

self-translation; 3) and then explicates the texts, referring to (and polemicizing with) a broad range of secondary sources, but relying mostly on her own remarkable command of all registers of Russian and English, as well as her familiarity with the poetic traditions of both languages. In her explications, Berlina speculates about the effect of Brodsky's choices in self-translation, as well as their motivations. Some choices, she argues, are motivated by a desire to clarify what would otherwise be too opaque for Anglophone readers, or by the chance to eliminate an unintended ambiguity or contradiction in the original, as in line 4 of "In Memory of my Father: Australia" ("Pamiati otsa: Avstraliia," 1986, trans. 1990). As Berlina explains, "the original complaint 'kvartiry, nikak ne snimut' [...] clashes with the context—there does seem to be a flat" (94); "Perhaps Brodsky became aware of the contradiction," Berlina writes, as "he made it less striking in a second Russian version, and then got rid of it altogether in the [English version's] 'the deal with the flat is stymied'" (94).

A particularly striking example of Berlina's sensitivity to Brodsky's complex motivations, as well as his allusive and paronomastic tendencies in both Russian and English, occurs in her reading of "In Memoriam" ("Mysl' o tebe," 1985, trans. 1987), an elegy to his mother. Berlina spends a page unpacking the transformation of the second line's railway platform signs "'Vyritsa' or 'Tartu,'" lowercase in the original, to the insistently "block-lettered DVINSK or TATRAS" (80). First, she reflects on the original's effect, linking "Vyritsa" to "vyt" (howl), "vyrvat" (tear out, vomit) and "vyryt" (dig out)," and both "Tartu" to Tartarus (81). Then, referring to Brodsky's "Seaward," where block letters are explicitly associated with gravestones, Berlina makes the case that the English version of the line "graphically" underscores the suggestion of estrangement and death. She then explains the choice of Dvinsk biographically: "block letters trace [Brodsky's mother's] way from a Latvian place of birth to a mythical place of death" (81). Finally, she suggests that the mountainous "TATRAS," a word that, unlike "Tartu," one simply couldn't encounter on a platform sign, preserves both the allusion to Tartarus and the "Slavic context," but makes the image "more ominously fantastic in translation, an effect increased by the addition of 'shivering and enormous'" (82).

Anglophone readers can decide for themselves whether Brodsky's English poems and self-translations are worth their time. His radical jumps between registers, awkward syntactic inversions, forced rhymes, and overly precious puns can grate on the ears not only of those weaned on free verse, but also of those accustomed to the subtler, more comfortably idiomatic mode of modern formal poetry. Nevertheless, if we hope to understand and appreciate Brodsky's accomplishment as a poet and thinker, we must confront the full corpus of his work in a dynamic, comparative fashion. Berlina does this brilliantly, and with a degree of wit that would have made her subject proud.

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Marcia A. Morris. *Russian Tales of Demonic Possession: Translations of Savva Grudtsyn and Solomonia*. Lanham, MD: Lexington Books, 2014. Bibliography. Index. xiv + 139 pp. \$80.00 (cloth).

Marcia Morris is an accomplished scholar of pre-Petrine Russia with a particular talent for tracing connections between early and modern Russian culture. She is well known for her two previous books, *Saints and Revolutionaries: The Ascetic Hero in Russian Literature* (U of New York P, 1993) and *The Literature of Roguery in Seventeenth- and Eighteenth-Century Russia* (Northwestern UP, 2000), and has also written thoughtful articles on two of the stories included in the present volume.

At the heart of this book lie four intriguing and interconnected tales presented in new English

translations: two seventeenth-century narratives recounting individual journeys from demonic possession to salvation and their two twentieth-century modernist adaptations. *The Tale of Savva Grudtsyn* (*Povest' o Savve Grudtsyne*, 1660s) and *The Tale of the Demoniac Solomonia* (*Povest' o besnovatoi zhene Solomonii*, 1670s) were recast by Aleksei Remizov during his émigré years in Paris; *Savva Grudtsyn* (1949) and *Solomonia* (first version, 1928) were published alongside each other in his late collection *Demoniacs* (*Besnovatyie*, 1951).

Remizov was evidently attracted to the medieval imagination as a repository of mystic truth, revealed and made manifest in physical form. His early portrayals of demons were enthusiastically received in literary Petersburg during the Silver Age. These later tales speak to a different generation that had witnessed evil embodied in new historical experiences, including war, revolution, despotic rule and exile. His introduction to *Demoniacs* ends with a telling comment: “since Dostoevsky’s time, all of Gogol’s demons have dispersed to their lairs [...]. In our times, man acts at his own peril and answers for himself” (126). Although literary demons may have retreated as visible presences, the forces of evil have not lost their power over man; the emphasis has now shifted from Dostoevsky’s “besy” (devils) to their legacy, the “besnovatyie,” the demoniacs or possessed who carry responsibility for their own actions.

In all four tales, travel and exile serve as metaphors for the displacement of the soul by evil. For both protagonists the ordeal of demonic possession is triggered by sexual experience. Savva, the merchant’s young son, falls for the wife of his host and is lured on by a demon, disguised as a kinsman, while Solomonia, the priest’s daughter, is beset by demons from her wedding night onward and suffers as a passive and innocent victim. Both are eventually redeemed through the intercession of the Virgin Mary or local saints. Savva becomes a monk and Solomonia is restored to her original purity after the removal of seventy demons from her womb.

Presenting these tales alongside each other opens up many interesting avenues of investigation. In her skillful and thought-provoking introduction, “Russia Bedeviled” (1–32), Morris sets the works against the background of the rich Russian tradition of literary demonism. She provides detailed and insightful readings of all four tales and the intra-textual dialogue between them. What is the nature of evil? Are the demons who plague Savva and Solomonia their “doubles,” projections of internal forces or independent, external figures? What are the gender differences between male (active) and female (passive) responses to demonic possession? How do love, sex and sensual pleasure function in this context? The dual roles of women as the destroyers and saviors of men are explored, as is the relationship between the personal and the national elements of the salvation stories (Savva and Solomonia as representatives of Russia, beset by demons but on the path to redemption; Savva as a false tsar or pretender and Solomonia as a figure of violated and defiled Russia).

Morris carefully analyzes the changes that Remizov made to the original tales in his adaptations—although these track the originals closely, they also include substantial innovations such as Savva’s fatal stabbing of his beloved Stepanida (evocative of Petrukha’s murder of Katia in Blok’s “The Twelve”). She tackles the relationship between the demonic subject matter and the fragmented, shifting modes of narration, suggesting that Remizov’s versions can be read as examples of modernism, understood as a form of “superintegration” through myth of the processes of (demonic) “disintegration” (20), associated with weak narrative structure and lack of unity. She speculates on possible autobiographical connections, such as Remizov’s self-identification with Savva and the association of his wife Serafima Pavlovna Dovgello with Solomonia, and on the role of his own exile and abandonment of a plan to return to Soviet Russia in 1947.

Morris remains a close and sensitive reader, open to the attraction of different interpretations but always careful not to mistake the part for the whole. She concludes with an apt metaphor, comparing the experience of reading these tales in tandem to stepping into a “realm of windows, prisms, and mirrors” in which one can lose oneself in a “fractured reality” and also catch reflections of the seemingly familiar (29).

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Of the four tales included in this volume, only the original *Savva Grudtsyn* was previously rendered into English. Morris's translations are clearly a labor of love, inspired by her desire to satisfy the curiosity of her students at Georgetown University. Every effort has been made to make these works accessible through translation, annotation and detailed commentary. A particular challenge for the translator lies in the difference between the late-medieval Russian of the original tales, marked by archaic syntax and lexicon, and Remizov's modernist prose, replete with ecclesiastical and medieval language intermingled with folkloric expressions and colloquialisms. Morris decided to forego an archaic version of English in favor of clear, transparent language. The result succeeds in capturing the vivid quirkiness of the originals. To whet the reader's appetite, I cite an example from Remizov's expanded version of the magnificent scene when Savva is brought before the Prince of Darkness and led into his dining hall: "Black tailless apes with roses fastened to their backsides jumped and leapt about in the slicings and dicings and severings. Cooks and cooklets bustled about a blazing stove in scarlet caps and milky-white gowns scarletted by the fire, whistling from time to time, whispering, and banging about" (77).

I enthusiastically recommend this book as a wonderful and imaginative resource for scholars, teachers, and students who wish to explore literary demonism and to gain a deeper appreciation of the links between pre-Petrine and modern Russian literature by engaging with complex texts that are not often read by non-specialists.

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Alexander Pushkin. *The Captain's Daughter*. Trans. Robert Chandler and Elizabeth Chandler. New York: New York Review Books, 2014. Further Reading. xi + 172 pp. \$14.00 (paper).

A recent news release from *New York Review of Books* announced this publication as a "new translation" of "one of the first great Russian novels." It is neither: Robert Chandler's translation was first published in 2007 in the UK (Hesperus Press) and was republished in the US last year as an NYRB Classics Original; and *The Captain's Daughter* is not a novel, let alone "one of the first great Russian novels" or "the first great Russian prose novel" as the introductory material proclaims. Then what is this book? It is the welcome reissue of a fine translation of Pushkin's intriguing historical novella, written in 1835–36, after he had published his non-fictional account of the same peasant revolt, *A History of Pugachev* (1834).

Chandler is a distinguished translator who has published numerous works, mostly twentieth-century prose, including works by Vasily Grossman and Andrei Platonov; his nineteenth-century translations include stories by Pushkin (*Dubrovsky*) and Leskov (*Lady Macbeth of Mzensk*). This slim volume, which lists him as co-translator with his wife Elizabeth, makes their admirable version of *The Captain's Daughter* available in an inexpensive and user-friendly edition.

The book includes a brief introduction that compares Pushkin's *History of Pugachev* with *The Captain's Daughter* and draws attention to the parallels and inversions in the latter with their historical antecedents. To my surprise there is no mention of Sir Walter Scott's popular historical novels, which served as the model for Pushkin's novella. It is only in the penultimate footnote to the work that Scott's name appears, linking the crucial scene of Masha's conversation with Empress Catherine in the park at Tsarskoye Selo to Jeanie Dean's appeal to Queen Caroline in Scott's *Heart of Midlothian*.

In addition to the introduction and copious footnotes, the book contains the following: a section that Pushkin referred to as "The Omitted Chapter" from his first draft of the novella with its vivid description of the latter stages of the Pugachev rebellion; a short essay on "Pushkin and History" in which Chandler contrasts the image of Pugachev in Pushkin's *History* with that in the novella; and a longer essay entitled "Coats and Turncoats: Translating the Wit of *The Cap-*