Stikhotvoreniia (review)

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Nabokov Studies, Volume 8, 2004, pp. 203-204 (Review)

Published by International Vladimir Nabokov Society and Davidson College
DOI: *https://doi.org/10.1353/nab.2004.0014*

plainly following tradition, the writer adopts only selected elements, while he treats other elements of the tradition ironically. Rozanov's autobiographical writing is distanced from any literary tradition and is introspective, meta-reflective, and intimate ("visceral").

Maria Malikova's monograph is well-researched. Little-known materials both from Nabokov's archives and from émigré criticism are utilized to strengthen her arguments. The approach is objective and avoids the exaggerated reverence that flavors much Russian Nabokov criticism. Malikova's monograph is a valuable contribution to Nabokov studies, as well as to the theoretical problems of the memoir genre.

V.V. Nabokov. *Stikhotvoreniia.* Introduction and commentaries by Maria Malikova. Novaia biblioteka poeta. St. Petersburg: Akademicheskii Proekt, 2002. 656 pp. ISBN 5-7331-0160-1.

Review by Vladimir Mylnikov, Defense Languages Institute, Monterey, CA

This handsome scholarly volume contains the vast majority of Nabokov's poetic oeuvre—nearly 600 poems, including his translations into Russian of poems by others, plus his own 27 original English-language poems (omitting only the long poem "Pale Fire"). Nearly one-third of the book is devoted to Nabokov's translations from Russian (and French) into English. The only notable Russian omissions (due to copyright problems) are the 40-odd older poems first published in the 1979 Ardis *Stikhi* collection, and the early verse dramas. Titles of the missing "Ardis" poems are separately listed so the reader has a record of all of the "non-dramatic" verse. The volume also contains the poems and fragments that Nabokov incorporated into his prose works. Also included is the Pushkin/Nabokov "collaboration"—the final scene to Pushkin's unfinished dramatic piece, *Rusalka* , written by Nabokov in 1942. An appendix includes four items that were excluded from the 1916 *Stikhi.*

Malikova's 50-page introductory essay, "A Forgotten Poet," is a survey of Nabokov's poetry and its scholarship. Some may find her assessment of Nabokov as a poet to be overly cool, although she concedes the poems from the 1930s onward are of a different order. Malikova's introduction covers the essential events from Nabokov's "poetical biography," beginning with a brief analysis of the first printed editions, followed by an interesting discussion of the role of the English poets of the Georgian era (mainly Rupert Brooke) during Nabokov's most prolific poetic period, the Cambridge years. Malikova

also makes many acute observations on Nabokov's poetical language and on the stylistic changes in the later years of his European period. Finally, she illuminates Nabokov's approach to the theory of poetic translation and cons some of the writer's technical strategies. Not least, the notes to Malikova's introduction constitute a good survey of existing scholarship on Nabokov the poet.

The book's scholarly apparatus is excellent. The editor provides over 80 pages of background, commentary, and bibliographic data on the poems. All of the poems and translations are numbered and alphabetically indexed, making them quite easy to locate in the editorial notes and commentaries. The volume includes 15 photographs, including holographs of Nabokov manuscripts. With this pioneering volume Malikova has laid the much needed groundwork for all future study of Nabokov as Russian poet.

Yona Dureau. *Nabokov ou le sourire du chat*. Paris: L'Harmattan, 2001. 501 pp. ISBN 2-7475-1061-1.

Review by Jansy Berndt de Souza Mello, Brasilía, Brazil

A Brazilian psychoanalyst who attempts to present to an English-speaking audience a book by a French semiologist about a Russian-American author can expect culture shock, and my first reaction to Yona Dureau's *Nabokov ou le sourire du chat* was "How very French this author is."

Dureau's title makes obvious reference to Lewis Carroll's Cheshire Cat. Having vanished, the cat continues to astonish Alice with his lingering smile. Surprise and wonder also persist for the readers of Carroll's great admirer and translator, Vladimir Nabokov, whose mysterious work still laughs at us long after the author's disappearance. Dureau contends that Nabokov's writing is marked by this special smile and also by his systematic use of empty spaces (*les blancs*). She concludes that Nabokov's deliberate use of lacunae in the text arises not only from his style but also from his conception of reality, writing, and aesthetics. She argues that by employing carefully selected fragments of information organized around these gaps Nabokov sketches the contours of vanished objects and worlds.

"Remember that what you are told is really threefold: shaped by the teller, reshaped by the listener, concealed from both by the dead man of the tale" advises the narrator of *The Real Life of Sebastian Knight*, and Dureau quotes this sentence in the conclusion of her book (455) to illustrate how Nabokov