when they enter the wider world.

Looking back on his generation, Maklakov writes:

У нашего поколения не было идейных вождей. Не было веры: было "знание" и "скептицизм"..Мы на все глядели глазами скептиков. Помню людей, в которых была какая-то жажда во что-то "поверить", и которые предмета веры не находили.⁴¹

We can surely recognise Artemij Kartašev here; and to this extent the tetralogy becomes a historical document, the intellectual history of a generation, a "celaja epopeja"⁴².

The chronicle of Kartašev, his family and friends is thus a many-sided work, and the purposes of its author are multifarious. It is in part a crypto-autobiography, a fictionalised version of the author's life-story in which is depicted his personal moral and spiritual quest, in part a fictional biography of the Bildungsroman type, tracing the moral and social education of the hero as he confronts the world around him; it is partly a study in child psychology, partly an indictment of an unsound and unjust system of education, and partly a roman à thèse in favour of an alternative system; partly an expose of the gimnazija of the 'sixties and 'seventies, the portrait of an age, the story of a generation trying to find its own way of life.

But the general, overall purpose of the work is surely to be found in the literary form it has been given. Whatever its affinities with the autobiographic genre or the Bildungsroman, the tetralogy is first of all a work of prose fiction. Judina has claimed that Garin did not write novels "in the exact sense of the word"⁴³, but offers no justification for her view, and if we accept a broad definition of the term - "the form of written prose narrative of considerable length, involving the reader in an imagined world which/

is new because it has been created by the author"⁴⁴ - we must regard the tetralogy as a novel. If, as Judina suggests,

намерение проследить в соответствии с особенностями и требованиями эпохи историю формирования, духовного развития личности, судьбу целого поколения интеллигенции определило обращение автора к жанру биографической повести,⁴⁵

what intention prompted Garin to set forth his chosen sequence of events as prose fiction in the first place? Surely his aim was again to

- обобщить гаринский факт,

to construct from his own life story a generalised picture that would not only outline the history of his generation, but also express his vision of life, to create from it an imagined world in which he might show forth those truths of human experience his own life had taught him. The true relationship between autobiography and fiction is perhaps best expressed in the narrative itself, when Kartašev's first literary efforts are described:

он писал о себе и о Шацком. Но как-то вышло, что это был не он и не Шацкий. (II, 118)

In writing about himself and his own life in this "obširna avtobiografija"⁴⁶, Garin is writing about life in general. Kartašev is a representative of his generation, but he is also a representative of human experience, and in the story of his formation, degeneration and resurrection we have depicted, not only the history of Russian youth at the end of the nineteenth century, but also the universal search of all generations as they struggle/

against themselves and the world to find an ideal to live by. This is the moving purpose of the work, and to its unfolding all the devices of the author's voice contribute.

NOTES

1. Anon, "Peterburgskie Vedomosti", 1906, No264 p. 4
2. Grabo, Technique of the Novel, p. xi.
3. the term is Garin's; see Introduction iii.
4. Weathers, "A technique of irony in Tale of a Tub" in Corbett, Rhetorical Analyses, p. 177
5. e.g. Bykov, Mironov and Judina, who all base their accounts of the author's early life on the experiences of Tema.
6. Ćukovskij, Poezija chozjajstva, p. 178
7. Tchorževskij, Russkaja literatura, II, p. 434
8. quoted by Bykov, Kritiko-biografičeskij očerok, p. VIII
9. Detstvo Temy ends with Tema's entry into the third class. In the original "RB" text of Gimnazisty, the second volume begins three years later, but Tema is in the fifth class. The revision shows that Garin was not inattentive to the chronology of the work.
10. "Ведь ему на днях будет девятнадцать лет." -"RB", 1895, No 1
11. the earlier version of Studenty answers some of these questions(see below, Chap, II). In Inženery(II, 314), the hero refers to his apprenticeship as a locomotive fireman, an experience which apparently belongs to these missing years.
12. cf. Michajlovskaja, Vospominanija, pp. 33-9. Like Adelja, Nadežda was the sister of the Michajlovskijs' neighbour.
13. for example, Sub(II(Notes),541) has suggested that the professor who fails Tema in his examinations is based on Professor P. G. Redkin of StPetersburg.
14. this was apparently his intention; see latter to Michajlovskaja, May 1906, Pis'ma iz Dal'nego vostoka, p. 161
15. Adelaida was in fact the name of Nadežda Valerievna's sister.
16. Ćukovskij, op. cit., p. 170
17. F.D. Batjuškov, IRLI, f.20, No 155 38/XVC b.3 list 11(MS)
18. Nikolič, Avtobiografičeskaja povest' o detstve, Uč. zap. AlmaAt. ped. inst-a, 1955, IX, p. 194
- 19 Hare, Russian Literature, p. 50
20. Clark, Autobiography, its Genesis and Phases, p. 16
21. Pascal, Design and Truth in Autobiography, p. 9
22. Bykov, op.cit. p.IV-V
23. Nikolič, op. cit., p.194
24. see Introduction iii.
25. Michajlovskaja, op.cit. p.40
26. Nikolič, op.cit., p.197
27. Beckson and Ganz, A Reader's Guide to Literary Terms, art. Bildungsroman, p.24

28. François Jost, La Tradition du Bildungsroman, "Comparative Literature" XXI, 1969, 2, p. 99
 29. Ibid p. 99
 30. Sully's Outlines of Psychology, with Special Reference to the Theory of Education was first published in London in 1884; Pérez' La psychologie de l'enfant in Paris in 1888. For the possible influence of Lesgaft's work on Garin, see Chapter IV, below.
 31. Batjuškov, op.cit. list 10
 32. Skabičevskij, "Novosti i birževaja gazeta", 1892, No 117, p. 2
 33. the term is used in V sutoloke(IV, 342) and in Gimnazisty (see Chapter IV below)
 34. the Hungarians were beaten by the Austrians and the Russians at Hermannstadt in January 1849
 35. see Introduction ii
 36. Korolenko, Istorija moego sovremennika(1965), p.5
 37. Vorob'eva, "Zaviduju ljudjam buduščego", "Literaturnaja gazeta" 1952, 22, p.2.
 38. e.g. Volkov, Očerki ruskoj literatury p. 359
 39. a Liberal politician and lawyer, ambassador of the Provisional Government in Paris. His Vlast' i obščestvennost' na zakate staroj Rossii was published in Paris in 1936.
 40. Maklakov, op.cit. p.71
 41. Ibid p. 82-3
 42. Gor'kij, O Garine p. 319
 43. Judina, Žizn', p. 80. Later(P.233) she concedes that the tetralogy moves towards the novel form.
 44. Katherine Lever, The Novel and the Reader, p.16
 45. Judina, Žizn', p. 82
 46. Batjuškov, op.cit. list 1.
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CHAPTER II: STRUCTURE AND THE AUTHOR'S VOICE

The selection and arrangement of his "sequence of imaginary happenings"¹, as we have seen, forms the basis of the author's attempt to give expression to his purpose, to shape and direct the response of his readers. Of the processes of selection we can know little; we may only point to the general similarity between Kartašev's life-story and Garin's biography, or to occasional parallels between the incidents depicted and events in other novels of childhood and youth. Like any author writing in this genre, Garin must draw his "facts" from the universal stock of boyhood experiences, and we will sometimes find in his stories echoes of comparable works; for example, the episode in which the schoolboys tease their drunken teacher (Gimnazisty, Chap. IV) and found their own newspaper (*ibid*, Chap.V) both recall scenes from Ivan Kuščevskij's novel Nikolaj Negorev (1871). But we can never know which facts Garin has borrowed from his own life or which he has invented, or why he has included some biographical facts and excluded others. However, the arrangement of the events in their fictional structure reveals to us the author's rhetoric at work. He must discover that structure that will at the same time unfold his events with due emphasis and effect and make their meaning clear. By studying the structure of his narrative, we can see how the author has worked to engage and control the reader's interest, and how he has sought to embody his purpose in the action of the story.

One writer has remarked: "the common structure of accounts of childhood is given by their common theme - growing up"². The /

structure of the Kartasev cycle is given, not only by the hero's growing up, but by the continuing story of his life beyond childhood: the four novels are organised as the chronological record of his life. The "plot" that unifies the cycle is the biography of Artemij Kartašev; by following this plot as it is developed through the four volumes, we may see how the events have been arranged to have their calculated effect, and how they have been organised within the general biographical structure to serve the expression of the author's voice.

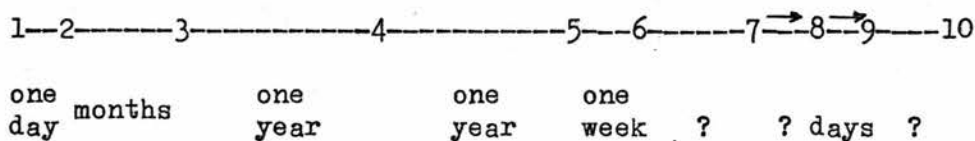
I

The plot of the hero's life-story in Detstvo Tema is, as has been suggested, "episodic" in character. The narrative strings together the most memorable incidents in Tema's childhood, isolating them from their context of lesser events, and presenting them as consecutive episodes. There are ten such episodes:

1. The "unhappy day". Tema destroys his father's flower and after a day of misbehaviour is beaten.
2. Tema rescues Žučka from the well.
3. Tema gets into debt with the shopkeeper Abrumka, and lies to his mother to get the money.
4. Tema takes revenge on a butcher who has wounded his self-esteem.
5. Tema loses his new school uniform when he is tricked by an old man.
6. Tema's first day at school ends in expulsion when he falls victim to Vachnov's trick.
7. Tema is terrified by the headmaster into betraying his friend Ivanov.
8. Tema tries to sail to America with Danilov and Kasickij.
9. He fails in his examinations and tries to commit suicide; then he takes the examination again and succeeds.
10. Tema's father dies.

All these episodes are linked by Tema himself, and by their place in the sequence of his experiences. Sometimes, consecutive incidents are closely/

related in time; the rescue of Žučka (2) takes place on the night of the "unhappy day" (1), and Tema begins school (6) one week after the loss of his uniform (5); sometimes, wider tracts of uncharted time separate incidents which in the narrative follow on from each other. A year passes between the incident with Abrumka (3) and the incident with the butcher (4), and another passes between this and Tema's first day at school. Sometimes, different episodes are connected by relations of cause and effect; Tema's betrayal of Ivanov (7) is the ultimate cause of the abortive expedition to America (8), since he is trying to escape from the unhappy memory of the affair; his preparations for the journey prevent him from studying for his examinations, and thus cause his failure and his attempted suicide, which is an attempt to punish his parents for their condemnation (9). Thus, in its structure, Detstvo Temy is a succession of episodes connected sometimes by proximity in time, sometimes by causal links, but always by their place, one after the other, on the continuum of time that is the hero's life. We might represent this diagrammatically, using a single line to denote the passage of time, and spacing events along it according to their proximity to each other, and arrows to show causes leading to their results:



There is no overall chain of cause and effect that embraces all the episodes, no confining time-structure which brings events to a head and demands an outcome, and there is no climax or resolution to which the events inevitably move. Thus the novel does not conform to the rasskaz structure found in many of the shorter narrative works (see Part I, Chap. I). The events of Tema's childhood/

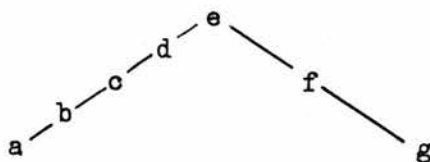
move in a linear, not a mounting progression, along a time-scale which continues beyond the limits of the story; the principle of construction at work is that of the chronicle.

This is not to suggest, however, that the movement of events is directionless or uninteresting; the episodic structure has its own methods of creating emphasis and climax. As we have seen, a writer will define the significance of his related events by using the contrasting narrative modes of scene and summary; in a similar way, the author who unfolds his tale as a string of episodes arranges it according to "a scale of subtle gradations stretching from the specific to the integrated"³. The important events are made specific, presented as episodes and scenes, while the minor happenings are integrated into the narrative commentary that links the episodes and makes record of the intervals between them. Each episode in Tema's story is in fact a focal point in his career, dramatised as a scene or series of scenes to stand out against the background of his growing up. The connective narrative summary depicts this background, marks the steady passages of time, and takes note of events peripheral to Tema's story - such as the gradual onset of General Kartašev's fatal illness, which is described in a single paragraph (I,194).

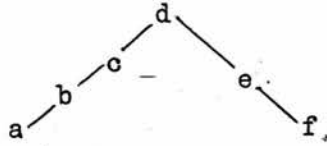
The chapter "Naemnyj dvor" (Chap. V) shows the technique at work in miniature. It encompasses more than a year of Tema's life, but dwells only on a few scenes and incidents. First, Tema's parents agree to let him play with the children on the yard next door; next, we have a summarised account of his new past-times and friends, and a scene in which Tema horrifies his parents with a story told him by his new companion Geras'ka. There follows the chain of scenes showing Tema's dealings with Abrumka; when Abrumka needs the money to pay for his wife's funeral, he threatens to tell the General of Tema's debt;/

Tema gets the money from his mother, pretending his motives are purely charitable, and pays the shopkeeper; but after a few days he confesses his deceit to his mother. A year passes, and the next scenes unfold the story of the butcher who saves Tema from a mad bull; Tema is insulted by his rough manner, and throws stones at the man to avenge himself; he is scolded by his mother. Whole months are thus compressed into a few scenes which stand in relief against the unspecified events of every day.

The episodic structure of Detstvo Temy arranges a few important events from the hero's childhood into a linear structure in order to convey the shape and rhythm of his life over these years. The structure of the work throws emphasis onto each successive episode, each new link in the continuous chain. As each episode is unfolded before us, its own internal structure becomes more important; it must be organised to produce that impact required by its place as a focal point in the story. The individual events of which each episode consists are bound together by causal links which give it cohesion; Tema is punished because he has been naughty, he loses his uniform because he was foolish enough to believe the old man's flattery, he betrays Ivanov because he is overwhelmed by the headmaster's bullying. These constituent incidents are usually arranged to mount to a climax which is the crux of the whole episode. Thus, Tema's betrayal of Ivanov or his attempted suicide comes as the culmination of the events leading up to them - Vachnov's crime and the headmaster's interrogation, or the examination failure and the sharp words of Aglaida Vasil'evna. We might represent the events of the "unhappy day" thus:



where a stands for the broken flower, b for the ride on the horse, c for Tema's rudeness to Fraülein, d for his theft of the sugar, e for his beating, the climax of these events, f for his bath and g for his confession to his mother; or the incident with Abrumka thus:



where a is Tema's first promise of payment, b his second, c Abrumka's request for the money, and his threat to go to the General, d for Tema's lie to his mother (the focal point), e his payment to Abrumka and f his confession.

Each episode thus contains its own climax, and it is from this inner structure that the drama of Tema's story proceeds; each incident in the story has its place in the mounting sequence of events that marks a new crisis in his development. Each episode is a dramatic structure, whose events lead us to participate in the little dramas of Tema's life. At the same time, the place of each episode in the narrative leads us to consider it not only as an event in itself, but as a further stage in the hero's development; and here the excitement gained from watching events move towards their climax is replaced by another kind of excitement, as we see the hero grow through the events of his life.

And so, the structure of the story underlines the significance of each happening in Kartašev's life; it also produces a certain pattern as episode follows episode. After he is punished by his father, Tema finds solace in making a full confession to his mother and receiving her forgiveness (I,85); after he has deceived her about his debt to Abrumka, his conscience gives him no rest until he has admitted his lie (I,106). After his encounter with the butcher, Tema again tells his mother everything (although here he is less contrite - I,108-110); and after he/

betrays Ivanov, he finds comfort in a further confession which thus emerges directs our attention to the central concern of the author; the nature of Tema's misdeeds - the results of pride, cowardice and untruthfulness - and the fact that he always knows he has done wrong indicate the interest in the hero's moral development, and the impulse that leads Tema to confess to his mother after each misdemeanour reveals to us that in this moral development, Aglaida Vasil'evna plays a crucial role.

II

The same episodic principle of plot-construction is to be observed in Gimnazisty, where we are presented with a series of scenes from Kartašev's schooldays. Again, a single chapter exemplifies the technique: "Gimnazija" (Chap. IV) depicts the general routine of school life by presenting a sequence of individual scenes. We see how Kartašev tries to make fun of the literature teacher Kozarskij, and is humbled by his reproof; then we observe a lesson with the popular history teacher Šatrov. He has transmitted to his pupils his own enthusiasm for his subject, but the inspectors are displeased by their lack of factual knowledge, and he now enters the classroom with their criticisms in mind. He punishes Kornev when he attempts their customary familiarity, but is restored to his normal frame of mind when Kartašev delivers a lucid and lively account of the crusades; Šatrov is heartened by the results of his labours. Finally we consider Vozdviženskij the Latin master, and witness the scene in which the schoolboys take advantage of his drunkenness to stage a mocking celebration of his engagement. Carried away by the hilarity, Kartašev is openly rude to "Mitja", and the class fears the teacher will report them; but nothing happens, and thereafter Mitja's lessons go on as before. These few representative scenes characterise the atmosphere of school life, while the passages of summary connecting them/

suggest an endless succession of similar scenes, the background against which they stand out as specific examples. In the original "Russkoe bogatstvo" text, where these incidents are depicted as occurring one after the other on the same day ("RB", 1893, No 2, Chaps viii-xi), we have no such impression of the continual passage of time. In Gimnazisty as a whole, the narrative summary which notes the advent of the seasons, the transition from class to class, and a host of minor events and circumstances serves to mark the continuing march of time, while the selected dramatized episodes interrupt the flow and arrest the narrative to have us consider the decisive moments in the hero's career.

These moments are not always the emotional and moral crises depicted in Detstvo Temy, and they are not always the centre of attention; the episodes in Tema's career are set within a framework of episodes and events which involve other characters also. Separating the story of Kartašev from all the other narrative strands, we might roughly summarise it thus:

1. Tema is dissuaded from joining the navy.
2. He falls in love with Manja Korneva.
3. He becomes a member of Kornev's group, and at his mother's insistence invites his new friends to a party.
4. He contributes to the schoolboys' newspaper.
5. He argues with his mother.
6. He cheats in the examinations.
7. He loses Korneva to Ryl'skij.
8. The Kartaševs go to the country.
9. Tema courts Odarka without success.
10. After a quarrel with his mother, Kartašev and Kornev return to town.
11. Tema quarrels bitterly with his mother. /

12. He becomes the lover of Tanja the maid.
13. Tanja becomes pregnant.
14. Tema passes his final examinations.

Again, each episode is at the same time a link in the continuing chain of events that is Kartašev's biography, and a separate, partly autonomous incident, often representing a whole complex of events, causes and effects. For example, the party at which Aglaida Vasil'evna meets her son's new friends (3) is the outcome of her efforts to bring about the introduction; it results in Tema seeking further independence from his mother, in his new view of himself as an adult, and in Kornev's attraction to Nataša. Kartašev's bitterest quarrel with his mother (11) is the climax of a growing discord that has its origins in his desire for independence, and in her desire to influence his life; more immediately, it is the outcome of the events on the estate, where Aglaida Vasil'evna fears that her son and his friend have stirred up the discontent of the peasants. The quarrel is precipitated by a disagreement about the room Tema is to sleep in, and by his rudeness to Zina; its climax comes when Tema storms out of the house and in a blind rage sinks his teeth into his arm. Soon he returns to apologise, but the results of the quarrel go far deeper, contributing to Tema's profound dissatisfaction.

A comparison with the original text shows how Garin has in later revisions reworked the episode of the schoolboys' newspaper (4) in order to introduce the structure of cause and effect that gives it shape and meaning as an incident in itself. In the first version, the incident is not developed beyond Kartašev's decision to write an article on the harmful effects of studying dead languages. The revised text takes this decision to its conclusion and describes the publication of the newspaper, Kartašev's pride in his contribution and his dismay when his mother and his friends pass it over in silence. The effect of the/

incident is the humiliation Kartašev feels, and he spends his spare hours in furtive composition, trying to prove his own abilities. The episode in which Tema is caught cheating by the headmaster (6) also shows how the author has developed and restructured events to recreate the episodes of his tale. The early text reports only that Tema failed in his Latin examination ("RB" 1893, No 3, 110-111); in the work as we now have it, an entire scene describes how he was discovered copying the answers from his exercise-book in the history examination; the headmaster flung the book to the floor, and the humiliated Kartašev had to retrieve it (I, 296-8). The episode, dramatic in itself, shows yet another cause of the discontent and dissatisfaction that mark Kartašev's attitude to his life. Thus each episode engages and sustains our interest and contributes to the continuing story of the central character and his development.

The episodes in Kartašev's life-story are linked not only by their sequence in the narrative, but also by their theme, by that aspect of the hero's development to which they relate. In these years of adolescence, Kartašev's growing up is seen in two areas; in his attitude towards and experience of home and school, and the increasing complexity of his emotional life. Each episode illustrates his growth in one or another of these areas. On one hand, Tema's story is one of increasing conflict at home - particularly with his mother - and at school. We might set out the episodes relating to this theme thus:

1---2---3---5---6---10---11---14

The story begins with a dispute over Tema's career; he wants to join the navy, but his mother disapproves and implies that his duty is to remain with his family; with a feeling of self-sacrifice, Tema agrees to stay at home (1). As he grows closer to Kornev and participates more fully in the life of the kružok, he drifts further away from that tight-knit/

family circle his mother seeks to maintain; the party (3) is her attempt to bring his friends under her scrutiny, but her son chooses to spend more and more of his time away from home. Mother and son disagree over Berendja's drunken protegés (5); Aglaida Vasil'evna is dismayed by her son's association with such derelicts, and by the new interest in wider social issues it betokens. School is bearable for Tema only because of the companionship it offers, and the incident during the examinations (6) illustrates the bitter frustration he feels under the oppressive weight of its discipline. The visit to the country brings freedom from school but more family conflict, and, blaming him for the dissatisfaction among the peasants, his mother insists on an early return to town (10). The quarrel that ensues (11) shows how deeply Tema resents the power his mother can still wield over him. His collapse in nervous exhaustion after the final examinations (14) shows the strain school has imposed on him, and reveals to his mother the extent of his sufferings. Each of these episodes shows how the hero grows more and more unhappy with the life he is forced to lead, and each new conflict illustrates his desire for freedom and independence; the final scene is thus the outcome of the preceding years of clashes and disagreements.

The episodes which mark the development of the hero's emotional life can be summarised as follows:

2-----7-----9-----12-----13

After his first meeting with her, Tema decides he is in love with Manja Korneva (2), although he never makes an open declaration of his feelings. With dismay he notices her growing attraction to Ryl'skij (I,298), and when he sees the two so obviously enjoying each other's company during the river outing, his conduct becomes outrageous. When Manja confides the secret of their engagement to him (7), it is all he can do to offer his congratulations. The visit to his mother's estate awakens memories/

of the peasant girl Odarka, and, convincing himself that he loves her, he proposes marriage, only to be rejected (9), and at length he recognises the folly of his passion. His thoughts now turn to Tanja the maid, who he discovers is the mother of an illegitimate child; he suspects that his mother knows the trend of his thoughts when she insists he change his bedroom (and so precipitates their quarrel - 11). At length, excited by a visit to the theatre, Tema becomes Tanja's lover (12). Some months later, she tells her mistress that she is going to bear Tema's child (13), and is sent away; the matter is never referred to again. These few incidents, each arising out of the other, thus show the hero develop from a lovesick schoolboy to the sexually aware youth who fathers an unknown child by his mother's servant.

The story is therefore held together not only by the time structure supplied by Kartašev's life, but also by a thematic structure which groups together various events into two unfolding themes. A further factor for cohesion is the casual links which bind the two themes together. Tema's emotional life is shaped by his changing relationships with family and school, and his sense of frustration and repression in this environment finds its outlet in his sexual awakening; his mother's desire to control his life plays its part in bringing about the liaison with Tanja she had sought to prevent. And, of course, the two aspects of his life are intertwined in his development from childhood to youth.

The effect of the structure of the story is again to focus our attention on a few incidents and on their significance in the formation of the hero. The meaning of the pattern that emerges from these events is the development of the individual in his relations with others; the patterns of conflict with home and school, the repeated search for an outlet for pent-up emotions merge together in the pattern of the adolescent discovering himself.

III

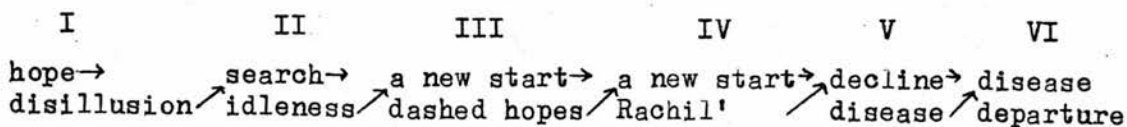
The plot of Studenty is again a sequence of episodes which represent and summarise the general trend of the hero's life over a number of years. However, since these events fall into several successive cycles, the principal element of structure is no longer the single episode, but the string of episodes which together delineate a new phase in the hero's development and bring about a further change in his situation. Incidents are now related not only by their succession in time or their contribution to a common theme, but by the turning-point to which they lead the action. Each new phase in Kartašev's story comes as the culmination of the episodes preceding it.

The first phase in the further adventures of Kartašev takes him up to the moment when he walks out of his first lecture, convinced of his own stupidity. It begins in hope as he looks forward to and prepares for life in St Petersburg, and reaches its climax in the scene at the station, where he is torn between his love for his mother and the fear that she will prevent his departure. It continues in hope as he surveys the university and city, and ends in disillusion as he worries about his finances and broods on his own inability to understand the lecturers. In the second period of his St Petersburg life, he goes with Kornev to visit a revolutionary group, but is repelled by their animosity and decides to approach life without any preconceived ideas. He stops attending classes and befriends Šackij, and gradually falls in with his idle way of life. He moves into Šackij's rooms and borrows money from him, but soon their life together loses its appeal. It is Kornev who urges Kartašev to reform and begin life anew.

Thus the third phase begins. Kartašev resumes his studies changes his lodgings and turns to serious literature. He writes a story, but at Kornev's suggestion he studies more to improve his knowledge of life./

He writes a second story, and, feeling he has discovered his path in life, takes it to a publisher. It is rejected, and his despair is deepened when he fails his examinations on the same day. Once again, Tema decides to make a fresh start, and a new stage in his life begins; he transfers to the Engineering Institute, works hard and distinguishes himself in the entrance examinations. With this success behind him, he returns home, and on his way back meets the beautiful Rachil'. His fleeting affair with her marks the start of another phase. On his return to St Petersburg, his enthusiasm for his new life is forgotten; he returns to his old haunts with Šackij and their friend Povenežnyj, becomes the lover of Veročka, and the foe of the "red" students in the Institute. This way of life continues until suddenly he discovers he has contracted syphilis. And so begins the sixth and final phase in Kartašev's life as a student. Thoughts of his disease and almost certain death bring him to contemplate suicide, and it is with difficulty that his uncle persuades him to seek a cure in the warmer climate of the south. Thus he returns to his mother, who is already broken by the news of Manja's arrest; she is unable to conceal her disgust, and, angry and resentful, he leaves home, determining to cure himself or to die. (In the first editions of the novel (1895,1898), Kartašev's story is continued: he is sent by Dr Dvoričenko to the Crimea, where he joins the army and contracts a further disease; Nataša nurses him back to health and then dies herself)⁴.

We might summarise the shape of the plot in its various stages thus:



Each phase is the outcome of the preceeding phase - decline is followed by an attempt to start afresh, which in turn is followed by disillusion and a new decline - just as, within each phase, each incident follows logically on from what has gone before. Sometimes chance takes a hand: it is chance that Kartašev selects one of the three examination topics he has not prepared; sometimes, others intervene in his fate: it is Neručev's coachman Semen who brings him together with Rachil'. But in general, the plot is a sequence of causes and effects, and Kartašev's decline is the result of his own actions. Nowhere is this clearer than in the symbol of this decline, his disease. Whatever the source of infection (most probably the actress Veročka), the disease by its very nature must be the result of Kartašev's own action; this is the most significant difference between the revised version and the first published text, where the disease is named as consumption⁵. The diagnosis of syphilis, because it is so sudden and so final, comes as the climax of the novel and marks the nadir of Kartašev's career, but it is not the climax of the events as a whole. It is the result of a single event, and only indirectly the outcome of the whole chain of events that lead to Tema's downfall; it is not the final, cumulative issue of the events of the novel. For, although events lead on from each other in time and logic, there is no ultimate direction in Tema's progress, and his disease is bad luck, not an inescapable conclusion. And in this way, the structure of the novel parallels the meaning of the story it tells. Throughout Studenty, the hero moves through life without a definite goal, sometimes not even looking for one. His search is unconcluded, brought to a halt by the accident of his illness. The narrative, which moves forward in time, but reaches no resolution, mirrors his fate - a fate which is mirrored too in the recurrent pattern of the events. Disillusion follows hope, a search ends in aimlessness, a fresh start in disappointment, a new career in despair; every phase underlines the pattern of decline.

IV

Inženery remains incomplete, part of an unfinished whole, and therefore we cannot know the final shape of the author's design in it. Yet as the story stands, it has a structure which distinguishes it from the preceeding volumes: its texture is denser, and the events it records move towards a definite resolution. The incidents recounted are more numerous and closer to each other in time, especially in the latter half of the work, where scenes and actions from the hero's professional life follow on from each other in rapid succession. The emphasis here is on the specific happenings, rather on the continual passage of time; the hero is shown to proceed from action to action, and we seem to be following him more closely. The plot of the story is more closely-knit, and this gives the events direction; we feel there is some end to which they move as action follows action.

The two thematic strands in Kartašev's story as it is here unfolded are his rapid success in his new-found profession, and his growing love for Adelaida Borisovna; each new action marks progress along one of these two axes. Kartašev finds his vocation by accident, when Šiškov urges him to give up his post as his uncle's agent and finds him a place as a surveying engineer. Beginning as a lowly foreman, Kartašev makes swift progress, and after a few months becomes Sikorskij's assistant in a new construction project. He rejects the offer of a contract, and devotes himself entirely to his work, taking great pride in each new achievement. He is sent by the high-ranking Savinskij on a mission to Bucharest, and is thereafter appointed assistant divisional supervisor to Masickij. After his success here, he is promoted to be supervisor of the Trojanov Val railway, which he transforms within a few months into a model of order and efficiency.

The story of Tema's love for Adelja begins when the first meet. Believing himself unworthy of her, and remembering his past, he rejects/

suggestions that he marry her, and they part. But the vision of her remains with him, and his sister Manja urges him to propose. At length he sends her a letter of proposal from Trojanov Val, and rushes back to Odessa to become engaged and plan their future together.

On both axes, the events move towards their climax and their completion. As soon as Kartašev discovers his feelings for Adelja, we look forward to their marriage; as soon as he embarks upon his new career, we look forward to his success. Thus, the events themselves require and prepare us for a resolution. The apotheosis for Kartašev comes on the day he entertains the Governor General at his station and receives Adelja's acceptance; his success is recognised, his happiness is assured, and so the two strands in his story reach their climax, the climax of his life to date.

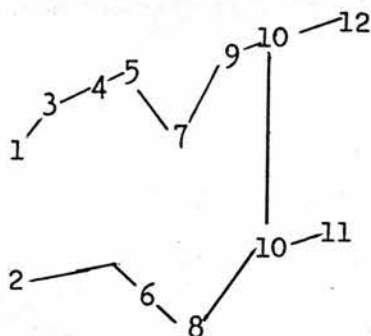
However, the structure of the novel is complicated by certain incidents which work against the general movement of events towards their satisfactory conclusion. Tema's professional success is marred by the Savel'ev incident, which causes him much soul-searching and reveals how much he still has to learn: although he knows he is in the debt of the bankrupt contractor, he feels he cannot help out of his predicament, and his inflexible attitude is partly responsible for the man's suicide.

"Mistakes" also threaten the eventual happiness of Kartašev and Adelja. Deciding he cannot be worthy of her, Tema consoles himself with Darja Stepanovna, the telegrafistka, and even proposes marriage to her. When he is refused, he swears fidelity to the still inaccessible Adelja (II,459) - but within a few weeks has become the lover of a Rumanian lady during his visit to Bucharest. Even after his engagement, he comes dangerously close to a flirtation with an attractive travelling-companion. Such incidents are obstacles in the path of Tema's progress, reversals which introduce dramatic complication into/

his story; as he moves forward, he must struggle against these setbacks, against his own mistakes.

The two strands of the plot are in fact closely interwoven, tied together by causal relations. It is Tema's success as an engineer that gives him confidence in himself and persuades him that he might after all hope for happiness with Adelja; significantly, after his first day's work, he feels for the first time that she might become his wife (II,330). And it is the image of Adelja which, despite his transgressions, is ever before him, that spurs him on in his labours. A full analysis of the volume's structure must therefore take into account the ups and downs of its plot, and the intertwining development of its themes:

I CAREER



II LOVE

- | | |
|------------------------|--|
| 1. graduation | 7. Savel'ev affair |
| 2. meeting with Adelja | 8. Rumanian adventure |
| 3. new job | 9. promotion |
| 4. first successes | 10. Apotheosis: recognition and acceptance |
| 5. promotion | 11. Engagement. |
| 6. Darja Stepanovna | |

Although these two themes move towards their conclusions and bring the events of the novel to an issue, the story remains open-ended. Tema's departure for St Petersburg points to the future trend of events, and shows that he has reached only the first step in his new life; we know he will marry Adelja and find new challenges in his profession./

The turning-point in his life described in Inženeriy is only the first of many experiences through which the author intended to bring his hero to his ultimate goal. As it stands, the fourth volume depicts the first phase in the career of Kartašev redux as he moves through life towards the new objectives he has discovered: fulfilment in work, happiness in love. His life has at last acquired a direction, and the pattern of the story, which shows events moving towards their conclusion, reflects this.

In all four volumes, therefore, it is the continuing story of Kartašev's experiences that dominates the narrative, and gives it its form; as we follow his progress from episode to episode, from phase to phase, we come to discern the shape this progress is taking. By depicting a few "uzlovye momenty"⁶ in his life, the author focusses our attention on this continuing story; by showing, in the final volume, the end to which Kartasev is moving, the author gives the whole story its direction, and makes the chronicle itself an image for the life it depicts; at last we see the goal to which Tema has been moving ever since that first day.

V

The story of the hero's life and progress is not the only one told in these four volumes. As he moves through life, Tema comes into contact with other people, and these people too have their stories, which are unfolded before us. Even in Detstvo Temy, where our attention is largely limited to Tema's experiences, we are aware of other lives being lived, other stories unfolding. Aglaida Vasil'evna shares the joys and sorrows of her son's childhood, and his experiences are part of her experience. Tema's eldest sister Zina also has her share in the events recounted, and her childhood is part of the background of her brother's story. The two "sub-plots" here begun span all four volumes. Throughout/

Kartašev's career, his mother shares his experiences; she tries to keep him by her when he strives to be independent, she watches him go off to university with apprehension and hope, she is crushed when he returns degenerate and diseased, she takes pride in his professional successes, she rejoices in his happiness with Adelja. She lives through the experiences of her other children also; Nataša's death overwhelms her, Zina's unhappiness distresses her, Manja's revolutionary activities appal her; in her old age, she finds new life in looking after her grandchildren. Zina's story develops independently of Tema's, but from time to time interweaves with it; remaining aloof from her brother and his friends, she marries Neručev while Tema is at university; he hears of her unhappiness and visits her when he returns home on holiday; it is on her estate that he meets Rachil' - who has been her husband's mistress (II,197). After his graduation, Tema visits his sister again, and saves her from attack by her husband. Her marriage finally destroyed, Zina leaves her children with her mother and goes to Jerusalem, where she eventually becomes a nun. In her last letter to her family, she urges Tema to marry Adelja.

In Gimnazisty, Tema's horizons are much wider; he seeks the companionship of his contemporaries, and their stories thus enter into the chronicle of his experiences. Kornev, Semenov, Berendja, Ryl'skij, Darsier, Moiseenko and Gorenko all act out their own stories, many of which are continued into the third volume as they, like Kartašev, seek a new life in the capital. Thus we follow Kornev through his school-days and beyond; he is the intellectual leader of his classmates, he becomes Tema's friend, and is attracted by Nataša. In St Petersburg, he becomes a medical student, and is for a time peripherally involved in a revolutionary circle (an incident related at greater length in the earlier text); he has an affair with his landlady's maid, he urges Kartašev to leave Šackij and change his way of life; gradually, he loses/

his early idealism and fades from our view, and on his last appearance in the novel he joins Kartašev in a drinking bout (II,212). His sister Manja also figures in her own sub-plot; the unconscious object of Kartašev's affections, she is attracted to Ryl'skij, and becomes secretly engaged to him; but Ryl'skij goes abroad after his expulsion from school, and the marriage never takes place. She is surprised when Kartašev confesses his love just before his departure for St Petersburg - and when (apparently as a result of the author's lapse of memory) he makes a second declaration before his departure for Bendery (II,289); then she too sinks out of sight. The path of Gorenko also crosses that of Kartašev at different periods in their lives. Aglaida Vasil'evna thinks she is in love with her son (I,458; Tema also comes to this conclusion in retrospect - II,225), but in St Petersburg, Tema hears she has married Moiseenko, Kornev's revolutionary cousin. She visits Kartašev when he is looking after Šackij, after her husband has been exiled (in the 1893 text she helps Kartašev and his friends to nurse Šackij); and when they meet for the last time, she is preparing to join Moiseenko in Siberia; she urges Tema to leave home and find his own way out of his predicament.

More secondary stories are unfolded in Studenty; for example, Tema's friend Lario becomes involved with the prostitute Surka and tries to help her rival, Katja; he moves into Šackij's rooms and squanders his money, and is arrested for his part in the student disorders at the Institute. In Inženery, our interest is again fixed for the most part on the central story of Kartašev, but the experiences of Sikorskij, Darja Stepanovna, Borisov, and of course Manja and Adelja all interweave with it.

The tetralogy is thus a mass of secondary story-lines, relating the actions and experiences of those who are involved in Kartašev's life, organised as sequences of causally-related events which often/

mount to their own climax. Thus the story of Berendja (in Gimnazisty) culminates in the tragedy of his suicide, the outcome of two sets of incidents. First, Berendja becomes involved with Fros'ka, a maid in a neighbouring household, who at her lover's instigation extracts money from the schoolboy by telling him she is pregnant. Berendja soon overhears the lovers in conversation and discovers the deception, but promises to help Fros'ka. When her lover robs and murders her employers, the girl flees in panic, leaving a blood-stained suitcase by the sleeping Berendja; it is discovered by his landlady, who summons the police, and Berendja is arrested for murder. He kills himself before the truth is discovered. The second sequence of events leading to this denouncement concerns Berendja's search for a philosophy of life. He spends the summer holidays reading and considering various systems, evolving his own idealistic view of the world. When he hears these views echoed by Satrov, he is elated, and when he hears the teacher has been dismissed, his indignant outburst leads to his expulsion. Dejected and downcast, Berendja finds no support from his friend Vervickij, and seeks solace in the company of the two drunkards. In the morning, he is awakened by the police, and the memory of his despair and the hopelessness of his position prompts him to confess to the murder and hang himself. His suicide is thus the result and climax of two interrelating chains of causes.

The various narrative strands weave together as character meets character and path crosses path. In the original Studenty, a whole complex of interconnected sub-plots centres on the character Gonda, a neighbour of Kartashev's in his new lodgings. He is the son of a wealthy peasant who studies privately because he lacks the necessary documents to enter university. Tema attends his birthday party and meets his friends Liberman, the engineering students Cholmskij and Skraševskij, and the unpleasant Choljava, who seduces Veročka the/

maid (later to be Kartašev's mistress.) Through Kartašev, Cholmskij meets Šurka, with whom he falls in love. They plan to get married, but Šurka is killed when a stray spark from the locomotive Cholmskij is driving sets alight to her dress; Cholmskij kills himself in remorse. Gonda tries to comfort his friend's family, accompanying them to Monte Carlo, and falls in love with his sister Varvara. Her mother agrees to the match on condition that Gonda takes his degree, and so he procures forged document from Choljava. The forgery is soon discovered, and Gonda is expelled and imprisoned. On his release, he returns to Monte Carlo to risk his fortune at the tables, and shoots himself when all is lost. Thus the diverse stories are knit together by the relationships that exist between the characters. The sub-plots are linked also to the central unifying story of Kartašev, unfolding simultaneously with it and occasionally intersecting it. Thus Berendja's story and Kartašev's run parallel for a time, and the same scenes and characters figure in both. Kartašev plays his part in the events that lead up to Berendja's death - he visits him on the evening before, hoping to cheer him up, but finds him out just as Berendja's misfortunes have their effect on Tema's development.

The episodic, picaresque structure of the central story provides unlimited opportunities for the introduction of such secondary narrative strands; as Kartašev makes his journey through life, there is no limit to the number of people he may meet, and no limit to the adventures that might befall them. The loose chronicle form seems able to accommodate any sub-plot the author may wish to unfold, and Elpatievskij noted of Inženery:

[повесть] раздвигалась все шире, все росла в своих размерах.⁸

But the more narrative strands there are, the more the attention of the reader is dispersed among them, and the less it is focussed on the central story of Kartašev's life; the result threatens to be that rasplyvčatost' of which an earlier reviewer of Gimnazisty complained⁹. If he is to keep his main story at the centre of our attention, the author must ensure that the sub-plots are subordinate to it, and justify their inclusion by having them contribute to it. To the early critics of Studenty, it seemed that Garin had lost control of his sub-plots, and lost the main story-line in a tangle of secondary intrigue. The profusion of incident destroyed the unity of the work - already suffering from serial publication and the irregularity of the instalments¹⁰ - and detracted from whatever merits it had. Surveying the intertwined stories of Kartašev, Gonda, Lario and their friends, one critic noted:

второстепенное развито в ущерб главному¹¹,

and Nikolaev concluded that Garin was using his sub-plots to revive the flagging interest of his readers¹². If we consider the first versions of this volume, we must surely agree with them; the story of Gonda and his acquaintances occupy too large a place in the narrative and push Kartašev's affairs into the background, the story of Šurka and Cholmskij has no bearing on the central plot, and the event contrived to bring it to a conclusion, the sensational deaths of the lovers, show the prudannost'¹³ and the "nedostatok čuvstva mery"¹⁴ some critics have complained of. But we should remember that in subsequent editions Garin eliminated much of this superfluous material: in the definitive text, Šurka disappears quite naturally from view, and Gonda and his friends do not even appear. The secondary narrative strands that remain are there because they serve the telling of the central story in some way. The stories of Berendja, Lario, Šackij, Kornev and/

Sikorskij show the paths Kartašev might have taken, and thus throw into relief the distinctive aspects of his career and character. He does not despair of life like Berendja, he does not give himself up to debauchery like Lario or Šackij, he does not abandon his search in life like Kornev, he does not pursue his own selfish ends like Sikorskij. Throughout the first three volumes, the adumbrated career of Ivanov contrasts with that of the hero. When Kartašev betrays him to the headmaster, Ivanov remains steadfast; when Tema is looking for his guideline in life, Ivanov, the leader of the revolutionaries, has found his; when Tema is leaving to find some cure for his disease, Ivanov is in a convict train bound for Siberia. On each occasion, the contrast between their positions turns our judgement against Kartašev. The stories of Zina and Manja offer interesting contrasts with each other, and with that of the hero. Zina renounces her children for a life of religious contemplation, Manja renounces her family for a life of revolutionary action; Tema must find his way between these two extremes. When Tema returns home with his disease, he learns Manja has been arrested for her political activities; the contrast between his state - the result of a life of self-gratification - and hers, the result of her convictions, again implies a judgement of him. Throughout the final volume, Manja and her brother grow closer together; she persuades him to marry Adelja, he tries to understand her political views. But at the end of the novel, their ways must part: Manja devotes herself to her cause, Tema to his work and wife; the contrast defines the shape and direction of the hero's future development.

And so, Garin has worked most of his sub-plots into the fabric of the novel; while enriching the work and widening its scope, these secondary stories are also made to contribute to the pattern of events from which the meaning of the whole emerges.

. . .

As Judina has written:

Последовательное раскрытие характера главного героя и его товарищей, показанных в ставлении и развитии, в напряженных, порой мучительных поисках истин, правильного мировоззрения и разумной "точки приложения" своих сил и составляет основу сюжетного развития и композиционной структуры всего произведения.⁵

The central story shows us how Kartāšev develops through the various episodes of his life, depicting the evolution of his moral character in the experiences of childhood, the desire for independence that marks his adolescence, the tragedy that ensues when he embarks on his adult life without proper preparation, the final progress towards the goals revealed to him by work and love. At every stage, the structure of the story underlines the meaning of its events, emphasising the episodes and scenes that are the crises in the hero's life - the moral trials and errors of childhood, the quarrels and clashes of adolescence - mirroring the aimless wandering from episode to episode that is his student life, following his final progress towards happiness and fulfilment. At every stage too, the stories of his family and friends, interweaving with his own, offer a continuous commentary of comparison and contrast on his life and experiences. The author has fashioned the loose and simple chronicle structure into a vehicle that dramatises the events it relates, and into a shape that defines them; he has made it an instrument of his voice.

Structural faults and weaknesses remain in the tetralogy. The abrupt ending of Studenty leaves unexplained the question of Kartāšev's cure and so flaws the logic of the work¹⁶. Inženery shows obvious signs of incompleteness, and the profusion of scenes and dialogues tend to weigh down the structural framework. Yet the extensive revisions to which the author subjected his works, particularly Studenty, shows the/

importance he attached to their structure, and his concern to have his events "march in step with the elucidation of the Idea"¹⁷.

Irrelevancies have been removed, events have been reconstructed, the diffuse plot of the first Studenty has been disciplined, and in the final version it is Kartašev's story which stands always at the work's centre.

Writing to N.K. Michajlovskij early in 1893, Garin complained about the cuts made by the censor in the first instalment of Gimnazisty, and gave his view of the story:

Все мое генверское писание представляется мне плетением кружева из паутины... Нужно слишком осторожное наслоение впечатлений, чтоб из этого плетения вообще получился бы определенный узор, заменяющий собою впечатление самой жизни.¹⁸

The comment shows how conscious he was of the vital relationship of structure to meaning, its importance as a device of the author's voice. For him, the construction of a story was not the simple piling up of event on event, or the simple organisation of events to show forth some direct moral statement. It was rather a delicate and demanding task; the various narrative strands and incidents had to be woven together in a pattern that was for him the impression of life itself. The structure of his stories may not always be as subtle as his comment suggests, but he has succeeded in weaving his plots and sub-plots into a meaningful pattern which gives a number of impressions of life. Of these, perhaps the most important is the impression of an individual life as it progresses through the dramas of childhood, the turbulence of adolescence and the errors of youth towards the wisdom and the purpose that at last stand revealed to him.

NOTES

1. Leggett, The Idea in Fiction, p. 29.
 2. Pascal, Design and Truth in Autobiography, p. 9.
 3. Bentley, Observations on the Art of Narrative, p. 7
 4. the omission of this ending in the 1903 version points to a new conception of the novel; it seems that Garin originally intended to bring his hero to eventual happiness through marriage to Dr Dvoričenko's sister-in-law.
 5. this change has of course wide implications for the meaning of the novel, and will be discussed further. Venereal diseases were in general an unmentionable subject in the nineteenth century, and this may account for the appearance of "consumption" in the first publication of the text.
 6. Judina, Žizn', p. 85
 7. cf II, 197
 8. Elpatievskij, Garin-Michajlovskij, "RB", 1906, No 12, p. 171
 9. anonymous article in "Istoričeskij vestnik", 1907, No 1, p. 391
 10. Garin was still writing the story as the first installments appeared in the July, August and September numbers of "RB".
 11. "Istoričeskij vestnik", 1907, No 1, p. 391
 12. Nikolaev, Voprosy žizni..., p. 158
 13. Starodum, in "Russkij vestnik", 1904, No. 12, p. 755
 14. Bol'saja Sovetskaja Enciklopedija, 1929, vol. 14, col. 589
 15. Judina, op. cit. p.85
 16. the question of Kartašev's cure is not answered satisfactorily even in the first versions of Studenty, where its cause seems to be the second disease (typhoid) Tema contracts. According to Gor'kij (Garin-Michajlovskij, p. 318), Garin believed that typhoid could cure syphilis; there is no medical support for such a view. Tema's recovery, however, is not incredible; in the majority of cases, it is probable that syphilis becomes latent without any further symptoms or ill effects.
 17. Leggett, op. cit. p. 29
 18. Literaturnyj archiv, V, p. 16. The cuts Garin complains of were probably made in his characters' discussions of religious and political topics.
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CHAPTER III: THE HERO, THE NARRATOR AND THE AUTHOR'S VOICE

Kartašev's life gives the tetralogy its subject and its form, and his story shapes and determines the reader's response. One early critic observed:

повествования, местами даже не богатые по содержанию, приобретают в глазах читателя значение по живости рассказа, по умению автора вызвать сочувствие к герою и интерес к его судьбе.¹

The author's attempt to interest and communicate with his reader begins with the character and actions of the hero; in his effort to convey his judgements and convince us of his truths, he seeks to control our attitudes to this character and his actions, to manipulate the interest and sympathy we feel for him. By having us evaluate the actions, thoughts and words of his hero, the author will lead us to discover his own judgement, and the values on which it is based; as we sympathise with or judge the hero, we are therefore aiding in the expression of the author's norms, and our reactions become instruments of the author's voice.

Our reactions to any fictional character are determined not only by the nature of his deeds and thoughts themselves, but also by the narrative commentary which describes them. The ways in which the author may influence our attitude to his hero thus depends on the "point of view" from which the tale is told, on the narrator who tells it. Where the author's problem is "one of tracing the growth of a personality as it reacts to experience"², as it is in Garin's work, we might expect to find an "autobiographer", a narrator-protagonist sifting and evaluating his experiences as he recalls and recounts them; the reader identifies with him and/

accepts his judgement of himself. There is evidence that Garin did at one time consider such a narrator for his work: Šuba has discovered a manuscript in which many of the events of Studenty and Inženery are presented as the diary of one Nikolaj Pavlovič³. Such a narrator, whatever his powers of perception and self-analysis, must always remain limited in his knowledge of others and himself, in his ability to judge objectively: "he cannot see himself from the outside"⁴. As he looks back over the years, he may laugh at or criticise his alter ego, but his attitude to himself must always be one of sympathy and indulgence, and the knowledge that he later saw the error of his ways must always colour our view. Our sympathy for the wiser narrator will thus always soften our judgement of the protagonist⁵.

The objective, undramatized and uninvolved narrator, on the other hand, enables the author to comment objectively on his characters, independently of their view of themselves; as Onufriev has remarked, he gives the author the

возможность сочетать наблюдения над переживаниями человека с оценкой переживаний, дает возможность стать выше героев и анализировать их поступки.⁶

He also gives the author the ability to shift and change the narrative perspective, to depict actions, thoughts and reactions through the consciousness of any of his characters and identify us with them, and also to stand back and judge them dispassionately. In selecting such a narrator for his tetralogy, Garin thus gained the ability not only to comment objectively on his hero, but also to vary the distance the reader feels himself from him; through this variation he can control the reader's responses more closely. For as we read the story of Kartashev, the measure of our sympathy and judgement is determined not only by our reactions to his deeds or the commentary of the narrator, but also by the narrative perspective which, as it identifies us with the hero or distances us/

from him, discloses the evaluation the author wishes to convey.

I

Our reactions to the young hero of Detstvo Temy change as we look at him now from within, now from without. The first sentence of the narrative presents an external, detached, adult view of Tema's predicament:

Маленький восьмилетний Тема стоял над
сломанным цветком и с ужасом вдумывался
в безвыходность своего положения (I, 55)

Then we look through his eyes, remembering with him the events of his morning, sharing his joy on seeing the flower; thus drawn close to him, we share his view of the calamity and understand his distress. As thoughts of his crime crowd in on him, our perspective is again changed, and when, deciding that his hands are to blame for the misfortune, he resolves to ask his father to cut them off, the narrator returns to his adult view:

мальчику кажется, что его доводы так
убедительны, так чистосердечны и так
ясны, что они должны подействовать (I, 57)

Thus we are identified by the child so overwhelmed by the catastrophe that has overtaken him, and at the same time distanced from him by an adult view of his plight; we are reminded that he is only a child, and that his view is a child's exaggeration of an ordinary mishap; and we recognise the poignancy and the irony of his needless terror. When Tema enters his father's study to receive his punishment, our outside view of the pale, trembling child, scarcely able to walk (I,76) increases the compassion we must feel for him. When we enter his thoughts, our identity with him in his suffering turns our compassion against the father who is inflicting the pain. Our attitude and relation to the hero change with the narrative perspective, and we see him both subjectively and objectively.

Wherever the narrator considers his hero from a distance, he leads us to some judgement of his actions. Observing the child's terror from outside, we see that his panic is irrational and unnecessary. When the narrator remarks:

Все его способности сосредоточились теперь на том, чтобы найти выход, выход во что бы то ни стало (I, 58)

we recognise that he is swept along by his own fear. When he sticks the flower back in the ground and runs away, we know he is escaping the inescapable; when he rushes headlong from prank to prank, we see it is his secret fear of the punishment awaiting him that drives him on. The sympathy we will naturally feel for an alert and attractive child may be deepened when we see him from within, or tempered by criticism when we see him from without.

At any point in the story, the narrator may set the hero's thoughts before the reader, and reveal his complex reactions to the experiences that befall him. Thus, when Tema catches sight of the body of Abrumka's wife in the next room, we see the profound impression the scene makes on him:

Какой мрак и тоска охватили его от формулированного в первый раз понятия о смерти (I, 105)

He thinks that he too will die one day, and ponders the contrast between life and death, joy and sorrow - and we witness the growth of a personality reacting to experience. When he conducts the narrative through the thoughts of the hero, the narrator brings us to undergo his experiences with him. As Tema climbs down the well to rescue Žučka, we share his discomfort and fear, his joy when he is greeted by the dog at the bottom, his sickness and exhaustion when he struggles back up. He urges himself on -

Не надо бояться...стыдно бояться! Трусы
только бояться! Кто делает дурное - боится,
а я дурного не делаю, я Жучку вытаскиваю,
меня и мама и папа за это похвалят (I, 194)

- and the boy's thoughts are directly before us, We live the scene with Tema, and the memory of it remains with us throughout the story. When Tema is browbeaten by the headmaster into betraying Ivanov, we again share his thoughts and reactions; we have no outside view of the scene - the narrative does not even record the words Tema uttered - but follow it entirely through its effect on him. We feel with him the crippling power of the terrible eyes, we hear with him the pleas and cries echoing through his mind, and feel with him the anguish and despair - the "smrad duši" - as he realises what he has said (I,160-2). L.V. Krasnova⁷ has shown how this scene was reworked after the first publication in order to increase our sense of identity with the hero; phrases and words sounding unnatural in a child's unspoken thoughts were eliminated - for example:

...человека, в нормальности которого
далеко не был уверен в настоящий момент
Тема...

detailed descriptions of the headmaster which distract our attention from the child have been cut out, and explicit authorial appeal to the reader's emotions and conscience has been removed⁸. By limiting himself to indirect communion through the thoughts of the child, the author has discovered a more powerful means of ensuring our condemnation of the headmaster. When Tema tries to poison himself after his disgrace in the examinations, we again watch events through the prism of his thoughts - he cannot believe what he is doing. In each of these cases, the narrative takes us into the child's mind, reveals his thoughts in these moments of crisis and shows

действительность, преломлявшаяся через психику ребенка.

We lose sight of the distance that separates us from Tema, and follow his vicissitudes with sympathetic involvement.

But at other times, the narrator will qualify our feelings of identity by shifting to an objective outside view and making some comment - implicit or explicit - on the hero. Thus, with penetrating irony, he analyses Tema's feelings when his mother scolds him for his failure in the examinations and his attempt to deceive her.

С одной стороны, он считал себя уже слишком оскорбленным. Обиднее всего было то, что на драпировку в благородное негодование у него не хватило материала, и кроме фигуры жалкого обманщика ничего из себя и выкроить нельзя было (I, 179)

- the petulant, self-willed child, aware of his guilt but refusing to admit it, nursing his wounded self-esteem stands revealed, and we must criticise him. Sometimes irony and criticism are less direct, implicit in the attitude of the hero to what he narrates. When he describes Tema's delight in his new school uniform, and relates how he walks down the busiest streets in the town to show it off - occasionally forgetting himself and falling into line with his ragged playmates, we can hear the narrator's silent laughter at this outrageous pride. When he shows Tema's humiliating return through these same streets, naked, shivering and the object of ridicule, we recognise the poetic justice of his fate. Here we are distanced from the hero and identified with the narrator who passes judgement on him.

Throughout his story, Tema's actions bring to our notice the good and bad in his character and lead us to assess him. At the same time, the narrator's comments on these actions and characteristics, the tone and tenor of his narrative, and the changing narrative perspective which shows the hero in different lights underline and modify this assessment./

At the beginning of the story, the "child's-eye view" we share with the hero ensures our sympathy for him. If his misdeeds lead us to judge him, our knowledge of his secret anxiety and desperation soften the judgement, and the qualities of character his pranks reveal - Tema is high-spirited, impulsive, courageous and affectionate - increase our sympathy. When he is beaten by his father, we are moved to pity him; when he confesses his misdeeds to his mother, we recognise the sincerity of his desire to be good and the depth of his love; when he rescues Žučka from the well, we must admire his bravery and devotion. However, by the end of this first day, we are aware too of less sympathetic aspects of his character. The real cause of his misfortune is not the destruction of the flower - which his father does not discover - but the blind fear that drives him to run away from the consequences of his act; as he admits to his mother, he was afraid to own up to his crime (I,85). In his defiance of Fraülein and in his quarrels with Zina, we see the failings of wilfulness and self-esteem. The events of the unhappy day show both his strength and his weaknesses.

The episodes that make up the rest of his story show how his weaknesses develop. Tema deceives Abrunka and his mother, he is ungrateful and spiteful towards the butcher, he is absurdly proud of his school uniform. The Ivanov affair is the most serious test of his character to date, and he seen to fail it: despite his determination never to betray his friends, he cannot withstand the headmaster's onslaught. He deceives his parents about his examination results, and when they discover the truth he tries to save his self-esteem by committing suicide. We must recognise that there are serious flaws in Tema's character; as Čukovskij observed:

Тема был нежный и милый, но нравственно
неустойчивый мальчик.¹⁰

However, the hero retains our sympathy. He is usually aware of his faults, and anxious to correct them; he is consumed by shame after his betrayal of Ivanov, he is contrite and eager to make amends after his suicide attempt; he is above all affectionate and well-meaning. Because we recognise these good qualities, and because we have shared in his thoughts and experiences, we must sympathise with him, and hope much of his future.

Reviewing Detstvo Temy, Petr Percov remarked:

Несмотря на сложность и трудность задачи заинтересовать читателя жизнью, тревогами и радостями восьмилетнего мальчика, задача эта вполне удалась автору.¹¹

By selecting and varying his narrative perspective, by depicting the moral strengths and weaknesses of a character as it forms, the author has contrived, not only to interest us in his hero's life, but also to lead us to share sympathetically in his joys and sorrows, and to analyse and evaluate his actions.

II

Almost every episode in Kartashev's career in Gimnazisty brings with it some judgement of the hero and turns a critical light on his character. His rudeness to Mitja is condemned even by his classmates (I,258) - and, in the text as it stands, it is unredeemed by any apology to the teacher. He cheats in the examinations, and when he is discovered, he accepts humiliation at the hands of the headmaster, inwardly cursing his own cowardice; the introduction of this episode in the revised text seems specifically designed to make us judge the hero, and to remind us of his earlier submission to the headmaster when he betrayed Ivanov. (It is significant that in the original text, Tema remembers Ivanov as he is on his way to apologise to Mitja, and thinks:

он выдал тогда, но теперь, не говоря даже о выдаче, не было ничего на свете, что могло бы удержать его сделать так, как велели ему долг и честь

("RB", 1893, No, 2, p. 178)

an affirmation which contrasts ironically with the whole of his future behaviour). Jealous of Ryl'skij's success with Manja Korneva, he gives vent to his feelings by almost drowning his friends on the river-outing. Fancying himself in love with Odarka, he languishes in the absurd role of a romantic lover. He cheats in his final examinations, and boasts of his cunning in doing so. Although his offences might sometimes seem unimportant, evidence of the hero's deceit, cowardice, falseness and self-indulgence must always alienate our sympathy from him to some degree. Kartašev's most serious misdemeanour is his affair with Tanja, which we must condemn not so much because it infringes the conventional code of sexual morality - such lapses were not uncommon among young men in Kartašev's position - but because it is based on adolescent frustration and conducted in guilty secrecy, and because it is a sin against the memory of the past: Tanja was the friend of Tema's childhood, his comforter on the "unhappy day".

By his own actions the hero is thus distanced from us, and the distance is controlled by the narrator who is always judging him. His very manner of referring to the hero - now no longer "Tema", but "Kartašev" - and his concern with the other persons of the story, who sometimes overshadow the central character, indicate the detached and aloof position from which the narrator looks down on and evaluates his hero. Sometimes his judgement is expressed in explicit comments; thus, when Tema decides to stay at home instead of joining the navy, the narrator mocks his feeling of self-sacrifice:

может быть, для жертвы его вид был слишком
спокоен, но тем не менее, это не мешало
ему считать себя жертвой (I, 206)

when Kartashev is rejected by Odarka and wishes her happiness with Konon, the narrator notes ironically that he looks on himself as the generous and noble Don Quixote (I,379). Sometimes, the narrator's judgement must be inferred from the tone of his narrative, "the implicit evaluation which the author manages to convey behind his explicit presentation"¹². Thus, when he emphasises the hero's "youthful fervour" in an argument with his mother (I,294), or remarks on his eagerness to talk to her "as an equal and an adult" (I,262), he underlines the immaturity that prompts Kartashev to assume the airs and privileges of adulthood. When, wallowing in his imagined passion for Odarka, Tema declaims:

Это моя судьба! Женщина! В них царство и
смерть, ужасная смерть, смерть искупления.
Согласен! (I, 378)

We perceive the narrator mocking his foolish attitudinizing. Sometimes, by affording us an inside view of the hero, the narrator may reveal the thoughts that lie behind his actions, and so comment on his hypocrisy and falseness. When Tema stands listening in apparent contrition to his mother's lecture, we know that he is really bitter and resentful, inwardly comparing her to a tyrannical serf-owner. (I,415).

Yet the author retains our sympathy for the hero with all his shortcomings. Again, it is the narrator and the point of view that modify our judgement and redress the balance. The narrator's commentary may be used to comment as well as to condemn the hero; thus, taking stock of Tema's efforts to educate himself, the narrator expresses qualified but sincere approval for his progress:

Конечно, и читая, по множеству вопросов
он был еще, может быть, в большом тумане,
чем раньше, но он уже знал, что он в
тумане, знал путь, как выбираться ему
понемногу из этого тумана (I, 239)

A change in the narrative perspective can soften our judgement of the hero by revealing the thoughts behind his actions and identifying our view/

with his. Because we know that he despises himself for his submission to the headmaster, we can look more sympathetically on his apparent cowardice. Because we are aware of his secret feelings for Korneva, we can understand his reaction when he sees her flirting with Ryl'skiĭ and make allowances for his disgraceful behaviour.

At several points in the story, the narrator brings us close to the hero as he considers himself and his life, and we become privileged witnesses of the inner impulses and developments that explain much of his conduct. His natural desire to share in the intellectual life of his friends brings him into conflict with his mother and the school authorities, and he feels confined by the pressures they place upon him. After he has been humiliated by the headmaster, his thoughts turn to some ideal life where he might enjoy the freedom he is denied:

Эх, перелететь бы куда-нибудь к счастливым людям, где радость в том, что сознают свое достоинство...где люди ищут удовлетворения не в унижении других, а в уважении в этих других такого же человека, как они (I, 297)

As the pressures of home and school mount up, this ideal seems less accessible than ever, and his dissatisfaction and frustration only increase when he reads of it in books (I,411). Rumours of an eighth class which would prolong his unbearable existence are enough to make him consider suicide (I,421). Eventually, frustration turns to apathy, and Kartašev rejects idealism to reconcile himself to a life that does not satisfy him. He muses:

Книга - дело рук неопытного идеалиста. С одной стороны, что-то тянуло к этой жизни, тянуло мириться с ней, приспособиться с ней, с другой - было скучно, и уже не было того идеального чувства, ни к жизни, ни к матери, какое было раньше (I, 452)

it is in this atmosphere of ennui and depression that the affair with Tanja takes place; it is seen to be the result of frustrations which/

are not entirely physical, the outcome of Tema's inner tensions. These internal monologues increase our sympathy for the hero not only because they reveal his thoughts to us, but also because they show his desire to find an ideal and live by his conscience. Towards the end of the story, Tema rediscovers an ideal; as he stands by Berendja's graveside, he imagines how he will denounce to the tsar the evil and injustice in the world (I,489); idealism asserts itself over despair.

The hero's own words may also influence us in his favour; in a series of conversations with his mother, the new articulate Kartašev gives voice to his new interest in social matters, telling her that these are more important than the immediate concerns of the family (I,242), and suggesting that she do more to help the peasants on her estate; thus he reveals a growing social conscience which must win our admiration. And finally, the hero's faults are in part redeemed by his ability to criticise himself. After his ridiculous and self-deceiving passion for Odarka is over, he sees through his own folly and condemns it:

Отчего я вообразил, что Одарка меня любит?
Схватил...грубо...набросился. Как все это
глупо и пошло(I, 381)

And so, while his actions, and the narrator's evaluation of them, may often distance us from the hero, the devices which reveal his thoughts, his inner life and his own view of himself may bridge the distance and restore our sympathy to him. We see how his moral lapses often have their source in his mental and emotional confusion, in the misery and frustration caused by the life he feels forced to lead. To understand is not necessarily to forgive, but it is at least to judge with tolerance. At the end of Studenty, when Tema collapses in nervous exhaustion after his final examinations, we recognise the strain he has/

been living under. When he unburdens himself to his mother, we see that despite his faults and errors, his desire to be honest and good remains undiminished:

Ах, как хотелось бы быть честным, хорошим,
безупречным (I, 501)

We must sympathise with his aspirations and hope well of his future; but when the narrative admits us to his inmost thoughts, we must look to his future with apprehension also:

Он хотел бы только, но ничего не чувствовал
в себе, что давало бы силы идти твердо и
неуклонно в сторону правды и счастья (I, 501-2)

III

The author's problem in Studenty is similar but more difficult; how to show the moral decline of his hero and yet retain our sympathy for him, that we might continue to hope for his regeneration and believe in it. It is not the author's intention to have us condemn Kartašev outright, as several critics have done¹³, but to make us sympathise with him even in his darkest hour, and recognise the good that is still in him, the qualities which might yet save him. The structure of the story itself engages our sympathy for him, for it shows him not in steep but in gradual decline, trying time after time to start anew and conquer his weaknesses. The ways in which the narrator adapts our perspective to set before us the thoughts, words and actions of his hero and discloses his own evaluation of them are also calculated to temper our judgement with understanding and our condemnation with sympathy.

In the first phase of Kartašev's story, our attitude towards him alternates between hope and apprehension. His flippancy - the story opens with him telling a risqué story to his horrified mother (II,3) - reveals his cynicism, and in a moment of self-analysis, he wonders/

whether he has indeed lost all his idealism as Nataša fears (II,11).

But he is confident that, once he gets to St Petersburg, he will begin a new life, and free himself from

- все то, что пошлит людей, что берет верх
над духовным только в пустой, бессодер-
жательной жизни (II, 11)

The foolish pride he takes in his new clothes leads us to judge him, and the author's description of his discomfort in the warm coat and squeaking galoshes as he tries to impress Gorenko ensures that we laugh at him. (II,14-15). Thus, although we must sympathise with his desire to live a better, independent way of life, we are aware of limitations in his character that escape his notice, and cannot share his confidence in his ability to attain it. We see him carried away by his great expectations of university life, and are thus prepared for the disillusion that follows his first acquaintance with the reality. We must take pity on him in his disappointment because we have seen his desires and hopes from within, but we must also look critically on that lack of self-knowledge which is largely to blame for it.

In the second phase, we see Kartašev gradually sink into a life more empty and meaningless than anything he has known before; our condemnation of his idleness is held in tension with the sympathy we must feel as he struggles to get the better of himself. Rejecting university, he does not yet abandon the search for the ideals he hoped to discover there (in the earlier text he does, and loses a certain amount of our sympathy with his idealism - "RB", 2,174,-9). Repelled by the narrow dogmatism and undisguised animosity of Ivanov's revolutionary group - here Garin softened Kartašev's "decisive tone" to increase our sympathy for him¹⁴ - he decides to look to life itself to discover his ideals, declaring to Kornev:

Мой компас - моя честь (II, 43)

we may again look with apprehension on his self-confidence. When he convinces himself not to attend lectures, we smile at, but also criticise the laziness he seeks to justify (II,50); when he refuses to accompany Lario on his debaucheries, we must respect his scruples (II,51), but when he befriends Šackij and decides to overlook his faults, we must suspect his judgement. We applaud his generous offer to help the prostitute Katja reform, but the narrator is quick to change our view by disclosing his secret motives: he wishes to appease his conscience by spending the money received from pawning his mother's gifts (II,77). After his first visit to the theatre, Kartašev tries to return to the academic life, but, repelled by the atmosphere of the university, he rejects it for good (II,81) and adopts Šackij's way of life. He soon has qualms about their idleness and aimlessness (II,99), but, like a drunkard with his bottle (a simile which reveals the author's judgement - II,101) he is powerless to give this way of life up. After a quarrel with Šackij, he tells him:

Меня действительно мучит, что мы такую
жизнь ведем (II, 103)

- but he is easily persuaded by his friend to spend twenty-five roubles on a bouquet for the Italian actress. Rejected by her, he resolves never to go to the theatre again - and stays away for one night. Thus, while sympathising with his dissatisfaction, we must condemn the lack of will-power and moral fortitude that prevents him from saving himself; he is

бесхарактерен, безволен, пассивен: каждый
ветер гонит, куда хочет.¹⁵

It is Kornev who opens his eyes to another way of life, and gives him the desire and strength of purpose to pursue it.

In this new stage of his career, Kartašev is assured of our sympathy; again he pursues the ideal he dreams of, and seeks an escape from the life/

around him; he sees in his writing the possible means of his salvation. His new strength of purpose enables him even to resist the temptations of Veročka the maid. Despite moments of self-doubt, when he feels he will have to reconcile himself to an earthbound existence, he tries to improve and educate himself; the narrator comments on the real progress he makes in a manner that recalls his earlier comment on the schoolboy (II,136; cf above p.). He pins all his hopes to the story he submits for publication, and when it is rejected, and when he has failed his examinations, the ideal life seems forever closed to him. In despair he asks:

если нельзя жить так, как хочется, то
стоит ли жить? (II, 165)

Aware of his inner search and aspirations, we can understand his anguish and have compassion on him in his failure. His generosity to the impoverished Šackij must commend him to us, and his determination to start his life again must win our respect and do much to redeem his past errors.

Thus Kartašev grows in our estimation, working hard, nursing his sick friend, discovering a new ideal in a malve dela philosophy (II,177). In the earlier text, he has an affair with Šurka at this point; now there is no such episode to detract from our admiration. Thus carefully engaged, our sympathies are turned to judgement by his fleeting affair with Rachil'; for, although we might sympathise with him in his brief happiness, the circumstances of the episode - organised with Kartašev's tacit consent by the wily coachman Semen - lead us to criticise him. From now on, Tema sinks in our esteem. He returns to Šackij and their old way of life, devoting himself to pleasure and scorning the idealism of the "red" students who condemn him; he becomes the lover of Veročka (an affair described at greater length in earlier editions) and continues in this self-indulgent existence until the discovery of his syphilis brings him/

to despair. Sympathising with him in his suffering, we must nevertheless recognise that the disease is the result of his way of life, and that he has brought it on himself. In the first edition, the consumptive demanded compassion; in the text as it stands, the syphilitic demands compassion and condemnation.

We must pity Kartašev in his despair and self hatred; when his uncle comes to look after him, he is the first to condemn himself:

Я согласен, что я круглый подлец: так
отчего вы мне не даёте убраться к черту? (II, 217)

As he moves from self-hatred to self-pity, sympathy is mingled with judgement; when he describes himself as the victim of society, we lose patience with him (II,217) - yet we also see some truth in his words. His uncle laments the waste of his education, but we who have witnessed the inner search for the true education denied him by school and university must recognise, as he does, the bitter irony of this (II,216). We see him both as rogue and victim, both sinning and sinned against. Viewing him from within and without, comparing his actions and his thoughts, we cannot condemn Kartašev outright or forgive him completely; our attitude towards him must remain ambivalent.

Kartašev leaves home full of self-pity, nursing bitter feelings of resentment against his mother and Gorenko who have denounced him. But as he ponders his situation, he realises that he too is responsible for his predicament:

Разве не сам он не хотел лечиться, не
сам довёл себя до такого состояния? (II, 230-1)

Discovering again the desire to live, to start his life anew, he sets out on his journey; it is this recognition of his own fault, and this inner resilience, together with our intimate knowledge of his sufferings and disappointments, and our memory of the little boy who so bravely saved his pet from the well, that must finally win Kartašev our sympathy, and lead us to hope for his regeneration.

IV

In Inženery, where Kartašev progresses towards happiness and fulfilment, he is assured of our sympathy. We take pleasure in watching him discover the goals and the successes which have so long eluded him, and from the beginning of the story we are privy to his thoughts, and our view is identified with his. At the start of the story, we witness his dissatisfaction with himself and with a life that seems to have no future (II,244). As he leaves St Petersburg, he looks back with regret to six wasted years, and we see he has grown wise enough to see the mistakes of the past; and his passing thought for the dispossessed thousands at whose expense he lives points to a renascent social conscience (which is not to be observed in the narrator of Veselye ljudi or Nikolaj Pavlovič)¹⁶. His declaration to the ministry official that he will not take bribes (II,248) shows that he has become a man of principle.

His increased moral stature is further illustrated when he speaks to his brother of the need for an ideal to guide one in life (II,256 - a contrast with his earlier determination to be guided by his honour alone), and by his reaction to Adelaida Borisovna, of which the narrator comments:

В первый раз в жизни, Карташев увлекся
девушкой, не ухаживая (II, 299)

The memory of his past makes him feel unworthy of this angelic creature, and he tells Manja he can never hope to marry her;

а все-таки, я очень благодарен Аделаиде
Борисовне, потому что ее образ настолько
засел во мне, что она отгонит всех других,
и я тверже пойду по тому пути, по
которому должен идти (II, 302)

We must admire his humility, but his faith in his ability to walk a straight and lonely path in life contrasts with our knowledge of his/

past, and we may smile, as Manja does, at his ignorance of himself.

On the verge of his new career, Kartasev is aware of his past errors, uncertain of his old attitudes, dissatisfied with himself, eager to begin his life again. His discovery of work gives him this new lease of life, shows him the way ahead, and allows him to rediscover himself. G.A. Bjalyj has observed of the last volume:

каждый жизненный шаг Карташева на новом пути мало-помалу очищает его от грязи, прилипшей к нему за школьные и студенческие годы.¹⁷

He devotes himself to his profession, takes pride in earning his own bread and longs to exhaust himself in work (II,351-2). His enthusiasm may sometimes seem excessive, and we must smile when he tightens all the nuts and bolts on the line he has built before the first train passes along it (II,446), but we must admire his conscientious dedication and his sense of purpose. Our sympathies are engaged too by his honesty - he refuses to become a sub-contractor - by his bravery (he helps rescue a locomotive in an earthquake), by his humility (he is not too proud to learn from a mere foreman), by his generosity to his workmen, and by undoubted skill. He begins to rise in his own opinion, and begins to think he might marry Adelja (II,330). And as he gets to know the workmen, and hears their stories of injustice and hardship, his old "fantasies" return to him; again he looks for some ideal that will enable him to resist and combat the "grjaz' žizni" he sees around him, and affirms his determination

с открытыми глазами идти и смотреть и
искать истины (II, 339)

Throughout the volume, therefore, the hero's actions and thoughts, the narrator's comments, and the narrative perspective all portray a Kartasev we can sympathise with and admire.

But it is the author's intention that we should also judge Kartašev; certain of his actions reveal the faults which still remain in his character and which we must condemn. He must bear part of the responsibility for Savel'ev's death, because, as Borisov later points out, he was too concerned with his own integrity to help the man out of his difficulties (II,455). He breaks his own vow of fidelity to Adelaida Borisovna when he becomes the lover of the telegrafistka and considers marrying her. For a time he moves back and forth between Savel'ev's camp and Darja Stepanovna's cabin:

как маятник, качался между...двумя со-
блазнами дня и ночи, всегда твердо за-
рекаясь устоять и всегда бессильный в
своих зароках (II, 426)

The simile implies a judgement of his helplessness, and we are reminded of the student who could not resist the temptations of a life that did not satisfy him. Yet, because we are brought to see his thoughts from within, we do not judge Kartašev too harshly; we know he feels responsible for Savel'ev's death, and we know he feels guilty about his relationship with Darja. And we know too that he has not ceased to worship the image of Adelaida Borisovna: it is only because she seems so unattainable that he gives way to the temptation of the accessible (II,457). When the affair is over, Kartašev resolves he will marry Adelja or no one at all, and again pledges fidelity to her (II,459). His desire to master his own weaknesses and his dissatisfaction with himself again redeem many of his faults.

Yet his faults persist. He succumbs to the charms of a Rumanian lady and enjoys their brief, pragmatic relationship. He is attracted by Sikorskij's younger sister, and by the wife of the stationmaster at Trojanov Val; and even after his engagement, he has the greatest difficulty in resisting the temptation of an affair with a beautiful traveling companion, and is sorry when they must part (II,312). While we /

rejoice at his happiness with Adelja, we must recognise and condemn the fickleness which might one day threaten it. And here our judgement of him is not modified by our knowledge of his thoughts. He recognises his inconstancy in conversation with Elizaveta Andreevna:

На своем веку, я очень любил, а никогда
застрахован не был (II, 363),

but he does not criticise it, and his various escapades do not give rise to any feelings of remorse. Comparing his actions and his words, we must condemn his failure to keep his resolution and be true to the ideal he has set himself; and because our inside view of his thoughts shows the comparison escapes him, we must condemn his ignorance of himself, and judge his failure to judge himself. The story of Kartašev's moral progress is not yet over.

. . .

As we read the tetralogy, we are made to identify with the hero and to stand back from him, to engage with him when his qualities of character attract us, to judge him when his faults and actions repel us, to view him and his story through his own eyes, and to look at him dispassionately with an objective narrator who assesses and comments upon his actions. As our responses and perspectives change, as the distance that separates us from the hero is widened and narrowed, we come to discover and to share the author's evaluations of the life he has presented.

Because our reactions to him and our view of him are constantly changing, our final attitude to Kartašev must be mixed. We must judge and condemn his errors and his faults - the self-will, self-pride, cowardice and irresoluteness apparent even in the child - but we must also pity him in his sufferings and admire virtues which in the end redeem him - his vitality and resilience, his unlimited capacity for love and his boundless desire to be good. We must judge him and/

sympathise with him, and in the end the balance is tilted in his favour; for, with all our knowledge of past and present weaknesses, we still look forward to the eventual triumph of his better nature. As one early critic wrote:

герой повестей привлекает своей жизне-
способностью, своей, так сказать, жизнен-
ной стремительностью; и самый строгий
читатель не может без некоторого любования
следить за порывами и увлечениями под-
хваченного жизнью Карташева.¹⁸

The techniques by which the author controls our attitude to his hero are common to all fiction; we will always judge characters by their actions, and we will always be influenced by the narrator's comments and point of view. Garin's methods are to be judged, not by their originality, but by their results. Through his use of a mobile narrative perspective, he makes the reader the author's partner in judgement, for it is the reader's changing attitudes that give expression to the judgements of the author's voice. And by maintaining the balance of sympathy and judgement in our view of the hero, he makes the story of his decline and regeneration more credible than some critics have suggested¹⁹, From the first we see his vices and his virtues, and follow their development; his fall and his rebirth are thus both seen as the results of his character, and, always sympathising with him and always judging him, we can believe in them both.

NOTES

1. Granat Encyclopaedia, col. 552
2. Friedman, "Point of View in Fiction", PMLA, 1955, p. 1170
3. Šub, Notes, II, 543, 545.
4. Romberg, ...The First-Person Novel, p. 59
5. this can be seen when we compare Veselye ljudi and the first chapters of Inženery. When the narrator of the story remembers his own feelings on leaving St Petersburg:

Назад бы, к началу этих пяти лет - за работу!
Ох, не назад, а вперед и вперед все с ускор-
яющейся быстротой по болотам и кочкам мчится
поезд... Нет дороги назад. (IV, 138)
we know that he has grown wise enough to see the ironic contrast
between his vague desire to return to the past and the ever-
faster motion of the train carrying him further from it. When
the "disembodied" narrator of Inženerij describes the almost
identical thoughts of Kartašev in the same situation, our
judgement of his futile desire to turn back the clock is not
modified by any knowledge that he later saw the folly of it;
it is the objective narrator who notes the ironic disparity
between the desire and the reality:

Назад бы опять, к началу этих шести лет - за
работу.

Все быстрее и быстрее мчался поезд по зеленым
кочкам и болотам.

Карташев печально смотрел в окно. (II, 252).

6. Onufriev, Garin-Michajlovskij, p. 130.
7. Krasnova, Realističeskoe masterstvo jazyka i stilja..., p.177
8. cf. "RB", 1892, No.1; and Šub, Notes, I, 510-11.
9. Krasnova, op. cit. p. 177
10. Čukovskij, Putevoditel' k sčast'ju, p. 886
11. quoted by Šub, Notes, I, 508
12. Booth, Rhetoric of Fiction, p. 74
13. eg. the anonymous article in Knižki "Nedeli", 1895, No 4,
p. 224; Bjalj, Istorija ruskoj literatury, vol. 10, p. 522
14. see Literaturnyj archiv, V, p.34 . It appears that in the
first draft, Kartašev rejected Ivanov's group not because he
was rebuffed by their hostile manner, but because he disagreed
with them on principle.
15. Čukovskij, op. cit. p. 886
16. cf. Šub, Notes, II, 555-6
17. Bjalj, op. cit. p. 522
18. Granat Encyclopædia, col. 552
19. cf, e.g., Bjalj, op. cit. p. 522

CHAPTER IV: SECONDARY CHARACTERS AND THE AUTHOR'S VOICE

Kartašev does not live his life in isolation; at every stage in his story, he is shown in interaction with the people around him, and it is his relationships with them, as well as the events and experiences of his life, that shape his development. The people of Kartašev's story function to mark his progress through life and to illumine his developing consciousness of the wider world around him. As the cast of characters grows from the close-knit family circle depicted in Detstvo Temy to include first Tema's schoolfriends, then his university companions and finally his professional colleagues, it comes to mirror his inner progress from childhood to maturity, and throws into relief his mental and emotional development¹.

However, the secondary characters of the tetralogy are also identities in themselves, playing their part in the hero's story but also acting out their own stories, and making their own appeals to the reader for his sympathetic involvement in their fate. As one early critic remarked:

около главного героя повествований
выступают живые фигуры самых разнообразных
по душевному содержанию и ярко
очерченных лиц.²

The reader reacts to these people as he reacts to the hero, and they become part of the "implied dialogue" by which the author reveals his truths, and function, like the hero, as the means of persuasion by which the author involves, manipulates and influences the reader's response.

I

Our attitude towards the secondary characters depends on our knowledge of them, and thus on the narrator who presents them to us. Unrestricted in his knowledge and in his ability to impart it to the reader, the omniscient and undramatised narrator of the tetralogy is able to describe with equal ease the outer appearance and inner thoughts of all his characters. However, in presenting them to us, he chooses to restrict himself, and is selective in his omniscience; by thus limiting our knowledge, he exercises closer control over our responses.

The narrator's descriptions of the outward aspect of his characters are almost always highly selective, recording only a few features and characteristics to convey the appearance of the character concerned. As in the shorter works, we often find physical descriptions constructed from a few details of stature and colouring - usually of the eyes; for example:

его красное лицо блестит, маленькие,
черные глаза блестят (of the peasant Jakov, I, 111)
толстой, краснощекий, молодой немец (of a teacher, I, 153)
некрасивый, с заплывшими глазами, бело-
брысый (of Kornev, I, 201)
худой инженер с черными, огненными глазами (of Pach-
омов, II, 319)

The effect of this "impressionistic" technique is to keep a check on the importance secondary characters assume for the reader. In comparing the first with subsequent editions of Detstvo Temy, we can see how the description of the irate headmaster has been reduced so that he no longer overshadows the figure of the little boy trembling before him. In the revised text, most of the "naturalistic" details have been omitted, and only the man's terrible, ferocious eyes are described; this is sufficient to suggest his brutality, yet brief enough to keep the terrified child to the fore in our thoughts³. Thus, by limiting his physical descriptions/

of characters, the author ensures that they play a subordinate role to the hero; we may have a vivid impression of their appearance, but they are never allowed to become complete physical presences who might challenge his place in our attention.

More than this, the author's impressionistic techniques may bring us closer to the hero, since we often feel that in regarding the other characters in this way we are sharing his impression of them. When our view of the headmaster is confined almost exclusively to his eyes, we see him as he seems to Kartašev, who is quite overwhelmed by his terrible stare. When the portrait of the young Ivanov is also dominated by his eyes (I,154), we come to share the fascination they hold for Kartašev. The impression of seeing the characters as they seem to the hero is strongest when the various women in his life are described, for here physical description points us to underlying qualities of character, the qualities that have attracted Kartašev. Gorenko's eyes, for example, suggest hidden depths of knowledge and emotion (I,217), Elizaveta Andreevna possesses an aetherial quality (II,360-361), Kartašev's beautiful travelling companion has the charm of a fairy-tale and the freshness of spring (II,512), while the Rumanian lady has quite another ambience:

глаза смотрели знойно, казалось немило-
сердно жгло южное солнце... /от нее веяло/
жгучим летом и истомей его (II, 469).

Rachil', whose senuous physical beauty is described most fully of all (albeit in the clichés of romantic fiction - snowy complexion, chestnut hair and rose-red lips (II,193-5)), impresses the hero also by the subtler charm of her personality, her fairy-tale demeanour. As for Adelaida Borisovna, we are told almost nothing of her appearance, for Kartašev is attracted, not by any outer beauty, but by the inner beauty of her spirit.

Although his reactions may not be stated explicitly, although we may not be conscious of looking through his eyes, Kartašev is most often the lens through which we see other characters, and his attitude towards them determines our view. It is significant that we come to picture Aglaida Vasil'evna only when the changes in her appearance impress her son; in Detstvo Temy, she is so much a part of his world that he takes her appearance for granted, and it is only when he notes with surprise the effects of old age on her (II,224) that we know what she looks like. His impressions and his reactions thus dominate the picture.

In affording us inside views of his characters, the narrator is again self-restricting. He is able to enter whatever mind he pleases, whenever he pleases, and his horizons are never limited to those of Kartašev. Even in Detstvo Temy, he leaves the child's eye view to enter the consciousness of the mother, as when the headmaster's behaviour fires her indignation at an unjust system of education (I,227); thus, throughout all four volumes, the narrator is able to lay before us the thoughts of any of his characters. He can tell us what Berendja and Vervickij are thinking as they lie in the latter's room (I,278-9), he can tell us what Šurka thinks when she discovers Katja in Lario's room (II,73), he can tell us what Kornev thinks when he sits contemplating his own life (II,46); the words and thoughts of secondary characters are woven into the fabric of the novel, and often afford us our perspective on its events. However, the author's vantage-point is always determined by the story itself, and, where we do share the thoughts and reactions of one of the secondary characters, the central story of Kartašev remains uppermost in our thoughts. We may know the secondary characters intimately, and care about them, but they always serve some function in the telling of the central story, and contribute in some way to our view of the hero.

We turn now to consider the roles the secondary characters have been created to fulfil and the ways in which they influence our response to the work as a whole.

II

Because the narrator may at any time know and reveal the thoughts of any of his characters, he may choose to conduct parts of his narrative from within the consciousness of any of them. As we have suggested, the narrator's view is usually identified with that of Kartašev, but any other character may function as the "centre of consciousness", the angle of vision from which the tale is presented, whenever it suits the author's purpose.

A few characters function as story-tellers in their own right, taking over the narrative from the narrator and unfolding secondary stories of their own. General Kartašev recounts his experiences of the Battle of Hermannstadt, describing scenes of valour and action in short, staccato sentences that underline the excitement of the events:

Марш-марш, в карьер! И-ить! Весь эскадрон,
как один человек...только земля дрожит...
пики наперевес...Лошадь вразтяжку, точно
на месте стоишь...А там ждут...Да хоть бы
стрелял...Ждет...в упор хочет...Смотрит,
глаз видно! Тошно, прямо тошно, бей, не
томи! Пли!!! (I, 189-94)

- with his family, we listen enthralled. Lario in Studenty tells Šackij and Kartašev of his arrest for the attempted murder of his employer (II,148-50); his racy account is disjointed and incomplete, for he is recalling events through an alcoholic haze. Father Daniil, the parish priest at the Kartaševs' estate is another such secondary narrator, recounting for Tema and Kornev the history of Aglaida Vasil'evna's family over five generations (I,385-391). In the original text of Studenty, the student Liberman reads to his friends his unfinished story Revekka⁴ - which is in fact a fiction within the fiction.

By handing over to these secondary narrators, the author is able to incorporate into his story peripheral and extraneous material he could not otherwise include, but this has both advantages and dangers. The digressions may expand the range of our interest and knowledge, but they may also distract our attention from the matter in hand. All of these subsidiary stories digress from the story of Kartašev, but in almost every case, they contribute to it in some way. The General's reminiscences tell us much about his character we would not otherwise know, and the priest's account gives us much important information about Kartašev's family background; even Lario's story is relevant to Kartašev's because of the contrast it offers with it. The only "pure" digression is Liberman's tale - and this has been removed from the revised text. Thus, by including these secondary narratives, the author seeks not simply to diversify the facts he presents to us, but to diversify our perspective on the events of the main story, and to widen our understanding of the hero.

Most often, the author makes use of secondary characters, not as narrators, but as vantage-points from which he unfolds different parts of his story. By looking at certain events, not with Kartašev, and not with the distant, aloof narrator, but with some reflecting mind involved in them, he can gain a special perspective that enhances our response. Thus, when we see Tema's punishment through the horrified eyes of his mother (I,77), our sense of compassionate indignation is deepened. When we watch with the mother as her children troop down the garden path to the bath-house, our view of them is influenced by her love and understanding:

Вот впереди идет Зина - требовательный
к себе и другим, суровый, жгучий исполнитель
воли. Девочка, загадочно, непреклонно
смотрит своими черными, как ночь юга, глазами,
и точно видит где-то какой-то ей одной

ведомый мир.

Вот тихая, сосредоточная, болезненная Наташа смотрит своими вдумчивыми глазами, пытливо чуя и отыскивая те тонкие, неуловимые звуки, которые, собранные терпеливо и нежно, чудно зазвучат со временем близким сладкою песнью любви и страданий...

...А вот промелькнула в девичьей фигуре ее набеднокурившего баловня - живого, как огонь, подвижного, как ртуть, неуравновешенного, вечно взбудораженного, впечатлительного, безрассудного сына... (I, 81-2)

When, much later in the story, we consider with the ageing mother she lives of her three eldest children (II, 266-8). We share her joy and sorrow at their successes and tribulations. It is through the eyes of Kornev that we first survey the Kartaševs' estate (I, 348ff); with the son of the customs official, we come to see them in a new light, as provincial landowners. Our view is moulded by the character with whom we look.

Whenever we watch the action of the story with one of the characters, our view may be turned inwards, so that we see the reflection of the events in the thoughts we are sharing; the centre of consciousness becomes an object for contemplation in itself. Thus we enter the mind of Berendja in the hours before his suicide; we follow his thoughts as he begins to see death as the way out of his despair -

Как прибой и отбой все мысли отхлынули на мгновение из его головы. "Умереть" - таким плеском ударило в голову бедного философа. И сразу какая-то сила выхватила его из бездны и подняла на недосыгаемую высоту. "Смерть!" - дверь в царство свободы!". (I, 481-2)

Even in the last moments of his life, as he fixes the noose around his neck and prepares himself for the end, his thoughts are set before us in a rushing stream of consciousness:

O! Надо спешить, пока не оставили силы (I, 483)

We lose all sense of a separating narrative distance, and identify with Berendja as we identified with Tema in the crises of his childhood. In Studenty, we penetrate Kornev's thoughts to see from within the moral crisis he is passing through. Like Kartašev, he is torn between the life of the city and the dim awareness of another, higher kind of life; he is attracted by the idleness of Kartašev and Šackij, but also by the high seriousness of Ivanov's revolutionary idealists (II,46). Troubled and unsure of himself, he succumbs to the charms of Annučka the maid - the embodiment of the life of the moment. In the morning, he hears within himself two voices:

Точно в нем сидело два человека, и один пытливо и злорадно спрашивал: А теперь что? Другой же, равнодушно, пренебрежительно, отвечал: Ничего. (II, 48).

This dialogue between conscience and impulse symbolises his inner struggle with himself and the defeat of his aspiration to the ideal by his attraction to the real. (In the original text, the dialogue continues at improbable length, with the first voice finally victorious - "RB", 1895, No 2).

In thus filtering his narrative through the thoughts of selected characters, the narrator reveals their inner life and suggests something of the complexity of human life and emotions. From time to time, we are reminded of other worlds lying beyond Kartašev's horizons - the inner worlds of other people - and drawn into them. Even a character as inconsequential as Kornev's mother is discovered to have unsuspected depths of thought and feeling when we view her life through hereyes and share her attitudes towards her husband and her family (I,303-6).

However, the narrator is always discriminating in his use of secondary reflectors, always guided by his central purpose. In Inženery, he makes almost no use of these centres of consciousness; the narrative/

is not reflected through the minds of Adelja, Sikorskij, Borisov or Darja Stapanovna. We look almost exclusively through the eyes of Kartašev himself, and so his view of the event is always dominant, and his inner life remains the focus of attention.

By using secondary characters as narrative points of view, the author is able to diversify his facts and vary our perspective, and, more than this, to manipulate our response to individual characters. Momentarily identified with an individual, witnessing his thoughts, we must take an interest in him and make some judgement of him. By leading us to judge his secondary characters, and by presenting their judgements of the story, the author makes them devices for the disclosure of his values.

III

In their thoughts, words and deeds, characters will always be candidates for our sympathy or judgement. We will judge them for good or ill according to the characteristics - mental, physical and moral - they display, and we will measure them by our standards of human conduct. We will deplore the behaviour of Jaška, who deceives Fros'ka, dupes Berendja and finally commits murder; we will condemn Neručev when he drives Zina from his house; and we will deprecate Sikorskij's unscrupulous ambition. We will sympathise with Šiškov, who tries to save Kartašev from the corruption of the railway contractors; we will applaud the Petrovs for their generous hospitality to the hero; and we will admire Borisov for his honesty and forthrightness. Of course, the issue will not always be so clear, and we will sometimes have to respond to a character with mixed sympathy and judgement. We must condemn Lario's debaucheries, but we must comment the generous impulses that prompt him to help Katja and avenge the governess his employer has seduced. We must disapprove of Šackij's way of life, his affectation and his harmful influence on Kartašev, and regard with suspicion the/

materialistic views he expounds (II,155ff); but we also see the other side of his character, his profound unhappiness, his passionate desire to triumph over life, his distress at Kartašev's complacent generosity to Katja -

если ты хотел помочь, то должен был
дать все (II, 77);

and we recognise the despair underlying his last farewell to Kartašev (II,252). Our judgement of him must take into account this complexity, our sympathy must surely be engaged for him in his suffering - and at any rate, we cannot dismiss him, as Judina does, as a

типичный представитель буржуазной
молодежи.⁵

Often the author will try to guide our judgements by manipulating our attitudes and responses to his characters; as one writer has suggested, he will employ a number of "formal variables", including "the author's choice of diction when he describes the activities and thoughts of his characters, the point of view from which a character is presented, the effect of any act upon those characters with whom our sympathies have already been identified"⁶. Thus, when the narrator describes how Semen the coachman introduces Rachil' to Kartašev like a man throwing meat to a wolf (II,193), he leads us to judge Semen as a cynical rogue. Just as our opinion of Kartašev changes with the point of view from which we regard him, so our attitude towards the other characters is determined by the narrative perspective; where our point of view is identified with that of a particular character, our sympathies usually are also. When we view General Kartašev's punishment of his son through his own eyes, the condemnation we must feel is softened by the knowledge that he believes he is acting for the boy's good (I,95). We judge characters too according to their behaviour towards other characters, and in particular towards the hero; we condemn the General when he causes his son pain, /

-we condemn Šackij when his influences demoralises his friend, and, by the same token, we sympathise with Šiškov and Savinskij when they help the hero, and approve of Kornev when he urges Tema to reform. Thus the "formal variables" of diction, point of view and action are all signals pointing our way in judging the characters.

The author employs other "signals of evaluation" also. The narrator is always a crucial factor in forming our opinions, and he may influence us in various ways. He may comment directly on the characters as he presents them - thus, at one point, he describes Aglaida Vasil'evna as a

натура непосредственная и впечатлительная (I, 97),

and, at another, declares the teacher Chlopov to be a tyrant (I,245). He may colour our views of the characters less explicitly, by implying his judgements in the tone of his descriptions. Thus, when he describes the attitude to the schoolboys to Šatrov -

и своей молодостью, и мягкими приемами,
и тем одухотворенным, что так тянет к
себе молодые сердца, Леонид Николаевич
постепенно привлек к себе всех (I, 248)

we can sense his approval for the teacher who contrasts so sharply with his colleagues. Physical descriptions too can betray the narrator's evaluation of the characters. The outward attractiveness of Gorenko and Elizaveta Andreevna suggests their inner worth, and when we read of Veročka's large, velvety and empty eyes (II,115), we conclude a similar emptiness in her character. Finally, the narrator may affect our attitude to the characters by supplementing and amending our picture of them. In the first edition of Gimnazisty, part of one chapter is devoted to the life-histories of Petr Semenič and Vasilij Ivanovič; we learn that the latter was a schoolteacher who was wrongly accused of theft and dismissed from his post, and that his companion too has/

has seen better days ("RB", 1893, No 4, 187-90). With this knowledge, we are disposed to look on the two drunkards more tolerantly, and see them sympathetically as the victims of misfortune and injustice⁷.

The hero too may guide us to the author's evaluation of the secondary characters. In his words and thoughts about them, and in his reactions to them, Kartašev influences our judgement of the people he meets. When he declares of Šackij:

оригинальный большой, но очень симпатичный
...я беру симпатичное, а до остального,
мне дела нет. Мне Шацкий симпатичен, и я
не вижу основания уничтожить в себе эту
симпатию. (II, 59)

he persuades us there is much good in his friend - while the pains he takes to justify his new friendship to himself indicates there is much in it to be uneasy about. Our admiration for Gorenko and Adelaida Borisovna is determined not only by Kartašev's expressed opinions - he calls them both "angels" - but also by the high regard his conduct towards them always implies. We are led to condemn Sikorskij's unscrupulous self-interest because Kartašev finds it distasteful (II,435). However, Kartašev's opinions are not always our own; when he condemns the radical students at the Institute:

он считал всех этих красных мальчишками,
а себя человеком, уже поднявшимся на
высшую ступень человеческого самосознания(II, 202)

he does so without the support of the reader or the narrator, who both look sceptically on his claim to self-knowledge. Here the hero's comments are turned against himself, as we perceive the faults in his judgements.

Finally, the author may control our attitude towards his characters by revealing their views of each other. The opinions they express in their thoughts or words will influence our view when they are seen to be supported by the facts of the case, by the narrator's comments, or by the/

comments of other characters. When Aglaida Vasil'evna upbraids her husband for punishing Tema, she voices the judgement the description of the scene calls forth in us (I,77). When Šackij remarks of Kornev:

Васька никогда ничего не делает, потому
что в нем не один, а два и даже три человека
сидят: один - зависимый от всего остального
общества, другой - зависимый от кружки, а
третий - он сам, раздвоенный, расстроенный (II,
155)

we recognise his judgement as the truth because it corresponds to what we have seen of Kornev's struggle with the opposing tendencies in his own personality. When Aglaida Vasil'evna declares Father Daniil to be greedy, her remarks are corroborated by the other villagers Kornev and Kartašev talk to (I,395). Our high esteem for Adelaida Borisovna is partly the result of the admiration many of the characters express for her; Aglaida Vasil'evna praises her

удивительная человеческая красота (II, 262)

Anja considers her a

настоящий, хороший человек (II, 261);

Manja takes to her like a sister, and Zina tells her brother he will never find another like her (II,308) - and Kartašev worships her.

Two characters may sometimes conflict in their judgement of a third; Father Daniil describes Neručev's father as a tyrant (II,391-2), while Aglaida praises him as an enlightened man (I,393-4). Since we cannot judge him for ourselves, we must consider both points of view, recognise that each contains part of the truth, and reject Kornev's out-of-hand condemnation of the man (I,394).

Our sympathy for and judgement of the characters are thus manipulated as our view of them is modified and influenced by the characters around them - who are themselves subject to these same shifting perspectives and evaluations. This is illustrated most clearly of all in the /

case of Aglaida Vasil'evna, our attitude to whom changes as we come to view her with more and more characters. In Detstvo Temy, we see her through three pairs of eyes: those of her son, for whom she is almost the embodiment of conscience, always loving, understanding and forgiving; her own eyes, as she seeks to direct and influence her son's moral development, and the eyes of the narrator, who leaves no doubt of his sympathy for her:

В эту минуту, если бы кто захотел написать характерное выражение человека, живущего чужой жизнью - лицо Аглаиды Васильевны было бы высокоблагородной моделью... (I, 187)

We must admire her selfless maternal devotion, and prize with Bykov her rare qualities of mind and heart⁸. In the second volume, however, we come to see her through other eyes, and perceive different aspects of her character. Ryl'skij notes the reverse side of her motherly devotion in conversation with Korneva:

Умная баба, ловко за нос водит своего сына...она давит его и умом и характером (I, 323)

This new opinion of her is corroborated when we see her forceful personality in action, urging her son to put his family before his friends, and when Tema himself reveals his resentment of her domination, comparing himself to Gulliver in the Lilliputians' snare (I,423). And so we are brought to agree with another critic that Kartaševa is

бесконечно любящая, и в этой любви бесконечно тираническая.⁹

Looking at her with her son, we become critical of her policies as a landowner: her only aim is to provide for her family, and she rejects his suggestion that she help the peasants on the estate; we recognise the ironical paradox when she denounces Tema as an egoist (I,400-1).

As she stands by Tichon's deathbed trying to forgive the man, we watch the instincts of the landowner struggling with her Christian beliefs, and must conclude with Tema that his mother's character is flawed by her materialistic concerns (I,409). At the end of Gimnazisty, Aglaida seems to recognise her faults, realising that she is responsible in some measure for her son's sufferings and failures, and condemning her way of life:

И я, может быть, так же виновата, тоже
помогла коверканью!...Ах, как мне ясна
вдруг стала вся эта уродливая картина
нашей жизни...О, какая гадость, сколько
лжи, фальши (I, 501)

This gleam of self-knowledge (which does not occur in the earlier text) must surely restore our sympathies to the woman we have judged.

Throughout the rest of the tetralogy, our feelings for Aglaida Vasil'evna are held between sympathy for her endless love and condemnation of her loving tyranny; and in the end, it is her love that shines through. We look on her with compassion when the son she had expected so much of returns home in disgrace, and when she overcomes her own sorrow to comfort Nataša; we share her joy in Tema's regeneration. When her prayers for him are at last answered, and he becomes engaged to Adelja, we feel we should share her delight, and when the narrator fails to record her reaction to this good news, we feel he has suddenly neglected a character we have known so intimately. This must be judged a flaw in the author's portrait of one who, whatever her faults, always lived for and through her children.

Thus, by giving signals of his own evaluation in the words of the narrator, hero and other characters, the author has us judge all the secondary characters - although the task of judgement is seldom so complex. In responding to these signals, and forming for ourselves the judgements they point to, we discover the author's values; and so, in/

both eliciting and shaping our judgement, the secondary characters play an essential part in expressing the author's purpose.

IV

The secondary characters are used also to elicit and shape our judgement of the hero, and reveal the values by which he is to be measured. They function in various ways as the "ethical agents"¹⁰ who point us towards the correct evaluation of him. Several characters at different times express in word or thought their opinion of Kartašev, and the author will often endorse these opinions by showing how they correspond to the facts. When Korneva comments on the mixture of the adult and the child in Kartašev's character (I,323), we see in her words the accurate reflection of his situation as he aspires to adult independence yet still submits to the dominion of his mother. When Kornev considers his friend:

все такой же избалованный и раскинутый,
и спутанный и искренний, что-то размахистое
и неустойчивое, и вообще тот же Карташев,
который меньше всего сам знал, куда и
как ткнет его судьба или тот что-то, что
распоряжалось им всегда и везде (II, 40)

- we must recognise the truth about the character we have seen develop from childhood. We will always accept as reliable judgements made by characters for whom our sympathy has been one, and one of the ways in which the author preserves our esteem for her who does not always merit it is by having characters we respect praise him. Because Borisov, whose integrity is beyond question, and Savinskij, whose intelligence is praised both by Manja (II,396) and her uncle (II,399) think highly of Kartašev, we are convinced there is much to admire in him. Mme Korneva takes a special like to Tema when they first meet, and praises him above all her son's friends; we can accept her judgement because the narrator comments:

она никогда не ошибалась в своих симпатиях
и всегда говорила и действовала наверняка (I, 304)

Our judgement of Kartašev is controlled too by several characters who at various times assume the role of his moral preceptors, revealing to him his weaknesses, and pointing him along the path of self-improvement. In Detstvo Temy, this role is performed by Aglaida Vasil'evna, who hears her son's confessions and tries to instill in him those moral strengths - courage and truthfulness - that will overcome his failings. As he grows older, she tries to impose on him not only her values but her views, and this aspect of her tyrannical love finally alienates him. Later, it is Kornev who tries to show Tema the error of his ways, urging him to disassociate himself from Šackij and change the manner of his life (II,110). Gorenko too judges Kartašev and seeks to influence him for his own good. When he tries to impress her with his new clothes, she makes her disapproval plain (II,15); when she visits him in St Petersburg, she roundly condemns the life he has been leading (II,179); and when he returns home with his disease, she is there to condemn him, and to urge him to become a better man (II,225).

In Inženery, it is chiefly Manja who undertakes the task of moral evaluation and guidance. She recognises her brother's self-ignorance and egoism (II,302), but also the sincerity which might be his salvation. She even thinks he might one day be a writer -

но только не скоро, очень не скоро. Когда перебурлит, когда вся грязь жизни сойдет, когда мишура жизни будет признана, и честолюбие - у тебя его бездна - все-так останется... Если твоя жизнь сложится так, что будет молотом, дробящим эту мишуру, а то так и расплывется в ней без остатка. И тогда ты будешь окончательная дрянь... Вся надежда, повторяю, на твою искренность, которая, просыпаясь от поры до времени,

будет, помимо, может быть, и твоей воли,
разрушать то, что уже будет создано
тобой (II, 303)

Her efforts to bring him together with Adelja and to foster his political consciousness also indicate her concern for his moral development - although, at the end of the novel, she recognises that he must make his own decisions.

It is not only in voicing their opinions of him that the characters influence our judgement of the hero. We have already suggested that the secondary stories which interweave with the main plot offer contrasts and comparisons between Kartašev and the other characters, and thus form an implicit commentary on his progress. Thus, when we compare it with Kornev's affair with Annučka, Lario's adventures with Šurka or even Berendja's relationship with Fros'ka, Temás liaison with Tanja seems a less heinous offence than it might otherwise do. When we contrast it with Berendja's escape from life, Šackij's resignation to it and Kornev's capitulation to it, Kartašev's resilient determination to find an ideal to live by must increase our admiration for him. In juxtaposing the fates of Kartašev and his friends, the author points to the general pattern emerging from them all. Berendja kills himself while still a schoolboy, Šackij considers himself an old man before he is twenty-five, Kornev loses his idealism, Ryl'skij flees abroad, Kartašev almost destroys himself before he finds the way to live: from all these facts the "typical", "generational" significance of Kartašev's story emerges. The critic Nikolaev thought Garin meant to depict the young generation as "idiots, animals and decadents"¹¹; a closer study of the parallels between these different life-stories leads us to conclude that his real aim was to show how a generation is destroyed by a society that undermines its will to live. However, the recognition of the parallel must not obscure the difference that sets Kartašev apart from his contemporaries. He alone succeeds in finding happiness and fulfilment in life -/

and the contrasting stories of his friends must again lead us to recognise and admire his resilience, determination and moral purpose.

By juxtaposing Kartašev and the other characters, the author also highlights the failings which for so long stand in the way of his happiness. We have already seen how Ivanov's path crosses the hero's at various points to emphasise Kartašev's weaknesses. With each new encounter, the words uttered by Aglaida to comfort her son after his betrayal of his friend gain in ironic significance:

Когда-нибудь в жизни, когда ты выйдешь
хорошим, честным человеком, бог даст, ты
встретишь с ним/Ивановым/ и скажешь ему,
что если ты вышел таким, то оттого, что
ты всегда хотел быть таким же честным,
хорошим, как он (I, 104).¹²

Gorenko, Moiseenko and Manja Kartaševa also lead the life of ideals which the hero aspires to but cannot attain. When Tema returns home with syphilis, Manja is in prison, Moiseenko is in Siberia and Gorenko is on her way to join him. The contrast is clear: Tema suffers for his self-indulgence, the others suffer for their ideals; we must acknowledge the hero's inferiority. Because these "positive" characters share the same general ideal of social justice through revolution, several critics have assumed that this is the author's ideal, and that they are his real heroes. Not surprisingly, they have complained that Ivanov and his friends are too much in the background for their heroism to outshine the flawed character of Kartašev¹³. A letter from Garin to the former revolutionary Ivančič-Pisarev shows the error of such a view. Writing of Gimnazisty, the author remarks:

хотел было Вас вывести, но взял только
крупнику, чтоб более идейно и на более
широкой почве остальным Вашим осветить
темные мотания моего забулдыги Артемия
Карташева.¹⁴

From this, it is clear that he means not to create paragons of political virtue¹⁵ or to expose the hero as an enemy of revolution (as Bjalyj has suggested¹⁶), but to use the secondary characters as foils to throw into relief the errors of a hero who for so long lacks their idealism and strength of purpose.

In what they say, think and do, the secondary characters are thus one of the principle devices which disclose the author's judgement of the hero.

V

Among the secondary characters are a number of individuals who express definite views on specific topics of general relevance. In addition to their various other roles, therefore, these characters have a function to fulfil as spokesmen for the various opinions the author wishes us to consider. In Detstvo Tomy, Aglaida Vasil'evna puts forward her views on the aims and methods of education, holding that its aim must be to nurture the child's moral sense (I,78-9). She remonstrates with the headmaster when he puts forth his disciplinarian view (I,126-7), and denounces to Tomylin a school system which is based on fear and repression (I,146-7). In Gimnazisty, we are confronted with a wider range of articulate characters. Kornev's cousin twice delivers his opinions at great length, dilating upon the task of altruistic work facing the young generation (I,288-9) and explaining the duty of literature to serve this same aim (I,319-21). Berendja has his say on a variety of subjects - he decides that education must be geared to the real needs of life, and that the individual must serve the general good (I,426-7); and the teacher Šatrov in his public lecture touches upon similar questions, discussing in particular education and its duty to serve social progress (I,464-6).

In the final volumes also, various characters advance their opinions: Šackij sets forth his materialistic philosophy of life (II,153-7),/

Manja summarises for her brother the objectives of her political group (II,385) and justifies its terrorist tactics (II,520); Savinskij speaks for Marxist Social Democracy (II,394), and Borisov is the spokesman for the methods and principles of cheaper railway construction (II,448-9).

The secondary characters are thus used to set before us a range of opinions on life, society and politics, on matters general and specific. It is a mistake to assume, however, that these are always the opinions of the author himself, or that any single character is the author's mouthpiece. Some of the views expressed by different characters conflict with each other - Manja and Savinskij represent opposing ideologies, and Šackij's views are plainly inconsistent with the values exemplified in Kartashev's story. Moiseenko's arguments are discredited to some extent by his youthful assurance, his patent indebtedness to Pisarev and the irony implicit in the author's description:

На все, что для компании представлялось неясным, у Моисеенко всегда были определенные и точные разъяснения. Он охотно давал их, ставил ни во что свою эрудицию (I, 280).

Such mouthpieces are seldom wholly reliable as spokesmen for the author's views.

Many such characters do represent the author's effort to impose his views on the reader; Aglaida surely speaks for his idea of education, and Borisov voices the authorial opinions expressed in V oblasti billionov-i trillionov. The device of the mouthpiece is an obvious one, and Garin must again stand accused of overworking it, of interpolating too frequently into his story disquisitions on matters external to it. Moiseenko's soliloquies grow tedious, and Manja's conversations sound too much like political speeches. In the author's defence, it may be said that he is not the first to resort to the device, and that in most cases he tries to motivate these tendentious digressions in terms of character and/

situation. Berendja's reflections are natural enough in one of his years and intelligence¹⁷, Šatrov's opinions are plausibly disguised as an address to a public gathering, and Manja Kartaševa's speeches are the credible outcome of her fiery and forthright nature. And the author's views are seldom expressed by one character alone; they are revealed rather in the views expressed by several characters together, or in the action of the story itself. Berendja, Šatrov and Moiseenko all share the view that education must prepare the individual to live and work for the general good, and their agreement implies the author's endorsement of this. Aglaida's theories of education are only the explicit statement of the moral to be drawn from Detstvo Temy, where the child develops not through the punishments administered by his father, but through the gentler moral influence of his mother. In the final analysis, the author's view is expressed in the words and actions of characters as they react with each other.

VI

In addition to their functions as reflectors, judges, comentators and mouthpieces, the secondary characters have their part to play in the structure of the tetralogy. We have already suggested that the work represents a complex of interweaving story-strands, as each new character encountered by the hero brings with him a new narrative thread that is worked into the tapestry. The characters and the relationships that bind them together not only serve to mark Kartašev's development through life, but also provide the framework that holds his story together.

Thus, the author's attempt to tighten the structure of the work is reflected in his disposition of the characters. The loose and rambling picaresque form provided by the hero's life-story can embrace a multitude of secondary characters, and, as their number increases, the/

narrative threatens to disintegrate into a mass of separate stories. To avoid this, the author excluded from Gimnazisty and Studenty a number of characters: Zlobickij, who makes a brief appearance as the Kartaševs' travelling companion, disappears from the revised Gimnazisty, while Gonda, Skraševskij, Choljava, Cholmskij and Liberman find no place in the final version of Studenty. Another casualty of revision is Marja Vasil'evna Kolpina, a member of Ivanov's group who attracts Kornev and repels Kartašev by her cold disdain; Garin's letters indicate that he had worked to reduce her significance even before the first publication¹⁸. Elimination and revision often have their effect on our attitudes to the characters who remain: in the amended text, Šurka no longer dies her sensational death, and there is no last-minute conversion and tragedy to transform her into a martyr of fate¹⁹. and because her death no longer figures in the narrative, Nataša Kartaševa becomes a more shadowy personality than she was in the first Studenty. Lario, who in the revised text of that volume takes the place of Skraševskij in being expelled on him a role which is strangely at variance with his earlier character and conduct.

The structural significance of the secondary characters is seen also in the author's use of them to strengthen the unity of the work. Only the figures of Kartašev, his mother, brother and sisters remain with us throughout all four volumes; the others, even close friends like Kornev and Šackij, drop out of sight after they have played their part in his story, and are replaced by new acquaintances and friends. The constant and casual appearance of new characters, and the often sudden disappearance of familiar ones emphasise the changing world through which Kartašev moves, but also tend to impair the unity of the cycle. Thus, when Kartašev suddenly acquires a maternal uncle at the beginning of Studenty, we wonder why we have not seen him before, and why he was previously excluded from a family circle we thought complete. The author may work to sustain unity by somehow /

linking new characters to what has gone before. Thus, Fros'ka's lover Jaška turns out to be the brother of the Geras'ka who once played with Tema (I,431), and the leading spokesmen of the "red" students at the Institute is discovered to be Avgustič, one of Tema's old schoolfellows (II,204,cf.I,141). But this method of tying in loose ends can be used to excess, and the author's efforts to promote unity can become too obvious. When Sikorskij too is discovered to be an old school friend, we immediately wonder why we did not meet him in Gimnazisty (although we are told he took little part in the life of his classmates, his family history - his father was hanged, and his mother killed herself - must surely have brought him to their notice - II,321). When his sisters are introduced, the author somewhat lamely accounts for Kartašev's ignorance of their existence:

Я не знал, что у вас есть сестра.
- Целых две - они у дяди жили раньше (II, 357)

- although the older of them knows Zina and Nataša. Our credulity is finally strained when the young married woman who so attracts Kartašev on the train proves to be none other than Sikorskij's cousin (II,511).

Characters and their relationships can thus function to unify the work; but when we catch the author constructing these relationships ad hoc, as it were, the device is exposed and the strategy fails.

Through the secondary characters, the author engages our attention more fully in his story, diversifies the picture of life he sets before us and enriches our experience as readers. As we respond to them, our response to the work is deepened, and the author's control over it is increased;" a novelist not merely may, but must subtly control our feelings about the characters, acts and thoughts presented at each stage of a novel is to have a coherent effect"²⁰.

The characters have their part to play in unfolding the hero's story, and fulfil a variety of functions as instruments of the author's rhetoric. Acting out their parts, sharing their thoughts with us, they widen our understanding; they elicit our judgement for themselves, or direct it towards each other, they form our judgement of the hero and point us towards the wider significance of his career, they express the opinions the author wishes us to consider, they help to hold the story together. They are above all the devices of which the author discloses to us the values on which the work is based and the purpose embodied in it; they offer him a range of means of commenting on the story of his hero, and provide the background against which it takes on its special meaning. As Bykov has written:

Карташев...не выдвинут эгоистично на первый план, он проходит в группе всех действующих лиц, иногда остается как будто в тени, а тем не менее его фигура выпукло выделяется, и читатель невольно следит за него, настолько она характерна во всей своей простоте и привлекательности.²¹

NOTES

1. thus, we recognise in several persons of the story the archetypal characters found in other works of the genre. Aglaida Vasil'evna in particular recalls the mothers depicted in the "autobiographic" tales of Tolstoj and Aksakov.
2. Granat Encyclopaedia, col. 522-3
3. Krasnova (Realističeskoe masterstvo jazyka i stilja Garina-Michajlovskogo, p. 177) records the "naturalistic details" of the original description of the headmaster.
4. cf. "RB", 1895, No 5, 165-9. The story is the basis of Revekka.
5. Judina, Žizn', p. 100
6. Sacks, Fiction and the Shape of Belief, p. 65
7. in the final text, the story of Vasilij Ivanovič is reported to Gorenko by a bystander at Berendja's funeral - I, 491.
8. Bykov, Kritiko-biografičeskij očerk, p. XXVII
9. "A.B.", in "Mir božij" 1895, No 5, p. 243
10. Sacks, op. cit., p. 70
11. Nikolaev, Voprosy zizni..., p. 139
12. the irony is increased if we remember the hero's determination, in the first edition of Gimnazisty always to act according to his conscience as Ivanov did (see Chap. III)

13. cf, the articles of Nikolaev and Bjalyj(see Bibliography). Judina has compared Ivanov to the character Overin in Ivan Kuščevskij's novel Nikolaj Negorev. Both are only secondary characters in the respective fictions, but both are seen by Soviet critics as the "ideological" heroes.
 14. see Literaturnyj archiv, V , p. 34
 15. Judina(Žizn', p. 98) suggests that Garin rejected the political views of the "revolutionary" heroes.
 16. Bjalyj, Istorija ruskoj literatury, p. 523
 17. a letter to Michajlovskij in Dec, 1892(Literaturnyj archiv, V, pp. 113-4) shows how Garin edited Berendja's philosophical reflections to make them seem more plausible in a schoolboy
 18. apparently at the suggestion of N.K. Michajlovskij - cf. letter to Ivančin, Feb 1895, Literaturnyj archiv, V, p. 34
 19. a letter to Ivančin(June 8, 1895) mentions another character, Marja Ivanovna, whom the author incorporated into the character of Šurka - Literaturnyj archiv, V, p.35
 20. Sacks, op. cit. p. 65
 21. Bykov, op. cit. p. XXVII
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CHAPTER V: SPECIAL DEVICES OF THE AUTHOR'S VOICE:

IMAGES, SYMBOLS AND REPETITION.

The author's attempt to "shape the viewpoint of his readers"¹ is not confined to his selection and arrangement of the "formal variables" of plot, narrative perspective and character; it is to be seen also in the selection and arrangement of "words, images, structures, paragraphs and larger units so as simultaneously to define and enrich the action as it is unfolding"², in the style of the work, in the whole range of devices and features which might be termed - in Garin's words - the author's "artistic images". Every element of the narrative is a means, not only of depicting the characters and their actions, but also of conveying the author's judgements about them, and influencing the readers response. We cannot identify all the means by which Garin has tried in his tetralogy to shape the viewpoint of his readers; but in this chapter it is our aim to recover some of the most important devices, and to see how he creates from his "artistic images" vehicles for the expression of his voice.

I

As he tries to communicate his judgements through the words and sentences of his narrative, the author will look for images that will embody them, formulae that will convey them to the reader. The most usual kind of formula for the author's view is the comparison, the simile or metaphor which illumines and evaluates events and characters by drawing parallels and suggesting similarities. For example, when/

the ailing General Kartašev is compared to an autumn sun that recalls distant summer days (I,196), the natural analogy conveys the poignant contrast between the sick man and his former self, and colours our view of him with sympathy. When Kartašev's feeling of shame after his betrayal of Ivanov is described as a "smrad duši" (I,164), the image conveys the intensity of his suffering and guilt, and increases our understanding of him. When, walking in the corridors of the university, the hero smells the

запах какого-то старого тела, сотню лет
обитающий здесь (II, 125)

we realise the extent of his disillusion with an institution that seems divorced from the real problems of life, and share his view of it. In each case, the comparison defines and enriches our view of the person or object it describes.

Similes and metaphors are often used to convey the author's view of his hero. After his rescue of Žučka, Tema falls ill, and his life seems to be in danger:

Холодное дыхание смерти ярко колеблет
вот-вот готовое навсегда погаснуть раз-
горевшееся пламя маленькой свечки. Быстро
тает воск, быстро тает оболочка тела, и
уже стоит перед всеми горячая, любящая
душа Темы, стоит обнаженная и тянет к себе (I, 96)

The image not only conveys the child's nearness to death, but also reveals the very core of his personality - his ardent, affectionate soul shines like a flame and draws us to him. When the adolescent disregards his mother's sermons and is attracted more and more to the company of his schoolfriends, he is likened to a departing pilgrim who hears the bells of his native village but continues on his way (I,242) - a comparison which illumines his desire for independence. After he has/

passed his final school examinations, Tema is viewed as a young swimmer who has reached the first sand-bank (I,502); the image serves both to convey his state of nervous exhaustion, and to suggest that he has come to his first resting-place on his journey through life. Later, when he is said to swing like a pendulum between the telegrafistka's cabin and Savel'ev's camp (II,426), the simile sums up the moral weakness that makes Kartašev powerless to resist these temptations of the day and night.

The author is not always successful in his choice of metaphors and comparisons. When, musing on his relationship with his mother, Kartašev concludes it will be as difficult to remove the traces of past bitterness from his heart as to lift a heavy carriage from a deep rut (II,16), the pedestrian comparison fails to illumine his feelings. To describe the effect of Šatrov's speech on the schoolboys, the author calls it a "refreshing bath of the spirit", and continues:

умытые в этой ванне, глаза молодежи горели,
удовлетворенные, счастливым огнем (I, 468)

The images of fire and water are in conflict, the metaphor is mixed, and its effect is comic confusion. Seeking to depict Kartašev's complex reactions to his failure at university and the rejection of his manuscript, the author again turns to metaphor:

Теперь все это еще в нем, то это все быстро
уйдет из него, как корня какого-то фанта-
стического растения, которые вплетутся
быстро и скоро во все, во все отношения его
жизни и навсегда останутся, связав все
каким-то непреодолимым, прочным цементом.
И ничто уже не переменится, весь строй его
жизни пройдет уж от этого заложенного прочно
фундамента...Карташев точно стоял на
обнаженном обрыве своей жизненной постройки (II, 169)

The images of the plant, the cement and the building are at odds with each other, and the result is again confusion. In his search for/

illuminating analogies, the author has obscured the meaning he sought to highlight.

Metaphors and similes are thus not only devices of description, but also devices of evaluation and interpretation; comparisons represent the author's judgement of the object compared, and descriptive images become images for the significance he wishes to convey. The hero himself uses metaphors in a similar way, to convey to others his own view of his situation and impress on them his judgement of himself. Thus he tells Korneva he is ensnared by his mother as Gulliver was by the Lilliputians (I,423), and later describes himself to Manja as a rotten log -

негодное в стройку, в лучшем случае -
годное на лучины, чтоб в известные мгновения
посветить при случае кому-нибудь из вас (II, 302)

However, his opinion of himself is not to be accepted without reservation. Korneva cannot imagine Aglaida Vasil'vna as a Lilliputian (I, 423), and she implies that Kartašev is not altogether a Gulliver; he is ensnared less by the wiles of his enemies than by his own inertia. Manja makes fun of her brother's lofty view of himself as a torch lighting the way for others; with her, we conclude that his metaphor does not correspond to the truth of his situation. In both these cases, the author expresses his own view of the case by revealing the faults in the hero's vision.

Where figures of comparison are repeated in different situations, they create patterns of imagery which act as extended metaphors for the author's judgement. Thus, Kartašev's various romantic adventures are often described in terms of the magical and the fantastic. Rachil' seems like a fairy-tale princess (II,194), Sikorskij's cousin looks like a rusalka, and Kartašev tells her:

как в сказке...мы с вами летим на крыльях (II, 513)

Elizaveta Andreevna has the air of a magician (II,364). The repeated comparison suggests the similarity between all these relationships - as F.D. Batjuškov noted:

любовь - для Гарина, это область мечты
и сказки.³

and implies a judgement of them: a love that is magical and fairy-tale is also one that is illusory and unreal. By contrast, the true and lasting love of Kartašev and Adelja is described in metaphors drawn, not from the world of fantasy, but from religious idealism: she is the bright angel who will transport him to some higher world (II,498), and he tells her:

я... буду тебя вечно любить, вечно
боготворить, вечно молиться на тебя (II, 500)

Thus, as it is repeated, a metaphor is expanded, it "accretes meaning from a succession of contexts"⁴, and its range as an image for the author's meaning is extended.

II

Others of the author's artistic "images" may also function as images for his judgements and interpretations. For example, descriptions of the natural setting of events may, as well as enriching our imaginative response to the work, define the author's view of it in several ways. The description of a scene can interpret that scene for us, and point us towards the meaning the author seeks to convey in it. Thus, the Kartaševs' estate is described when Tema and his family arrive for the summer holidays:

Было время, бушевала здесь вольная запорож-
ская жизнь. Но давно уж это было. Точно
после осевшей от дождя пыли спит на заре
ясная, спокойная, умытая своей казацкой
старинной далекая Вьсь с своими белыми
хатами, вишневыми садовками, с колоколнями

на далеком горизонте. Из пустого сада уже сквозит красная крыша господского дома, выглядывает мезонин с крыльцом в ту сторону, где за прудом лентой сверкает в густых камышах Вьсь. Пока еще неподвижно смотрит в воду камыш, пока еще спит село а точно задумались его белые хаты, пока господский дом пустыми окнами глядит в зеркальную поверхность розового от зари пруда - осторожно выплывает из камыша на гладкую речку то дикая утка с выводками, то нырки, а то и пара серых гусей. (I, 347)

The description not only sets the scene, but conveys the mood of the scene, its imaginative significance. The whole picture evokes an atmosphere of serene tranquility - emphasised by the reference to the stormy life of early times - that permeates all of this dvorjanskoe gnezdo and reflects the ancient, undisturbed feudal order it represents. Nature is not merely a decorative backdrop, but an emotional presence that influences our response to the work as a whole.

The imaginative interpretation of the setting may also reflect the inner thoughts of the characters who perceive it, and so enhance our understanding of their thoughts. When we regard the moonlit garden in Detstvo Temy, with the wind playing in the trees and the summerhouse casting a thoughtful eye over the magical scene (I,23), we are in fact seeing the scene as it seems to Tema, and viewing the picture his imagination paints for him.

The author may use the setting to comment on his characters, expressing his view by pointing to the contrasts and comparisons between the natural world and their inner state. Young Kartashev's pride and joy in his new school uniform seems mirrored in the balmy summer's day around him:

Он шел сияющий и счастливый.

Было августовское воскресенье: яркие лучи заливали сверху, глаза тонули в мягкой синеве чистого неба. Акация, окаймлявшие кладбищенскую стену, точно спали в сиянии веселого, лаского дня (I, 111)

Many years later, when the hero is on his way to discover the fate of the manuscript he has offered for publication, the bright spring morning around him reflects his own happiness and hope:

Радость, впрочем, не могла не охватывать; весеннее утро было полно кругом непередаваемой прелести. В парке уже тонкой, прозрачной паутиной нежных листочков окутались деревья, прозрачный туман быстро исчезал в молодых лучах солнца, вдали сверкали какие-то неясные образы - смесь действительности, аромата весны, яркого утра, капли роса еще горели на выбежавшей молодой траве (II, 161)

When he hears his story has been rejected, this joyful scene throws his despair into relief. When General Kartašev dies, the bright spring day which seems alive with all the joys of life (I, 198) emphasises by a similar contrast the cold finality of death.

The description of nature may thus define and enrich our knowledge of the characters, their thoughts and feelings, and reveal to us the author's view of them. More than this, it may symbolise and externalise events in their inner lives, and express the author's interpretation of them. When, on that first day, Tema realises that punishment is inevitable, he notices the gathering thunderclouds in the evening sky (I, 72). Soon the storm breaks, and soon after that, Tema is beaten by his father. The threatening storm, the downpour and the return of calm thus parallel the events of the child's day - the succession of misfortunes culminating in the brief and terrible punishment, followed by the peace that comes with confession and forgiveness - and symbolise their significance in his emotional life. The heavy clouds/

and moaning winds that greet the young man when he comes out of the doctor's surgery come to represent the black despair into which he sinks as he contemplates his disease (II,209). As he leaves home after his painful meeting with his mother, this depression gives way to a growing will to live which finds an outward expression in his reaction to the scene around him:

Утро, полное жизни сверкает, охватывает,
и так мучительно хочется слиться опять
со всей этой прелестью жизни...О, как
хотелось вдруг жить! (II, 231)

The parallel between Kartashev's emotional state and his surroundings is sometimes more subtle. During the night he spends with Rachil', the very air seems to share his intoxication (II,198); as he rides away, however, the light of the morning is more sober:

ушла далеко в небо луна и, увидав вдруг
на горизонте бледную розовую полоску,
точно растерявшись в своей высоте, сразу
потеряла весь свой волшебный блеск (II, 199)

If the night represents his heady passion, the daylight shows it in its reality, as a brief, drunken dream, and the natural parallel judges for us the quality of his feelings. (True, lasting love is represented by a different parallel: the love of Tema and Adelja is set against a spring background that suggests joy and hope (II,509)).

In his natural descriptions, the author may also find the images for those deeper truths he wishes the reader to perceive. On several occasions he shows characters responding to nature, and discovering in it the truths of life. Admiring a beautiful sunset, Kornev is reminded of the stories told him in childhood about an enchanted tower in the rays of the setting sun, from which he would one day rescue a beautiful princess (I,328)⁵. Watching another sunset on the Kartashev estate, he has similar thoughts:

какие-то неясные, сладкие думы неслись
легко, ласкали душу и рисовали жизнь в
какой-то сказочной, волшебной перспективе (I, 375)

Thus, nature reveals to him a world of ideals and visions, and contemplating it, he loses all sense of himself in the "vysšij poryv čelovečeskogo organizma" (I,375). Adelaida Borisovna has a similar experience; moved by the natural beauties around the estate, she feels that the doors of some wonderful temple have been opened to her, and that she has become one with nature:

и эта чайка, и это небо, и даль, и блеск,
и все это - в ней и в них, это - они (II, 297)

Nature becomes an image for the ideal, eternal world that is accessible to men when they forget themselves.

Finally, because we come to view nature as a repository of truth, natural descriptions may serve to express the author's evaluation of his hero - for we will judge him according to his perception of the truth. Kartašev is susceptible to the charm of the steppe (e.g. I,377) and the beauty of the south (II,162), but for a long time he is unaware of any deeper meaning in nature. Where Kornev sees in the sunset a vision of the ideal, Kartašev sees in it only a vision of Odarka (I,377). Making only passing mention of this aspect of Kartašev's character, G.A. Bjaljy regards his response to nature as another sign of the hero's moral inadequacy:

цельного переживания природы у Карташева
уж нет; для его ущербного мировосприятия
в огромном мире природы оказывается
доступной лишь красота отдельных "мгно-
вений", бликов, разрозненных "впечатлений",
не соединяющихся в общую картину.⁶

A general picture of nature and an understanding of its truths come to Kartašev only after his new career reveals to him the ideals of altruistic work and the values of responsibility to and for his fellow men. Resting from his labours, he admires a beautiful sunset and/

experiences that same aspiration towards the ideal that once moved

Kornev:

Хотелось тоже ласки, хотелось жить,
хотелось, чтоб жизнь прошла не даром (II, 339)

Wondering at the beauty of a magical night, he recognises that life is like a fairy-tale, and affirms his belief in it (II,341); he sees he must pursue his vision of the ideal. On several occasions in his life, Kartashev longs to forget himself in nature. Standing by his father's coffin, he wants to merge into the spring day, to melt like it into the sky above (I,198); leaving home to find a cure for his disease, he feels the desire to fly like a bird into the "magical distance" (II,231). But it is only when his new path in life opens his eyes to nature's truths and teaches him to understand its language (as he tells Elizaveta Andreevna - II,361) that Kartashev can lose himself in the world around him:

И Карташев чувствовал прилив к сердцу
теплой крови, ему было радостно и хорошо
на душе. Он шурился от ярких лучей,
смотрел в далекую лазурь точно умытого
неба, шурился иногда так, что все небо
что покрывалось золотыми искрами, и пере-
живал то состояние, когда кажется, что
нет уже тела, что все оно и он сам рас-
творились без остатка в этой искрящейся
радостной синеве (II, 435)

It is thus by responding to nature that Kartashev learns the truth about life, and as he does so he wins our sympathy.

Descriptions of nature thus serve the expression of the author's voice in many ways, by evoking moods, revealing the character's thoughts, conveying their emotions or suggesting the ideals and visions that move them. In each case, the description shows forth the author's implicit evaluation of some aspect of his story, and becomes the image that summarises this evaluation for us.

. . .

Another special device which may serve as a vehicle for the author's meaning is the quotations from external sources which are sometimes incorporated into the narrative. They may evoke the mood of characters - Kartašev's mood of expectancy before he leaves for St Petersburg find expression in the song of a peasant on the steppe (II, 11) - or reflect their feelings: considering his secret love for Manja Korneva, Tema recalls a song of unrequited love that underlines his own unhappiness. Sometimes a quotation represents the shape of a character's thought. Thus, when Kartašev at last sees the folly of his imagined passion for Odarka, the truth is expressed for him in a poem by Heine:

Расписаны были кулисы пестро,
Я так декламировал страстно,
И маятник блеск, и на шляпе перо,
И чувства - все было прекрасно

...

Но вот, хоть уже сбросился это трапье,
Хоть нет театрального хламу,
Доселе болит еще сердце мы,
Как будто играю я драму (I, 381)⁷

The poem implies judgement of his ridiculous romantic pose - and his recognition of its aptness indicates a progression in self-knowledge. Similarly, the hero's desire to end the way of life he has been leading with Šackij and start afresh is crystallised for him and for us in a verse he reads from Kornev's copy of Faust:

Дай тот порыв мне безусловный,
Страданий сладостные дни,
И мощь вражды и пыл любовный,
Мою ты молодость верни! (II, 112)⁸

These quotations become images which both show forth the inner thoughts of the hero and convey the significance the author means them to carry for us; they interpret the hero's inner life as they illustrate it.

Apposite quotations can also show forth the author's judgements. Visiting his reformed friend in his new surroundings, Šackij comments on the change in Kartašev by quoting God's words to Mephistopheles in Faust -

could once find no room even in an inn, and conclude that her judgement is at odds with her beliefs. As we watch her struggle to forgive the dying Tichon his trespasses, we see the Christian and the landowner in conflict within her. The contradiction between her profession and her practice is most clearly expressed when, repelled by her son's indifference to the welfare of his family and his readiness to sacrifice it to help the peasants, she turns for comfort to the Gospel of St Matthew:

Иисус сказал ему: "Если хочешь быть совершенным, пойди продай имение свое и раздай нищим; и будешь иметь сокровище на небесах: и приходи и следуй за мной." Услышав слово сие, юноша отошел с печалью, потому что у него было большое имение.

Лицемеры! хорошо пророчествовал о вас Исаия, говоря: приближаются ко мне люди сии устами своими и чтут меня языком: сердце же их далеко отстоит от меня... Всякое растение, которое не отец мой небесный насадил, искоренится: оставьте их: они слепые вожди слепых; а если слепой ведет слепого, то оба упадут в яму.

Не берите с собой ни золота ни серебра, ни меди в поясы свои, ни сумы на дорогу, ни двух одежд, ни обуви, ни посоха. Ибо трудящийся достоин пропитанья... И враги человеку домашние его. Кто любит отца или мать более, нежели меня, недостоин меня... И кто не берет креста своего и следует за мной, тот недостоин меня. Сберегший душу свою, потеряет ее. (I, 401)

(Matthew, 19, 21-2; 15, 7-8, 13-15; 10, 9-10, 26-7,
37-9.)

These verses, selected and arranged in this way, amount to a direct condemnation of Kartasheva, setting her conduct against the words of Christ. Where He urged His followers to give away their possessions and abandon their families, Aglaida Vasil'evna loves her family above all, and for its sake prizes her property. She is seen to be a hypocrite, a blind leader of the blind, and we judge her as she judges others. She remains blind to the truth about herself, and we appreciate the irony in her words when she tells Nataša:

Нет отвратительнее и глупее человека,
который ходит с добровольно закрытыми
глазами (I, 404)

Thus the quotations included in the narrative become part of the rhetoric of allusion and implication by which the author transmits his judgements to us, and act as the images which convey his indirect commentary on the story and its people.

III

By making the "images" of his narrative the verbal images for the judgements he wishes us to share, by speaking to us through them, the author achieves secret communion with his reader and influences his viewpoint without that direct communication which "weakens the picture" - although his "images" do not always avoid explicitness. To give his judgements significance, and to express the values that underlie them, he will sometimes create ^{from} his "images" symbols that will show forth the meaning he wishes to convey.

His symbols may be elaborate allegories. For example, before he goes to sleep on the night of Šatrov's lecture, Berendja remembers an incident from his childhood. One day he stood in the garden enjoying the beauty of the scene before him. Charmed by the sight of a mosquito flying towards him, he held out his hand to it, and, to his aggrieved surprise, was bitten (I,471-2). This memory prefigures and interprets for us Berendja's subsequent experiences; like the child in the garden, he is now happy and content, for his beliefs have found support in Šatrov's words. The mosquito bite that will end the idyll comes in the morning, when he goes to school and learns of Šatrov's dismissal; his confidence is undermined, his hopes are destroyed, and within a few hours he has hanged himself. The childhood memory sums up the significance of the events that are about to befall Berendja.

More often, however, the author's symbols are metaphors which convey his meanings in the comparisons they offer. Aglaida Vasil'evna compares her small son to a young tree, whose shoots must be tended and nurtured with care (I,79). Much later, Berendja compares youthful minds to fertile ground and education to the seeds planted in it (I,461). The thoughts they convey and the images they employ are different - Kartaševa argues that the child must be tended like a plant, Berendja that he must be cultivated like a field - but the general area of their concern is the same, and their analogies - both very common ones - are drawn from the same general source: the mental development of the child is associated with the organic growth of nature. The metaphors both define our view of education, which is a central theme in the work. They are echoed later in the work; for Šatrov, education is a cornfield continually producing new crops (I,463), while Kartašev reiterates Berendja's comparison. Contemplating his sorry plight, he blames his inadequate education for his decline, and compares himself to a field sown carelessly with unhealthy seed. He asks his uncle:

А не бывает так, что, когда поля засеют
гнилыми семенами и бурьян начнет глушить
их, говорят: Не то сеяли? Ведь поле-то
сеял не я. (II, 217)

Each of these images repeats the general parallel between education and agricultural cultivation, and thus directs us towards the author's interpretation of the subject that interests him.

When Berendja describes the predicament of their generation to Kornev, he takes an image from the realm of navigation:

Корабль без якоря, р..работа без устоев..
кучка возится, строит, а...а пришла
волна, м..мрака, и все к черту (I, 439)

without the anchor of a proper education, they cannot survive in the sea of life. Šatrov employs a similar parallel when he speaks of the/

need for a kompas soznanija and an observatory from which one can survey the whole of life and chart one's course through it (I,463). Berendja seems to combine the two metaphors when, equipped with the knowledge Šatrov has described, he can look on life as though from the top of a lighthouse (I,470). Even with the noose around his neck, he feels he is looking down from his high vantage-point:

Там, внизу этой обсерватории, шумела и волновалась какая-то темная, разъяренная бездна (I, 483)

Together, these metaphors become a symbol for the author's view of the relationship between education and life. Life is a stormy sea, education is alternately the lighthouse, the compass or the anchor that will guide the individual safely through its dangers. Again, the underlying image is a commonplace; but the various metaphors and their various contexts expand its significance, and it becomes a symbol for one of the main themes in the work.

Symbols of another kind are used to define the various factors in the story of Kartašev's moral progress. An eagle glimpsed through a church window (I,310) becomes the symbol for his desire to escape from an unhappy life. Later, the image of a tower comes to represent his desire to find another, ideal way of life; after his graduation, he thinks of this life as a high tower which must remain inaccessible because he cannot find the ladder (II,249), and, after he has found his purpose in life, he pictures with Elizaveta Andreevna a magical castle in which everyone is happy and good (II,371;408); and, like Kornev, Kartašev remembers his nurse's stories about a fairy-tale castle in the sunset (II,442). There are symbols too for the vanity and self-delusion that stand in the way of Tema's progress. His clothes are frequently the outward manifestation of inner weaknesses. On a warm night he dons fur coat and galoshes to impress Gorenko; when next he sees her, he is dressed/

in a housemaid's dressing gown. For Gorenko, the change signifies that his pride has been cured (II,178). The gold pince-nez he buys in St Petersburg also symbolise his affectation. Adelaida Borisovna is distressed by the vanity they point to (II,229), and, at Sikorskij's brusque suggestion, he throws them away the day he starts work (II,330); so signalling the change in his character. And there are also symbols for the life Kartašev seeks to escape, the life without ideals and wider perspectives; for him, this "organic life" is represented by the crowds he sees walking in the Letnij Sad. He asks himself:

Что лучше - быть в этом обществе, или
чтобы приняли в редакции рукопись? (II, 6)

his only chance to escape this life into another is his writing.

Literature itself becomes a symbol for Kartašev's moral progress. The idleness of his existence with Šackij is reflected in his reading material - light French romantic fiction - while his decision to change this way of life is symbolised by a turn to more serious works, like George Sand's Consuelo (II,117). Sir Walter Scott comes to represent the ideals to which Kartašev aspires. Aglaida Vasil'evna at one point remembers how she wanted her son to be like Scott; Tema's rejoinder:

- А вышел только скот (II, 8)

indicates how he has fallen short of her ambition. Later in the story, it is through reading a life of Scott that Kartašev recovers his idealism; he realises that it is possible to live a life of worldly cares and yet also be a majak for others (II,177). All these symbols illumine and evaluate Kartašev's life story, not because they offer any extended analogy for it, but because each of them externalises some aspect of his inner struggle, and delineates the significance some event or experience assumes in his continuing story.

Symbols are created by repetition. Metaphors become symbols for the author's meaning when they recur in different situations. Literary references acquire special meaning when their repetition creates a significant pattern. The operetta too comes to have a symbolic significance when reference is made to it on several successive occasions in Kartašev's life. After attending a performance of Offenbach's La Belle Helene, Kartašev finds his sexual instincts aroused, and makes love to Tanja the maid. At the beginning of Studenty, Kornev quotes from the same work:

Быстро молодость промчится,
Так не лучше ли пока,
Жизнью вдоволь насладиться,
Жизнь ужасно коротка (II, 8)

and gives expression to the hedonism that characterizes much of Kartašev's way of life in St Petersburg. This life consists in nightly visits to inferior operettas in shabby theatres. The operetta is thus consistently associated with the pleasure-seeking, self-gratifying side of Kartašev's character, and comes to represent it; his moral struggle with himself is externalised in his attempt to stay away from these performances. Because the operetta is invested with this symbolic significance, the higher art-form of opera also becomes a metaphor, representing the higher aspirations of the hero's nature. It is a visit to the opera that reveals to him again a vision of the ideal and persuades him to change his life. (His later moral decline is again symbolised by a return to the operetta and the music-hall). It is thus through repetition that images and metaphors accrete significance and become symbols for the author's values.

Repetition is, like the various forms of image, one of the principal ways in which the author defines the meaning of his story as it unfolds. By the device of image, he gives expression to his meaning and his judgments by making his words and incidents formulae and symbols for them./

By the device of repetition, he embodies his meaning in the patterns that emerge as his "images" recur and echo each other.

IV

The repetition of individual words and phrases makes them special vehicles for the author's meaning. Moiseenko speaks of the happiness that comes with samosoznanie (I,285) and altruistic work. Berendja later echoes him, deciding that education must teach the individual to be a

разумным, самосознающим себя человеком (I, 425)

and speaking of the "altruistic struggle" of work for the general good (I,427), Šatrov defines the aim of such work as the creation of a "narod samosoznajuščij" (I,466). The repetition of the key words samosoznanie and al'truizm and their various cognate forms underlines the values the author is advocating - knowledge of the self and the world, dedication to the service of humanity. Similarly, the repetition of the words egoist, egoizm etc emphasises the author's condemnation of this failing. Moiseenko feels that, because she lacks Gorenko's independence of mind, Nataša will always be an egoist (I,459). Gorenko herself denounces Kartašev as an egoist (II,225), and she is later echoed by Manja (II,302). Borisov attributes Savel'ev's suicide to the

проклятая вечная слепота этого эгоистичного "я" (II, 455)

which distorted Kartašev's judgement.

The repetition of kindred concepts in different words will similarly create emphasis and convey the author's view. Berendja's idea that the root of evil lies in social conditions and not in the character of the individual (I,435) is echoed by Kartašev when he thinks:

Saeculi vitia [non hominis] (II, 177)

Moiseenko tells his cousin that theirs is a "remeslennoe vremja" (I,319), and Kornev later echoes him in conversation with Aglaida Vasil'evna (I,365). Kartašev himself seems to repeat them when he decides after his failure at university:

Буду ремесленником (II, 169)

Samoljubie is a word much repeated in Kartašev's story. It is the weakness that the mother seeks to correct in her son, but also the strength that she means to cultivate; for her, education must convert self-esteem into self-respect, and so lead the child to correct his own faults. The punishments of her husband and the harsh discipline of the school destroy that proper sense of "čelovečeskoe dostoinstvo" (I,77; cf. I,146) which education should nurture. When Tema feels himself humiliated by one of his teachers, he echoes her words:

ОН СЛИШКОМ НЕ ЩАДИТ САМОЛЮБИЯ (I, 249)

Later in his story, it is his samoljubie that leads Tema to overcome his weakness, and in his enthusiasm for his new profession we see the result of his self-respect, his desire to prove that he too is worth something (II,351). From its various successive contexts, the word acquires a special meaning that points to its place in the author's scheme of values. In the same way, the repetition of the words "prežnyj Tema" or of the idea they represent - the notion of Kartašev as he might ideally be - conveys another of the author's themes to us. As he tries to kill himself after his disgrace in the examinations, young Tema suddenly feels

как бы оторванным от прежнего Темы,
любящего, нежного (I, 182)

and longs to be like him again. Aglaida Vasil'evna, contemplating her adolescent son, notes with sorrow that he is growing more and more unlike the "prežnyj Tema" (I,342), and Nataša too fears that her brother has become quite unlike the ideal Tema she used to love (II,8). The notion of another Tema is echoed at various points in the story - for example, when the schoolboy thinks wistfully of what he might have become in a different environment (I,411), or looks back over his unhappy career and sobs:

Ах, как хотелось бы быть честным, хорошим,
безупречным (I, 501)

we again catch sight of the other, ideal Tema.

Just as repeated references to the "prežnyj Tema" remind us of the ideal against which the hero is to be measured, so echoing allusions to the "inaja žizn'" keep before us the vision with which the reality of his life is always being compared. The disillusioned schoolboy decides that the "other life" he reads about in books is inaccessible (I,411), the youth about to leave for St Petersburg imagines a new and different way of life that will transform him (II,11). Sickened by the "organičeskaja žizn'" (II,118) he leads with Šackij, he believes his writing will open the door to the other, higher way of life he dreams of; when his hopes founder, he asks bitterly:

Зачем познал он намек на какую-то иную
жизнь? Без этого и он был бы теперь
удовлетворен, и никуда бы не тянуло (II, 127)

Soon he abandons all thoughts of the other life and gives himself up to the life of the moment; but when he at last discovers his new path in life, the vision of the "other life" returns to him, and he sees Adelaida as the angel who will lift him up to it (II,498). The echoing image of the "other life" thus becomes a commentary on Kartašev's moral progress, a symbol for the values he is to be judged by.

By repeating not only words or images or ideas, but whole incidents, the author may construct significant patterns from the successive events of his story and illumine their place in his unfolding purpose. By echoing in subsequent scenes the earlier actions of his characters, he can make entire episodes the images for his judgement, and have the narrative define itself. Echoes of this kind sound throughout the hero's story as new incidents call up the memory of past incidents, and each defines and enriches our view of the other. For example, after his first months as a surveyor, Kartašev takes a bath at the Petrovs' (II,359); we are at once reminded of an earlier occasion, when Tema took his bath on the night of the "unhappy day". When the youth dresses himself up in the fine clothes made for his journey to St Petersburg, we are reminded of the swaggering schoolboy who paraded through the streets in his new uniform. Such echoes have meaning not only because they repeat some aspect of Kartašev's situation, but because they repeat it with variations. The scene recalled differs in some way from the scene in hand, calling our attention to the differences as well as the similarities, and leading us to some conclusion about them. Engineer Kartašev bathes to scrub off the grime of months of hard work; Tema's earlier bath was a means contrived by his anxious mother to draw him out of his depression after the traumatic events of the day. The echo underlines how Kartašev has developed from a highly-strung child into a mature adult engaged in serious work. Conversely, the comparison of the intervening years, Kartašev has altered little in the matter of personal vanity.

When after an embittered quarrel Kartašev apologises to his mother with the same formula he used to excuse his misdeeds in childhood:

больше не буду (I, 414; cf. I, 104)

the echo implies that, for all his desire to be treated as an adult, there is still much of the child in Kartašev, as Korneva has suggested. When Gorenko visits Kartašev in St Petersburg and reminds him ironically of the change in his attire since their last meeting (II,178), the echo leads us to compare his present situation - he has lent his clothes to Lario and become Šackij's nurse - with his former foolish pride, and we conclude with Gorenko that the change is for the better. At his work on the railway, Kartašev is approached by a policeman who cannot distinguish this dirty ragged figure from the rest of the workmen (II,350). The change in his appearance since he first reported for his new duties in shiny boots, elegant suit and pince-nez underlines the change the intervening months have wrought in him.

As he sits with his workmen in the fields and listens to their conversations, Kartašev learns that one of them comes from his uncle's estate and knows Konon L'vovič the steward (II,350). At one he is reminded of another scene in the fields, when he and Kornev were witness to the dispute between the steward and the peasants. The past is set against the present, where engineer and workmen sit together as friends, and the contrast highlights for us the new pattern of social relations Kartašev has discovered. As he leaves home at the end of Studenty with the words of Gorenko -

Не смейте!

ringing in his ears, Tema is reminded of his mothers injunction about the revolutionary groups of St Petersburg:

Тема, не смей (II, 229)

(although these were not the words she uttered - cf.II,12), and the echo brings his career full circle. By obeying his mother, he has/

earned Gorenko's recriminations and arrived in his sad predicament, he decides that, in future, he will live his life as he wants, and rejects the pressures of his mother and Gorenko alike. As we have seen, every new appearance of Ivanov in the novel echoes the scene of Tema's betrayal and serves to underline his moral inadequacies. Even when he sinks into the embrace of Tanja, we are reminded of his earlier failing (for the image of Ivanov flashes through his mind - I,459) and so brought to judge him.

By an elaborate system of echoes and cross-references, the author thus uses the events of his narrative to influence our view of the action. Echoes can bring to light hidden ironies; thus, Berendja's death recalls a comment he once made to Petr Semenovič, trying to convince him that there was yet hope in the world;

из этого не следует, что петля лучше
хомута (I, 427)

Seen in retrospect, the metaphor becomes an ironic foreshadowing of his own fate. Echoes may also shape our attitudes to characters, by suggesting similarities and differences between them. Adelja's favourite view on the Kartaševs' estate - the old church (II,296) - recalls Nataša's (I,361), and so identifies her with this wholly sympathetic character. On the other hand, her insistence on a cheap ^{ring} engagement/ (II,506) contrasts with the Rumanian lady's delight in Kartašev's extravagant gifts, and underlines the difference between the two women.

The juxtaposition of past and present events is thus an important vehicle for the author's implicit commentary on his story. Occasionally he may be seen creating echoes ad hoc, to define the significance of some particular scene for us. As he prepares to face his mother's

wrath after his return from St Petersburg, Kartašev is reminded of how, as a child, he saw the servant Akim tremble in anticipation of Aglaida Vasil'vna's anger (II,223); the memory illustrates his own feelings. Later, when he realises he is to blame for Savel'ev's predicament, the hero's feelings of humiliation and guilt are summed up in a memory from his schooldays. Given a rouble to buy a textbook, he spent the change on sweets, and then told his father that the book had cost the whole amount. To teach his son a lesson, General Kartašev took him back to the shop to demand an explanation, and so humiliated him into confessing his deceit (II,441-4). But however successful such "flashbacks" may be in conveying the hero's state of mind, they must, like the characters from the past we have not met before, remind us that our knowledge of the hero and his life is incomplete, and so impair our sense of total involvement in his fate.

The scene which is echoed most throughout the subsequent course of the narrative is that in which Tema rescues Žučka from the well. The memory of this incident, which reveals the child's courage, generosity and affection, returns to us and to him again and again, influencing our view of many of his later experiences. The shame of self-hatred he feels after his betrayal of Ivanov reminds him of the stench of the disused well (I,161). The ragged Vasilij Ivanovič reminds him of the grimy dog after its rescue, and it is only this memory that helps him overcome his distaste for the man (I,291). Later, Kartašev compares himself to the unfortunate Žučka; after his visit to the doctor, he tells Šackij:

Теперь я, как Жучка, в вонючем колодце,
и некому меня вытащить...жизнь такой
вонючий колодец (II, 212)

Leaving home to find a way out of his predicament, he again remembers Žučka, and draws a parallel between their situations:

Тогда тоже что-то случилось с ним, его наказали, и ему во сне приснилось тогда, как вытащить Жучку...Он так и вытащил потом...был болен..и..как любили его тогда...тогда для какой-нибудь Жучки он не задумался рискнуть жизнью, а теперь? Или нет уж в нем мужества, и он боится смерти? Но разве он не теперь не рискует жизнью, и на этот раз даже не для Жучки? Разве не сам он не хотел лечиться, не сам довел себя до такого состояния? (II, 230-1)

The diseased Kartašev is, like Žučka, at the bottom of the well; he must find that courage and strength that enabled the boy to rescue his pet to rescue himself. His moral disgrace and downfall, and his regeneration, have been foreshadowed in that memorable scene; we are reminded of it again when Kartašev takes his fiancée to see the scenes of his childhood. The well which once seemed a bottomless pit now seems small and insignificant (II,504); now that he has dragged himself out of the mire, he can look back on his past sufferings with assurance and equanimity.

Through echoes and foreshadowings, the significance of events reverberates throughout the whole novel; It is this mode of implicit evaluation, in which the memory of preceding scenes defines and enriches the story's events for us, that makes the most demands on the reader's contributory effort, and perhaps leads us to the centre of the author's attempt to establish secret communion and understanding with his reader. After his misfortune with the flower, Tema has a glimpse of his other self, a good, clever and happy little boy who would never have been guilty of such a crime. He longs to be like this other Tema, but -

чтоб добраться до этого другого, надо
пройти бездну, разделяющую его от этого
другого, надо пережить что-то страшное,
ужасное (I, 57)

Herein is contained the whole of Kartašev's story, foreshadowed in the events of this unhappy day. The cause of his misfortunes/

is the impulsiveness that lead him to reach out for the flower:

ведь это случилось оттого, что он не
удержался, и упал (I, 56)

and the fear that made him run away. It is this same impulsiveness, this inability to withstand temptation, and this same lack of moral courage, that cause his misfortunes in later life. We may see the whole of his experiences in Studenty summed up in Zina's words as she tries to reason with the capricious child:

стоит тебе разойтись, тогда ты уж не
удержишь себя и наделаешь чего-нибудь
такого, чему и сам не будешь рад потом (I, 66)

Before he can find happiness, and be the man he wants to be,

надо пережить что-то страшное;

he must climb into the well to rescue Žučka, he must climb into a pit just as dark to rescue himself. Then,

когда перебурлите, когда грязь жизни
будет сознана (II, 303)

he may discover the other Tema, and lead the life he dreams of.

The devices of disclosure by which Garin seeks to define and enrich his narrative as he unfolds it, and speak to the reader through its "images" are manifold. Similes, metaphors, descriptions, quotations, symbols, repetitions, echoes - all serve as vehicles for his view and judgement of the story he tells. The two general principles underlying all these devices, the principles of image and repetition, operate in all works of fiction, and all the devices used by Garin may be observed in the works of almost every novelist. He is not always skillful or successful in the techniques he employs - his symbols are sometimes commonplace, his metaphors are sometimes mixed,/

his repetitions may be too insistent, his echoes may seem too contrived, and his effort to influence our view may sometimes show through his devices. But in his use of a single, memorable scene to symbolise the meaning of the whole work, he combines the techniques of image and repetition, achieves a secret and subtle communion with his reader, and perhaps makes his greatest contribution to the rhetoric of fiction. The whole of the tetralogy is an echo of the first "neudačnyj den'", and as the image of this scene is repeated, it becomes a metaphor for the judgement embodied in the story.

NOTES

1. Winterowd, Rhetoric, p. 196
 2. Daiches, A Study of Literature, p. 44
 3. F.D. Batjuškov, Kritiko-biografičeskij očerk, p. 14
 4. Brown, Rhythm in the Novel, p. 9
 5. the text here echoes a passage in Staryj cholostjak.
 6. Bjalyj, Istorija ruskoj literatury, p. 522 . It is interesting that Bjalyj's remarks recall the observations of other critics on Garin's "impressionism".
 7. "Nun ist es Zeit, dass ich mit Verstand...", translated by A.K. Tolstoj.
 8. From Part I, Prelude at the Theatre; the translation is Fet's.
 9. from Part I, Prologue in Heaven.
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CHAPTER VI: THE AUTHOR'S VOICE AND THE AUTHOR'S JUDGEMENT:

CONCLUSION TO PART II

In our study of the tetralogy, we have sought to illustrate "the theory that novelists' ethical beliefs, opinions and prejudices are expressed as the formal signals which control our response to the characters, acts and thoughts represented in their novels"¹. We have examined some of the purposes that moved the author to write, and some of the means by which he has tried to communicate these concerns to us - the "formal variables" of plot, narrative technique and style designed to guide our reactions to the people and happenings of the tale. We have attempted to recover the main devices of rhetoric in Garin's fiction - structure, point of view, contrast, image and repetition - which together constitute his implicit commentary on the meaning of his story. Finally, we must now consider this meaning, the judgement of reality, the "ethical beliefs, opinions and prejudices" these techniques and devices have been organised to convey.

To discover the author's beliefs and judgements, we must consider his "signals", not in isolation, but in interaction, and see how they control our response from chapter to chapter, from page to page. We must relate one to another those reactions to characters, actions and thoughts to which the fiction persuades us; for the author's judgement of life emerges from our total response to his fiction, and his voice sounds forth in the whole vision of life it presents.

I

A.A Volkov, expressing the general view of Soviet criticism, has written of the first two volumes of the tetralogy:

это рассказ о том, как буржуазная семья, а затем и гимназия, уродуют сознание ребенка и юноши, калечат его личность.²

In this "ideological" interpretation of the work, the author's social purpose is dominant, and the tetralogy is above all an "indictment of the age"³, a condemnation of a corrupt and corrupting social system which, in its attempt to cast the hero in its mould, does irreparable damage to his mental, moral and social development. We must decide whether this is indeed the judgement embodied in the story of Kartašev's childhood and youth.

Another critic of the same school, N.A. Kuryševa, has observed of Detstvo Temy:

шаг за шагом писатель прослеживает, как уродуется средой и воспитанием чистая душа ребенка.⁴

There are scenes in the first volume which tend to justify her view. General Kartašev beats his son to instil in him the virtues of manliness and rectitude, but he succeeds only in rousing the child's hatred and resentment; fear, alienation and deceit are the only results of his educative system. The scene in which the headmaster terrorises Tema into betraying Ivanov shows the effects of an education similarly based on fear: the boy's self-respect is destroyed, his instincts of loyalty and friendship are crushed, his spirit is cowed. We must thus condemn the influences of home and school which together pervert the natural course of the hero's moral development.

But this is hardly the picture which emerges "šag za šagom" from the story as a whole. We have seen how the structure of Detstvo Temy/

concentrates our attention on a series of episodes which reveal the hero's shortcomings and weaknesses. Time after time, we see Tema put to some moral test and found wanting: when Abrumka threatens to go to his father, he lies to his mother; when the headmaster browbeats him, his determination to be true to his friends crumbles; when his parents reprove him for his deceit, he tries to avenge himself by attempting suicide. Each incident points to some weakness of his character - untruthfulness, self-pride, cowardice. Cowardice is the ultimate cause of his sufferings on that first day, for it is fear that leads him from escapade to escapade in an attempt to delay the consequences of his action. As his mother remarks,

сам же говоришь, что боялся, значит -
трус. А труситься, бояться правды -
стыдно. (I, 85)

His cowardice must be held responsible for his failure in the "first battle" (I,164) of his life, the stormy interview with the headmaster: he betrays Ivanov because he lacks the courage of his convictions.

Environment and education are to some extent to blame for the flaws in Tema's character. He runs away from the broken flower because he pictures the punishment that will befall him (I,57); his fear is due to some earlier experience of his father's discipline. He betrays Ivanov because the headmaster's brutal methods overwhelm him. We must sympathise with the child in his fear and condemn those who have caused it. But when he later deceives his parents, there is no threat of physical punishment to excuse his actions: his mother will never again permit his father to beat him (I,77-8). And while he trembles after his ordeal with the headmaster, he hears Ivanov, unperturbed and unshakable in the face of even worse terror. We must thus recognise the faults in his character, which are exacerbated, but not caused by the harmful

influences of home and school. It is therefore misleading to speak of the child as a "pure soul" corrupted by the world around him;⁵ the story shows us there is both good and bad in the hero, and that he is capable of good and bad alike⁶. His moral development is determined not only by his environment, but also by the strengths and the failings of his character.

Kuryševa's view of the story ignores those signals of evaluation by which the author leads us to judge, as well as to sympathise with the hero. Seeing in the work only a condemnation of the bourgeois family and school, she overlooks yet another indications of the author's judgement. For the dominant influence on Tema's moral education is not his father, but his mother, and through her the family exerts a consistently beneficial influence on him. For critics like Kuryševa, Aglaida Vasil'evna is, like her husband, the representative of an evil social system bent on imposing its false values on the young hero. Volkov suggests that she hinders her son's moral growth⁷, and Judina accuses her of training him to accept without question the existing order of things⁸. In reality, however, the mother is devoted to the boy's moral welfare, and her aim is always to cultivate in him that self-respect and fortitude which alone can overcome his weaknesses. When she tells him that he might one day be a loyal servant of the tsar (I,110), it is not to indoctrinate him in the support of autocracy, but to give him an ideal to aim at. When she urges him to pray after his betrayal of Ivanov, it is not to reconcile him to his faults (as Judina suggests), but to show him how to overcome them. She is the severest critic of the educational system practiced by her husband and the headmaster, for she sees in it the antithesis of what education should be. If General Kartashev shows how the family can harm the child's moral growth, his wife shows how it can nurture it.

The structure of the story, the pattern of its events, and above all the author's control over our response to the hero and the other characters direct us towards a judgement wider than that represented by Kuryševa's view. We sympathise with Tema, but are never allowed to forget his faults; we condemn his father and the headmaster and their principles of education, but we are also led to sympathise with them. We know that the General believes he is acting for his son's good in beating him, and we see how the headmaster is moved by Tema's sincerity in his final examination (I,186). And we must sympathise wholeheartedly with Aglaida Vasil'evna, who lives for her son and seeks always to guide his moral consciousness towards the truth.

Kuryševa's interpretation is based only on some of the author's devices of disclosure; by attending to them all, we discover that Tema himself is as much to blame as the society around him for the moral weaknesses that develop in his character. The author's view of the relationship between character and environment is perhaps illumined by the writings of a contemporary educationalist, P. Lesgaft. He distinguished between the child's temperament - his innate characteristics - and his "type", the effect of education on these characteristics:

Тип ребенка определяется степенью его
отношения к окружающей среде и нравственным
его развитием, т. е. отношением его к
правде ?

Self-pride, deceitfulness and cowardice are the faults of Tema's temperament. Aglaida Vasil'evna seeks above all to correct these faults by education, to foster his moral development and to develop his attitude to the truth. The influence of his father and his school harms the child, not by creating in his character weaknesses which were not there, but in neglecting to mould his attitude to the truth, to teach him to recognise and fight the faults of his temperament. The judgement embodied in Detstvo Temy is not that the individual is the/

helpless victim of his milieu, but rather that his ability to overcome his own failings depends on his education giving him a true picture of himself and the world he lives in.

Developing Kuryševa's thesis, Judina has seen in Gimnazisty an expose of the tsarist school, which developed in the young generation those faults and weaknesses that must inevitably lead to moral decay¹⁰. We must again consider how far the devices of the author's voice in the novel support such a view.

Our analysis of the volume has shown that the episodes of the plot often present Kartašev in conflict with the world around him. A series of clashes and quarrels alienates the son from his mother and shows his growing desire to be independent of her. This desire for independence is linked with his increasing interest in the wider world: with his schoolfriends he studies social and political thinkers, and through them he has his first encounter with the "common man" - Berendja's drunken philosophers; with Kornev, he sets out to explore the "peasant question" on his mother's estate. At every stage, his mother tries to curb this interest; she urges him to spend more time with his family, she deprecates his association with the drunkards and forbids his interference in the affairs of the estate. Her constant effort is to direct his attention away from these wider issues back to his family duties. By showing this ideological conflict between mother and son, the story leads us to take sides, and we naturally sympathise with the adolescent struggling against parental pressures. Other incidents show how the frustration and depression caused by this struggle cast their shadow over the young man's life; his wretched affair with Tanja is in part the result of his mother's effort to curb his social interests. The trend of the novel's events

thus turns our judgement against the family than seems to impede the hero's natural development towards adulthood.

We are led to a similar conclusion by our changing attitude towards Aglaida Vasil'evna. The views of other characters, the apparent contradictions in her own thoughts and actions now show her to be no longer a wholly sympathetic character; she is flawed by wilfulness, self-deception, hypocrisy and greed. She seeks to impose on her son those views which will ensure his safety and success in life, and cannot see that this amounts to tyranny. Korneva and Ryl'skij both note the negative aspect of her love, and Tema himself tries to open her eyes to it:

Мама, может быть, вы не сознаете сами, но
ведь вы действительно хватаете меня так
за горло, что я дышать не могу (I, 413)

At the end of the volume, she herself at last seems to realise that she is in part to blame for the "koverkan'e" (I, 501) she observes in her son.

The events of the story also lead us to blame the gimnazija for Kartašev's unhappiness and frustration. As he grows older, the contrast between the school's concern with external discipline and its neglect of the internal discipline of the mind becomes more apparent. Mediocre teachers and boring curricula (both Kartašev and Berendja protest against the deadly routine of Latin and Greek) do nothing to stimulate inquiring young minds, and the restrictions grow more rigid with the advent of the "tolstovskaja gimnazija". Deprived of intellectual guidance, the schoolboys try to educate themselves, reading and discussing amongst themselves writers like Pisarev and Darwin. The result is disillusion: dimly aware of some ideal life referred to by these authors, Kartašev only becomes more aware of the "proza dejstvitel'nosti" (I, 336) around him, and loses all faith in idealistic visions. As Vorob'eva has suggested¹¹, his internal turmoil is the result of this disparity/

between vision and reality. In the country, he writes poems expressing his dissatisfaction with himself and his need for some "delo", some faith and task in life; in the town, he broods on his apathy and boredom (I,411). Reality seems unbearable, and the ideal illusory; by neglecting his deepest inner needs, his education has sickened him life.

The parallel stories of his friends all underline the failure of the gimnazija. Like Tema, they are all unprepared for life and unaware of their purpose in it. Berendja sees death as his only escape into the world of ideals, and Kornev, Ryl'skij, Semenov and the others show the gimnazija to be a "school of morally inefficient and nervously unstable men"¹². The standards by which the school is to be judged are made clear by Moiseenko, Berendja and Šatrov, who all condemn the existing system of education and discuss the purposes education should serve. Berendja and Moiseenko hold that the individual must be taught that knowledge of himself and the world that will enable him to work for the general good, and Šatrov, relating these ideas to the specific needs of the country, affirms that individuals must be educated in those skills that will serve Russia's progress. Set against these ideals, the faults of a system which restricts and neglects the social and intellectual development of its pupils become evident.

The greatest condemnation of family and school is their effect on the hero. Torn between his emotional dependence on his mother and his desire to find some guiding principle for his own life, Tema at length accepts a compromise in the shape of the populism expounded by Šatrov:

этот взгляд не шел так вразрез со взглядом матери - разрез, который ставил его в безвыходное положение какой-то оппозиции, обреченной жить чем-то таким отвлеченным, к которому никак не подмостишь ни сердца, ни веселого, что наполняет повседневную жизнь, что требовало общения, примирения, любви, деятельности, за что кричал весь организм (I, 467-8)

At school, the oppressive tedium and humiliating discipline at length exhaust the boy and undermine his faith and hope in the future; at the end of the story, Tema can find nothing in himself that will bring him to the other life he so desires to lead (I,501-2).

The structure of the narrative, the chains of cause and effect linking each episode, the changes in the narrative perspective, the adjustment and control of our sympathies, the various authorial mouthpieces and "ethical agents" - all lead us to blame society, school and family for Tema's moral inadequacies. But we must recognise too other signals of evaluation neglected by Judina's view.

Kartašev is a victim of his environment, but he is also an object for our judgement, sometimes for our condemnation. We must sympathise with him as he suffers under the pressures put upon him, but we cannot sympathise with his petulance during the river-outing, his folly over Odarka, his deceit in the examinations, his consistent moral cowardice in his relations with his mother. Resentful of her despotic rule, he lacks the strength to break free of it, and after his only open protest, he returns to her with an insincere and abject apology (I,414). He tells Korneva:

Я тряпка, дрянь, трус (I, 423)

and we hear the echo of his mother's words on that distant "unhappy day". His old faults are still in evidence, and they too are to be blamed for his misfortunes. Again, home and school have failed to give him a proper attitude to the truth and to himself, and this is the greatest damage they have done him. While acknowledging with Nikolaev¹³ that his upbringing and education have undermined his will, self-dependence and individuality, we must also recognise that in his weakness, his inability to withstand the influences of his environment and to overcome the faults of his temperament, Kartašev himself has contributed to the process. As another/

critic has observed,

По детству Темы, трудно еще сказать, что станет из мягкой но порывистой и страстной натуры мальчика, осветится ли идейным содержанием его порывистость и жизненная стремительность; но мало по-малу неопределенность сглаживается, туман детства и ранней юности рассеивается, и вот мягкость переходит в безволие, страстность увлекает на путь нравственной безответственности.¹⁴

The judgement embodied in Gimnazisty is a judgement of Kartašev and his milieu. The author's purpose is wider than any narrow, "ideological" view has suggested; he shows that the individual's moral growth depends both on his upbringing and on his inner resources of character. Kartašev's future fate will depend on his ability to conquer his own weaknesses and resist the harmful influences of the world around him; it will also depend on his ability to struggle against these influences, against the education that has contributed to his unhappiness. For, as Berendja tells Petr Semenič:

В одном самоусовершенствовании....Т..
толку нет (I, 427)

The individual must not only work to improve himself; he must also try to fight against the evils of a system which has failed to give him the vision and the purpose to cope with life.

Kartašev's moral decline as it is depicted in Studenty is the logical outcome of his schooling; in it we see the consequences of the faults of his temperament and of an education that has failed to correct them and to develop in him a proper attitude to the truth. For critics of Kuryševa's views, this volume is the final, damning condemnation of a society that has destroyed the hero's innate goodness and turned him into a worthless scoundrel who embodies for her the

реакционную сущность буржуазной молодежи¹⁵

But the events of the story, and the light in which the hero is shown to us must lead us rather to condemn him for those failings which are in evidence at every point, and which play their part in causing his downfall.

At the beginning of the story, Kartašev looks forward to the new life that awaits him in St Petersburg, a life that will at last give him a sense of purpose and an ideal (II,11). Within a few months, however, he has forgotten these hopes and embarked on a life that has no ideals, no purpose. As Borisova has pointed out, it is precisely when he is freed from the pressures of his environment and left to his own devices that the faults in Kartašev's nature come to the fore¹⁶. It is his own indolence that leads him into Šackij's way of life, it is his own weak will and infirmity of purpose that prevent him from breaking with this life after it has ceased to satisfy him; it is his lack of fortitude that undermines all his efforts to reform himself and leads him eventually into the debauchery that at length threatens to kill him. Kartašev alone must take the responsibility for his disease, and he stands condemned by his own actions.

But again we must attend to other signals of the author's evaluation and sympathise with the fallen hero. The narrative perspective which reveals his inmost thoughts reveals too his desire to break away to some better way of life, his thirst for an ideal. He makes repeated efforts to change his ways, and once makes a complete break with the past because

вся жизнь казалась такой пустой, глупой (II, 104)

At the end of his story, the desire to begin life anew triumphs over despair and morbid self-pity. Because we recognise these good intentions, we see that his education is to blame for the lack of strength and self-reliance that prevent him acting upon them. In failing to give him a proper relation to the truth, to the world and to himself, home,/

school and university are partly responsible for his predicament.

Throughout the volume, Kartašev is shown in search of a mirovoz-zrenie, and his failure to find it is another indictment of his education. The young student decides confidently to learn from life the ideals school has failed to teach him, and to rely on his honour alone to guide him to them. It is this faith in himself and in life, as much as his mother's injunctions, that persuades him to reject the doctrinaire revolutionism of Ivanov's group. But his honour soon proves an inadequate compass in the ways of the world, and his search for an ideal is abandoned. The vision of some other, ideal life never leaves him; and when he discovers a talent for writing, he believes that this will give him access to it. Under Kornev's guidance, he searches for some philosophy to express in his writings, but -

Cogito, cogito , а ни черта не выходит (II, 137)

When his story is rejected, he feels he must accept for ever the life of the crowds around him; there is no way out of it without the ideal he cannot find. The ideal Kartašev is looking for is one that will explain his place in the society he lives in and guarantee his integrity amid its corruption. According to Kornev, the first story he wrote was about a man who sought to remain pure in a corrupt world (II,132). Kornev tells him that self-perfection is impossible without some effort to fight the evil in the world, and Kartašev seems later to discover this truth for himself when he ponders the problem of the individual and society. The view that human vices are due to the social environment alone - saeculi vitia non hominis - seems to deny the value of the individual's actions; the opposing idea that

от одного хорошего человека уже весь мир делается лучше (II, 177)

denies the individual's duty to combat social evils. In the life of Sir Walter Scott, Kartašev sees his way towards a synthesis of the two views that acknowledges the value of self-improvement and recognises the need for action - on however small a scale - in the wider world:

весь мир не переделаешь, но в своем
уголке можно много делать (II, 177)

Thus Kartašev gropes towards an ideal that will guide his life; the solution he finds is not enough to change his way of life, and it is soon forgotten in his renewed pursuit of self-gratification.

Our insight into Kartašev's thoughts shows us the idealism he is capable of; his failure to find an ideal illustrates again the failure of his education. Kornev asks his friend:

Скажи, Тема, что ты или я можем осмыслить
другим? Мы, стучающиеся сами лбами в какой-
то темноте друг о друга! Мы, люди не-
систематического образования (II, 132)

In the plight of Tema, Kornev and even Šackij, who are all torn between a life that does not satisfy them and a life they cannot reach, this "unsystematic education" is to blame.

By arousing our sympathy for the wayward Kartašev and his friends, by revealing their inner aspirations and thoughts, the author turns our judgement against the society that has failed them, and we see them as its victims. When Kartašev compares himself to an ill-sown field, and blames his education for his troubles, he is partly right. But we must hold him responsible too; for, at the end of the volume, Ivanov reappears to turn our judgement against him. Ivanov has overcome the disadvantages of education and upbringing to live for his ideals; Kartašev, like the small boy on that first day, has, by his weakness, cowardice and untrained impulsiveness, been the chief cause of his own misfortunes.

o In the original text of Studenty, Kartašev finds the way to spiritual renewal when he decides to stand on his own feet, to shake off the efforts of his mother to influence his life, to assert his samostoјatel'nost'. In the revised version, however, his regeneration is not yet in sight, and we see that he must follow a more difficult path. It is not enough to be self-sufficient; he must find a personal ethic to govern his moral development, and a social ethic that will show him how to wrestle with the evils of society.

As we have suggested, the structure of events in Inženery shows the hero ascending to personal happiness and professional success. At the beginning of the volume, Kartašev is weary of life and expects nothing from the future; he has abandoned his earlier "fantasies", and although he impresses on his brother the need for an ideal in life, he remains without one. He considers himself the "grjaz' zemli" (II, 302), and is convinced that the angelic Adelaida Borisovna must forever remain outside his reach. Within two years, all has changed: he has found a sense of direction and purpose in life, he has rediscovered hope and idealism, he has found love and happiness with Adelja. Clearly, we have been witness to an inner transformation, a moral rebirth.

The cause of the transformation is the job of work that Kartašev has at last found to do. His profession brings him inner satisfaction, and acquires a spiritual significance for him: it develops in him a proper attitude to himself, to the world and to the truth. He accepts the position offered by his uncle because he believes he can remain unsullied by the corruption of the other contractors - although instinct causes him to doubt this (II, 306). He is glad to escape from this corruption into his new profession, and here he learns that the/

only way to withstand the world's evils is to fight them. In building railways, he is working against the evils of ignorance, poverty and backwardness; in devoting himself to this cause, he feels the moral change taking place within him. At the end of the first day's work, he feels he is no longer a parasite and a wastrel -

он, Карташев, получающий теперь даже
меньше рабочего, больше не дармоед (II, 329)

and begins to think he might yet find his happiness with Adelja. His labours reawaken in him his interest in ideals, and he reconsiders his old "fantasies", his attitudes to the problems of evil and injustice. Sympathising with Manja and her friends, who are working for revolution, he cannot accept their terrorist methods. Rejecting all political dogmas, he decides again to base his conclusions on his observation of life itself. His conversations and contact with the workmen open his eyes to the injustices they have suffered - even at the hands of his mother's steward - and convince him he must help them as far as he can (II, 346); again he decides on action "v svoem uglu". Finally he recognises the need for some political creed to help him combat evil and serve his fellow men, and donates money to help those who like Manja are waging a wider battle against injustice. This change in outlook is accompanied by a change in the inner man; work has cured him of his vanity, and in it he has found new strength of character.

The two aspects of Kartašev's regeneration, the personal and the social, are interdependent; his love for Adelja inspires him in his labours, and his success as an engineer makes him feel less unworthy of her. Union with Adelja is not just the reward for his victory over himself; it is the impetus that will carry him on to further victories over the evils of the world. His happiness opens the door to the ideal world he has always dreamed of, and he looks on his fiancée as an angel/

who will take him to a higher world of love, beauty and truth.

The judgement embodied in Inženerij is not that work has purified Kartašev, but that it has given him the knowledge of himself and the world with which he can sight the goals he has been searching. Neither in his moral development nor in his growth as a social being is Kartašev's progress complete. We can still see in his conduct those faults of temperament that were apparent in childhood. Each new romantic episode - with Darja Stepanovna, the Rumanian lady, Sikorskij's cousin - is fresh evidence of his inability to be true to his own resolve and faithful to the image of Adelja. If his future happiness - and that of Adelja - is to be guaranteed, he must recognise and correct this weakness in himself. In his attitude to the world, he has progressed from indifference to the conviction that he must take his stand against injustice, but he remains undecided as to which stand to take. Borisova and Bjalyj argue that Kartašev is incapable of finding true regeneration because he rejects the way of revolution represented by Manja¹⁷; Judina is probably nearer the truth in suggesting that Garin intended to bring his hero to accept his own brand of social Democracy. We can only judge the tetralogy as it stands. At the end of Inženerij, Kartašev decides he cannot accept the doctrine or the terrorism of the narodovol'cy, although he must admire their dedication, he sees the hope for social progress in "samosoznanie" and "obrazovanie" (II,521) - in the proper education of the people, that they might understand themselves and the needs of the world. This is the turning-point in the development of his attitude towards society, and this will determine the future trend of his thinking.

Manja once prophesied that her brother might find his true vocation as a writer

- когда вся грязь сойдет, когда мишюра
жизни будет признана (II, 302)

The individual will achieve fulfilment only when he sees the truth about life and finds his place in society. Education - true education, not the education of the gimnazija - holds the key to human happiness and progress, because in understanding themselves and their world, individuals will see how to correct the faults in themselves and in society. Thus, Kartašev will achieve fulfilment only when he has conquered the faults of his temperament and discovered an ideal to guide him in his struggle against society's ills. The judgement embodied in Inženery is that these two goals embrace each other. Only through work in and knowledge of the world can the individual know himself and improve himself; and only in personal happiness and self-perfection can he find the inner strength that enables him to work for the good of his fellow man.

III

An interpretation of the tetralogy which sees Kartašev only as the innocent victim of an evil society not only neglects those faults in the hero which the author intends us to judge, but also takes no account of the final volume. For if education and society have systematically destroyed Kartašev's good qualities, it is difficult to see how he can recover these qualities and find the strength to challenge society. Thus Borisova, Onufriev and Bjalyj cannot accept the regeneration of the hero, seeing in him an "antihero"¹⁸ and a bourgeois "renegat"¹⁹ incapable of reform. Their view of the novel ignores the author's purpose in the final volume: to show his hero, under the influence of a new environment, discovering within himself the moral qualities his education failed to develop.

A truer view of the meaning of the tetralogy as a whole must take into account the events of all four volumes and the whole range of "signals of evaluation" by which the author manipulates our sympathy and judgement. We must condemn the social system that brings Kartašev to despair, but we must also condemn his own faults of temperament/

that bring him to the verge of self-destruction. He is demoralised by an unsound education which cultivates his weaknesses; he is regenerated by a new education of work which shows him how to overcome them. The tetralogy is indeed an indictment of a social system which created a "lost generation" without beliefs and hopes, and Garin has given us, as Ettore LoGatto remarked, "une bonne documentation sur son temps"²⁰; but this is only part of the author's purpose. The story of Kartašev shows a man struggling against himself and the social order that mad him to find a proper relation to the truth, to find an ideal to live by and discover happiness and fulfilment; it is a story of universal implications. It shows that the individual will find his happiness not in Tolstoyan "samouoveršēnstvovanie" alone, but in work within society for the general good; he must fight both the evil within and the evil without, and his moral and social development are interdependent and inseparable. Writing to Ivančin-Pisarev in September 1895, Garin wrote:

И Вильгельм Мейстер великого Гете и
Карташев ничтожного Гарина - оба гибнут
и находят свое обновление, конечно, не
на дуне и не вне общества.²¹

Kartašev discovers strength and self-knowledge only when he finds his place in working to build anew the society that so long kept him in ignorance. By comparing his hero to Wilhelm Meister, Garin places his tetralogy within the tradition of the Bildungsroman, defined by one recent critic as "the story of the formation of a character up to the moment when he ceases to be self-centred and becomes society-centred, thus beginning to shape his true self"²². Kartašev finds his fulfilment as an individual only by finding his place in society. The author's ultimate purpose is to show the individual in search of his true self.

IV

The means of persuasion by which the author has communicated his judgement of life through the tetralogy are varied and numerous. There are the more explicit appeals to the reader, the characters who speak out to us the author's views - Aglaida Vasil'evna, Berendja and Šatrov in their remarks on education, and the hero himself when he condemns the corporal punishment of children (II,503). But the author makes less use of such mouthpieces than in the shorter works, and relies more on the subtler ploys of structure, style and the manipulation of sympathy to achieve communion with his reader. Finally, he uses the story itself, the selected sequence of imagined facts, to exemplify and embody his judgement and truths. All the elements of the fiction are devices of the author's rhetoric, for all of them draw forth some response and direct us towards some judgement. The author's voice is to be heard both in the matter of the story and in the manner of its presentation.

The tetralogy has many faults besides those of incompleteness. As the narrative stands, it fails to explain the mystery of Kartašev's recovery²³, and leaves a serious gap in our knowledge of the hero. Several critics have condemned the carelessness and inattentiveness to matters of style evident on many pages²⁴, and it is not difficult to find in Inženery the traces of hurried composition and lack of revision. Carelessness of another kind is to be found in the unintentional repetition of incident - Kornev (I,328) and Kartašev (II,442) have the same visions of fairy-tale castles in the sunset - in the confusion of names and relationships of characters (Ios'ka in Detstvo Temy becomes Zos'ka in Inženery, and Jaška and Garas'ka, playmates in the first volume, have become brothers in the second), in other minor inconsistencies and contradictions. The rasplyvčatost' noted by some critics has been modified/

by subsequent revisions (particularly in Studenty), but in the latter part of Inženery we find the same undisciplined profusion of incident and character. And we have seen that many of the author's devices fail because they are too obvious - our credulity is strained when the lady on the train is discovered to be Sikorskij's cousin, our patience is tried when Manja expounds the policies of "Narodnaja Volja". And similes, images and symbols are sometimes no more than literary commonplaces.

With all these faults, the tetralogy is yet successful as rhetoric. As we have suggested, the author's judgement is the accumulative result of all those judgements elicited from us by the story and the way in which it is told. No single device of disclosure, not even the most transparent mouthpiece conveys the whole of the author's judgement; it is only by responding to the work as a whole that we come to discover that. Some devices are more direct than others, but all are equally essential to our proper understanding of the work. The author attempts to communicate his judgement by involving us imaginatively in his story, by having us respond to it, and by varying and manipulating this response; his attempt to communicate is thus inseparable from his attempt to interest and entertain.

The ultimate expression of the author's purpose is of course the career of his hero, and in judging his achievement, we must decide how well the incidents of Kartashev's story exemplify the meaning the author seeks to convey. S.A. Vengerov felt that the hero's story - particularly in Studenty - was too "untypical", too close to the author's own biography to express any general meaning:

автобиографический элемент слишком им владеет: он загромаждает рассказ эпизодами, нарушающими цельность художественного впечатления.²⁵

We cannot judge the degree to which the tetralogy is "autobiographic", but we must recognise that the story's meaning transcends the aim of/

autobiography. It is true that the first version of Studenty was overloaded with incidents, but there is no reason to suppose that this was the result of the author's "autobiographic" purpose, and the unity of the artistic impression has been enhanced by the later revisions. On the whole, Vengerov's criticisms must be deemed unjust - and indeed, it is likely that they are directed towards the ideological rather than the literary shortcomings of the work. Garin is perhaps being criticised for his failure to give in the work what another critic has called the

всесторонняя характеристика идейного и нравственного облика молодежи.²⁶

Nikolaev suggested that his interest in Kartašev's moral lapses prevented the author from describing more "typical" and "positive" representatives of contemporary youth; Vengerov has attributed this interest to Garin's autobiographic intentions. Underlying these criticisms is the belief, shared by not a few Soviet critics²⁷, that Garin should have written, not about Kartašev, but about Ivanov and his revolutionaries; they are not valid criticisms of the work as it is.

Bjalyj has suggested that Inženery fails because Kartašev's regeneration is "untypical" and miraculous²⁸. As we have seen, Kartašev's regeneration is by no means complete, and his transformation in Inženery is the result of work and self-discovery, not of any miracle. Yet in one respect, his moral rebirth remains unsatisfactory as a vehicle for the author's purpose. Kartašev comes to grief through his own actions; such a judgement is implicit in the nature of his disease. If we are to believe in his regeneration, it too should be the result of his own action. But in fact, Kartašev owes his new life to the chance intervention of a kindly stranger, the old landowner Šiškov, who urges him to leave his uncle's employ and finds him a place on Pachomov's staff. This is surely a flaw in the novel's structure of values; without this deus ex machina, Kartašev would not have found his redemption at all.

But apart from this, Kartašev's story does embody the author's judgement, and the hero himself, always an ambivalently human character, involves us in the tale, and ensures that we respond to its meaning. Sometimes the devices of the author's voice are inadequate or too obvious, but usually they serve their purpose without showing him at work; and sometimes, they fulfil their function so well that we lose sight of them altogether. The events of Tema's childhood, described with "une grande chaleur humaine et une remarquable simplicité de style"²⁹, elicit a response so immediate, a judgement so direct, that we forget the rhetorical devices employed to produce them.

NOTES

1. Sacks, Fiction and the Shape of Belief, p. 231
2. Volkov, Očerki ruskoj literatury, p. 359
3. Nikolič, Avtobiograficëskaja povest' o detstve, p. 191
4. Kuryševa, Garin-Michajlovskij, "Literatura v škole", 1956, No 6, p. 77
5. cf also Bjalyj, Istorija ruskoj literatury.
6. cf. Granat Encyclopaedia.
7. Volkov, op. cit. p. 359
8. Judina, Žizn', p. 86 ff.
9. "RB", 1886, Nos 10, 12. Cf. also discussion of Istorija odnoj školy, below, Part I, Chapter V.
10. Judian, op. cit. p. 86
11. Vorob'eva, Zaviduju ljudjam buduščego, p. 2
12. Mirsky, History of Russian Literature, p. 340
13. Nikolaev, Voprosy žizni..., p. 115
14. Granat Encyclopaedia, col. 552
15. Kuryševa, op. cit. p. 77
16. Borisova, Garin-Michajlovskij, p. 26
17. cf. Borisova and Bjalyj, op. op. cit. cit.
18. Borisova, op. cit. p. 29
19. Bjalyj, op. cit. p. 522
20. Lo Gatto. Littérature Russe, p. 494
21. Literaturnyj archiv, V, p. 37
22. Pascal, History of the German Novel, p. 11
23. see below, Chapter II, Note 16
24. cf Vengerov, in Brockhaus Encyclopaedia; and the anonymous article in "SE Peterburgskie vedomosti", 1906, p. 4.
25. Brockhaus Encyclopaedia, col. 491. cf Bjalyj, op. cit.
26. anon, "Istoričeskij vestnik", 1907, No 1

27. cf Soviet Encyclopaedia, and Bjalyj, op. cit.
 28. Bjalyj, op. cit, p. 522
 29. Lo Gatto, op. cit. p. 495
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CONCLUSION

Taking as our point of departure the view that a work of fiction is "something designed, or at least suited, to impose itself on us"¹, we have examined the works of Garin-Michajlovskij to discover the methods and techniques by which the author has sought to impose upon us his fictional world, and the judgement and truths embodied in it. We have seen that "every separate piece of literature has an architectural design"², that every element of the story - plot, narrator, hero, characters, language, style, imagery - plays its part in the author's rhetoric to influence our viewpoint and convince us of his truths.

Our investigation has not only shown the wide range of devices which Garin employs as he strives, consciously or unconsciously, to impose his view upon us, and revealed how these devices interact to achieve his effects, but has also enabled us to assess his abilities and methods as a literary craftsman, and so to reach a fuller view of his success and standing as a writer than emerges from the studies of earlier critics.

In many respects, Garin belongs to his age, and represents a generation of gifted but now forgotten writers. His desire to express in his fiction his views on the problems of the time, and to offer solutions to them, is characteristic of many of his contemporaries. The problems that concerned him - education, the place of the intel-
ligent in society, the plight of the peasantry, the future of the country - are the problems we find reflected in writers like Gleb Uspenskij, Timkovskij, Amfiteatrov, Boboykin, Korolenko, even /

И ко всему этому, какой талант нужен, чтобы все это было и не узко и без всякой скучной морали, законно, было бы вкусно, и понятно, и, наконец, настолько правдиво, чтобы с твоими выводами не мог не согласиться читатель (II, 132)

Garin is at his best as a writer when his skill as a rhetorician enables him to achieve this objective, when his warmth and immediacy of tone, his ability to engage the reader emotionally and imaginatively in his tale and his subtle control of the reader's responses are so convincing that the reader is persuaded to accept the author's view without realising it. In stories like Babuška, Dvorec Dima and Derevenskie panoramy, in most of the tetralogy, and above all in Detstvo Temy, which Judina has rightly called

один из шедевров русской классической литературы о детстве,³

Garin shows himself a master of the rhetoric of fiction, and proves his right to the recognition which literary history has been so long in according him.

NOTES

1. Booth, "Rhetoric of Fiction and the poetics of fictions", Novel 1, p. 113
 2. Clark, Defence of Rhetoric, p. 80
 3. Judina, Žizn', p. 88.
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Lev Tolstoj. The solutions he offers are seldom profound; the view of the moral and social education of the individual, and of his duty to society offered in the tetralogy has universal relevance, but for the most part, the ideas he advocates - technological progress, agrarian reform or political action - are the ideas of the age, now only of historical interest. If the themes he discusses often detract from the permanent value of his works, so too do the methods he employs to express them. His rhetorical devices are most often drawn from the common stock of literature, and his application of them is not always original or distinctive. "Mouthpieces", narrative commentary, even the subtler devices of image and style are the methods by which any writer of fiction seeks to make his purpose known. And Garin's rhetoric is not always successful. The more "explicit" devices - "mouthpieces" and commentary - are often too explicit, the implicit devices of style and metaphor are sometimes too obvious. Judged in his own terms, his belletristika often suffers from his publicistic motives, the author is too frequently to be seen talking ot sebja, the picture he paints is often weakened by his desire to make his meaning clear. But because of these shortcomings, even his less successful works are not without interest or value for students of a literary tradition which shared his view of the social duty of literature, and whose greatest practitioners were not always free from his faults.

Garin's rhetoric is not always his weakness, and where his handling of the means of persuasion is most skilful, where he speaks through his "images" and conveys his judgement without weakening the picture, his literary gifts come to the fore, and his literary standing as something more than a representative figure is assured.

Discussing with Kartašev the writer's task, Kornev remarks:

APPENDIX I : THE WORKS OF N.G. GARIN-MICHAJLOVSKIJ,
Details of Composition and Publication

(§ indicates works not included in the Soviet edition of the collected works.
+ indicates works we have been unable to locate.
(p) denotes works known to have been published after the author's death.)

The following abbreviated titles indicate the earlier collected editions of Garin's works:

Znanie - Полное собрание сочинений, изд-во т-ва "Знание", СПб 1903-11

Osvoboždenie - Полное собрание сочинений, изд-во "Освобождение" М, 1914

Marks - Полное собрание сочинений, изд-во А. Ф. Маркса, Пг 1916

In addition to "RB" for "Russkoe bogatstvo", the following abbreviations have been used for the titles of several journals and newspapers:

"SG" - "Samarskaja gazeta"

"SV" - "Samarskij vestnik"

"VV" - "Volžskij vestnik".

(See also Appendix II).

I THE TETRALOGY

Детство Темы: из семейной хроники: written 1891-92; first published in "RB" 1892, 1-3. Revised in 1893 and republished in Očerki i rasskazy, I.

Гимназисты: из семейной хроники: written 1892-93, completed in September 1893, after the first chapters had been published; first appeared in "RB" 1893, 1-4, 9, 11, 12. Extensively revised for separate publication in 1895, revised again in 1902.

Студенты: Тема и его друзья: из семейной хроники: written 1894-1895, first published in "RB", 1895, 1-6, 9-11; and supplement extensively revised in 1898 and 1903 for republication.

Инженеры: (p): written 1904-6, unfinished at the author's death. Published (together with Gor'kij's Mat') in Sborniki tov. "Znanija" za 1907, nos. 7, 8 and 9.

II SHORT STORIES AND NARRATIVE WORKS (in alphabetical order)

Адочка: first known publication in the Znanie Collected Works, 1911, vol. VI dated in Marks 1898.

Акулина: Деревенские панорамы

Бабушка: first published in "RB" 1904, No. 2. An earlier, undated MS version is entitled На богомолье

Бабушка Степанида: - Деревенские панорамы

§Бродяжки (p): written in 1892, at same time as Karandašom s natury. First published by I. M. Judina in "Sibirskie ogni", 1966, 3.

Бурлаки: written in 1894 at the same time as Derevenskie panoramy. First published, not in "RB" as planned, but in "Mir Božij", 1895, No. 1. Referred to by Garin in his letters as Гамид, Старый Амзя.

Вальнек-Вальновский: written in 1895, and published in that year in Sbornik v pol'zu nedostatočnyh studentov universiteta sv. Vladimira.

Вариант (p): written 1888. MS rescued by the author's wife and published by her (incomplete) in "RB", 1910, No. 2.

Вероника: - Тени земли

Веселые люди (p): first known publication in the Osvobodzenie Collected Works, 1913, vol. XII. Dated in Marks 1897. An undated MS version is entitled Шалопай.

В области миллиардов и триллионов: разговор в поезде у окна вагона: first published in "Russkaja žizn'", 1894, No. 191.

§Войцех: first known publication in Marks Collected Works, 1916, vol. VIII, where it is dated 1895.

Вокруг света: first known publication in 1904, in a single volume with Po Koree... published by Znanie; dated in Marks 1902.

Волк (p): dated in Marks 1902. First known publication, under the title Трясина in the

Osvoboždenie Collected Works 1913, vol. XII. Published in vol. VIII of the Marks edition as Волк.

Встреча (p): dated in Marks 1902; first known publication in "Novoe Slovo", bk. 12, M. 1907. Has affinities with various MS fragments -- Потерянные, На одной струне, Дурман.

В сутолке провинциальной жизни 1886-1896: written 1895-6, rewritten 1898. Refused by N.K.-Michajlovskij for publication in "RB", it was first published in "Mir Božij", 1900, 2-4, 9, 11, 12.

В усадьбе помещицы Ярышевой: first published in "RB", 1894, No. 11.

Гений : - Тени земли

Два мгновения: first published in "SV", 1897, No. 1.

Дворец Дима. Рождественский рассказ из жизни детей : first published in "Žizn'", 1900, No. 1. Shows affinities with the earlier Mal'čik.

Дела. Наброски карандашом: first published in "SV", 1897, No. 27.

Деревенские панорамы:

- | | | |
|----------------------------|---|--------------------------------------|
| 1 <u>Бабушка Степанида</u> | } | first published in "RB", 1894, No. 1 |
| 2 <u>Акулина</u> | | |
| 3 <u>Дикий человек</u> | | "RB", 1894, No. 2 |
| 4 <u>На селе</u> | | "RB", 1894, No. 3 |
| 5 <u>Матренины деньги</u> | | "RB", 1894, No. 5 |

The Panoramy were revised before being published in the second volume of Očerki i rasskazy, 1895.

Дикий человек : - Деревенские панорамы

§Дневник во время войны: written in 1904 for immediate publication in the Moscow newspaper "Novosti dnja". Published in the Osvoboždenie Collected Works as Война: дневник очевидца (1914, vol. X-XI).

§Допотопное чудовище : first known publication in the Marks Collected Works, where it is

dated 1898 (vol. VIII).

- Еврейский погром : first known publication in vol. XIII of the Osvoboždenie Collected Works. (1914)
- Жизнь и смерть : first known publication in vol. VIII of the Marks Collected Works (1916), where it is dated 1896.
- Заяц (p) : the two fragments, perhaps dating from 1905, were published in the Znanie "Sbornik" for 1910, Book XXX.
- §Злые люди (p) : published from the MS by Judina in "Nedelja", 1962, No. 46, 18-19.
- Из моего дневника : first published in "SG", 1895, No. 1.
- §Из окна вагона: от Петербурга до Триеста : fragment of a travel account first (?) published in vol. VII of the Marks Collected Works (1916), dated 1899.
- Исповедь отца : first published in "VV", 1896, No. 24, as Горе и счастье рассказ отца, the day after the author had read it at a meeting in Kazan in aid of higher education for women. Revised and republished in "SV", 1896, No. 50, and in "Žurnal dlja vsech", 1899, No. 3.
- История одной школы. набросок с натуры : first published in "VV", 1893, Nos. 6, 8.
- Ицка и Давыдка. Очерк : first published in "RB", 1892, 4-5. Revised for publication in Očerki i rasskazy, vol. 1, 1893. Republished in 1894 in Dobroe delo. Sbornik povestej i rasskazov, XXVIII (Posrednik, Moscow).
- §Казнь (p): (arbitrary title). Probably written in 1906, unfinished; published from the MS by Judina in "Russkaja literatura" 1962, No. 2, 213-214.
- Карандашом с натуры. По западной Сибири : first published in four parts in "Russkaj Žizn'", 1894, Nos. 209, 217, 221, 230 (August 8, 17, 21, 30). A projected fifth part did not appear because of a dispute with the editors. The očerki were republished in "SV" 1896, No. 274, 1897, Nos. 4, 16; in 1897, No. 55, another part appeared, but further

continuation was prevented by the closure of the paper. The work is published in vol. VII of the Marks Collected Works as По земле Сибири: карандашом с натуры.

§Карл Моор: first known publication in the Marks Collected Works, vol. VII.

Картинка. Из детской жизни : first known publication in the Osvoboždenie Collected Works, 1914, vol. XVII.

Картинки Волыни : written 1894-1896. Announced as a forthcoming publication in "SV" (Dec. 1896), but published in "Mir Božij", 1897, No. 2.

Клотильда : first published in "Načalo", 1899, No. 1.

Когда-то : intended for the Znanie "Sbornik" of 1903, but rejected by Gor'kij as not being in keeping with the tone of the volume. Published in 1907 in Literaturno-chudožestvennyj al'manach izd-va Šipovnik, Bk. 1, Spb. 1907. The work is dated 1898 in the Marks Collected Works.

Корейские сказки : collected and recorded in 1898. Apparently published soon after the author's return from the East. First known publication in the Marks Collected Works, 1916, vol. V.

Коротенькая жизнь : first published in "VV", 1894, No. 241.

Курочка Куд : - Сказки для детей.

§Мальчик : first published in "Nižegorodskij listok", 1896, No. 166; and later in "SV", 1896, No. 134. Apparently the basis for Dvorec Dima.

§Мамед : written 1905-6. First known publication in vol. VII of the Marks Collected Works (1916).

Матренины деньги : - Деревенские панорамы

Мои скитания (p) : first known publication in "RB", 1912, No. 12. Dated in the Marks Collected Works 1899.

На ночлеге : first published in "Mir Božij", 1892, No. 2.

- На практике : originally an incident in Studenty before 1898 revision. First published in Zurnal dlja vsech, 1903, No. 10. Republished with final chapter in vol. V of the Znanie Collected Works.
- На селе : - Деревенские панорамы
- §На станции : dated in the Marks Collected Works 1901. First known publication in the Osvoboždenie Collected Works, vol. VI, 1913.
- Наташа : first known publication in Znanie Collected Works, vol. VI, 1911. Dated in Marks Collected Works 1901.
- На ходу : first published in Put'-doroga, an anthology in aid of the Society for the Assistance of Needy Settlers, SPb, 1893.
- Немальцев : written in 1894, referred to in letters variously as Солдат, Рассказ солдата. Intended for "RB", it was not published there, nor in the second volume of Očerki i rasskazy, although the author asked Ivančin-Pisarev to include it. First published in "Mir Božij", 1896, No. 1 as Жизнь бессловесная.
- Не от мира сего. С натуры : first published in April 1895 in "SG", No. 71.
- Несколько лет в деревне : written between 1889 and 1891. First published in "Russkaja Mysl'", 1892, Nos. 3-6. Revised for inclusion in vol. I of Očerki i rasskazy, 1893.
- Новые звуки. Сказка : first known publication in vol. VIII of the Marks Collected Works (1916), where it is dated 1897.
- §Она победительница : first published in September 1894 in "SG" (according to a letter from the author to Ivančin).
- Осень. Стихотворение в прозе : first known publication in the Osvoboždenie Collected Works, 1914, vol. XIII.
- Переправа через Волгу : first published in "Russkie vedomosti", 1894, No. 348. In the Osvoboždenie edition of the Collected Works, it appears as the second

part of a work: §Бочком, гуськом и уточкой. Путевые заметки без всякого плана.

Под вечер. Очерк : first published in "RB", 1892, No. 6.

Под праздник : first known publication in the Marks Collected Works, 1916, vol. VIII, where it is dated 1901.

По Корее, Маньчжурии и Ляодунскому полуострову : first published as Карандашом с натуры in "Mir Božij", 1899, Nos. 2-7, 10-12. Published by Znanie in 1904 in a separate volume with Vokrug sveta. In the Osvoboždenie Collected Works (1914, vol. VI-VII) it is entitled Страна желтого дьявола.

Правда : first known publication in the Osvoboždenie Collected Works, 1914, vol. XVII; dated 1901 in Marks.

Путешествие на луну. Святочная фантазия : first known publication by Judina in the 1957 Collected Works, vol. III; she suggests it was written about 1894.

Радости жизни : first published in "SV", 1895, No. 189.

Ревекка. Святочная легенда : first published in "SV", 1896, No. 273. Revised for publication in the sbornik Ssyl'nym i zaključennym, SPb 1907. Part of the story is related by one of the characters in the 1895 version of Studenty.

Сказки для детей :

§Волшебница Ашам.

§История одной девочки.

§Как одна маленькая девочка заснула. Сказка.

Книжка счастья. Сказка.

Куручка Куд. Сказка.

Попугай. Майкина сказка.

§Счастье.

§Хитрая девочка. Вероникина сказка.

§Черный принц-капризука. Никина сказка.

Published together in "Junaja Rossiija" in February 1908, as previously unpublished works. However, earlier publications have been traced for Knižka sčast'ja ("Russkaja Žizn'", 1894, No. 103) and Kuročka Kud ("SG", 1896, No. 275).

Сочельник в русской деревне : first published in the sbornik Put'-Doroga, 1893.

Старый еврей : first published in the sbornik Pomošč' evrejam, postradavšim ot neurožaja, SPb, 1901.

Старый холостяк : first published in the newspaper "Kamsko-Volžskij Kraj", Feb. 22, 1896, No. 52. Published a week later in "SV" No. 47, with minor changes.

§Сумерки : first known publication in the Marks Collected Works, 1916, vol. VII, where it is dated 1913.

Счастливым день : first known publication in the Znanie Collected Works, 1908, vol. V.

Тени земли :

I Художник

II Гений

III Вероника

Published as a group in "Obrazovanie" 1903, No. 4: other stories were apparently to follow. Chudožnik is dated 1897 in Marks, the others 1901.

Художник - Тени земли

§Философ Дэн : first known publication in the Marks Collected Works, 1916, vol. VIII, where it is dated 1893.

Эскиз : an unfinished sketch. First known publication in the Osvoboždenie Collected Works, 1914, vol. XIII. The MS is entitled Комелек пропал.

III DRAMATIC AND POETIC WORKS

+§Жонглеры чести. В медвежьих углах : An unpublished MS dating from about 1897.

Орхидея. Драма в 4-х действиях и 5-и картинах : written 1896-7. First performed in St. Petersburg on Dec. 7, 1897 by the Theatre of the Literary Arts Circle; soon afterwards performed in Samara, Odessa and Nižnyj Novgorod. Rejected by N. K. Michajlovskij for publication in "RB", it was revised and published in "Cosmopolis", 1898, No. 1.

§Деревенская драма: в 4-х действиях : first published in 1904, in the "Znanie" sbornik for 1903. No performance is recorded.

§Зора : пролог и 2 действия : first known publication in the Marks Collected Works, 1916, vol. VII, where it is dated 1909. Performed in Čuvaš in the 1920's.

Подростки. Драматический этюд в одном действии (p) : first published in "Vestnik Zizni", 1907, No. 1. Written shortly before the author's death.

§Три басни. I Ванька II Свинья III Жеребенок : (three verse fables). First known publication in the Marks Collected Works, 1916, vol. VIII, dated 1902.

IV PUBLISHED ARTICLES

A. TECHNICAL ARTICLES AND MONOGRAPHS

+§Несколько полезных предложений по удешевлению сооружения железных дорог : published under the pseudonym "Praktik" in "Železnodorožnoe delo", 1888, No. 44.

+§Несколько слов об удешевлении постройки железных дорог в России : published under the pseudonym "Praktik" in "Železnodorožnoe delo", 1889, No. 22.

+§Общие принципиальные условия, вызывающие необходимость Казанско-Малмыжской железной дороги : Kazan, 1893. (18pp)

+§Техническое описание линии Казань-Малмыжа : Kazan, 1893. (4pp)

- +§Записка о значении Черкаassy-Сергиевск-Чистопольской железной дороги : St. Petersburg, 1894 (12pp).
- +§Отчеты членов экспедиции 1898г. в Северной Корее : SPb 1898.
- +§Северная Корея: сборник маршрутов. Труды осенней экспедиции 1898г. : (edited by Korf) SPb 1901.

B. ARTICLES APPEARING IN THE POPULAR PRESS

- +§Сибирская железная дорога : published anonymously in "Novoe vremja", 1891, Nos. 5599, 5603.
- §Несколько слов об элеваторах : published under the pseudonym "N.G." in "RB", 1892, No. 1.
- +§Письмо в редакцию : signed "Engineer (2nd Class) Michajlovskij", published in "Novoe vremja", 1892, No. 5730.
- §Письма из деревни. I.: the first of a projected series of articles cut short apparently by the intervention of the censor. Published in "RB", 1892, No. 2.
- §Несколько слов о Сибирской железной дороге: published under the pseudonym "Inžener-Praktik" in "RB", 1892, No. 3.
- §Письмо в редакцию : signed "N. Garin"; "RB", 1892, No. 3.
- +§К вопросу о Казано-Малмыжской железной дороге : signed "Engineer (2nd class) Michajlovskij", "VV", 1892, No. 162.
- +§Рутиня в железнодорожном деле : signed "N. Garin"; "Novoe vremja", 1893, No. 6155.
- +§Дешевая узкоколейная дорога : письмо в редакцию : signed "Engineer N. Michajlovskij (Garin)", "Russkaja žizn'", 1894, No. 223.
- +§Побольше света. К вопросам Черкаassy-Чистопольской и Бугульма-Чистопольской железных дорог : signed "Engineer N. Michajlovskij", "VV", 1894, No. 197.
- +§Письмо в редакцию : "RB", 1894, No. 10 (written to refute charges made by Petersen in "Graždanin", 1894, Nos. 230, 233 that Garin had a vested interest in narrow-gauge lines).

- На выставке : written at the Nižnyj Novgorod Exhibition of 1896. First known publication in the 1957 Collected Works.
- Памяти Чехова : first published in "Vestnik Man'čžurskoj armii", 1904, No. 2.
- +§Письмо в редакцию : "Peterburgskie vedomosti", 1904, No. 191. Written to refute Ignatov's allegation ("Russkie vedomosti", 1904, No. 124) that Derevenskaja drama was plagiarised from Tolstoj.
- Не знаю, как кого... first published in V zaščitu slova, sb. 1, 2nd ed. SPb 1905.
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APPENDIX II: EDITIONS OF GARIN'S WORKS PUBLISHED DURING HIS LIFE

- | | |
|---|-----------------------------------|
| <u>Очерки и рассказы</u> | Т. I, СПб 1893
2-е изд., 1895 |
| <u>Очерки и рассказы</u> | Т. II, СПб 1895 |
| <u>Детство Темы</u> | СПб, «Посредник», 1894 |
| <u>Гимназисты</u> | СПб 1895 |
| <u>Студенты</u> | СПб 1898 |
| <u>Детство Темы. Несколько лет в деревне.</u> | СПб 1899 |
| <u>Гимназисты</u> | СПб 1892 |
| <u>Семейная хроника: Детство Темы, Гимназисты, Студенты</u> | СПб, «Знание», 1903 |
| <u>По Корее, Маньчжурии и Ляодунскому полуострову</u> | СПб, «Знание», 1904 |
| <u>Полное собрание сочинений.</u> | СПб, «Знание». 9тт.
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ii Published Collections of Garin's Letters

II BIOGRAPHY AND CRITICISM

i Articles and Monographs on Garin's Works

ii Biographical Studies and Memoirs

iii Articles in Literary Histories and Encyclopaediae

III GENERAL LITERARY HISTORIES

IV WORKS ON FICTION, CRITICISM AND RHETORIC

V WORKS ON THE HISTORICAL BACKGROUND

VI WORKS OF REFERENCE

VII OTHER WORKS CONSULTED

VIII BIBLIOGRAPHIES

NOTE - Section II seeks to be as comprehensive as possible, and to this end includes several works we have been unable to consult. These are indicated by the symbol +.

The order of entries in Sections I and II is chronological; elsewhere, it is autobiographical, with works in Russian preceding the English entries in each section.

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